

# VARIETY

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## VAUDEVILLE MANAGERS WON'T RECOGNIZE RATS AS A UNION

**V. M. P. A. Talk Down Proposal to Meet White Rats  
Committee in Conference. Might Meet  
Non-Representative Artists.**

At the last meeting of the Board of Directors of the Vaudeville Managers' Protective Association, it is said that a suggestion that the managers meet a committee of White Rats was talked down, before put to a vote, by the directors present. Those were E. F. Albee, J. J. Murdock, Percy G. Williams, William Morris, William Hammerstein, H. H. Felber, Clark Brown, Marcus Loew and William Fox.

The sense of the arguments against the V. M. P. A. officially recognizing the White Rats through a conference seemed to be that were this done, it would be an admission by the managers of the existence of the Rats as a union. Since the biggest contention existing in the strife between the managers and the artists has been the "Closed Shop," the managers did not care to take a step that would indicate a disposition upon their part to discuss the "Closed Shop," to which they are unalterably opposed as regards the actors' organization, although a VARIETY representative was informed that were a committee of artists, non-representative, of the White Rats or other order, to request a hearing, it would doubtless be granted, for the purpose of talking over present conditions.

One of the managers afterward remarked: "This was a case where we had to place ourselves on record, whether we intended recognizing the Rats as a union."

It is said that there has been a divided opinion among the managers whether the refusal to agree to a conference should be made public. Some have advocated publicity to make their position definite, positive and final.

The Vaudeville Managers' Protec-

tive Association has a membership including all the leading variety managers in America. Its Board of Directors is composed of twenty-two members. Nine constitute a quorum.

### WARNER ON ONE-NIGHTERS.

This will be the last season for H. B. Warner in "Alias Jimmy Valentine." His contract with Liebler & Co. calls for a new production to star in next year. Before leaving the burglar play, Mr. Warner will take it over the one-nighters in the south.

Other Liebler shows to go the same route will be "The Man From Home," with William T. Hodge, its first visit below the Mason & Dixon line. Mr. Hodge makes his season's start at Chicago next week.

"The Deep Purple" is also due for a southern visit, as is May Irwin, in a new show. Miss Irwin will hit the south about the middle of November, coming into that section from the Coast.

### "MISS JACK" KINDLY TREATED.

Philadelphia, Aug. 30.

The musical comedy, "Miss Jack," in which Bothwell Browne, the female impersonator, is featured, opened at the Lyric last Saturday night, continuing through this week. The opening was postponed one week to whip the show into shape. The management feels so well satisfied that they will take it into the Herald Square, Monday, for its New York showing.

Superb mounting and costuming caught the eyes of the critics, who treated the show with kindly spirit. It will probably undergo some changes during the week, in preparation for the New York opening.

### TATE'S "FLYING" COMING.

(Special Cable to VARIETY.)

London, Aug. 30.

Harry Tate's farcical skit, "Flying," has been engaged by Harris & Lasky to open at the Folies Bergere, New York, for eight weeks, commencing Oct. 16.

The turn will appear in the Cabaret show at the Folies. It will afterwards be placed in vaudeville by Max Hart. Mr. Tate's "Motoring," with Robert Tate, is also due to return this season.

Jos. Shea placed Mr. Tate's "Flying" act with the Folies. The same agent has also booked Daisy Harcourt to appear at the house for week Oct. 9, shortly after Miss Harcourt returns from her Australian trip.

### FOUR SUCCESSFUL DEBUTS

(Special Cable to VARIETY.)

London, Aug. 29.

Four acts from the States made their debut here yesterday.

Jarrow, the talking magician, appeared at the Palace last night, going on before nine o'clock, a most unfavorable position for his style of act, but was a success, and will probably be moved further down on the program.

At the Bedford, a hall that was thought would surely bury Murphy and Willard, the act did very well, and will likely obtain a better hearing through it.

La Estrellita, a Spanish dancer, opened at the Tivoli, doing finely.

Sharp and Wilks at the Tottenham Palace did big.

### NEW SKITS ARE LIKED.

(Special Cable to VARIETY.)

London, Aug. 30.

The Folies company at the Apollo is well liked in the new skits put on Monday. Among the travesties are "Baby Mine" and "Kismet."

### "THE CONCERT" BIG SUCCESS.

(Special Cable to VARIETY.)

London, Aug. 30.

An instant success was registered for "The Concert," presented at the Duke of York's theatre Monday. Irene Vanbrugh and Henry Ainley in the leading roles are voted great.

### STOLL PRODUCING PIECE.

(Special Cable to VARIETY.)

London, Aug. 30.

"Sumurun" will be presented in its entirety at the Savoy this season, by Oswald Stoll, who will make the production. The piece played as an act at Mr. Stoll's Coliseum.

### "COME ACROSS" FOR GABY.

(Special Cable to VARIETY.)

London, Aug. 30.

As soon as it was known in New York that she was going to play there, Gaby Deslys received a cable from a large motor car firm offering to place at her disposal during her stay in the metropolis, a motor car and chauffeur free of all charge. Gaby accepted with alacrity.

In due course Gaby's name may be attached to the bottom of endorsements for all kinds of toilet requisites and feminine wearing apparel, provided the promoters of the respective articles are prepared to "come across."

### AUSTRALIAN A SUICIDE.

(Special Cable to VARIETY.)

Sydney, Australia, Aug. 28.

Ted Kalman, a Melbourne comedian of repute, committed suicide yesterday. Details are lacking.

### BARTRAM LEAVES PERFORMER.

(Special Cable to VARIETY.)

London, Aug. 30.

C. C. Bartram has retired as managing editor of the Performer, the organ of the Variety Artists' Federation. A clash with the Board of Directors led to Mr. Bartram leaving.

W. H. Clemart will likely be appointed editor in Bartram's stead.

### BAND'S INSTRUMENTS SEIZED.

Denver, Aug. 30.

After surviving a smash-up in this city, the Banda Mexicana, which had trouble with the local union and encountered the same difficulties in Pueblo, finally came to grief in Salt Lake City.

C. G. Conn, dealer in musical instruments, attached the "tools of trade," and the band was compelled to give a crudely improvised benefit in order to raise sufficient funds to reach their respective homes.

# OPENING ATTRACTIONS ON ONE-NIGHTERS DOING WELL

## Booking Men Look Forward to Big Season, Though Watching the Middle-West Closely.

If the enthusiasm of the theatre managers everywhere predicts anything, the coming theatrical season is going to be one of the biggest and most profitable registered in years.

Though the season is just beginning, the reports from the road attractions now out are most favorable and excellent business has been recorded all along the line.

E. V. Giroux, of the Northwest Theatres' Association, is highly optimistic over the western prospects, despite the damage recently done by the forest fires in the northwest. He says with California marketing a ten-million-dollar prune crop that it certainly looks good for the theatres. Not only California looms up bright on the crop thing, but the government experts say that the extreme west and northwest crops will be unusually big.

Although the association has more than 300 theatres on its chain, the season proper does not start until next week or a week or so later. A good line of attractions are booked for the west and the season will have just as fine a line of shows as last season, if not better.

J. J. Coleman, whose circuit embraces 215 theatres, covering Mississippi, Louisiana, Kentucky, West Tennessee, Arkansas and Ohio, predicts a great season for the south, but bewails the lack of good attractions. He says the Washington crop report is great and that the harvest was never so abundant. Even in a section where the boll weevil got in his work, the cotton product will be the biggest in ten years.

The houses in some of his theatres open about the middle of September, the Louisiana and Mississippi theatres opening in October, and Kentucky and Ohio starting early next month.

A. Thalheimer, representing the American Theatrical Exchange and Southern Booking Department of the National Theatres Owners' Association, looks for a most successful season, banking much on the crop report for the territory his 200 theatres cover.

He expects reports to roll in from next week on, most of the houses starting business Labor Day week.

From the Aarons time and Julius Cahn's New England Theatre circuit come reports of the early attractions doing big business. The majority of the houses open next week and the week following. More than 500 theatres are on their books.

It is the middle west the managers are watching. There most of the road attractions are scheduled to follow each other closely on the season. A slump in this section will send those booked for later showings scooting through the south which looks like

their only salvation if present plans go awry.

Reports on burlesque receipts for last week from all over the country east of the Mississippi showed that the strongest business had been done in the middle west.

### SOUTH, BEST IN YEARS.

New Orleans, Aug. 30.

The theatrical season in the south looks the best it has for years. Crops haven't been better within the memory of the oldest inhabitant, and as the soil is the meter of prosperity, this year should be a banner one.

In New Orleans the Tulane opens Sept. 17, with "The Girl in the Train." The Crescent next week is to have "McFadden's Flats," and the Dauphine starts Sept. 24, with Tim Murphy.

At the Lyric will be the Gagnon-Pollock Stock Company, opening Sunday. The Greenwall continues with "pop" vaudeville. First class vaudeville at the Orpheum commences Sept. 11.

Galveston, Tex., Aug. 30.

Texas is 4,000,000 bales of cotton ahead of its last season's crop.

### ROAD SHOWS GETTING MONEY.

Reports so far from attractions on the road bear out the prophecy in VARIETY of recent issue that the demand is only for high class stuff this year.

From the statements being received in the Al. Aarons office, the attractions show an improvement over those of last year for the same period.

Brady's "Baby Mine" did more than \$4,000 on its week stand at Halifax. "The Spring Maid," on its visit among a few towns of the east, has done enormously, in fact all box-office records have been broken. Other shows which are now well under way on their road trips, such as "Polly on the Circus," "The Girl in the Taxi," "The Nest Egg" and some of the "Madam Sherry" companies, are sending in excellent reports.

"Madam X," with Adelaide French in the title role, since opening at Dover, is not only doing a big biz, but is giving great satisfaction.

### SHUBERT OPENS IN OCTOBER.

Denver, Aug. 30.

The Shubert will open in October, with Peter McCourt, manager.

This week "The Spring Maid" ("No. 2") at the Broadway scored a big hit. Stock has closed at Elitch's Garden.

### NEW MT. CLEMENS HOUSE.

Detroit, Aug. 30.

The owners of the Bijou, Mt. Clemens, contemplate the erection of a new \$20,000 theatre there, to play legitimate attractions.

### THE NEW COURT.

San Francisco, Aug. 30.

The new Court theatre will open Monday with "Baby Mine" as the initial attraction.

The house is now completed. The interior decorations are the work of artists. The height of the playhouse equals five stories. There are no silk nor velvet hangings on account of the fire regulations, all the interior decorations being of plaster and oils. The walls, ceiling, sounding board, etc., are a dull gold. The first curtain is of bronze tapestry, interwoven with California fruits and flowers. The act curtain is of two-tone velour, with draperies of similar material. The carpet is of Wilton velvet and old rose in color. Chairs, mahogany Spanish leather.

There are thirteen loge boxes in the balcony, holding four chairs each. Mural paintings adorn the ceiling, and above the stage are figures symbolic of the California seasons. All material used is concrete and steel. The house is equipped throughout with automatic fire sprinklers. It seats 1,800.

### WILLIE COLLIER SOUTH.

A southern trip will be taken this season by Willie Collier, who will play his Comedy theatre success over the Shubert time in the south, including a week at the Dauphine theatre, New Orleans. The remainder of his visit down there has been routed by the American Theatrical Exchange, which is booking both sides of the legitimate opposition this season.

### SHOT IN "THE BARRIER"

San Francisco, Aug. 30.

Lee Miller, leading man of "The Barrier" company, was accidentally shot in the groin during a performance at Petaluma. The wadding blank of the cartridge was projected with sufficient force to injure him severely, but he pluckily insisted on finishing the performance after his wound had been dressed.

After the show he was brought to the Frisco hospital. Clifford Thompson is now playing Miller's part.

### SISTER UNDERSTUDIES SISTER.

Constance and Bianchi Robinson have been signed for Daniel Frohman's attraction, "Seven Sisters." One of the Robinson sisters will understudy the other.

The show is booked for two weeks in Philadelphia, and will play a similar engagement in Boston.

### STARRING MAX FIGMAN.

Max Figman has signed a contract with Leigh Morrison. The actor will be starred in a piece which the latter will put out next month.

Morrison-Leffler company's "White Slater," which opens Sunday, will play to the Pacific Coast and back.

### WHO IS JANE DOE?

Paris, Aug. 23.

At the Jardin De Paris is a young woman called Mile. Jane Doe. The English speaking people visiting the house wonder who she may be.

### MARRYING FOR MONEY?

Boston, Aug. 30.

Two couples were married on the stage of the Boston theatre, Monday night, in full view of the audience.

"The Girl in the Taxi" is playing there. Last week the management advertised \$25 to the couple that would marry in a taxi on the stage.

By the first mail scores of letters were received from couples willing to take advantage of the offer.

Mabel Pinkham and Lester P. Heald, of Newton, were the first couple married by the Rev. Charles C. Kellogg, of Brookline. He then tied the second knot for May Darlington and Rolf Otserman, of Boston. They were seated in a taxi during the ceremony.

When the ceremony was over, Bobby Barry, the star of the show, stepped forward and presented the couples with the \$25. The "Bless you, my children," was the signal for the audience to stand up and cheer. It was also the signal for the members of the company to shower the married ones with rice and all the shoes that the wardrobe trunks contained.

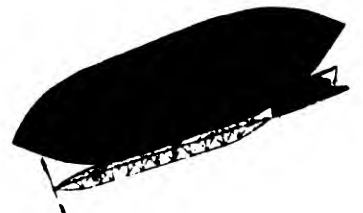
Bobby Barry was the best man. Bridesmaids were Julia Ring, Jan Salisbury, Jeannette Bageard, Gertrude Shirley and Amelia Nelson, all members of the company. The "Two Girls in the Taxi," with the greenbacks tightly clutched in their hands, then started on the first lap of married life, afoot.

### ECHO FOR "THE ECHO."

There is an echo for "The Echo," and the echo is saying "Who?" The booking men are asking the question. When it was first proposed to them by John Pollock and Eddie Well that Charles B. Dillingham's show be routed with Bessie Clifford, the star, in place of Bessie McCoy, a route was penciled in for the production.

Later it was discovered Mr. Pollock and Mr. Well had listened to Miss Clifford, without having been informed that young woman was under contract to Lew Fields, to appear in Mr. Fields' "Never Homes."

The routers are waiting for the two budding managers to come across with the name of "the Echo's" substitute.



### MORRIS' PUBLICITY AIRSHIP.

This is the airship William Morris will employ to promote publicity on the return trip of Harry Lauder over here.

It is Frank Goodale's dirigible, now doing service at the Schenck Brothers Fairgrounds Park, New Jersey. Mr. Goodale will take his ship down the bay to meet the steamer Lauder arrives on, and the atmosphere splitter will travel around the country, with or ahead of the Lauder Road Show, attracting attention to the feature.

Mr. Morris' publicity scheme up in the clouds is the first venture of its kind.

# BURLESQUE MAY GO UPSTAIRS ON HAMMERSTEIN'S CORNER

**William Thinking of Utilizing the Roof During the Winter for Western Wheel Burlesque Attractions.**

The deadheads who slip past the Hammerstein Corner to get a line on the weather indications from Willie Hammerstein's face may believe the younger Mr. Hammerstein only thinks about the business and next week, but the other day he gave some thought to the roof.

The outcome of it may be that during the season, Western Burlesque Wheel shows are apt to find the real show place in the Borough of Manhattan they have so long sought in vain. At present Western shows may only be seen in the Manhattan section of Greater New York by a visit to the Bowery or 8th Avenue.

Last season Mr. Hammerstein ran a moving picture entertainment upstairs. The Marcus Loew acquirement of the American for the same thing, and William Fox hopping into the New York theatre with his "pop" vaudeville, placed Hammerstein's roof vaudeville-picture show in the also-ran division among the "small timers."

With Eastern Burlesque shows playing to between \$6,000 and \$8,000 weekly at the Columbia, on Broadway, but three blocks removed from "The Corner," Mr. Willie is willing to talk business with the Western Wheel promoters, for the purpose of having the ready burlesque cash along Broadway going more ways than one.

The Western Wheel has an open week, caused by the loss of one house (Columbia) Boston, and might listen to a Hammerstein proposition.

The scheme sounds so well to Mr. Hammerstein he has already convinced himself that Billy Watson's "Beef Trust" could run eight weeks upstairs in his house, without stopping. As the "Wheel" intones, it is unlikely that any show could remain there for a longer period than the regular circuit schedule calls for, one house per week during the season.

Burlesque shows usually play theatres on a 50-50 basis with the house, although there have been cases where the theatres guaranteed the travelling attraction a certain amount.

## COHAN'S "FLAG" SONG.

When George M. Cohan opens at his own Broadway theatre, Sept. 23, in a brand new musical piece of his own composition (book, lyrics and music) he will offer a new march song entitled "Any Place the Old Flag Flies." It is expected to gain great popularity.

Cohan's play, "The Little Millionaire," will first be presented at Parsons', Hartford, Conn., Sept. 18, where it expects to establish a precedent in that town by staying there one whole week. Only a stock company has remained a full week in Hartford. Mr. Cohan expects to start something.

In Cohan's support will be Jerry J. and Helen F. Cohan, Lila Rhodes,

Tom Lewis, George Parsons, Josephine Whittell, Julia Ralph, Sydney Jarvis, Donald Crisp, Earl Benham and a big typical Cohan chorus.

"Get Rich Quick Wallingford," now at the Cohan, opens at the Park, Boston, Sept. 25 and after a long stay there, will go to Philadelphia for a run. Another Wallingford company opens Sept. 4 at Asbury Park and plays in the middlewest.

## "SLEEPING OUT," A FARCE.

Bozeman Bulger, sporting editor of the Evening World, and author of several vaudeville sketches, in collaboration with Morgan Robinson, a magazine writer, has written a farce called "Sleeping Out," which will probably be produced this season by Cohan & Harris.

## PARSONS-GEBEST PIECE.

George Parsons, the husband of Georgie Drew Mendum, has written a musical comedy with music by Charles Gebest, director for George M. Cohan.

## \$37,500 FOR 15 WEEKS.

Fifteen weeks in vaudeville, commencing Sept. 18 at the Fifth Avenue, New York, have been secured for Lillian Russell by her personal representative, Mark A. Luescher, who has obligingly given his attention to Miss Russell in vaudeville, since the beauty-adorned prima donna signified a willingness to accommodate the managers.

Mr. Luescher has secured a straight rate of \$2,500 weekly for his star, who will count up \$37,500 for the through term, with perhaps more weeks and money to be added on.



**MARSHALL MONTGOMERY**

American Whistling Contortionist. Who, after a most successful engagement in London and Paris, will return to America for an extended tour of the States.  
Direction ALICE, WEBER & EVANS

## TOO MUCH REHEARSING.

The Dillingham-Ziegfeld lately acquired Eddie Foy show, "The Pet of the Petticoats," renamed "A Night Out," will not open at the Globe, as announced. The premiere has been postponed for at least a fortnight, as it has been decided to rewrite the first act.

Julian Mitchell has been called in to complete the staging of the piece, replacing George Marion, whose services are required to direct the rehearsals of A. H. Wood's "Gypsy Love."

The company, which has already had seven week's rehearsal, is growing restive. Max Hart's Steppers, The Madcaps and Weston, Fields and Carroll threaten to withdraw unless they are reimbursed for any further delays.

## "WATER WAGON" RUNS DRY.

"On the Water Wagon," given a trial for three days last week, failed to fill the theatre. The lack of patronage forced the management to bring the "Wagon" back to New York.

One of the actors reported the comedy was alright, but that the public apparently did not like the title.

## IN A CLASSY REP.

The Coburn Players, under Charles D. Coburn's management, with Mr. and Mrs. Coburn playing the leads, will open in September for a winter tour of the east and middlewest. They expect to play right on through next summer.

The repertoire will include "Electra," "Romeo and Juliet," "Macbeth," "Much Ado About Nothing," "As You Like It," "Canterbury's Pilgrims" and several new pieces.

## CYRIL SCOTT AT BIJOU.

Cyril Scott will appear, Sept. 11, at the Bijou theatre, in a play by Harrison Rhodes, called "A Modern Marriage."

The cast will be Emily Stevens, Olive May, Percy Ames, Grace Thorne Coulter, Lucille Watson, Edna McClure, Rene Kelly, Albert Gran, Hylton Allen.

## NAZIMOVA IN CHICAGO.

Chicago, Aug. 30.

Following the reopening of Power's theatre, Sept. 18, by Kylie Bellew in "The Mollusc," will come Mme. Nazimova in "The Other Mary," the opening date of which has been set for Oct. 2, and which engagement is promised for a period of three weeks.

The theatre is undergoing a complete overhauling, and is being artistically redecorated. The color-scheme is cream, with gold trimmings.

## "JUDY O'HARA" GOING WEST.

Aphie James, widow of the late Louis James, with a company comprising Melbourne McDowell, James Young, Andrew Robson and Eugene West, playing "Judy O'Hara," started on a trip to the Pacific coast today. The show opens Sept. 11 at Jacksonville, Fla.

The organization may enter a Broadway house early in the spring.

## "GIRL DREAMS" MOVING WEST.

"The Girl of My Dreams," the McIntyre-Hyams combination at the Criterion, is expected to end its engagement there Sept. 9, going to Grand Rapids for a week's stand. The show plays as far west as Kansas City and then returns east.

Ralph Herz in "Dr. de Luxe" is scheduled to return to New York for a limited engagement at the Grand Opera House, opening Oct. 2. Jeanette Childs, who was with the company last season, has rejoined to play her former "kid" role.

"Thals," Paul Wilstach's dramatized version of the novel, now rehearsing for its first road tour, opens Sept. 4 at Johnstown, Pa. Its first big stand will be Pittsburg and then Buffalo. The piece hopes to stay in Chicago for some time. Mr. Wilstach is at work on a new play which Galtes will produce about the first of the year.

Constance Collier and husband (Julian LeStrange who replaces Arthur Forrest in "Thals") are expected to return to America to-day. They will begin rehearsals at once. Tyrone Power will again be with the company. Forrest, now in Europe, may enter vaudeville in a serious role upon his return.

Kitty Gordon also arrives to-day. She and the other principals in "The Enchantress" start rehearsals next week. The show will first see the Broadway lights, at the New York theatre.

The chorus began working under Gus Salzer's direction Monday. Fred Latham will stage the production. Owing to its heaviness, only week stands will be played, the show coming into New York around Oct. 1. Victor Morley, of "Three Twins" fame, has re-enlisted under the Jos. M. Galtes' banner and may be starred in a Spanish operetta early this season. Various pieces have been under consideration by Morley but the Spanish thing looks best to him.

One of the Galtes "Three Twins" companies organized for this coming season, with Mayme Gerhue, Thomas Whiffen and Helen DuBols, opened in Paterson Monday night. The show is routed for a trip through the Stair & Havlin houses.

## ENGAGES FOR "PASSERS-BY."

Charles Frohman has engaged Louise Rutter and Rosalie Toller for the two leading feminine roles in Haddon Chambers' new play, "Passers-By."

"Passers-By" will be produced by Mr. Frohman at the Criterion, following the closing of "The Girl of My Dreams." Unless the engagement of the latter is prolonged, the new Frohman piece will open Monday, Sept. 11.

## PREMIERE IN INDIANAPOLIS.

"The Girls From Kokomo," Edward J. Dean's new three act comedy, will have its premiere Oct. 2, in Indianapolis, with a well-known actress in the leading role.

Dean is a younger brother of Tim's F. Dean, who will have charge of the Academy of Music, Nixon & Zimmerman's Baltimore theatre.

**DANCERS THIS SEASON.**

(Special Cable to VARIETY.)

London, Aug. 30.

Pavlowa and Mordkin will appear at the Metropolitan Opera House, New York, during the winter opera season, but not together. Director Gatti-Cazzaza has arranged for Mordkin, assisted by an all-star dancing cast, to appear there first for three weeks, beginning Dec. 18.

Pavlowa will no doubt appear at a later date. With these dancers at daggers' point, and each determined to dance their best, the American public will see some great terpsichorean work this season.

Notwithstanding their separate engagements at the Metropolitan, Pavlowa and Mordkin will appear jointly at the Madison Square dancing festival, Oct. 16, 17 and 18, and will tour together under Max Rabinoff's direction.

Mr. Rabinoff had no sooner landed on American soil than he was forced to return to London, arriving there Tuesday night, to put the finishing touches to the Pavlowa-Mordkin Garden engagement.

The de' Diaghileff Company, listed for an American appearance at an enormous expenditure of money, and looked upon as one of the greatest dancing organizations in the world, which included the famous Nijinski, has abandoned all its plans and its star artists, excepting Nijinski, have been tendered to Mordkin.

With such dancers as Julia Sledowa, Katrina Geltzer, Mme. Korally, Mme. Kohajinska and Bronislaw Pajtzkai at his disposal, makes Mordkin's single appearance at the Opera House all the more momentous, with Pavlowa out of the company.

The de' Diaghileff company has appeared in Paris and Russia, and was a big card in London. Divers reasons are said to have caused trouble in the company's plans.

Rabinoff, who is in conference with the dancers here, is confident that the two stars will carry out their proposed American tour, although the rivalry will reach its climax when the dancers bid for separate favor at the Metropolitan.

**HACKETT'S COMPANY.**

James K. Hackett has engaged Frazer Coulter, Olive Oliver, Frank Berbeck, Mary Moran, Frederick Sullivan and Vaughn Trevor for his starring tour in the dramatization of David Graham Phillips' novel, "A Grain of Dust."

**LEAVES FOR WANT OF WORK.**

Atlantic City, Aug. 30.

Through insufficient comedy for him to handle, Lionel Walsh, one of the new members in the cast of Julian Eltinge's "Fascinating Widow," leaves the show at the end of this week.

**NEW PLAYERS IN NEW HOUSE.**

Boston, Aug. 30.

Fred Wright is located in Boston and is devoting his entire time to the opening of the new Plymouth theatre. The inaugural will be Sept. 23, with the Irish Players, who will, on that occasion, make their debut in this country.

**THIRD "IMPERSONATOR" SHOW.**

The theatre has had "The Girl From Up There," "The Man Who Dared" and "The Girl Who Dared." Now the public is to have "The Man Who Wasn't." This new piece is by Norman Swarthout, who wrote "The Arrival of Kitty," which has been successfully presented on the road for the past ten seasons.

His newest offering requires a female impersonator. This gives Norman a chance to entitle it "The Man Who Wasn't."

Hal Johnson, featured in the Kitty show, will be starred in the Man show, which opens at Corning, N. Y. in September, under the management of Dougherty & Ryan.

"Miss Jack," with Bothwell Browne in the title role, is due to open at the Herald Square Monday, thereby easing in New York a few days ahead of Julian Eltinge in "The Fascinating Widow."

It looks like either a big boom or an awful flop in the impersonation productions for this season.

A. H. Woods ran down to Long Branch to attend the opening of the Bothwell Browne show ("Miss Jack"). There Woods encountered Jake Shubert and offered to wager the latter that he wouldn't dare bring the Browne show to New York, the amount of the wager to be \$1,250—and an additional \$200 that he (Shubert) wouldn't take the bet.

Shubert declined the second proposition, but accepted the first, supplementing it with another offer to wager \$25,000 to \$5,000 that he would win the \$1,250 bet. Woods declined.

**ACCEPT "THE CLAIRVOYANT."**

Frazer & Lederer have accepted a piece by Edward Peple, music by Victor Hollander, entitled "The Clairvoyant."

**MANY INCORPORATE.**

John M. Gaites has incorporated The Enchantress Company with a capital stock of \$10,000, to produce the piece of that name.

The Bonita Company, capital stock \$5,000, has also filed articles of incorporation.

In 1910 close to 1,000 certificates were filed in Albany for amusement enterprises. Since Jan. 1, of the current year, there have been over 500.

**RUTH ST DENIS ENGAGED?**

Cleveland, Aug. 30.

It is reported that Ruth St. Denis, the star attraction at the Hippodrome this week, is engaged to C. B. McGee, a writer, from Los Angeles, who is preparing a play for Miss St. Denis to be featured in.

There is said to be a parental objection to the match, but that Miss St. Denis has taken a firm stand on the subject against her family.

Los Angeles, Aug. 30.

No C. B. McGee is known here, other than the C. B. McGee who was supposed to be press agent for Ruth St. Denis, and was with her in this city, when she appeared at the Mason Opera House.

**WAITING FOR ALICE LLOYD.**

The legitimate and vaudeville are waiting for Alice Lloyd. She leaves Liverpool to-morrow (Saturday) on the Mauretania. Wamba & Luescher, who have Miss Lloyd under an agreement to appear in a suitable play if selected, will place a couple of musical pieces for her inspection.

Pat Casey, Miss Lloyd's vaudeville representative, has offers from the vaudeville managers for the English girl's time this season. These offers include a return trip over the Orpheum Circuit.

Charles McNaughton, who came over here to see his brother, Tom, in "The Spring Maid," returned home Wednesday. He will play a few weeks in the English production of that operetta, prior to returning here to take part with his sister-in-law, Miss Lloyd, in the musical production provided for her, if she does not return to vaudeville.

"The Spring Maid" in London, has not yet started rehearsals, although F. C. Whitney announced its opening over there for Sept. 15.

**BELIEVED THE AGENT.**

Portland, Me., Aug. 30.

A certain travelling organization played one of the small towns around here. The manager of the theatre sent a report into New York that the show was not anything like the advance agent said it would be.

As the company is said to be an inferior one, the season is expected to end sooner than expected.

**"MISS CUTUP" IN THE EAST.**

"Little Miss Cutup (no kin to "Little Miss Fix-It") managed by W. E. Spragg, of Boston, with Hugh Fay as the star, will play eastern territory this season.

**HAS PREMIERE DANSEUSE.**

Chicago, Aug. 30.

The Chicago Grand Opera Company has engaged Rosina Galli, a premiere danseuse of Europe, for the coming season of opera here. It is promised that Miss Galli will be surrounded by a ballet of "Internationals" reputation. The singers will include Frederick Schorr, a promising young baritone.



MAISIE WALTON  
in "The Pink Lady."

**BANKRUPTCY RELEASES TITLE.**

Cincinnati, Aug. 30.

W. T. Porter, a composer, received an order this week giving back all right to the title and copyright to a song which he had turned over to the Greene Music Publishing Co., of this city. The publishing company is at present in bankruptcy. Referee William H. Whitaker rendered the ruling that an author or composer could demand a copyright or right to the title of any composition that he had given in trust to the publishers, providing that publisher went into bankruptcy.

**TY COBB AN ACTOR.**

Detroit, Aug. 30.

The actors have got to Ty Cobb, and next season he is going to star under the direction of Vaughan Glaser in "The College Widow." The show will play the Stair & Havlin time.

Almost any good ball player can be an actor in the off season, but you have got to be pretty good to star—and Ty is pretty good, so they say.

**INJURED AT REHEARSAL.**

New Orleans, Aug. 30.

While rehearsing to-day in an imitation aeroplane, Edna Elmore, an actress, fell twenty feet, severely injuring herself. She was removed to the Charity Hospital.

Seattle, Aug. 30.

George Perkins, member of a theatrical troupe at Skagway, Alaska, was dangerously injured while on an excursion with the company members. He fell sixty feet into a crevice. It is reported his injuries may prove fatal.

**O'NEILL'S TWO SHOWS.**

William H. O'Neill is organizing a company to present "The Lottery Man" in eastern territory, opening at Bangor, Me., Labor Day. William A. Williams will play Cyril Scott's former role.

Mr. O'Neill has secured the rights for "Our New Minister," which he will put out about Sept. 15.

**NEW PLAZA AT PORT ARTHUR.**

Ft. Worth, Tex., Aug. 30.

The new Plaza at Port Arthur made famous as the home of the late John W. Gates, who owned all there was worth owning in the town, will open its doors about Nov. 10, with legitimate attractions booked in through the American Theatrical Exchange (Wels Circuit). The Plaza is being built by the local Elks lodge.

**"ACRES" FOR DREW-BARRYMORE**

Philadelphia, Aug. 30.

Sidney Drew and Lionel Barrymore will appear at Keith's next week in "Bob Acres." They are booked for the following week at the Orpheum, Brooklyn.

**AARONS BOOKING SWISHER.**

Morgantown, West Va., Aug. 30.

The Swisher theatre has passed from the control of H. A. Christy, and will hereafter be operated by Louis Sitneck, with attractions booked in by the Aarons agency, New York.



# VARIETY

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"The Arab" opened its season at Buffalo Monday last.

Sam Tauber really takes himself seriously.

Ben Teal had an automobile, until it burned up Tuesday night.

Madame Herrmann will appear next week at the Willard theatre, Chicago.

Nate B. Spingold has been appointed press agent for the Winter Garden.

Carrie De Mar is not playing at the Brighton theatre this week. Ray Cox was added to the program.

Mrs. Thomas Whiffen will soon be seen in a vaudeville sketch, produced by the James Devlin Co.

The Schenck Bros.' Palisades Park, N. J., will close Sept. 10 or 17, after its most successful season.

Master Philip Tramb has been signed to play Bobby in H. B. Warner's "Alias Jimmy Valentine."

Harry Mundorf is expected to return to the United Offices agency next week.

Jules Delmar, speaking of a fellow the other day, said, "He hasn't enough sense to be half-witted."

Walter S. Caldwell will again be the treasurer at the Colonial this season.

Felice Morris will play in "Sadie," the John Cort production listed for November.

The Homer Miles Players and the Carleton Macy Players, formed by the principals but without their presence, will play the F. F. Proctor "small time" houses.

W. J. (Bode) Moore will be the man back with Wagenhals & Kemper's "Seven Days," the first of their organizations to take to the road.

De Haven and Sidney sailed for England on the Celtic Aug. 31 for engagements on the Barrasford and De Frece time.

The Express Trio, a foreign act announced to open at the Folies Bergere Sept. 18, cabled a postponement, giving illness as an excuse.

The Lambert Brothers will join the Howard Thurston show next week, when that aggregation opens at Worcester, Mass.

La Maze, Quail and Blaise is the corrected name of La Maze, Quail and Tom, so billed at the American last week.

"The Getaway" is a sketch written by Edgar Selden for vaudeville. Three people will play it sometime this month.

Paul Seldom (Seldom's "Venus"—posing act), returned from Europe this week and proposes to enter into the general producing line in America.

George A. Stillwell, A. M. Monteaudo, Harry Semels and Frances Slosson have been signed by John Cort for the Mrs. Leslie Carter company.

The Colored Pictures at the Herald Square goes to Daly's, next week, remaining there until "Sweet Sixteen" moves in Sept. 11.

P. C. Armstrong sailed for Berlin, Thursday, taking with him his electric floral ballet which is booked abroad.

The Potter-Hartwell Trio are expected to return to New York shortly. Joe Shea will handle the act. It has been in Australia for some time.

Elliot Forman, who assisted Mark Luescher in establishing a publicity bureau for the Orpheum Circuit, has severed his connections with the office.

Mlle. Faddma has been secured by Liebler & Co. for the forthcoming production of "The Garden of Allah" at the Century theatre, to present a "national Algerian dance."

The Virginia Minstrels, backed by W. H. Little, which will present minstrelsy of ye old-fashioned type, traveling in their own car, will shortly bid for favor in the eastern houses.

Henry H. Winchell has been engaged as manager of the Aborn English grand opera company which tours the country this winter presenting "The Bohemian Girl."

Forrest Crosman has been engaged as business manager for Max Plohn's "No. 2" "Girl From Rector's" company which opens at Yarmouth, Nova Scotia, Sept. 21.

Beatrice Ingram is making ready for the presentation of a new sketch, of the "slangy" type, by Herbert Hall Winslow. No title has yet been decided on.

Albee, Weber & Evans have placed Mary Norman for a vaudeville tour. Miss Norman turned down several production offers. She will open Sunday at the Columbia, Cincinnati.

Jas. H. Moore, of Rochester and Detroit, is brown as a berry, the tan having been acquired in a long vacation. Mr. Moore is going to stick around now.

Perkins Fisher is announcing that last week he celebrated his fiftieth birthday, and that next week he will start his twelfth consecutive season in "The Half Way House."

Irene Franklin will not headline the Fifth Avenue bill next week. Some disturbance somewhere, as Miss Franklin and Burt Green were regularly engaged for the position.

Billie Reeves returned from England Sunday. "The Drunk" opens with a Fred Karno company in "A Night in an English Music Hall" at the Colonial, New York, Sept. 11.

Arthur Lawrence, Ivo Dawson, Stanley Dark and Esther Evans have been engaged by Liebler & Co. to support Margaret Anglin in "Green Stockings" at the Thirty-Ninth Street theatre.

The cast of "What the Doctor Ordered" will include Mabel Bert, Virginia Hammond, Kate Meek, Sime Meredith, Fritz Williams, William McVey, Alan Pollock.

Ben Smith, while playing at the Bell theatre, Oakland, last week, was seized with hemorrhages of the lungs and compelled to retire from the bill. His place was taken by Tom Kelly.

Nana's partner sprained his back and the act was compelled to retire from the bill at the Orpheum, San Francisco, for this week. They were replaced by the Cadets de Gascogne.

A number of theatrical people have been seriously inconvenienced by a fire which occurred Saturday night, destroying the showrooms of Kleigl Brothers, at Broadway and 38th street. This firm had in the place the lighting equipment of a number of shows and vaudeville acts.

The Palace, Morristown, N. Y., a new "small timer," opens Sept. 2. Four acts and pictures will be the program booked by the Prudential Vaudeville Exchange.

Joe Meyers has formed a partnership with Frank Arnold, heretofore a manager of legitimate attractions, to conduct a vaudeville producing and booking office.

Lydia Yeamans, daughter of Annie Yeamans, is due to arrive in this country in a few weeks with her husband, Fred Titus. Alf Wilton is handling the act.

Louis N. Parker, the English author, returned to New York, Wednesday, accompanied by his daughter, Dorothy, who will resume the part of Marjolaine in "Pomander Walk."

The Orpheum Circuit, excepting New Orleans, will be completely opened Monday next. The New Orleans Orpheum opens Sept. 11, taking its weekly program from Memphis, intact.

L. J. Golde, assistant to Phil Nash in the United Booking Offices, returned to work Monday, after a vacation of two weeks. Mr. Golde also became a married man this summer before the vacation.

Aubrey Pringle has joined Violet Allen and Co. The act will be placed by Jack Levy. Mr. Pringle's interest in the Chicago Cafe, started by him and Geo. Whiting, was purchased by his partner.

A typewriter at the United Booking Offices, (with some of her duties including the proper billing of acts) sent out a contract for Roehm's Athletic Girls, reading "Comedy Acrobats and Leaping Dogs."

John De Loris is at Keith's, Philadelphia this week, replacing the Rosow Midgets, on an emergency call. It is the first time Mr. De Loris has appeared for B. F. Keith in seven years.

Anna Marble has written the groundwork of a new sketch for Sam Chip and Mary Marble. Haves & Donnelly will inject the "laughs." When completed, it will be presented in vaudeville.

Elsa Ward closes her engagement at the Portola Louvre, San Francisco, this Saturday night, after a three months' stay there. She plays the Orpheum theatres in Ogden and Salt Lake City en route to the east.

The Longworths, who have just completed two years in the west, have arrived in New York, and are under the direction of Albee, Weber & Evans. They will show a new act hereabouts during the next few weeks.

Elizabeth Mayne has closed with Ralph Herz in "Dr. De Lux," and has returned to New York. The little woman is recovering from the effects of an accident which occurred on the recent road trip.

Corinne Sales is recovering from a compound fracture of the leg, received while out driving Aug. 16 at Valencia, N. Y. Dooley and Sales have been obliged to postpone their opening engagement four weeks in consequence of the accident.

Henry Washington Bushworth Waggoner, known to the managing profession as "Rod," has accepted one of the managerial jobs with Frazee & Lederer, being assigned to the "Madam Sherry" which opens Aug. 31, at London, Ont. This company goes to the far west.

# CHICAGO, PRODUCING CENTRE, SENDING OUT MANY SHOWS

**While Few New, the Western Producers Are Duplicating Many Successes, with the Shows Ranging from Classy Musical Attractions to Stock. Openings So Far Reported as Very Good.**

Chicago, Aug. 30.

About the busiest set of people in the amusement field of the middle west these days, are the producing managers, who make this city the center of their activities. So far the season has opened up auspiciously, with the exception of one "stranded" company, which venture was launched under conditions too impracticable to admit of the possibility of success. The early autumn gives promise of even greater doings in the way of "openings." Both in point of numbers and quality of entertainment, the attractions that are being launched out of the "Windy City" this year are calculated to cause the American theatrical world to sit up and observe, and incidentally win indisputable recognition for Chicago as a producing center.

In former years the Mort H. Singer musical shows have been recognized as the productions of real class, so far as the west is concerned, but this season the "spotlight" position on the producing stage is shared by more than one other firm of impresarios. Up to the present time only four shows are registered out of the Singer offices. This number is not likely to be increased unless the season, later on, shows evidence of being an unusually prosperous one. These attractions are Harry Bulger in "The Flirting Princess," "Miss Nobody From Starland," with Olive Vail in the stellar part; Henry Woodruff in "The Prince of Tonight," and "The Heartbreakers" with George Damerel as the star. All have had their openings, reported to have been unusually successful. Bulger is routed to the Coast for the first time in eight years, and the "Starland" show enjoys the distinction of being the first big attraction to open out there this season. A good routing of central time has been allotted to the Woodruff and Damerel shows and there is a possibility that the latter may invade the east later in the year.

When asked about the opening plans for the new City Hall theatre, which is in course of construction on Clark street, near the Grand Opera House, Manager Singer stated that the house is expected to be ready for occupancy about Feb. 1, and in all probability will be formally opened at that time. He added that it is uncertain whether his company will personally direct its management or whether the playhouse will be leased to outside parties. This, he said, will be determined in the near future.

Harry Askin will limit his enterprises to three attractions this year. Two of these are his last season's successes, "The Sweetest Girl in Paris" and "The Girl I Love." The third is the new LaSalle Opera House

production "Louisiana Lou." The latter had its premiere Sunday at the Davidson, Milwaukee, and comes to the LaSalle, Sept. 3 for an extended run. Great things are expected of it.

Trixie Friganza is to be featured in "The Sweetest Girl in Paris" instead of her last year's vehicle, "The Girl I Love," and the show, which opened Aug. 27 at Appleton, Wis., will be sent through to the Coast. The personnel of "The Girl I Love" company compares favorably with those of the other attractions. This show is scheduled to open Sept. 3 at Racine, Wis., with a routing of the middle west to follow.

An important change is announced in the Askin executive forces, to take place Sept. 1, when Otto R. Henkel, business manager of the LaSalle and the road attractions, bids farewell to the show business, and will migrate to some point in the northwest where he proposes to embark in a commercial line.

There are three producing firms in the Masonic Temple which must be reckoned with this season. They are the United Play Company (formerly George Amusement Co.), Rowland & Clifford, and Gaskell & MacVitty.

The first named concern is sending out a total of five companies, all playing popular royalty pieces. In addition to these the United is directing the business affairs of the Grace Hayward Stock Company, which starts on the second year of its existence Sept. 2, at the Warrington, Oak Park (suburb of Chicago). The opening play will be "The Marriage of William Ashe," with "The Great Divide" to follow. Three "Third Degree" and two "Lion and the Mouse" shows will constitute the United's road attractions. Sarah Padden, formerly on the salary list of Henry B. Harris, has been cast for the star part in the "No. 2" "Third Degree" company, which is booked on the big city time. This company opened Aug. 19 at Rockford, Ill. The "No. 1" company opens Sept. 3 at Hammond, Ind., and will be sent to the Coast, with Franklyn Gale in the stellar role. The latter show will be piloted by Lee Parvin, two weeks in advance, and with S. E. Grady as the "second man." Both of these agents were ahead of "The Squaw Man" last season. The third company opens Aug. 31 at Freeport, Ill., and will feature Grace Lord, understudy to Miss Padden last year. This company is routed through the east and south.

One of the "Lion and Mouse" companies is to play the middle west and the other goes south. Hedde Laurent, last season's star in the United's production of "St. Elmo," will be featured in one of these shows, and Gertrude Richie, last year with this

firm's "Paid in Full," will head the cast in the other company. The former attraction opened Aug. 24 at Crown Point, Ind., and the latter starts the season Sept. 3, at Clinton, Ia.

Rowland & Clifford will have a representation of seven shows on tour. The success of "The Rosary" last season, seems to have warranted the sending out of five companies playing that piece this year. In addition to this, the firm will tour one company each of Ed. Rose's new play "Rock of Ages" and "Don't Lie to Your Wife." Jessie Arnold, wife of the author, will be starred in the former play, which opened Aug. 20 at St. Louis, and will be seen on nothing but the best of the big-city time. Dave Lewis will again be featured in the other piece. The attraction goes in the best of the Stair & Havlin houses, opening at the Imperial, this city.

The "No. 1" "Rosary" company opens Sept. 3 at Springfield, Ill., and will also play the city time. Another "city" company of this play opened Aug. 27 at Grand Rapids. The Coast company opens Sept. 3 at South Chicago, the eastern show opened Aug. 27 at Michigan City, Ind., and the southern company commences the season on the same date at Benton Harbor, Mich.

Gaskell & MacVitty are satisfied with a complement of three attractions this year. These are "Rosalind of Red Gate," which opened Aug. 14 at Indianapolis; "The Rosary," opening Aug. 20 at Waukegan, Wis., and "The Servant in the House," starting at Jamesville, Wis., Sept. 4.

Rowland & Gaskell have formed a combination, and are touring a company of "The House Next Door" and also "The Cowboy and the Thief." The former opened Aug. 6 at Columbus, and will be seen in the popular priced houses of the Stair & Havlin circuit. The other attraction opened Aug. 27 at Kenosha, Wis., and will go to the Coast.

Among the producers of lesser note may be prominently mentioned Kliment & Gazzolo, lessees of the new Imperial, on West Madison street, and who are sending out two melodramas on the Stair & Havlin time. These are "The Boy Detective," opening Aug. 26, at Kansas City, and "The Girl of the Streets," which commences the season Sept. 2 at the same point.

Charles M. Baker, another western producer, is starring his wife Bertha Gibson in "Merry Mary," a musical play which suffered a "frost" last spring at the Whitney, and which is now enroute on the best of the Stair & Havlin circuit.

Lincoln J. Carter, the ex-king of melodrama, is back, taking a "flyer" with "The Cat and the Fiddle" and "The Man and the Moon." Both attractions are already on tour.

E. J. Carpenter, formerly identified with Gaskell & MacVitty, opened "The Convict's Daughter" Aug. 27, at the Alhambra, Chicago. He proposes to send the show over the Stair and Havlin circuit, playing the "pop" priced houses, and also on the Jake Wells time in the south. In the east this impresario has "The Blue Mouse" and "Forty-Five Minutes From Broadway," both scheduled for

an early opening in New England, and subsequently west and south.

Baulah Poynter will be seen in a new play under the direction of her old managers, Burt & Nicolai. It is entitled "Mother's Girl." This show opens to-day at South Bend, Ind.

The reopening of the Marlowe Theatre Stock Company, Chicago, is an event that occurred Aug. 28. The initial play is "The Charity Ball." Comparatively few changes have been made in the personnel.

Eugenia Blair is to scintillate in "The Light Eternal," which opened Aug. 26 at Fort Wayne, Ind., under the management of M. E. Rice, representing the Stair interests.

Harry Chappell, erstwhile treasurer of the new Blackstone, this city, is directing the business affairs of a road production of "The Traveling Salesman," which commences Sept. 2 at a point near Chicago. He is represented "back with the show" by Walter Harmon. Robert O'Connor, a Milwaukee actor, is the leading man. Interested in the venture in a financial way is A. S. Stern, a wealthy business man of New York City.

When "Knighthood Was in Flower" opens Sept. 15 at Benton Harbor under the management of W. K. Sparks, and will go to the Coast over the John Cort circuit. Anna Day will again be featured.

Frank King has the Shubert production of "Billy" and will essay the titular role in the play. The opening took place Aug. 26 at Estherville, Ia. The show is routed through the middle and northwest, with Coast time to probably follow.

"The Three Twins" and "The Golden Girl" have been in active rehearsal here for an opening Sept. 2. They both will play the middle west, with a trip to the Coast later in the season. Frank Wade will direct the tour of the "Twins" show. J. Caulfield will manage the other attraction.

Cal Stewart, a former vaudeville entertainer, has commenced rehearsals at Cedar Rapids on a new play entitled "In Politics," and will take it over the one and three-night stands in the west and south.

An opera company is being organized here under the direction of James F. Roach and under the auspices of a local lyceum bureau. It will be used to play lyceum course entertainments throughout the middle west. The opening date is Sept. 24.

This is harvest time for the booking agencies. As a consequence the offices of A. Milo Bennett and Harry Sheldon have been fairly besieged for the last few weeks with producing managers or their representatives. Mr. and Mrs. John Petrie have been here engaging people for a stock company, to open at Muskegon, Mich., Sept. 9. Holden Brothers have rounded up a company for "The Denver Express" and "The Angel and the Ox." Kennedy and Rapler gave "Telegraph Station No. 21" an opening near here recently. Frank McWatters is putting out a company of "The Little Homestead," and the O. D. Woodward Stock Company is organizing for an early first performance at the new American theatre, Omaha.

Clarence Bennett's "A Royal Slave"

(Continued on page 9.)

# UNITED-ORPHEUM COMBINATION REPORTED AS A CERTAINTY

**E. F. Albee and Martin Beck Have Agreed Upon a Merger of the B. F. Keith-Orpheum Circuit Properties. To Take Place Within Two Months, Says Mr. Beck**

From a statement made this week by Martin Beck to a VARIETY representative, and other information received, the reported combination of the theatrical properties held by B. F. Keith and the Orpheum Circuit is practically a certainty.

Mr. Beck's statement was to the effect that the consolidation would be concluded within two months.

The amalgamation of the big vaudeville interests will be under corporate form. The name of the new corporation has been decided upon, it is said. The capitalization proposed is a very large one, perhaps \$10,000,000.

No information could be obtained as to whether any other United Booking Offices managers, besides Messrs. Keith and Albee would be concerned in the amalgamation. VARIETY's information is that the corporation may endeavor to secure other "United houses" by purchase.

Many of the details are reported to have been settled upon between Messrs. Albee and Beck, just before Mr. Albee left last week for his New England auto tour. Albee and Beck will be the executive officers of the consolidated concern, with Mr. Keith and Morris Meyerfeld, Jr. occupying official positions that will not require constant attention from either.

Before leaving for Europe early in the summer, Mr. Beck confirmed a report at that time of the present possibility. The likely juncture of the Keith-Orpheum interests apparently settles all stories of any friction between the Orpheum offices and United Booking Offices, or of contests for control in any section of the country.

Mr. Beck left yesterday for a week's trip through the west, where he will visit several Orpheum towns, meeting Mr. Meyerfeld at Omaha.

## SPECIAL PICTURES AT PRINCESS. Chicago, Aug. 30.

As a sort of prelude to the opening of the regular season, which event is expected to occur about Oct. 1, the Princess theatre was relighted last Saturday night to permit of the presentation of a specially made picture production. The attraction is expected to remain here for at least a month.

## SYNDICATING NEW COMEDY.

London, Aug. 23.

There has been formed a syndicate for the presentation of a new musical comedy at the Globe theatre. The piece, under the management of Louis Hillier, has already been heard on the continent. It will also be presented in Paris, at the Theatre Reine.

The piece, called "Les Moulins qui Chantent," is by Frantz Fouson and Fernand Wicheler, music by Arthur

Van Oost. An English version is being prepared by Leslie Stiles. Mr. Hillier is writing some additional numbers. The opening date is set for Oct. 3.

In the meantime the Globe will be occupied during September by a company of Brussels actors, who played a year in Paris up till the end of last July, at the Bouffes-Parisiens, in "Le Mariage de Mlle. Beulemans." It is being translated for the English stage by Sydney Elow.

## D'ORSAY'S SUPPORT.

Lawrence D'Orsay, who stars in "The Earl of Pawtucket," arrived Monday from a two months' stay in London. Rehearsals will start next week.

In his support will be Louis Sydneth, Ernest A. Elton, Katherine Emmett (leading woman), H. J. Carvill, Leonard Ide, Robert W. Smiley, John Alden, Harry Driscoll, John Taylor, Henry Ward, Lewis E. Parmenter and Susie Lawrence.

## MOVES OVER TO SOUTH BEND.

LaFayette, Ind., Aug. 30.

The regular season of the Dryfus theatre (Harry Sommers, lessee), was opened last week by the Keith stock company in repertoire. The first legitimate attraction comes early next month.

Samuel Pickering, manager of the Dryfus, goes to South Bend to manage both of Sommers' houses at that place.

James W. Howard, the high diver, severely burned in a slide for life into the Wabash river during the K. of P. convention, has been sent to his home in Seymour.

## CHICAGO, PRODUCING CENTER.

(Continued from Page 8)

had its opening Aug. 27 at DeKalb, Ill., under the management of George H. Bubb.

Rehearsals have commenced for the new B. C. Whitney production "Dollars and Dimes" to be presented Sept. 24 at the Whitney Opera House. "The Rivals" opened Aug. 27 at Brainerd, Minn., under the managerial direction of William Yule.

Rose Melville is to be seen in another show this season. Her well worn but perennially popular vehicle "Sis Hopkins" will be used to exploit the histrionic abilities of Ida Lawrence, who will open Sept. 24 at Detroit.

George Sidney's "Busy Day" show was organized here and enjoyed a healthy opening Aug. 27 at the Haymarket. The opening of Robert Harris' "Daniel Boone" show occurred Aug. 28 at Bloomington, Ind. The Gagon-Pollock Stock Company was organized here, and will open the season Sept. 3 at the Lyric, New Orleans.

A. A. Wall, an Owensboro, Ky., manager, was in Chicago last week engaging people for a permanent stock company at Evansville, Ind.

Herbert Bethew will take out a company of "The Man on the Box" and opened Aug. 28 at Georgetown, O.

A. Mayo Bradfield will present "Barriers Burned Away" which is being rehearsed somewhere up in Minnesota, preparatory for an early opening.

Harry A. Murray sends W. F. Mann's "Tempest and Sunshine" on a tour, and all of the other Mann attractions have been leased.

C. Jay Smith, who operates out of the Chicago offices of the Jordan Show Print, is sending "Sis Perkins" and several other small shows over the "one nights" of the middle west, east and south.

## GERMAN CARTOONIST NOW.

August M. Froehlich, cartoonist of the Staats Zeitung, is going into vaudeville, offering comedy cartoons and finishing with an artistic painting on a glass transparency. He is under the direction of Paul Durand.

## "HELLO PARIS" MOVES UP.

When the present first show or revues at the Folies Bergere is sent out on the road, Sept. 18, "Hello Paris," the "Midnight Revue" (and now a part of the Cabaret or second show at the Folies) will move up on the program, becoming one of the new series of revues the management will present in the 46th street music hall that date. The Cabaret show will remain.

In "Hello Paris," Edna Aug may succeed Nita Allen in the eccentric comedy part Miss Allen played in the revised edition.

In the big show that starts out, Laura Guerite will be found in the cast instead of Grace La Rue, who retired from the Folies last Saturday. Sunday the World gave Miss La Rue and the house a page.

Cook and Lorenz have been engaged as comedians for the new Folies musical comedy. The libretto of the new work—or rather its American adaptation—is by William Le Baron.

Among those discussed as candidates for engagements at the Folies Bergere are Yorke and Adams, Joe Welch, James T. Powers, Nat Willis and Eva Tanguay. No other engagements have been definitely entered into other than Cook and Lorenz.

## PAPER WITH NO TITLE.

Boston, Aug. 30.

The town is plentifully papered for the opening of the Raymond Hitchcock show at the Colonial Theatre Sept. 2, but there isn't a single sheet of the paper that tells the name of the show with which the star is connected. All that is shown is a life size print of Hitchcock, and "Cohan and Harris present." The newspaper ads. carry the name of the show, "The Red Widow." It was originally intended to open the show Labor Day, but the premiere is advanced two days ahead of the schedule.

The members of the company are due in town to-day and will take part in a number of dress rehearsals.

On Sept. 1 an international copyright performance of "The Red Widow" will be held in London.

## KRAMERS FILE PLANS.

Plans will be filed next week for the new theatre to be built by William Kramer's Sons, on the west side of the Bowery, running south of Canal and through to Elizabeth, on the former site of their Atlantic Gardens. There will be eight stories of offices and floors, in addition to the theatre, which will have a seating capacity of 1920. The dimensions will be 100x 200.

No policy has been decided upon by the builders. They expect to have it in working shape by a year from now.

## MISS STARR'S SHOW SELECTED.

"The Case of Becky" is the title of the new play selected by David Belasco for Frances Starr this season.

It is a drama by Edward J. Locke, author of "The Climax," and will have its premiere in Cincinnati during October.

Robbins, the European bicycle rider, has been booked to open in New York, Jan. 15.



McRAE and LEVERING'S

Latest sensation

"THE CYCLE AERO-PLANE"

Next week (Sept. 4th) Columbia Theatre, St. Louis, Mo.; Sept. 11th, Majestic, Milwaukee; Sept. 18th, Majestic, Chicago, etc.

Under the management of PAUL DURAND

# "PLAY OR PAY" AGREEMENT FOR VAUDEVILLE ARTISTS

**Vaudeville Managers' Protective Association Issues  
"Equitable Contract" for its Members. No "Cancellation" Clause. "Copy Acts" Covered.**

The first "Play or Pay" contract ever in use by the big American vaudeville managers was issued this week, under the authorization of the Vaudeville Managers' Protective Association.

A printed form of the agreement was sent to each manager enrolled in the association. The United Booking Offices will place the contract into effect at once.

It is the form of agreement gotten up pursuant to a recent conversation between the association's officers and Bert Leslie, president of the Vaudeville Comedy Club. A copy of the form was mailed Tuesday to the V. C. C. for its inspection.

The "cancellation clause," a disagreeable feature to artists of all previous contracts they have been called upon to sign, has been entirely eliminated from the present contract, which is reproduced on this page.

The clause formerly providing for cancellation by fire and so on has had "strike" added to it, while it is also stated in the contract that should the present policy of a theatre change for which an artist holds a contract, the agreement becomes void through that. This is a condition found in English contracts, and was one of the reasons why the "two-weeks' clause" was inserted in previous contracts on this side.

Paragraph 9 is new, that if an artist wilfully violates a contract made with any member of the V. M. P. A., all contracts held by him with other members are subject to cancellation. The word "wilfully" is used to permit an artist to show cause that the cancellation was unavoidable or for good reason. All the former provisions to the effect that artists must perform to the satisfaction of the manager are missing in the new agreement. The liquidated damage clause remains about the same.

The new contract handles illness in a different manner to that formerly made part of an agreement. Heretofore an artist was called upon to give a manager an option upon his services when recovered. This was found to be often impracticable, through the act having other engagements contracted for which called for his services at the time of recovery. The contract now states that upon the submission to the managers of two affidavits by physicians, certifying to the illness, the contract held by the artist is at an end. The requirement of affidavits from physicians instead of the usual certificate is believed to have been inserted for the purpose of holding those concerned criminally liable if fraud is practiced in obtaining a release from a contract by this means. In that event, though, the artist would still be liable under the liquidated damage clause.

Paragraph 11 is partially for the protection of originators as against "copy acts," and to relieve a manager from the penalty of the copyright law, as far as that is possible. When a manager is notified that an act on his

between two fires in a complaint of this nature, being liable under his contract to the infringer, and, under the copyright law, to the complainant.

The clause on the personnel of a company or act being changed now reads that the manager cannot deduct ("fine") any portion of the salary if the act continues without giving written notice to the act of such intention before the second performance.

The "barring clause" has been rewritten to meet the requirement of any certain circuit.

Maurice Goodman, secretary of the V. M. P. A. and attorney for the United Booking Offices, who drafted

## GOOD, IF MADE GOOD.

The Percy G. Williams press department announces that all the theatres on the Williams Circuit have made a ruling, which goes into effect with the opening of the season, to the effect that members of the orchestras will not be permitted to leave the pit during a performance. This practice is to be discontinued in the belief that the musicians can better serve the interests of the management by remaining in their places.

Many panics have been averted by the orchestra striking up at opportune moments and if they were absent the critical moment would have passed. The passage of musicians to and from their seats detracts attention from the performance, especially to those occupying front seats.

This decision (if it is enforced) will be hailed with joy by nearly all artists.

## ATWOOD MAY LISTEN.

The latest best known aviator, Harry N. Atwood, may listen to the offers of the vaudeville managers. William L. Lykens expected to hand Atwood a contract this week to open somewhere on the circuit, Monday.

William Hammerstein made an offer to Atwood, which, it is said, the fly man turned down.

\$3,000 is the weekly figure named for Atwood's appearance. The managers are not inclined to venture that amount. They have agreed the aviator is worth \$1,500. One manager believes that \$2,000 would not be overmuch.

Atwood will probably start his vaudeville bookings Sept. 11.

He may play for M. Shea in Buffalo and Toronto the weeks of Sept. 11 and 18, booked by the Casey Agency.

## THIS IS POLLY MORAN.

Chicago, Aug. 30.

Even if Polly Moran did marry, she hasn't forgotten how to put it over on the stage. Last week at Milwaukee, Miss Moran just naturally cleaned right up on the bill at the Majestic. Polly did the job so thoroughly, the Orpheum Circuit immediately booked her for two trips over its tour, the first to commence Sept. 11 at the Orpheum, Winnipeg, closing March 4, at New Orleans, and the second to start June 30, 1912, at Spokane.

That is some booking for a "single woman" though married, but now Polly, besides worrying over her husband, Bob Sandberg (because he has but one season booked) is also worrying how Jennie Jacobs of the Casey Agency will fill in those three intervening months.

## MACK AND WALKER WED.

York, Pa., Aug. 30.

Last Friday Wilbur Mack and Nella Walker were married at the home of Postmaster Alleman, in Littlestown, near here. Rev. W. Edward Watkins, of the Methodist church in that village, performed the ceremony.

Miss Walker's home is in York. Mr. and Mrs. Mack are vaudeville players.

Agreement made this ..... day of ..... 1911, by and between  
..... hereinafter called the "artist," and .....  
..... hereinafter called the "manager," and .....  
The artist promises to render and produce upon the terms and  
conditions hereafter contained, a certain ..... act or specialty with  
..... persons therein for ..... weeks, at least the artist shall  
each day and not over ..... times in each week, as follows:  
Week Commencing ..... Theatre ..... City .....

or in such other theatre as the manager may require, in consideration  
of which and of the full and complete performance of the promises of the artist here-  
inafter set forth, each of which is of the essence of this agreement, the manager  
agrees to pay the sum of ..... (\$.....) Dollars upon the conclusion of the final  
performance by the artist at the end of each week during the term of this agreement.

2. It is understood that this is a vaudeville engagement and that the artist shall  
pay all transportation. If the artist is to render said act in more than one place here-  
under, the average cost of such transportation between the places where such act  
is to be given, rendered or produced hereunder, shall be not over ..... Dollars  
per person.

3. ..... is acting for the manager in employing the artist.

4. The artist agrees to abide by the reasonable rules and regulations in force at  
the theatre: report for rehearsals at 10 A. M. on Monday of each week; furnish com-  
plete orchestrations of music; eliminate any part of act when requested by the manager  
or representatives, and at least two weeks before the beginning of each engagement to  
deliver to the manager the necessary billing, scenery, property plots, complete set of  
photographs sufficient for a large frame, program and press matter, time of act and  
the route, if any, upon which the artist may be scheduled for two weeks immediately  
prior to the beginning of this engagement.

5. Sickness of artist will excuse performance only on delivery of duly sworn affida-  
vits of two physicians immediately on occurrence, stating place of confinement and  
nature of illness to the manager at ..... meanwhile artist is not to perform for  
any other person.

6. If the operation of the above theatre is prevented by fire, or other casualty,  
public authority, strikes, or any other cause whatsoever, or the present policy thereof  
changed, the manager may cancel this agreement, stating place of confinement and  
maximum number of performances set forth above, he shall pay only pro-rata for ser-  
vices actually rendered.

7. If before the commencement of, or during this engagement, the manager finds  
that the artist has reduced or changed the personnel or number of performers, or  
otherwise changed or altered the quality of the act contemplated herein, the manager  
may forthwith cancel this agreement, and if such change is discovered only after the  
artist has commenced the engagement, the manager may, at his option, continue the  
act and deduct from the salary when payable, an amount in proportion to the decrease  
in value of said act, provided he gives the artist written notice of such intention to  
deduct before the second performance.

8. The artist agrees not to present either privately, or publicly, at any time be-  
tween the date hereof and the end of the term of this engagement, any act or specialty,  
in whole or in part, in any place where there is a theatre engaging its attractions  
through the ..... unless booked through said corporation; and in the event of a  
breach of this covenant, the manager may cancel this agreement.

9. To assure the faithful performance of this and every other agreement now or  
which may hereafter be made by the artist with any manager booking through the  
..... or with any member of the Vaudeville Managers Protective Association, of  
which the manager herein is a member, the artist agrees that the wilful violation by  
him of any such other agreement made with any such manager or member, shall in  
and of itself be sufficient ground for the manager herein cancelling this agreement.

10. If the artist refuses to perform this agreement, he promises to pay the manager  
a sum equal to the salary he would have earned had he performed hereunder, as partial  
compensation for injury to the manager by reason of such breach, it being understood  
the manager will sustain damage to at least that amount by reason of such breach.

11. If claim shall be made upon the manager that the aforesaid act is an infringe-  
ment of a property right, copyright, or patent right, the manager may hold the artist's  
salary to secure him against loss unless the artist shall furnish a bond with two good  
and sufficient securities, in an amount sufficient to indemnify the manager against any  
loss, damage, cost, counsel fee, or any other loss whatsoever by reason of his present-  
ing or allowing the presentation of said act, pursuant to this agreement.

12. The artist acknowledges that this agreement and the engagements set forth  
herein were procured for him solely by and through the ..... and therefore author-  
izes the manager to deduct 5% from the aforesaid salary at the end of each week, and  
pay the same over to the ..... (L. S.)

(Artist sign here ..... (L. S.)  
giving address.)

program or one contracted for is an infringement upon a copyrighted act or matter, the manager may, under the contract, inform the act complained of that he will withhold the salary until the question has been adjudicated or settled, or call upon the alleged "copy" or "chooser" to deposit an indemnity bond for the manager's protection, the manager not legally having the right to cancel upon a mere complaint being filed. The copyright law provides that for an infringement, the manager shall be liable to a fine of \$150 for the first performance, and \$100 for each performance thereafter. The manager is

the new contract, informed a VARIETY representative, in reply to a question, that the contract as now adopted by the association was as fair as it was possible to make one.

## OPEN AND SHUT PROP.

New Orleans, Aug. 30.

Billy Ellwood, who used to book 'em while they waited, is now an act himself. Mr. Ellwood states that operating a booking office in the south is an open and shut proposition.

At night an agent has a string of houses open, the next morning they're shut.

# WHITE RATS APPEAR TO BE UNDER NEW CONDITIONS

**Resignation Withdrawn by Dennis F. O'Brien, with Other Changes, Indicates a New Policy and Government in the Actors' Organization.**

The resignation of Denis F. O'Brien as attorney for the White Rats, which was to have taken effect in December, has been withdrawn. Mr. O'Brien will continue as the counsel to the actors' organization. It is said that much pressure was brought to bear upon him to reconsider.

Another change indicating a new order of affairs in the government of the Rats is the addition of Walter K. Hill to the staff of the Player. The engagement of Mr. Hill having been started and concluded while Harry Mountford, editor of the official organ, was abroad, it has been surmised that the Board of Directors has assumed a more direct control of the society's affairs than that Board has been wont to give in the past.

Mr. Mountford returned to New York last Saturday, on the Philadelphia, entering the port without ostentation.

When Mr. O'Brien tendered his resignation to the White Rats, it was reported that he had done so through dissatisfaction with either the methods employed or certain members. That to lose their tried and true attorney would be a calamity was realized by the conservative element of the active Rats. Mr. O'Brien has devoted much of his time to the affairs of the order, and was acknowledged to be a sound and conscientious adviser in the legal matters of the Rats, as well as upon other things consulted about. In fact, it has been said that had the Board of Directors called in Mr. O'Brien at all of its meeting (if he could have found time to attend them) many of the errors of judgment fallen into of late, would have been avoided. That Mr. O'Brien consented to withdraw his resignation is accepted as a positive indication that the matters bringing about his dissatisfaction have been remedied.

Mr. Hill was first reported to have been appointed editor of the Player. At the White Rats headquarters, W. W. Waters, the secretary, told a VARIETY representative Mr. Hill was simply a member of the staff "for the present."

Walter K. Hill is a popular theatrical newspaper man. He has been connected in responsible capacities with many of the theatrical trade papers, having resigned as VARIETY's representative at Chicago last January to assume charge of the publicity department of the C. E. Hodkins Lyric Circuit, with which he remained until called to the Player.

At the O'Brien & Malevinsky offices a VARIETY representative was informed Mr. O'Brien was on his vacation, and would not return until Sept. 5. His position as counsel to the Rats is a personal one, M. L. Malevinsky hav-

ing associated himself with Mr. O'Brien after the latter had entered into a contract with the order, to legally represent it.

## RATS GET DECISION.

Judge Bischoff, in the Supreme Court last week, denied the motion made on behalf of Louis Eichwald in the form of mandamus proceedings, to oblige the White Rats Actors' Union to admit Eichwald to membership.

A. F. Driscoll, of the Denis F. O'Brien & M. L. Malevinsky office argued the case for the Rats, contending that the corporation was a private body. Another point made by Mr. Driscoll that Mr. Eichwald, although claiming certain rights through the published "Open Door" or "90-day" pronouncement of the Rats, had not first filed his application to be passed upon with the German branch of the order. The court said:

If the respondent organization had obligated itself by its advertising matter to admit the relator to membership upon his application, the refusal so to admit him was simply a breach of an executory contract. Not being a member he has no standing to invoke the remedy of mandamus to adjust his rights within the corporation, and as one of the general public merely he cannot be heard, since refusal to give him membership is not an act of discrimination against him in the course of a business conducted by a corporation having a public interest to serve under the charter granted to it by the State.

The case of Eichwald, a comedian playing in the German halls and clubs, dates back to when he was expelled from the Actor's Union. Eichwald claims he was unjustly expelled, and could never secure a rehearing. Afterwards he formed the present German Lodge, which, upon becoming a part of the Actor's Union later, he also left. This is the German branch of the W. R. A. U. Mr. Driscoll referred to.

When the "90-day" manifesto was published, which invited into the White Rats all variety actors, regardless of past conditions, Eichwald tendered his application, with the initiation fee. These were returned to him.

## STARVING ACROBAT IN HOSPITAL

The Vaudeville Managers Protective Association, Tuesday, sent \$25 to Harry Smirl, at the Flower Hospital. The acrobat had been removed there from Central Park, Sunday afternoon, where he was found in a famished condition. Smirl was formerly of Smirl and Kessner (Rose), a vaudeville act. He told the hospital people that reaching New York from Providence, and without funds, he sought the park.

Mr. Smirl left the hospital Wednesday.

Paul Durand is producing a new singing and dancing act, featuring Arthur Van, supported by four girls. It is now in rehearsal.

## TIM CRONIN AT WORK.

Tim Cronin reappeared in vaudeville Monday at the Fifth Avenue. It is three years since Mr. Cronin stepped onto a vaudeville stage as a monologist, and eight years since last playing in New York, at B. F. Keith's Union Square.

About three years ago, Mr. Cronin and the booking office managers had a falling out. It was trifling, said Mr. Cronin to a Variety representative in his dressing room Monday evening, and was lately patched up when the United Booking offices sent for him, and offered him time for this season.

Mr. Cronin has been routed for about seventeen weeks in the east, at a weekly salary of \$300. Having been active in the affairs of the White Rats, and especially aggressive during the stormy days of the two legislative sessions, finally passing the "Agency Law," against which the managers were strongly opposed, Mr. Cronin was asked what he thought was the reason he had been given an engagement.

"I'm sure I don't know," he replied "There was no politics in it. I told them plainly when they sent for me that there could be nothing like that."

Mr. Cronin is a Democratic politician of some renown in the 17th Assembly District, New York. His political colleagues wanted to give "The Senator" a big send off Monday evening, but Mr. Cronin vetoed the plan. In the several cities in the east where he has been booked, said Mr. Cronin, he is well known politically, from the Mayor down, and should prove a strong local card. Mr. Cronin anticipates that in the cities visited he will be called upon to make political speeches which won't do the theatre any harm.

It is not known whether the managers thought of this possibility, when contracting Mr. Cronin, who said the audience at the Fifth Avenue Monday afternoon was an altogether strange one, from his former days. "Everything has changed" said the monologist. "New faces everywhere, front and back. I'll have to get used to it all over again."

Wednesday Mr. Cronin decided to withdraw from the stage until he had constructed a new act, when his bookings will be resumed.

Mr. Cronin was booked for Keith's, Philadelphia, next week. He will be replaced by James F. McDonald.

## A. DUNN AND M. MURRAY.

The newest act of the few new for this vaudeville season is that now composed of Arthur Dunn and Marion Murray. Jack Levy will propel them onto the circuits under the caption of "Two Feet From Happiness."

Mr. Dunn is the diminutive comedian, formerly with Marie Glazier. Quite recently, Miss Glazier remarried Jack Glazier, from whom she had been legally separated for awhile. Following that disruption of the well known Dunn and Glazier combination, came the formation of the present turn. Miss Murray last season was starred in an Orpheum Circuit production. She is a stately handsome girl, with a delightful voice.

## FIRST STEP FAILS.

(Special Cable to VARIETY.)

London, Aug. 30.

What may have been the first step taken to bring the larger circuits into one booking body was partially defeated, when Walter De Frece, Alfred Butt, and their general booking manager, Paul Murray, upon being invited to take rooms in the Coliseum building (which house the offices of the Oswald Stoll-Walter Gibbons combination), declined the kindly offer.

## HAS YEAR'S ENGAGEMENT.

(Special Cable to VARIETY.)

London, Aug. 30.

Ida Crispi sailed Saturday for New York, to stay five days, returning here on the same boat. Miss Crispi has entered into a contract with the Empire, London, for one year, to do character dances in the ballet.

## MASS MEETING OVER SALARIES.

(Special Cable to VARIETY.)

London, Aug. 30.

The Variety Artists Federation intends holding a mass meeting to consider the reported arrangement the Variety Theatres Controlling Co. (Alfred Butt-Walter De Frece) and the Moss' Empires have entered into, to keep down salaries of variety acts.

## SAGER MIDGELEY'S PRODUCTION

Chicago, Aug. 30.

Sager Midgeley will head an Orpheum Circuit production, opening Sept. 4 at Winnipeg for a tour of the Orpheum houses. Two people will assist Mr. Midgeley in the act, named "Each Morning's Reflections."

## "COMING BACK" AT 80.

Boston, Aug. 30.

With eighty years looking light upon his silver threads, and after singing around the world, Sam Holdsworth is at Keith's, this week, as a "single turn."

Mr. Holdsworth was placed in the program by Sam K. Hodgdon, of the United Booking Offices. Mr. Holdsworth called at the New York offices the other day, and told Mr. Hodgdon all about the Orient, also about the Sullivan-Considine Circuit he lately played.

The 80-year old was of the Two Holdsworths, who appeared last about eight or ten years ago. His voice is still bird-like and the "come back" proposition looks as though it had tackled a tough proposition in the old fellow, who may give Mrs. Annie Yeamans a big race for first honors on any of the "Oldtimers' Week" shows.

## RECORD SUNDAY SHOWS.

The first Sunday in a very long while that the Fifth Avenue gave a program without "try outs" in it, was last Sunday, when the house held two record breaking audiences. Weather conditions favored good attendance, but the large box office receipts have clinched the decision of the management not to again allow new acts in the regular weekly bill on the Sabbath.

Jules Moy, who arrived from France Saturday, will appear at the Folies Bergere Sunday night. Moy is a French comedian.



**APPEALING DAMAGE VERDICT.**

Richmond Va., Aug. 30.

Attorneys for Wilmer & Vincent in the Black damage action, lately decided by a jury in favor of the plaintiff to the amount of \$1,500, have been instructed to appeal from the judgment.

Mr. Black called at the Colonial, and entered into an argument with the officer when told to keep in line. Getting his ticket ahead of the others, Black was refused admission. Ten cents paid by him was refunded.

The native brought a damage suit against the managers, Wilmer & Vincent. The presiding justice would not charge the theatre was private property nor a private enterprise.

**RICHMOND OFF THE BOOKS.**

Richmond, Aug. 30.

The proposed first class vaudeville to be played in the new house here has been postponed until later in the season. Whenever possible, bookings have been shifted to Nashville, where Jules Delmar, of the United Booking Offices, will book the shows, as he does those at Atlanta.

Mr. Delmar looked forward to a pleasant season, with Richmond, Nashville and Norfolk to support Atlanta. Richmond falling out has disturbed his serenity just a trifle.

**WEST END, CITY PARK.**

New Orleans, Aug. 30.

West End Park, for many years the leading summer place of the south, will be converted into a city park at the conclusion of this season.

Its passing leaves but one local resort in the field for next year, Spanish Fort, owned by the local traction company.

"White City" was dismantled several months ago, after costing its operators several hundred thousands of dollars.

**ALBEE LOOKING AROUND.**

Boston, Aug. 30.

E. F. Albee has been in New England on a jaunting tour, in his automobile, looking over his own and the B. F. Keith properties, stopping off at Lynn to see the Lynn theatre before it opens as a Keith vaudeville house.

Mr. Albee will take it easy until returning to New York the end of the week.

**HATHAWAY'S STOCK.**

New Bedford, Mass., Aug. 30.

Hathaway's theatre will not play vaudeville this winter. A permanent stock company, directed by Lester Lonergan, will occupy the house throughout the regular season. This leaves Lowell the only Hathaway theatre playing vaudeville.

**A SCOT FOR "DUDELSACK."**

The Werba & Luescher—A. H. Woods—Klaw & Erlanger "Dudelsack-Syndicate" need a Scotch comedian for the production Werba & Luescher will make of "Miss Dudelsack" for the triumvirate.

Jock McKay was invited into a conference Monday, but Jock's salary was too much of a lump for the managers to swallow at one gulp. So they held Jock off, and cabled Jack Lorimer in London, to learn what he wanted.

**THEATRE AGAINST PARK.**

Memphis, Aug. 30.

A somewhat peculiar condition in vaudeville will exist here next week, when East End Park will play vaudeville in opposition to the Orpheum, opening Sept. 4. Usually the Park winds up its vaudeville season the Saturday before the theatre reopens. Both are booked through the Orpheum Circuit offices.

At the Orpheum next week will be Maclyn Arbuckle, Nevins and Gordon, Those French Girls, Carson and Willard, Johnny Johnson, Rice, Sully and Scott, De Witt Young and Slater.

East End Park will have Edwards' "Kountry Kids," Will and Dolly Merriam, Luciana Lucca, Baker and Holland, Bert Cutler.

**AFTER BIG HEADLINERS.**

Chicago, Aug. 30.

The new musical-comedy-revue policy at the American Music Hall will remove some more headliners from vaudeville, on top of the great many the musical shows organising within the past month have taken away.

William Morris is now scouting for a cast to furnish the Music Hall with a stock company. About five of the principals will be well known features. An effort has been made to secure Lillian Russell.

**TINNEY BOOKING "TURNS."**

Frank Tinney and Max Hart, his agent, have been the first to approach the English system of booking "turns." "Turns" abroad is where an act is engaged to appear at two or more halls the same evening. It is customary over there.

Mr. Hart has obligated his act to play Hammerstein's and Fifth Avenue week of Sept. 11, while the next week, the comedian is to appear at the Orpheum and Alhambra. Following these engagements, Mr. Tinney will open at the Winter Garden.

**OPENING OF NEW MAJESTIC.**

Fort Worth, Tex., Aug. 30.

The Majestic, the Interstate Amusement Co.'s newest house, costing \$400,000, with an additional \$40,000 spent in decorating the lobby, opened Monday night with a bill comprising Moreno, Nevaro and Moreno, Maizie Rowlands, Walsh, Lynch and Co., Ramadell Trio, Bison City Four, Farber Sisters and Croton.

Owing to the death of the mother of Karl Hobbeltzelle, who left here Sunday night for St. Louis, to attend the funeral, an elaborated formal program was omitted.

**BERLIN PLAYING ALL ALONE.**

When Irving Berlin, a composer, who is understood to have refused a guaranteed income of \$40,000 yearly for the sole rights to publish his compositions, something now held by Ted Snyder & Co., opens in vaudeville at the Hammerstein's, Sept. 11, he will appear upon the stage by himself, using only the orchestra of the theatre for accompaniment.

This is a departure for the composers-vaudevillians, who have had a grand piano as a necessary adjunct to their turns.

**POSSIBLE DEFICIT OF \$80,000.**

(Special Cable to VARIETY.)

London, Aug. 30.

Following the placing of the Frank Macnaghten tour in liquidation, Mr. Macnaghten has stated that a forced sale of his properties will probably leave a deficit of \$80,000.

**POLI'S DOUBLE OUT.**

The S. Z. Poli Circuit has a new puzzle, how to cut a cut. On the bookings for the regular Poli vaudeville theatres, acts are gently informed that a reduction in salary is expected, and told that there is nothing unusual in the request.

For Poli's Wilkesbarre, after the first cut has been performed to the satisfaction of everyone concerned, turns are informed Wilkesbarre is on the Poli smaller time, which means another reduction in salary for that city.

**MADE DIRECTOR OF MUSIC.**

San Francisco, Aug. 30.

A new office was created at the University of California, last week, by the regents of that institution. The office was bestowed upon Paul Steindorff, for years before the great fire, musical director at the Tivoli here, and who is one of the best known musicians on the coast.

He will be known as "Choragus." His duties will consist of directing all the musical work at the University, including choruses and orchestra. Of \$1,000 appropriated for a so far unused professorship of music, Steindorff will receive \$750 in monthly installments, the balance going to clear the debts of the University Orchestra, so that the new director will start off with a clean sheet.

**CHICAGO PARKS CLOSING.**

Chicago, Aug. 30.

The management of Riverview Exposition, announces that the regular summer season will be brought to a close Sept. 10. The promoters of White City will defer the closing of that resort until Sept. 24, and announce that the final week will be devoted to the annual Fall carnival, in character closely resembling the Mardi Gras, which marks the closing of the season every year at Coney Island, N. Y.

**GOOD CHANCE FOR SAM K.**

In digging up the young fellows of the vaudeville business for "Old Timers' Weeks" and other things, the management of the Fifth Avenue theatre, New York, located Sam K. Hodgdon, as one of the aspiring youths.

For the "Tony Pastor Week" at the Fifth Avenue, commencing Sept. 25, Bob Irwin sent the following letter to Mr. Hodgdon, who is in charge of the general bookings at the United Offices:

August 23, 1911.

Dear Mr. Hodgdon:

In order to make our "Old Timers' week" a grander success than ever, it struck me that we should have you on the bill. If you would consider an offer to play a part in the after-piece, I should be very glad to hear from you, and can assure you that we will give you the best billing possible and see that you have a good dressing room and featured in the electric signs. There will be only two shows a day and no doubling in brass.

We sincerely hope you will seriously consider this offer and it will be to your advantage to do so, as nearly every performer who has opened at the Fifth Ave., and made good, has always had an abundance of future bookings, and we feel sure your appearance here for a week would result in having your entire season booked up at once.

Kindly state your lowest terms in first letter and bear in mind, by booking direct with us, you will save all agent's commission.

Awaiting your reply, I am,

Yours very truly

(Signed) Robert E. Irwin,  
Manager.**TWO NEW "MONKS."**

Alfred Drowsky, trainer of "Consul," has two new chimpanzees, whom he calls "Juliet" and "Romeo." They have been under his instruction for a long time and he declares that they are now ready for engagements, to be presented by Mrs. Drowsky. He is asking \$1,000 a week for the act.

**BOSTON PLAYERS OPENING.**

Baltimore, Aug. 30.

The Boston Players, H. Bascom Jackson, manager, opens the regular season at the Savoy, Sept. 11, in "A Contented Woman."

The company includes Maxine Miles, Grace Welby, Edith Bowers, Irene Myers, Grace Kennard, Claude Daniels, Arthur C. Morris, George Hand, D. A. Howe, William Dickson and Seth Thomas; DeForest F. Dawley, stage director.

**THE THREE PIGS.**

There were three pigs in a poke. The overcrowding was scandalous. Each accounted for the evil in a different manner. The first pig said: "The overcrowding is terrible; it is because we are in a poke." The second pig said: "This overcrowding is disastrous; it is because we are pigs." The third pig spoke as follows: "The overcrowding is undoubtedly appalling, but you are both mistaken as to the conditions that have caused it. It is not due to our being in a poke; neither is it due to our being pigs. The evil is the direct and inevitable outcome of certain spasmodic variations in the Law of Economic Utility." The other two pigs were much impressed and without more ado elected the third pig leader among them. Still, the overcrowding remained as bad as ever.—Life.



SARAH COWELL LE MOYNE  
"Truth" in "Everywoman."

**LARGE HOUSE FOR \$400,000.**

Seattle, Aug. 30.

A statement has been made by Alexander Pantages that he has abandoned the plan of constructing a building on his Third avenue property. Instead, Mr. Pantages says he will erect a double theatre, one to be used for vaudeville, and the second for stock. They will join each other, and have a seating capacity of 2,200. The cost will be \$400,000.

**A MATTER OF BAGGAGE.**

(Special Cable to VARIETY.)

Paris, Aug. 30.

Because the baggage of the Arvis Mystery failed to arrive, Manager Charles cancelled the act at the Olympia. Arvis may take legal action, claiming delay in baggage movement was through the English strike.

The Alcazar closes here early in September.

**JEFF CALLAN AT LYNN.**

Lynn, Mass., Aug. 30.

B. F. Keith will open the Lynn theatre with its new policy of vaudeville Sept. 11, with a promise of a big program of important acts. A number of changes will be made, notably the re-seating of the balcony and boxes.

The new manager will be Jeff Callan, for twenty years associated with the Barnum & Bailey enterprises.

**VAUDEVILLE CONTRACT OFF.**

Chicago, Aug. 30.

Fay Templeton's engagement with the Shuberts for the coming revival of "Pinafore" makes it impossible for the star to play the eight-week vaudeville trip arranged by Lyman B. Glover.

Mr. Glover explained to a VARIETY representative that inasmuch as Miss Templeton figured on completing the vaudeville engagement sometime in October, making it necessary to open in September, satisfactory booking arrangements could not be reached and the matter was called off. There was no contract between Glover and the star, merely a tentative agreement reached through correspondence.

Following her appearance in "Pinafore," Miss Templeton will take part in a revival of "The Pirates of Penzance," the Shuberts have in view, it is said.

**JOLLY, WILD AND CO.**

Jolly, Wild and Co., whose pictures adorn the front page, opened their season at the Brighton theatre Monday, after a delightful trip to Europe this summer.

The trio has made a number of changes in the act, injecting some new patter and songs. Mr. Jolly composed a new "rag" while on the briny deep, naming it after the vessel, "The Bremen." He is now singing it.

Miss Wild returned with some handsome new gowns of Parisian designs. They will be worn this season by the singing comedienne.

Mr. Clear took time to garner several new song hits from Piccadilly, which he will interpolate in the offering from time to time, not discarding his "Sydney" song, which has gained him considerable popularity.

**ENGLISH "WHITE HOPE."**

Philadelphia, Aug. 30.

Herbert Cyril, an Englishman who came over to play the United time several seasons ago and has since played the "pop" houses with a monolog, has come out as one of the many "White Hopes."

Cyril has been training for the past three or four months under the watchful eye of Billy Reynolds, a manager of fighters in this city, who has entered him in the "White Man's Hope" amateur tournament at the National A. C. Labor Day. Cyril is 6 feet 2 inches, and weighs about 215 pounds.

**23 PEOPLE IN "EVERYWIFE."**

The "Everywife" playlet to be produced by Jos. Hart at the Orpheum, Brooklyn, next week, will carry a company of twenty-three people. The principals are Margaret Greene, Mary Hamilton, Heloise Campion, Emma Dunlop, May Herbert, Evelyne Carson, Albert Parker, Fred Montague, John A. Boone, Charles Dunlop, Matt Wheeler.

Though F. Ziegfeld, Jr., threatens injunction proceedings against Mr. Hart, to stop him from presenting the Geo. V. Hobart playlet, which is also a part of Ziegfeld's "Follies of 1911," Mr. Hart says he is giving that affair no concern.

Some people are saying that if Henry W. Savage should hear of the rumpus, that manager might introduce "Everywoman" into the controversy.

**JACK JOHNSON SUED.**

(Special Cable to VARIETY.)

London, Aug. 30.

Jack Johnson, who did enormous business for the Variety Theatres Controlling Company at Portsmouth, cried off his engagement at Sheffield on the score of sickness. This was a rather nasty knock for the company because Sheffield was one of the towns in which he was certain to do big. The extent of the sickness of Lil' Arthur can be gauged by the fact that in one of the picture papers this morning, he was shown at play among a herd of sheep.

Jack Johnson has been sued by the Variety Theatres Controlling Co. for breach of contract. He was engaged for \$1,000 weekly.

The company may attempt to prevent Johnson's fight with Wells, as Johnson made a plea of illness to excuse himself from playing the Variety Theatres engagements.

**OPEN WELL OVER THERE.**

(Special Cable to VARIETY.)

Sydney, Australia, Aug. 28.

Jordan and Harvey opened here to-day for James Brennan, and scored a good sized hit. Their semetic comedy seemed to strike the natives as especially humorous.

**FOREIGNER BREAKS ANKLE.**

Cincinnati, Aug. 30.

Phillips and Merritt, a foreign act, opening here Sunday matinee, met with a serious accident, the female member of the team breaking her ankle. She slipped while dancing and fell to the floor. Dr. Walter Griess attended her.

**FINED FOR ASSAULT.**

Denver, Aug. 30.

Five dollars and costs was the penalty imposed upon Charles Jacobs in police court Monday for assault upon one Webb, a traveling man.

Jacobs is the representative of the White Rats in this city, also connected with the Tulleries Garden, Mozart Cafe, and does some booking besides in his idle moments. He beat up Webb Saturday midnight in front of the cafe. The traveling man wanted to enter for a drink. Jacobs ordered him out, and with the order sent along two black eyes for the stranger. The police court magistrate attended to the rest.

**PLAYING HERE AND THERE.**

San Francisco, Aug. 30.

The Four Black Diamonds contracted to play the Orpheum, Oakland, this week, while holding a contract for the Portola Louvre.

Manager Fountain refused to release them. As a consequence, they are playing in both places.

**SHORT STAY IN CHICAGO.**

Chicago, Aug. 30.

William Morris and Marcus Loew arrived in Chicago today. They will return to New York tomorrow.

**A KERNAN IN THE U. B. O.**

Jean Kernan, son of the Baltimore theatrical man, is now assistant to E. M. Robinson in the United Booking Offices. Ray Hodgdon also assists Mr. Robinson in the booking department.

A tour of the five cities booked by him was taken by Mr. Robinson this week. The towns are Pittsburg, Cleveland, Columbus, Syracuse, and Toledo (to open).

**ETHEL ROBINSON RETURNS.**

Chicago, Aug. 30.

Ethel Robinson has returned to her desk in the Western Vaudeville Managers' Association and is in charge of the park and fair department as formerly. Miss Robinson returned Monday after an absence of one week. Existing difficulties were adjusted, and her brother, who had assumed charge of the department during her short absence, is once again back at the "club and social" desk.



JUSTINE JOHNSTONE

**MORRISON'S SHY AN ACT.**

An act shy will be Patsy Morrison's cry next week. The act is Burnham and Greenwood, a couple of "sisters." Patsy wanted them badly, for his Labor Day bill.

Mr. Morrison placed a "hold" slip in the United Booking Offices for the act, but a "hold" slip only holds a turn for twenty-four hours. When Patsy went looking for his "sisters" he found Jules Delmar had them tucked away on the list for a southern town.

Patsy was angry, and believes he got the worst of it. Everybody else says he didn't, as it was just one of those things.

What may make the loss the harder to bear for Patsy is that on his Rock-away Beach program for the past few weeks, there has been a line reading "Wait for the new act. Never before seen in this theatre. The name will be announced from the stage."

The "new act never before in this theatre" was to have been Burnham and Greenwood.

**PLAZA, CHICAGO'S "TRY-OUT."**

Chicago, Aug. 30.

Secretary Chateaux, of the Interstate Amusement Co., left to-day for St. Louis for the purpose of conferring with President Hoblitzle in regard to the adoption of the Illinois State form of contract.

More news out of the Interstate offices is the announcement that in order to guard against playing unsatisfactory acts over the circuit this season, the Plaza theatre in this city will be utilized as a sort of "try-out" house. All acts will open there with a one-week contract and if up to the standard of the Interstate attractions, they will then be offered the entire circuit which will consist of ten consecutive weeks. The plan listens like a practical one.

**PROMOTED AND SHIFTED.**

Indianapolis, Aug. 30.

Ned Hastings will be the manager of Keith's this season. Last season he was assistant manager of the Hippodrome, Cleveland.

**THE TWO HELENS.**

Paris, Aug. 23.

A play in verse by Jules Bois is to be given shortly at the Theatre Antique, at Orange (the Roman amphitheatre) based upon a Greek legend that there were two Helens, the one who left her husband Menelaus to follow Paris was but a spirit in female form substituted for the real Helen by the gods.

The Greeks contended in their mythology that Helen being the type of perfect beauty, was consequently the model of purity, and could not have sinned.

In the modern version by Bois she is devoted to Isis, after meeting her double.

The two Helens portray opposing types of womanhood, the virtuous and the gay, brought out prominently in the new play.

Staley and Birbeck will reappear on the United time, their first "United" engagement in four years. Albee, Weber & Evans booked the act.

## GOES IN ASSOCIATION.

Chicago, Aug. 30.

The Willard and Wilson Avenue theatres will be booked by the Western Vaudeville Managers' Association from Sept. 18. They are Jones, Linick & Schaeffer's houses, the only two important enough for the association to handle.

The deal through which the J. L. & S. firm entered their two biggest theatres in Charles E. Bray's association office developed that the firm has been overestimated.

Mr. Bray submitted a proposition to Frank Q. Doyle, who had been booking these theatres for the firm, to come into the association. Mr. Doyle declined it, not caring to lose his identity as an independent booking agent.

The Willard and Wilson Avenue will "split" their vaudeville programs weekly.

## MCKINLEY SQ., THREE-DAILY

Harry Shea will put in an \$800 bill at the McKinley Square when it opens Sept. 16. There will be three shows daily. J. Fleugelman, general manager of the Fleugelman-Cunningham Co., which built the McKinley, will manage it.

Fleugelman has sold the Crescent (135th and Lenox Ave.), patronized largely by colored people.

## NEW ONE FOR JAMESTOWN.

Jamestown, N. Y., Aug. 30.

James D. Woodard, owner and manager of the Woodard theatre, Warren, Pa., has purchased the Humphrey House property and will build a new vaudeville theatre, 60x40 feet, seating 1,500. The property cost \$65,000, and the theatre is expected to cost a similar sum.

If vaudeville fails to draw, Woodard will play legitimate attractions. Only one house (Lyric) is playing variety here at present.

Edward T. Connelly, illustrated song singer at Celeron Park for several years, who formerly played in "The Battle of Too Soon" in vaudeville, has become the owner of the New theatre, and will run it this winter. Pictures and songs will be featured.

## NICK NORTON LOOKING ABOUT.

Pittsburg, Aug. 30.

Nick Norton, who will again be the general manager of the Harris "small time" vaudeville theatres, has been looking about, to decide who to cast bookings with for the coming season.

Mr. Norton left for New York last Sunday. He may make up his mind while there.

## FAM TAKES IN FULTON.

Fulton, N. Y., Aug. 30.

Commencing Sept. 4, the Foster will be booked by the Family Department of the United Booking Offices. The house plays "pop" vaudeville, formerly supplied by Gilmore, of Oswego.

Under the new booking arrangement, the Foster will either split with Ogdensburg or Auburn. The latter is the more convenient.

## FOX'S NEW "RIVERSIDE."

The new William Fox "pop" vaudeville theatre, due to open at Broadway and 96th street, about Nov. 1, will be named "The Riverside." Its policy will be the same as at Mr. Fox's New York and City theatres, eight acts and pictures.

The Ed. F. Kealey office, which books for the Fox Circuit, opens the season with fourteen houses on its books, all belonging to William Fox. The agency does not take on outside bookings.

The vaudeville in the New York theatre will remove to the Roof of that building, upon Jos. M. Galtes' "Enchantress" entering the downstairs part about Oct. 1. "The Follies of 1911" leaves the New York Roof this Saturday, migrating to Chicago (Colonial).

## WESTERN HOUSE REOPENS.

Indianapolis, Aug. 30.

The Colonial, still under the management of the Mark-Broock Co., reopens with "pop" vaudeville Labor Day.

## LIKES THE GREEK BEST.

Detroit, Aug. 30.

Henry Ison, vaudevillian, told the police here that his wife, who worked with him on the stage, had forsaken him and their two babies for a Greek cook, Karabtees, by name.

With stage work at a premium, Ison was forced to seek other employment, and the kitchen brought about his wife's desertion. She was known as Elizabeth Ison, acrobat, contortionist and dancer.

## CLAIMING THE EARTH.

Seattle, Aug. 30.

Now that the "Coast-to-Coast-Circuit" is old stuff, the promoters are diving into the "Round the Globe" thing. Following the advent into town this week of three Australians, J. Williams, E. Thompson and L. Phillips, claimed to be members of an Australian moving picture syndicate, an announcement is given out that the trio, besides contemplating the erection of two (count 'em) large picture places here, will keep right on building until they have a string from Australia to anywhere, and back again.

Eugene Levey says he will represent them in this city.

## ONE FIVE-YEAR STAND.

Few illustrated song singers have established a record for remaining at one theatre such as Jack Driscoll, the big, fat, jolly balladist at the Fourteenth Street theatre has to his credit. For five years Jack has been at the Rosenquest house. This week he is doing double duty by rendering the songs at the Olympic, Brooklyn, which resumed its season last week.

Driscoll has sung all the songs worth singing, and some that should have never been published. He formerly sang with brass bands, and was a feature with Dockstader's Minstrels in a Broadway playhouse some years ago.

## WAS "POP," NOW FIGHTS.

Philadelphia, Aug. 30.

The Standard, which was in the regular chain of "pop" houses operated by F. G. Nixon-Nirdlinger last season, is to be turned into a boxing club. The lease will be signed this week. Billy Reynolds will run the boxing shows.

The house seats about 2,000, including 200 on the stage. Boxing shows were inaugurated twice weekly during the summer season, and turned in a profit which looks better than "pop" vaudeville.

## TWO VENTURES ABANDONED.

Chicago, Aug. 30.

Guy Mills, of the Mills Novelty Co., has abandoned the booking agency in the Chicago Opera House Block. Mills will devote his time and attention to the management of a small picture house on West Madison St.

With this move is announced the suspension of the Theatrical Journal, a semi-monthly amusement journal issued from the Mills office during the summer.

## NO LICENSE FOR BERNSTEIN.

Chicago, Aug. 30.

Freeman Bernstein was refused a booking license last week by the Illinois State labor commissioners, to operate an agency in this city.

## FREEBODY PARK CLOSING.

Newport, R. I., Aug. 30.

The summer vaudeville season at Freebody Park, booked by the Shedy office, closes next week.

The Shedy office has added some new houses to its regular fall list. The Majestic, Pittsfield, Mass., is a recent acquisition. The Majestic will split with the Opera House at Holyoke, starting Sept. 4.

## ROSALIE'S BEEN SOUTH.

Richmond, Aug. 30.

The south or this section of it was visited last week by Rosalie's Muckenfuss, the young woman booker of the Family Department, United Booking Offices. Miss Muckenfuss, while here, picked up several "small timers," the most important of which are the Roanoke (Va.) theatre, opening Oct. 2, and the new Lynchburg (Va.) house, starting Oct. 16.

Much surprise was expressed by Miss Muckenfuss at the great number of "small timers" preparing to open for business down here.

## FRANK SHOW STAYS OUT.

The California Frank wild west isn't going to close as soon as was expected. The show has been bringing in the shekels to such an extent that Eddie Arlington is going to keep the outfit going until the snow begins to fly.

The Frank show put in a busy two weeks on Long Island and this week is playing New Jersey territory. It will open at Philadelphia Labor Day on the same lot which the Two Bills used earlier in the season.

The show will play at Syracuse week of Sept. 1, under the auspices of the New York State Fair Association.

## SHOWS NEXT WEEK.

NEW YORK.

"A GENTLEMAN OF LEISURE" (Douglas Fairbanks)—Playhouse (3d week).  
 "A SINGLE MAN" (John Drew)—Empire (1st week).  
 "AROUND THE WORLD"—Hippodrome (1st week).  
 "AS A MAN THINKS" (John Mason)—Nazimova's.  
 "EVERYWOMAN"—Lyric.  
 "EXCUSE ME"—Gaiety.  
 "FOLLIES BERGERE"—Revue (6th week).  
 "GET RICH QUICK WALLINGFORD"—Colonial (1st week).  
 "GIRL OF MY DREAMS" (Hyams and McIntyre)—Criterion (5th week).  
 "MADAME SHERRY"—Grand Opera House.  
 "MAGGIE PEPPER" (Rose Stahl)—Harris (2d week).  
 "MISS JACK" (Bothwell Browne)—Herald Square (1st week).  
 "PINAFORE"—Casino.  
 "POMANDER WALK"—Wallack's.  
 "SEVEN DAYS"—Astor.  
 "SNOBS" (Frank McIntyre)—Hudson (1st week).  
 "SPED" (Orrin Johnson)—Comedy (1st week).  
 "SPONDER STOCK"—Metropolitan (5th week).  
 "STOCK"—Academy.  
 "THE DEEP PURPLE"—Manhattan Opera House.  
 "THE HEN-PECKS" (Lew Fields)—Broadway (1st week).  
 "THE PINK LADY"—New Amsterdam.  
 "THE REAL THING" (Henrietta Crossman)—Maximo Elliott's (5th week).  
 "THE STRIP" (Donald Brian)—Knickerbocker (2d week).  
 "THE SPRING MAID" (Christie MacDonald)—Liberty.  
 "THY NEIGHBOR'S WIFE"—Lyceum (1st week).  
 "WEST END" (Robert Mantell)—Repertoire (1st week).  
 "WINTER GARDEN"—Gertrude Hoffmann.

BOSTON.

"THE GIRL IN THE TAXI"—Boston (3d week).  
 "THE RED WIDOW" (Raymond Hitchcock)—Colonial (3d week).  
 "OVER NIGHT"—Shubert (4th week).  
 "THE NEST EGG" (Zelda Sears)—Park.  
 "EXCUSE ME"—Tremont (3d week).  
 "THREE WEEKS"—Majestic.  
 "THE ROSE OF THE RANCHO"—Castle Square.  
 "THE WHITE SQUAW"—Grand Opera House.  
 "THE WORLD OF PLEASURE"—Casino.  
 "THE PRICE" (Heleen Ware)—Hollis.

CINCINNATI.

"LITTLE MISS FIXIT" (Nora Bayes and Jack Norworth)—Grand O. H.  
 "MERRY MARY"—Walnut.  
 "HEART OF CHICAGO"—Heuck's.

DENVER.

BROADWAY—Dark.  
 "FLIRTING PRINCESS" (Harry Bulger)—Tabor Grand.

NEW ORLEANS.

"THE GIRL IN THE TRAIN"—Tulane.  
 "McFADDEN'S FLATS"—Crescent.  
 "GAGNON-POLLOCK STOCK"—Lyric.

SAN FRANCISCO.

"JUMPING JUPITER" (Richard Carle)—Columbia.  
 "BABY MINE"—Cort.  
 "NANCE ONEIL"—Alcazar.  
 "JIM, THE PENMAN" (Roberts, Bergen and Roberts)—Savoy.

PARIS.

REPertoire—Opera.  
 REPertoire—Comedie Francaise.  
 "LE GONN ETRANGER" (drama)—Ambigu.  
 "VIEUX MARCHEUR" (comedy)—Porte St Martin.  
 "MERRY WIDOW" (operette)—Apollo.  
 "BELLE OF NEW YORK" (operette)—Moulin Rouge.  
 "PAPA" (comedy)—Gymnase.  
 "TOUR OF WORLD IN 80 DAYS"—Chatelet.  
 "MILLE JOSETTE, MA FEMME" (comedy)—Vaudeville.  
 "COUP DE BERGER" (farce)—Palais Royal.  
 "FEUILLE DE VIGNE" (farce)—Folies Dramatique.  
 "VIE PARISIENNE" (operette)—Varietes.  
 "LE BARON DE BATZ" (drama)—Bouffes Parisiens.  
 "MONSIEUR PICKWICK" (comedy)—Athene.

CHICAGO.

"AN EVERYDAY MAN" (Thos. W. Ross)—(3d week).  
 "SALVATION NELL"—Crown.  
 "DANTE'S INFERNO" (Pictures)—Princess (2d week).  
 "LOUISIANA LOT" (Alexander Carr)—Lafayette (1st week).  
 "WANG"—Angeles Opera House (1st week).  
 "THE BOBS" (Holbrook Blinn)—Garlick (1st week).  
 "DEAR OLD HILLY" (Wm. Hawtrey)—Whitney (14th week).  
 "THE DEEP PURPLE"—McVickers (2d week).  
 "REPertoire"—(Thos. Shea) Haymarket (2d week).  
 "THE LITTLE REBEL" (Dustin and Wm. Farnum)—Chicago O. H. (2d week).  
 "UNCLE SAM" (Barrymore and Wise)—Temple (1st week).  
 "THE MAN FROM HOME" (Wm. Hodge)—Grand O. H. (1st week).  
 "FOLLIES OF 1911"—Colonial (1st week).

# BURLESQUE MEN WILL BET ON THIS SEASON'S RECEIPTS

**At Least They Say They Will. Al Reeves Started It and Wants Dave Marion, with Billy Watson Out for Both. Good Press Stuff.**

Montreal, Aug. 30.

The burlesque betting bee is increased this week by one, Billy Watson, who, with his "Beef Trust," is playing here this week.

Mr. Watson wants to wager his betting competitors, Al Reeves and Dave Marion, that "The Beef Trust" will make more money this season than either one of the other shows. Billy says he will put up \$1,000 for this bet, with either Reeves or Marion.

The conditions are that the gross receipts be calculated from the regular season's opening, Aug. 28, until its close, April 15. Each show must have the same number of weeks, and not carry less than thirty-four people. Each show is to reverse managers, "The Beef Trust" manager changing with either of the shows accepting the offer to bet, and paying all legitimate charges the shows incur.

VARIETY is to be stakeholder. The editor of that paper is to draw up the agreement.

One other condition Mr. Watson makes, is that statements be exchanged weekly, and that no comedian-owner shall charge up salary for himself.

Pittsburg, Aug. 30.

Al Reeves, who runs the "Beauty Show" and started the gambling craze (no money in sight yet), says he will bet Dave Marion that Reeves' "Beauty Show" does more gross business on the season than Mr. Marion's "Dreamlands."

Or Mr. Reeves says he will wager any manager on the Eastern Wheel that his show will exceed the gross business of the bettor (not show).

While speaking for publication, Mr. Reeves doesn't want it mentioned that his "Beauty Show" did nearly \$16,000 in the first three weeks, before the season officially opened. Mr. Reeves calls it "Marvellous business," and regrets that if these bets are ever recorded anywhere besides in print, that the pro-season weeks can't count.

Mr. Reeves suggests that if Mr. Marion is really there on this bet-your-head-off-for-the-publicity-that's-in-it, he will deposit \$1,000 with Sam Scribner, and \$1,000 of Reeves' money will cover it.

Now, if the burlesque boys want to carry this bet thing along, they will post the money, and make capital of it along the route, getting the dailies to take note of the wagers. If Messrs. Reeves and Marion won't let Mr. Watson in because he is on the Western Wheel, that will be enough for Billy Watson to crow about over the route.

The money might be really posted, and the expense of providing private detectives to watch the stakeholder

may be borne equally by all parties, when the cash is drawn down at the end of the season.

## FEEL CERTAIN ABOUT BOSTON.

Boston, Aug. 30.

There is joy in the ranks of the Western Burlesque Wheel. Harry Farren, former manager of the Columbia theatre, Boston, who lost the house to Marcus Loew, is dickering for a site on which to erect a new burlesque house. It is but a small matter that stands in the way of the deal going through.

Ever since the Columbia was turned over to Mr. Loew, Farren has been on the lookout for another house. It is said that a try was made for the Globe, owned by the Shuberts, which hasn't been causing the sides of the box office to bulge out. This would make an ideal "burlesquer" but there was nothing doing. Every available piece of property in that section of the city was bid on.

Negotiations are now going on for the property on which the old Salvation Army Barracks are situated, on Washington street. It is also necessary to get a small slice of land owned by the Boston Elevated and then the new burlesque house can be built.

So sure are Farren, Edwards & Walker they can procure the property they have already made contracts with the builders, it is said, and work will begin within two weeks. The house is to be built entirely of concrete. A bonus, it is claimed, will be paid the contractors if they will have the building ready before the time specified in the contracts.

## OFFERING FIELDS' SHOWS.

Lew Fields is negotiating for the disposal of "The Midnight Sons," "The Jolly Bachelors" and "The Summer Widowers;" to some Eastern Burlesque Wheel managers for presentation on their circuit.

No company has been engaged for "Thillie's Nightmare." It is Fields' intention to present all new musical comedies the coming season.

## OPENS TO OVER THREE.

St. Paul, Aug. 30.

As a result of the business by the Eastern Wheel attraction at the Shubert, last week, the plan of installing burlesque at this playhouse looks good to the Columbia people.

Between \$3,000 and \$3,500 was registered at the box office for the first Eastern show in the house. It may be slow work drawing the people in until big money is had weekly, but the prospects are bright.

Edward S. Abeles has purchased a sketch by Fred C. Kelly, a Cleveland newspaper man, entitled "The Exclusive Story."

## ROCHESTER GOES IN.

Rochester was added to the Western Wheel Burlesque circuit Wednesday. Articles of agreement were signed by Stanley Stop, who manages Cook's Opera House there, and the Empire Circuit. Cook's goes into the Wheel in the same manner as the other houses, and will have a regular full week on the entire schedule.

Mr. Stop does not have to pay a big guarantee to get the shows. The first show will open Sept. 11. "The Follies of the Day" is likely to get the first date.

According to the new plan, the shows will go from Toronto to Rochester to Buffalo, and thence on. The Empire people expect to have the route in tip-top shape before next week.

## CHANGES IN "GAIETY GIRLS."

The "Broadway Gaiety Girls," which Slim Williams and James H. Curtin have on the Western Burlesque Wheel, failed to come up to expectations at the first showing and a period of rejuvenation is taking place.

There has been a complete shakeup of principals. When the company plays the Casino, Brooklyn, Sept. 11, John Bragg and Tom Brown will replace Post and Russell. In addition to the changes of other roles, the show will be bolstered in other departments.

## H. & S. FILE COMPLAINT

A complaint was filed Wednesday by Hurtig & Seamon with Sam A. Scribner as the general manager of the Columbia Amusement Co. It was against Jacobs & Jermon's "Queens of the Jardin De Paris," playing Hoboken this week. Both firms are on the Eastern Burlesque Wheel, and members of the Columbia Co.

Hurtig & Seamon claim the "Queens," which has Alf Hall as principal comedian, has taken the "key scene," now used by Hurtig & Seamon in their "Taxi Girls," and which was first employed by the same firm in one of its burlesque shows seven years ago.

It is said that Gordon & North may file a complaint against the same company, through a brother of James C. Morton, who is in the Jacobs & Jermon troupe, using an adaptation of his brother's "clock man" in "The Merry Whirl," one of Gordon & North's eastern wheel shows.

## COULDN'T FIND SAI.

In a prop list sent in by "The Girls From Haplyland," and signed Geo. Collier, a new line at the bottom read "When scrubbing the stage, use sai soda."

The property man of the house returned word he could find no Sai Soda in the place.

Sai soda is probably needed by the show, as Billy W. Watson does a great deal of sliding about during a performance.

Mr. Watson was threatened with an attack of typhoid fever at the Murray Hill last week. Despite his illness, Mr. Watson left with "The Girls From Haplyland" and expected to play this last half of the week at Albany.

## DISCOVERS A RELATIVE.

Twenty-nine years ago, come next Sunday or last Tuesday, Jean Bedini left home. It was the month when Jean was twelve years of age.

In time Jean became a juggler. Afterwards he added on the work of being a comedian also, although still looking like a foreigner.

Sometimes Jean remembered he had parents in the old country, but had forgotten the address, having quit the home so early.

The years passed, twenty-nine of them. Then what do you think? Well, it wasn't that, but almost. The other evening Jean sat on Hammerstein's Roof wondering how many people would be left in the house when Bedini and Arthur appeared. To make certain that there would be one, Mr. Bedini returned the glance of a party to his right. They glanced again and Jean glanced right back. Some glancer, is Jean.

Then a woman stepped forward. "You don't know me?" said she, and Jean left it to Doc Steiner if he had, in the course of his life, either before or after leaving the home, ever contradicted a lady. Doc said "Don't schoke, she may want to buy us a drink," and Jean, with a courtly bow he saw in a magazine, informed the woman he had no idea, excepting for a burlesque.

"You are Bessie Clifford's cousin" said the woman.

"So," said Jean. "Why didn't Bessie tell me that? Why should you?"

"Because I am Bessie's mother, and I am your mother's sister," answered Bessie's mother.

"What is my name?" asked Jean. As the woman told him his real name Doc fell off the chair in a fit.

It was even so. Bessie Clifford's mother, who is Jean Bedini's mother's sister, knew him. She told Jean she did because he looked like his father.

"Where is father and how is mama?" inquired Jean reminisciently. Bessie's mother replied that Jean's father had died six years before. His family had been looking him up for years, but never suspected Jean was an actor. Mr. Bedini reassured Bessie's mother that his family needn't worry about that, and he would write home at once.

The incident recalled the happy golden days of Jean's youth, from one to twelve, and recollected his father was Leon Pefsnor, a court magician in Russia, who often showed the Emperors over there how he juggled. Jean said his dad appeared with the first Hermann, the Great. Then Mr. Bedini started to look for Bessie Clifford, to tell her of the relationship.

When he returned, he had found Eddie Cantor, who now replaces Geo. Sofranski in the Bedini and Arthur act.

## THE ALBRIGHTS NOT.

The Albrights are not so much so in their family relations. Libbie Albright, with "The Crackerjacks," has instituted a suit for absolute divorce against Bob Albright, now with Dockstader's Minstrels. Mrs. Albright has asked, through David Steinhart, her attorney, in the New York Supreme court, for alimony and counsel fee.

Jameson Lee Finney, killed in the Carlton Hotel fire, was to have produced in America a new play by Ernest Denny called "A Happy Prodigal."

Sir Herbert Tree is engaged upon rehearsals of "Macbeth," to be produced Sept. 5 at His Majesty's. His Majesty's, it appears, though suffering little from the effects of the fire at the Carlton, was much injured by water. In December, 1867, Her Majesty's Opera House, which stood exactly where His Majesty's and the Carlton stand now, was burned to the ground.

Someone has figured that the production of Max Reinhardt's pantomimic spectacle at Olympia in December will cost \$100,000.

If Eva Tanguay could realize what an impression she left behind in London among the few people who met her, she would have spared herself the ignominy of "panning" the entire British nation and its institutions. There is an old adage which advocates the keeping clean of one's own doorstep.

Madame Sarah Bernhardt's repertoire at the Coliseum commencing Sept. 18, is to include Sardou's "Fedora," and Theodora, Dumas' "La Dame aux Camellias" and Emile Moreau's "Le Proces de Jeanne d'Arc."

De Beire, whilst being a deft conjurer and quick illusion worker, has taken particular notice of the work of Chung Ling Soo and Lafayette. In several instances the Lafayette material is reproduced with astonishing accuracy.

At the age of 19, the late Harry Pleons' son died in rapid consumption.

The Manchester Hippodrome and Ardwick Empire has declared a dividend of 10 per cent. This is a Stoll concern.

Although Walter Gibbons shows in his balance sheet a profit of \$450,000, the dividend declared for the year is but 8 per cent. Mr. Stoll, according to the new articles of association of the Gibbons' halls, is to be a director of the company, and to hold office for ten years, subject to certain conditions. The Stoll Accountancy department is to take care of the finances of the Gibbons halls.

Billie Reeves states that the reason he came to a new arrangement with Fred Karno, was that Flo Ziegfeld could not use him next season. Reeves with a company of 14, sailed on the "California" from Glasgow, September 19th. He hopes to be back in time to be able to do a bit of clowning for the charity fetes. The Karno Company will do the "Mumming Birds" and "Early Birds," commencing with the Percy Williams houses continuing over the Poll circuit. Billie Reeves will return to Europe for a continental tour next year fixed by Marinelli. After that

# LONDON NOTES

**VARIETY'S LONDON OFFICE**  
5 GREEN ST., LEICESTER SQUARE  
**W. BUCHANAN TAYLOR, Representative**  
(“BAYARD”)  
Mail for Americans and Europeans in Europe, if addressed care VARIETY as above, will be promptly forwarded.

he will work for Harry Rickards in Australia.

George Mozart proved the hit of a big comedy bill at the Palladium, last week. Playing next to last on a program, twelve turns long, he did twenty-five minutes on an average, making good every second. His latest collection is "Seaside Types."

Robert Steidl, the German comedian, made a third bid for popularity in London at the Coliseum. In the afternoon he was next to last on the program, following by no means a cheery list. He had only gone half way through his performance when the house got restless, and he was treated to ironic applause. He persevered, however, and finished his act amid many signs of disapprobation. He did not trouble to take a call, and in this showed some wisdom. Subsequently Steidl was moved to an earlier position and did a little better, but no other word than "frost" can describe his reappearance.

Beattie and Babs, appearing for the first time at the Coliseum, made a marked success. They are child performers, in a "pavement" entertainment. They have been booked for New York next February through Braff.

Elsie Hall, pianist, from Australia, was a mild hit on the occasion of her debut at the Coliseum, but she will need to cut down her individual numbers and infuse a little more variety into her work before she can become a stock feature. Miss Hall has good technique but not much idea of vaudeville presentation.

A burlesque of "Kismet" has been introduced into the Empire Revue. It is worthy of the Follies. J. F. McArdle plays the part of Oscar Asche. Earlier in the Revue McArdle makes his first entrance as Frank Jay Gould and discusses with a number of chorus girls the possibility of his managing the Gaiety. He finally hands out contracts promiscuously.

Quinlan and Richards have been booked for the Coliseum, London.

Quite a run in London just now of Italian tenors. Following Antonio Manuele at the Coliseum, and Senor Torti in the suburban halls, there is Giovanni Serrano at the Hippodrome. He is the best of the bunch, with the delectment of a trained actor, fine appearance, and magnificent voice.

Anna Chandler reopened her British campaign at the Theatre Royal, Dublin. She sang five songs at each performance, and Saturday night her success caused an hiatus in the prog-

ress of the bill. Miss Chandler was working under particularly distressing circumstances, for on the previous night, just as she was leaving the theatre, the manager's dog bit her leg. The wound was cauterised, but the officials refused to destroy the dog, probably on the ancient ruling that every dog is entitled to one bite. The manager paid the doctors' fees, but refused to pay for Anna's dress. She is in London, looking very worried, and fearing that the dog may go mad. She is due to appear at the Coliseum shortly.

Irene Millar is due on your side. She is a little Englishwoman of no extraordinary merit, but can dance daintily, and I have no doubt that if she gets the right songs, will be able to make good.

E. A. Pickering, of the Palace, London, has resigned his position, and will sever his connection with that house in November. There is no more popular house manager in London today than "Pick," the intimate abbreviation by which he is known amongst his friends. Pickering has become a part of the Palace. It will surprise the hundreds of patrons who have come to regard him very highly to know that he is leaving. The reason for his resignation has not been stated, but it is understood to have been by way of a protest against certain demands of the Directors. So able and so popular a man ought not to be long out of a first class west-end position. It is not necessary to present Pickering with bouquets. His own personality, grace, civility and politeness are the things by which he has won myriad friendships, and unwritten and unspoken tributes will last longer than bouquets.

Ethel Levey is back again at the Alhambra after her indisposition. Without the assistance of Joe Smith, a good deal of the effect of her "Grizzly Bear" and "Turkey Trot" dances has disappeared. The chief matter of comment now in regard to her act is the ingenious way in which she wears so little clothing.

Von Klein and Gibson were up against a tough opposition at the Metropolitan. This hall is noted, among other things, for its orchestra, one member of which has been there since the place opened some thirty years ago. It was with something like consternation that the couple faced the test, for not one of their numbers received justice. On top of this their selection of songs, particularly the opening one, was not good. The audience at the Metropolitan is inclined to rough stuff and stressed heroics, therefore Von Klein and Gibson were out of place. On two occasions this week

they have made good; on two other occasions they have failed. The answer seems to be that they are in the wrong house.

McMahon and Chapelle are far and away the most successful of laughter acts seen at the London Hippodrome in many months. When I was in the other evening a crowded house laughed itself tired at the matrimonial stuff, and there was big applause for them at the finish.

Charles B. Cochrane is having some slight difficulty at finding a suitable woman to play the chief part in the big pantomime spectacle at Olympia Christmas. She must be a great pantomimist, with a special ability for tragedy. Already the names of Tilla Durieux, Grete Wiesenthal, Regina Badet, Ida Rubenstein and Cissie Loftus have been suggested. I believe Cissie Loftus is rather anxious to play the part, which is that of a woman humbled almost to indignity, in order that a community may be saved.

Judge Parry, who is a dramatic author as well as a very just judge, has recently decided that because an artist who was working in a picture show did not seem to have succeeded in pleasing the people of the Walworth Road district, it was no reason why she should not be able to compel the management to keep to their bargain, and pay her the salary contracted for. This effectually squelches the tyrannous manager who has the idea that he can do as he likes with the people he engages.

Edward Foster, one of the most able and popular of the English provincial managers, has been appointed to take charge of the Glasgow Alhambra. He has been for several years at the Grand, Birmingham.

Alfred Butt has been placed on the board of the Manchester Palace of Varieties, which has declared a dividend of 7½ per cent.

Laurie De Frece and George Gregory, with May De Sousa and Louie Pounds, are starring in the provinces with "The Girl in the Train."

Hall Caine's latest is "The Quality of Mercy," which has been written in accordance with a contract made a few years ago between the author and M. V. Leveaux, and over which there was litigation some time ago. It will be produced Sept. 4 at the Theatre Royal, Manchester, with Billie Norwood, Hilda Dick, Elsie Leigh Hunt as chiefs in the cast.

The death of Fred Moullott a few weeks ago has caused some guessing as to who will handle the bookings for the Theatre Royal, Dublin. The Royal runs legitimate and vaudeville. All the first class road companies play this house, which, at times, for three or four weeks at a stretch, holds vaudeville. Mr. Moullott did the bookings. Vaudeville attractions were booked almost solely through Ernest Edelsten, the London agent.



# MAJ. DOYLE'S WEEKLY TALK ON WHO AND WHAT IS DOING

## The Big Noise's Noiseless Return

By the Exile, MAJOR DOYLE

Chicago, Aug. 30.

Well, Dear Old Harry is home again. No doubt we shall hear from him unless those two new board members object. But he is here and came back as I predicted (a dead one). He went away a lion and returned a piece of cheese.

How the mighty have fallen, and in such a short space of time. He came back on the "Philadelphia"—that's saying enough—but don't let him sleep; wake him up, for I want to hear him Hot Air again.

Ah, but don't forget that while he was away the worshippers woke up and thought a little and they took one of his play toys away from him, his personal press sheet, and gave another man full charge. So you see, they started to hand this overpaid-hero-schoolboy his medicine, while he was on the high seas. It had to be done and there's no time like the present. It's the beginning of the end—slow music.

Now that they are beginning to get wise, he will move on that down grade until he is gone, but not forgotten, and in his stead I hope they get the other type of man, the Nobler man, the high class man, not the mean and deceitful trickster, who, by his methods, has caused charity, brotherly love and equity to be cast aside, and in their places we have the divided majority and hate, which leads to feuds, bad arguments and bad feelings, in a profession where the members have to work side by side in the same theatre, live in the same hotels, etc., and all on account of a greedy egotist, who for self aggrandizement, tries to sacrifice our great order with all its noble sentiments and virtues.

We have him registered and as soon as the faithful recover from that shock, and realize that it is all too true, then that hot-air germ who has caused all this dissension and bad feeling will get his passports and leave for Australia or Alaska.

Of course, I expect the noodle to try and frame up some get-back. Don't think that he would give up such a soft job without some sort of a fight. I suppose he still thinks his two-carat oratory will pass him. The worshippers and the sheep must stick a little longer anyway.

What's the idea of that letter the secretary sent to the past Detroit representative and also to San Francisco, stating that they should not collect salaries for artists, as that was Tricky's work? Well, if that's Tricky's work, why doesn't he attend to it? This man, Corrigan, in Detroit, collected from seventy to eighty salaries, without any cost to the organization and why good work like that should be stopped, I cannot understand. What can be the matter with that clique of worshippers?

A year ago here in Chicago the

minimum salary for acts was \$25 for "singles" and \$50 for "doubles." Now you can get them for coffee and cakes.

A small handful of Actor Union members made it \$25 and \$50. Now the White Rats Actors' Union with

line with those methods, and look who they picked out!

If Tricky had been there he would have told them to lay off on Burke, as that fellow Burke stopped your schoolboy-gasbag a couple of times, and in good parliamentary language. He knows something, so take a tip from me and forget it. He is very quiet and a gentleman, but don't bark at him. He is amply able to protect himself in a crowd with the best of them, carrying a kick in both hands.

What became of those charges preferred against the pope by a member in good standing? They were not read



MAUD RONAIRE and JOE WARD

In a charming comedy singing skit entitled "OCEAN BREEZES," written for them by KELLER MACK and FRANK ORTH, are playing the MAJESTIC, CHICAGO, and meeting with big success. Under direction THOS. J. FITZPATRICK.

its Joke International Secretary has let it flop to coffee and cakes.

One man like Corrigan is worth ten like your tricky schoolboy. He does things. The San Francisco man was also doing good work and he was stopped. I can't dope it out any other way unless Harry wants the spot light all for himself, and of course do nothing but at the meetings spill "hot air" and war stories to the hungry sheep and worshippers.

What's this new stuff I hear about charges being brought against Brother Burke? Stop that kid stuff and act like men. You can't whip anyone in

on the floor. I believe they were sent to New York via registered mail. Can it be because he is one of the worshippers that the clique would not allow the charges to get over, thereby giving equity another kick in the slats?

Can you imagine his highness, the divine and sanctified Joe, making charges against a brother Rat for doing practically what he and other members of the board do time and time again. This brother Rat, playing the very small time, one day out of sorts and his act not going well, the woman piano player not playing

his music to suit him, made some unkind (but not unclean) remark about her ability. The reason I mention this is to show how little this clique think. This poor old time performer—you all know him—was for two years in an asylum. He is entitled to all the sympathy and support of the organization and its members, and should not have been picked for the goat. The poor fellow gets about \$40 per week when working. For making that slight mistake he is confronted with a list of charges preferred by the pope on behalf of the theatre manager where the incident took place. The pope got busy and decided that such tactics must stop, etc., and concluded to make an example of this poor fellow. The charges came up and the poor fellow was fined ten dollars. I always thought when an example was to be made of anyone, it was always right to commence at the top of the heap, and not go looking for "Patsys" and half-demented people. It looks very much like "Oh, we can do it, but they must not."

You can find among these same few worshippers a few that do the same thing every week they work and his holiness who brought the charges has been known to hurl select language as far as the spotlight man, while his pal who says all members around Chicago are "low-brows," has gone to a meeting and called the ritual the "Richelleu"—Nuff said. This self-same pal is well known for the choice language he slips over. If this organization ever tried to get him for a ten spot for the language he throws around behind the scenes carelessly, regardless of man, woman or child, he would cut loose some moldy atmosphere that would startle the civilized world. If he could manufacture his language in pill form, it would come much easier for him.

Did you read Mountford's speech in London, where he, after profusely thanking everybody in sight for the magnificent emblem—the large white rat—he sincerely promised them that when he sailed into New York the emblem would ride up Broadway on his (?) motor car and spread the name and fame of the White Rats from Portland to Portland. And he came in unheralded—and on the "Philadelphia." It was Monday before the people in New York knew he had arrived. And I don't think that emblem ever got a flash at Broadway. It's pretty tough, too, after that speech, for this is going back to England. Get me, Harry? There are a few things it would take too much space to explain. The man must really feel his finish coming considering the bad treatment he received on the other side.

Now watch for the slow music and the hearse and believe me, Tricky, when you sail for Australia or Alaska, there will be more than twenty-three down to see you off, and it won't be necessary to post a notice in the club rooms. I'll be there.

As ever the exile,

Major James D. Doyle.

Wynn and Russon are a new combination, Ed Wynn's new partner having formerly played over here in "The Arcadians." Max Hart has the act.

# LYCEUM AND CONCERT

## SAWYER HAS A BUNCH.

Of the artists to be under Antonio Sawyer, this season, Kathleen Parlow, the American violinist, now in Switzerland, will begin her concert work about Oct. 18 at Toronto. Ernesto Consolo, pianist, who is also in Switzerland, is due to return here the last of September.

Katharine Goodson, another of Mrs. Sawyer's pianists, also in England, will appear here Jan. 1. Louise Barnoit, contralto, leaves France early in the autumn and Henriette Wakefield, mezzo-contralto, will return shortly from the Adirondacks.

Phillip Spooner, tenor, son of Ex-Senator Spooner, is coming shortly from New Hampshire. Vincent Czerwinski, baritone, will soon arrive from England. Ethel Altemus, American pianist, will return from Vienna early in the fall.

Minna Kauffman, soprano, and Margaret Adair Barrell, mezzo-contralto, will be heard in special recitals. The Russian Trio (violin, cello and piano) have already started an American season.

Other attractions are Laura Combs, soprano soloist, who will sing with the Boston Symphony Orchestra; Charlotte Guernsey, soprano; Adelaide Gernon Lewis, contralto; La Rue Boals, basso; Dorothea Thullen, Alice Preston, Renee Schieber, Emil Hoffman, Anne Irene Larkin and Henriette Weber, and the American Symphony Orchestra.

## LEONCAVALLO'S NEW OPERAS.

Paris, Aug. 23.

Signor Leoncavallo has completed the score of a new comic opera, entitled "Egnetta," with libretto by Signor Forzani. The central figure is a young king who conspires with revolutionaries to bring about his own abdication in order to permit him to marry the girl he loves.

Leoncavallo is also engaged on another new opera to be called "Le Foresta Mormora," libretto by Signor Cavachioli, based on a novel by the Polish author Korolenko. It is to be produced in Milan early next year.

Alma Gluck, of the Metropolitan Opera Co., will sing under the direction of the Quinlan International Musical Agency at the close of her opera season.

Gerville Renche, the soprano, recently severely injured at the effects of the auto accident.

Mrs. Mabel Garrison Stenoun, the Baltimore soprano, has been signed by Henry W. Savage to sing one of the principal roles in a new English opera (with a Japanese action) which will have its first American presentation here in December.

Minnie Saltzman-Stevens, from Bloomington, Ill., is putting that town on the map, having signed a three-years' contract with Andrea Tripodi and will be heard with the Chicago-Philadelphia Opera Co. She is now singing at Bayreuth.

Unless different arrangements are made, "Le Bonno Curioso" ("The Inquisitor"), by Emma Wolf-Ferrari's opera, will very likely be the opening piece of the Metropolitan Opera season, with Gertrude Farrar and Johanna Gadski in the leading roles.

George Hamlin will begin his regular season at Carnegie Hall early in February. He will sing with the Toronto Symphony Orchestra. Later the tenor will be heard in recitals in the Middle West.

## GADSKI, CHARLTON'S STAR.

Louisa Charlton, the New York manager, has announced his attractions for the coming season. The biggest "star" on his list is Johanna Gadski, the prima donna, who will be heard in October, February and at the close of her opera season.

David Bispham, baritone, will make a tour of the entire country. Frances Alda (Mme. Gatti-Gasazza) will have a limited period. Mme. Kirkby Lunn, English contralto, comes in January for a three months' visit.

Three pianists, Josef Lhevinne, who begins a tour in January, Ernest Hutcheson and Harold Bauer, the latter to remain here until the end of next May, are under Charlton's management.

Other artists having tours arranged are George Hamlin, American tenor, who is announced for an appearance in the opera "Natoma"; Francis Rogers, baritone, and Morton Adkins, baritone.

Charlton's chamber-music attractions are the Beebe-Dethier combination and the Flonzaley Quartet, the latter arriving early in the season.

The Philharmonic Society, under Charlton's management, with its new conductor, Josef Stransky, will begin its seventieth season with forty-five concerts announced for New York, and a series in Brooklyn. In January the society goes through the middle-west; in February tours the east, and makes a second western trip in March.

## MARY GARDEN IN "FAUST."

Mary Garden appeared Aug. 25 at the Opera, Paris, singing in "Faust" with M. Franz in the title role, supported by Miles Courbieres, Goulancourt, Mm. Gresse and Duclous.

## COULDN'T GRAB THE CIRCUS.

Cincinnati, Aug. 30

Mrs. Bessie Robinson, widow of Dan Robinson, of circus fame, stopped some of her co-stockholders of the Robinson show from breaking up that circus at Ottawa, Ill., and shipping it in full to Chicago this week.

George Little, who almost became Jack Johnson's manager at the time that fighter won the championship, and "Bunk" Allen, also H. E. Allith, all well known in Chicago, have stock in the Robinson shows, as has Mrs. Robinson.

The trio cancelled all the dates the show had ahead of Ottawa, and were going to swoop down on the circus.

Mrs. Robinson went after the most important part of the circus first (the receipts) and held them, after which she obtained an injunction stopping the removal of the show and its properties. The circus, it is said, has not been paying very well. Mrs. Robinson will ask for a receiver.

The employees were all with Mrs. Robinson and helped her hold the receipts of the show against the three men from Chicago.

# STOCK

## SOUSED ALL THE WAY.

La Fayette, Ind., Aug. 30.

The Keith stock company announced Ezra Kendall's "Vinegar Buyer" as one of its bills, but the actor playing the tipsy fellow was so realistically soused the company changed the play in the middle of the first act to "Mademoiselle."

The manager not only "canned" him, but threw his trunk out of the stage door.

## PLAYERS IN HIGH CLASS

The Columbia Players, after playing at the Columbia, Washington, open a four-weeks' engagement at Albough's Lyceum, Baltimore, Sept. 11, in repertoire of high-class plays.

In the company will be A. H. Van Buren, George W. Barbier, Frederick Forrester, Everett Butterfield, Arthur Ritchie, Emille Melville, Carrie Thatcher and Jessie Glendenning.

## OPENED WITH "SKY FARM"

With "Sky Farm" as the opening bill, the Richmond theatre stock company, Stapleton, S. I., resumed its regular season Aug. 28. William Malley is managing.

Alexander Gaden, Blanche Shirley and DeWitt Noning, were engaged through the Jay Packard agency for the Richmond company.

## PLAYING IN JERSEY CITY.

May Anderson, Frank Bond, Charles Harris, Joseph Selman, Blanch Henshaw and Claude Brook have signed with the Louis Leon Hall stock company, opening at the Orpheum, Jersey City, Aug. 28. Mr. Hall and Minna Phillips are playing the leads.

## ENGAGED FOR SALT LAKE.

Salt Lake City, Aug. 30.

James R. Rogers, who will manage the Garrick theatre stock company, opening Sept. 18, has engaged Ethel Clifton, John R. Sumner and Edward Mackey. William Barnard will be stage manager.

## "WILDFIRE" TWICE.

Brooklyn inaugurates its annual season at the Crescent, Sept. 2, with "Wildfire" as the opening bill. The company will be known as the Crescent Stock.

This is the second time this season that "Wildfire" has been presented in stock within close touch of Broadway.

## \$4,987 ON THE WEEK.

That stock is paying in Philadelphia may be attested by the treasurer's report of the Orpheum (Chester Street) recently when "Sky Farm" played there to \$4,987 on the week.

## MAYOR'S WIFE IN LYNN.

Boston, Aug. 30.

Mrs. Hibbard, wife of the late mayor of Boston, who made her stage debut at the Majestic theatre, in stock, has engaged for the coming season with the Lindsay Morrison company, to play in Lynn, (Mass.).

## THERE, BUT NOT EARLY ENOUGH

As a result of an automobile accident which severely injured Actor Cruse of the Una Abell Brinker Stock Co., playing in Newark, all has not been peaches and cream with Albert O. Warburg, stage director.

Aug. 21, Legal Robinson went on in "Arsene Lupin," without any rehearsal or makeup, and saved the piece. Robinson was also expected to fill in a breach for this week, when "A Woman's Way" is being presented, but because he did not appear Aug. 22, at 9.30, when the rehearsal was called, answering his cue, however, in the second act (his first on the book) Warburg took him to task. Result, Robinson walked out of the theatre, forcing the director to thrust another man in "Lupin" at the last moment.

Robinson had been getting his wardrobe out of the storehouse and did not think it was imperative for him to be at the rehearsal for an act in which he did not appear.

The Paul Scott agency was called upon to send some new people to the Brinker Co.

## HARRY DAVIS TAKES OLYMPIC.

Cincinnati, Aug. 30.

Harry Davis, of Pittsburgh, has leased the Olympic, and will install a stock company in the house early this season.

The Olympic for several years was the home of the Forepaugh Stock Co. It closed during the middle of last season.

## "JIMMY" STARTS SEASON.

Stamford, Conn., Aug. 30.

The stock season was resumed at the Alhambra Monday, when the Cody organization, with Louis J. Cody and Harriet Duke playing leads, presented "Alias Jimmy Valentine."

Pawtucket, Aug. 30.

The Empire theatre stock company opens here Sept. 4 with E. A. Turner and Lillian Lee Anderson playing the leads.

The organization will be managed by David R. Buffington.

## "OPPOSITION" MARRIAGES.

Portland, Me., Aug. 30.

A pretty little romance of less than three months' duration culminated Monday morning at the Cathedral of the Immaculate Conception at 7, when William Leighton Meehan, leading man at the Gem theatre and Josephine Amalda McGillicuddy (Josie Gill), a "pony" ballet girl of the same company, were married by Reverend Father Robert F. Lee.

Not to be outdone by the Gem, David Chase, character man and stage manager of the Cape theatre, and Marion Livingston were married by the Reverend Doctor H. W. Hulbert at the High street parsonage on Monday morning. The bride was a member of the Phelan road company last year. The couple formed an attachment while traveling together.

# PARIS NOTES

BY EDWARD G. KENDREW

Paris, Aug. 23.

For the first time since it has been rebuilt the Cigale music hall closed this year, owing to the hot weather. It will reopen in the middle of September with a revue as usual, by a new author, Wilned; the autumn revue will be by three, Timmory, Tarrault and de Marsan; the winter production will be by two chansonniers of Montmartre, Dominique Bonnaud and Numa Bles, who are assisting in the revue to be mounted this season at the Ambigu. In 1912 the Cigale will probably remain open during the summer with a revue by Nanteuil (a former secretary of the Folles Bergere) and de Gorsse.

Edmund Rostand, author of "Cy-rano" (not forgetting the bluff of "Chantecler") has been the victim of a motor car accident, which might have been very serious. At first it was suspected to be another advertising dodge, for Rostand is a prince at that, but when it was known to be genuine, much sympathy was expressed for the great poet. He is out of danger.

Jean Richepin, the other favorite academic poet, will have a work produced in New York this winter, at the New Theatre. The title will be "Thais" and it will be in five acts, in verse.

Rosario Guerrero, who has not played in Paris for four years, opened at the Marigny Aug. 16, in a sketch "Le Couteau et la Rose" which has been introduced into the revue. The main interest in the new act is the Tango dance by Guerrero. This pretty woman, however, has become quite plump, and resembled somewhat Otero's appearance at the Marigny two years ago. She was ably supported by her husband, and the "oriental" sketch went fairly well. Many changes have been made in the Marginy revue, which are not of a nature to improve the show.

Sacha Guitry, son of the well-known actor, has rewritten his play "Scandale de Monte Carlo" which will pass from the Gymnase to the Renaissance theatre next season. The principal roles will be held by the author and Colette Willy.

The Moulin Rouge, with "The Belle of New York" cut about so that you can hardly recognize it, is proving more successful during this sultry weather. Frank Lawton remains the hit of the show with his whistling. Business is good, due to the number of strangers who look on the Moulin Rouge as a Mecca due to its past reputation.

A new hall, to be called the Crystal Palace, is being built in Paris, Rue de la Fidelite, and will open in September. It will cater for the poorer classes, but will be an elegant establishment on the lines of the Casino de Montparnasse which opened recently.

The weather cooled off nicely for the opening of the season.

The Harmony Four and Gene Muller open at the Folies Marigny Sept. 1.

The Olympia started under the direction of Jacques Charles to-day, with a straight vaudeville show, to be the policy until the revue is put on early in October. Bert Swan's Alligators, Three Ernests, the Berge, Strength Brothers and Allan Shaw were all successful. Marshall Montgomery did splendidly. The Arvis Mystery could not appear to-day, due to their baggage having been delayed through the strikes in England.

## HERE'S BILLY GOULD

By WILLIAM GOULD.

Haines Falls, N. Y., Aug. 28.

It is hard to think of anything up here, even lies.

Sam Ryan's brother, Tom Wynn, is up here with his wife. Tom thinks Sam is a great actor. I must ask Sam what he thinks of Tom.

We saw two real lions shot and killed last night—in the picture theatre. Rather flimsy. (I beg your pardon.)

Heard another new song sung by a native. It is called "Old Black Joseph."

I have added twelve golf balls to my bank account.

A cafe tip:

Use short and little words late at night. Then you have a chance of pronouncing them correctly and no one will get hep.

Moving picture note:

Some one stole "Mona Lisa" from the Louvre, Paris, France (my home). No, Mona never played in vaudeville.

## SEPTEMBER PREMIERES.

The regular fall and winter season is now in full swing. Within the next few days every vaudeville house will have begun its season, and the legitimate houses have all announced their openings. The premieres in the legitimate houses announced for September are as follows:

Sept. 2—"Around the World," Hippodrome.

Sept. 4—"Pinafore," Casino; John Drew in "The Single Man," Empire; Frank McIntyre in "Snobs," Hudson; Robert Mantell, repertoire, West End; Bothwell Brown in "Miss Jack," Herald Square.

Sept. 9—"Speed," Comedy.

Sept. 11—"When Sweet Sixteen," Daly's; Julian Eltinge in "The Fascinating Widow," Liberty; "A Modern Marriage, (Cyril Scott), Bijou; "Passers-By," Criterion.

Sept. 14—Edmund Breese in "A Man of Honor," Weber's.

Sept. 18—"The Woman," Republic; George Arliss in "Disraeli," Wallack's; revival "The Blue Bird," Century.

Sept. 20—"What the Doctor Ordered," Astor.

Sept. 25—George M. Cohan in "The Little Millionaire," Cohan theatre.

Chicago, Aug. 30.

Opening attractions in Chicago during September are:

Sept. 1—"Littlest Rebel" (Dustin and William Farnum), Chicago Opera House.

Sept. 2—"The Boss" (Holbrook Blinn), Garrick; William T. Hodge in "The Man From Home," Grand Opera House. "Wang," Angelus (formerly Globe).

Sept. 3—"Louisiana Lou" (Alex Carr and Sophie Tucker), La Salle; "Uncle Sam" (John Barrymore and Thos. A. Wise), Olympic.

Sept. 4—"Follies of 1911" (Ziegfeld's), Colonial; "Yankee Prince" (stock), College.

Sept. 11—Gertrude Hoffmann, Lyric.

Sept. 18—"A Grain of Dust" James K. Hackett), Blackstone; "The Mollusc" (Kyrle Bellew), Power's.

Sept. 19—"The Ladies' Lion" (Jefferson De Angeles), Illinois.

Sept. 25—"The Slim Princess" (Elsie Janis), Studebaker.

Oct. 1—"Over Night" (original company), Princess.

## "BOY SOPRANO" WASN'T.

Fitchburg, Mass., Aug. 30.

The Bijou theatre for the past fortnight has been featuring a "phenomenal boy soprano," under the name of "Bruce McClare." Monday it was rumored about town that the "boy" was in reality Mrs. Rollin Sewell, daughter of Henry R. Sanders, of Holden.

On being confronted with the report by a local reporter, the singer emphatically denied the allegation, but shortly left town without leaving any address.

Cotsford Dick, author and composer of numerous popular songs, died at his residence, 115 St. George's road, the other day. He has been an invalid for many years.

## OBITUARY

Harry Desmond Diamond, an American, manager of a picture house in Hull, England, was found drowned in the Ouse River, near York (England) last week.

The death of Mary Eastlake, at the age of 56, has been announced. It is twenty years since she last appeared on the stage, when she was compelled to retire on account of ill health. In 1876 she appeared with Sir Charles Wyndham in "The Great Divorce Case." Her last appearance was in 1891, in "A Yorkshire Lass."

The wife of James L. Hoff died Aug. 17, at her home in New York. Mr. Hoff is the well known theatrical newspaper man.

Boston, Aug. 30.

Joseph Jefferson (Young "Joe"), grandson of Joseph Jefferson of Rip Van Winkle fame, and son of Thomas Jefferson, who succeeded his father in the portrayal of the famous character, died at the summer home of the family, at Buzzard's Bay, Monday morning. He was 22 years old. Death is said to have resulted from epilepsy.

Prof. William Street Hutchins, for more than a quarter of a century the lecturer of Austin and Stone's Museum, died Aug. 25, at his home, 8 Bulfinch St., Boston. He was over 80 years old, and worked until two weeks before his death. Born on the lower East Side of New York, he made his theatrical debut as Sinclair, in "Uncle Tom's Cabin." For a time he was a lightning calculator with P. T. Barnum. Prof. Hutchins is survived by a widow, the daughter of former Governor Payne of Vermont, and a daughter. He was conscious to the last. Interment was at Mt. Hope Cemetery on Sunday.

William A. (Billy) Pierce, former editor of the old Police News and one of the best known promoters of boxing in the country, died at his home, 55 Chestnut street, Charlestown Mass., Sunday afternoon. He is survived by his wife and child.

Fred Rullman, known to nearly everybody in the theatrical profession, died at his home in New York, Aug. 24. The deceased was about 50 years old. Mr. Rullman was the official publisher of all the grand opera librettos sold at the Metropolitan and Manhattan opera houses, and succeeded to the theatre ticket agency established by his father, who was the originator of that business. Rullman was a member of the Lambs, Players and Friars.

Frank Blair, stage manager and comedian, died at Los Angeles Monday after a lengthy illness. He had been an invalid for some time. Blair was once stage manager for Augustin Daly and was brought west by Oliver Morosco to produce the Weber & Fields shows. During his illness he was nursed by his wife, known on the stage as Laurel Atkins.



ELANORE KENT.

## NEW ACTS NEXT WEEK

Initial Presentation, First Appearance or Reappearance in or Around

New York

"Everywife," Orpheum.  
Flying Henrys, Hammerstein's.  
Clark and Grace, Hammerstein's.  
King Brothers, Fifth Avenue.  
Kate Ellinore and Sam Williams (New Act), New Brighton.  
Richard Crollus and Co., Henderson's.  
Edgar Atchison Ely and Co. (In "Billy's Tombstones"), Hudson, Union Hill, N. J.  
Harry Von Fossen, Hudson, Union Hill, N. J.

Tim Cronin.  
Monolog.  
9 Mins.; One.  
Fifth Avenue.

Tim Cronin was placed "No. 2" at the Fifth Avenue, a hard spot for a monologist anywhere. In this instance Mr. Cronin was compelled to follow a "dumb act" opening the show. The management would have liked the Cronin monolog "No. 4," but arrangements to that end were not completed in time, at least up to the night show. It has been some time since Tim Cronin appeared in vaudeville. In opening, a monolog on "Reciprocity" contained several good points, but nothing particularly sparkling, although on a current topic. In this Mr. Cronin was billed by a card as "Senator Cronin." He ended the talk when a boy from the wings walked on, saying "Senator, your saloon is on fire." Returning the monologist impersonated "Bill Hicks," a "song and dance man from the west." Much of the matter this is based upon was too technical for the Fifth Avenue audience. As present day vaudeville audiences on the "big time" are not yet aware of the difference, this is wasted unless the slang of the character is made laughable. 'Tis rather difficult to make the character itself laughable—as an impersonation. A short verse precedes the song and dance Mr. Cronin did as "Hicks." Another character "The Actor" (programmed) was not given. The applause was light. Nothing else could have been expected in the position Mr. Cronin occupied. The "Reciprocity" talk may do much better before an audience composed of politicians. It is a little bit ahead of those who overlook the Washington news in the papers. For the first day of a return visit to vaudeville, after a long absence, during which conditions have changed, one could say that Mr. Cronin did well enough. He should do better when gaining a better insight for the new turn, and when receiving a better position, at least not before "No. 4."

Sime.

Walsh and Curran.  
Singing and Talking.  
17 Mins.; One.

This team is scoring a hit in the "pop" houses through the Italian character done by one of the men. They remain too long. Much of the patter could be omitted. The straight is a rapid-boy with the conversation. His partner makes a capital "dago." They close with "You'll Do the Same Thing Over."

Mark.

Salerno.  
Juggler.

18 Mins.; Four (Special Setting).  
Fifth Avenue.

Salerno, the foreign juggler of light objects, returns to New York after an absence of three or four years. The last time Salerno played here he appeared on the New York Roof. At his reappearance Monday night, the juggler went through the same routine as seen at the New York, with the exception of one trick—and a very good one. Since Salerno has the reputation of inventing most of his tricks, especially that one with the lighted globes or flaming torches, it is quite likely that the new billiard cue and ball trick also belongs to him. With two cues, one balanced on the other, in one hand, Salerno, with the other hand, shoots from a pistol muzzle a small ball, up in the air and catches it upon the butt end of the topmost cue. He did it Monday evening upon the third try. It's good in effect and execution. Salerno seemed to be out of practice. Perhaps just leaving the boat or the heat may have been the cause of the misses. Either could be held guilty. In his real tricky juggling, however, such as the ink stand, pen and paper, he did as well as ever. While abroad Salerno has given during the past seasons more attention to aviation than juggling. But he was there with the flaming torches, closing the turn. No one handles these lighted globes like Salerno. They finish the act, and are enough to hold it up. One assistant attempts no comedy, besides make up, which isn't. For tricks, performance of them and grace in the performance, Salerno, for light work, is pretty nearly in a class by himself. Sime.

Joe Fanton's Awakening Athletes.  
Ring Act.  
10 Mins.; Three (Apparatus).  
Fifth Avenue.

The ring act performed by Joe Fanton and two assistants starts slowly, but ends in a whirlwind of applause as Mr. Fanton, while blindfolded, makes three giant swings on the rings, letting go and grasping the rings again on each return. It's a big finishing trick. The work before is pretty, and the act is nicely draped in black, with the boys costumed in white. The opening is dragged out somewhat through Mr. Fanton extending his muscular feat of slowly raising and dropping himself. In the opening position at the Fifth Avenue the turn came through solidly by virtue of the big feat, termed by its executor, "A Daring Attempt." That makes the act strong enough to open almost any show, and close some. Sime.

La Bonelli.  
Posing.  
Jardin de Paris, Paris.

This young woman is very pretty, and as a posing act will prove attractive at the smaller establishments. She stands, attired in silk tights, on a pedestal. Various views are thrown on the screen from a lantern worked from the footlights. There is absolutely nothing new in the act, excepting well shaped legs, and the girl poses gracefully—so the exposition is agreeable. Ken.

Walter and Georgie Lawrence  
"Just Landed" (Talk and Songs).  
17 Mins.; One (Special Drop).  
Fifth Avenue.

Walter and Georgie Lawrence have a nice act, different from the rest, as a "two-act," through being wholly Irish. They give seventeen minutes of quiet pleasing entertainment, never hilarious nor screamingly humorous, although Miss Lawrence seems capable of taking the Irish character to any extent the role assigned her will permit. This act in "one" has a plot, partly disclosed by the drop, a dock setting, with the Lusitania right on the stage background. Miss Lawrence is "Tipperary Mary" Kelly, come to America to wed her Dan Callahan. Callahan is first a rough inspector who wants to examine the nicely dressed emigrant's trunk, and afterwards Mr. Callahan. That Mary doesn't recognize her Dan until he tells he is it, of course doesn't matter in this sketch, and proves (although Jenie Jacobs said it wasn't so) that a girl can still love the man she has forgotten. Miss Lawrence sings an Irish melody, and Mr. Lawrence sings another. They are brother and sister, Miss Georgie having played in "The Commuters" last season. It is the turn's first appearance in New York, as a team. In the "No. 4" position at the Fifth Avenue, the Lawrences got over nicely. In an all-Irishman house they would go very big. Even at the Fifth Avenue allowance should be made for following the slow start of a show, that included a dry sketch just ahead of them. But that they are a pleasant entertaining act will cover the billing almost anywhere. Sime.

"Bama Bama Girls."  
Songs and Dances.  
31 Mins.; Two (Special Drop; Interior).

Acts may come and acts may go, but it seems as though acts of the calibre of the "Bama Bama Girls" remain with us always. The billing says Gus Sohke is responsible. If so Gus has something to answer for, which will never place any laurel wreaths upon his brow, for the act as now offered is away below the standard generally set by the Sohke training. The principal girl works hard enough, but does not seem to make the right sort of impression. And the comedian doesn't make any at all. His two chief "gags" during all the time that he holds the down stage position are "I'm a manicurist in a bakery; I take care of the lady-fingers" and "I can't eat watermelons; they make my ears so wet." Six girls work with the principal soubret whose name remains unprogrammed. They sing and dance "That Navajo Rag," "My Little China Doll" and "Oceana Roll," closing with the last-named and working in some diodes with big hoops. The soubret does her best work with "My Little China Doll" and "I Want To Powder My Nose." There are several changes of costume. The action takes place inside a toy shop. All worth while could be shown in fifteen minutes, allowing time for the injection of some comedy that would land. Mark.

## NEW SHOWS NEXT WEEK

Initial Presentation of Legitimate Attractions in New York Theatres

"A Single Man" (John Drew),  
Empire.  
"Snobs" (Frank McIntyre), Hudson.  
"Miss Jack" (Bothwell Browne),  
Herald Square.  
"Around the World", Hippodrome  
(Sept. 2).  
"Speed", Comedy (Sept. 9).

"Mexico."

30 Mins.; 4 Scenes, 50 People.  
Palladium, London.

There are two great actors in this production. One is a horse, and the other a waterfall. They understand each other perfectly, and get all the applause. The idea of the piece, as far as it has an idea, is to represent the adventures of Nick Carter, the detective, and his companion in an adventurous endeavor to rescue a child who seems to have been stolen by a rascally villain with a beautiful moustache. To see Nick Carter arrive in Mexico City on board a second-hand motor-car (which sometimes goes) and to see him hold up twenty-five husky Mexicans from Tottenham Court Road are sights of a lifetime. Naturally, the hero, whose accent seems to have been acquired by the study of a map of the United States, is captured. He is bound to a tree overlooking the mighty chasm, and backed by a dam which the villain informs him may burst at any moment. But Nick's confederate is on land at the right moment, and the poor little child in the white frock helps to cut the ropes. The possessor of the beautiful moustache takes his turn tied to the timber, and then with a mighty laugh, (which it must have taken weeks to learn), the hero boards the fiery mustang and plunges into the ravine. Then the dam bursts, and 50,000 (count 'em) gallons of water rush on to the stage; not however before Nick, the horse, and the kid have landed safely on the shore. The water is turned off, Albert Hengler takes a bow and leaves the gallant horse before the curtain. The dam ought to take a curtain, too. The Palladium audiences were not slow to see the humor of the dramatic end, but they liked the sensation immensely, and there seems some likelihood of it attracting full houses for a month.

Bayard.

Alfredo.  
Violinist.  
11 Mins.; One.  
Hammerstein's.

With all due respect to Oscar Lorraine and Rinaldo, and all the other boys who handle the fiddle and the bow, Alfredo is in their class. Though Alfredo garbs himself after the manner of Rinaldo, it does not affect his playing. He could fiddle just as well in evening clothes and no doubt look much better. Alfredo does not fake, his technique and expression being superb. He opens with "Dat Italian Love" but shows more talent with his Hungarian waltz. After he has played the "Mocking Bird" with variations, he follows with a medley in which "rag" predominates. Mark.

**Porter J. White and Co. (3).**

**"The Beggar" (Dramatic).**

17 Mins.; Three (Special Setting; Interior).  
Fifth Avenue.

Oliver White wrote "The Beggar." His brother, Porter J. White, is chief actor in it. As an author Oliver White wrote an impossible tale, but as a playwright he told it rather well. His brother, Porter J. White does even better for Oliver's sketch through acting. For the big fault of the sketch, the finish and near the finish, is only saved from a noisy reception by any gallery, through Porter White's acting. Mr. White must hold his audience while telling them he has gone blind, and regained his sight, all within a few moments, during which his wife has fled from him, with her former lover. She only fled after a doctor told her to. And the doctor only told her to after she had informed him her husband was a faker. And she only told the doctor her husband was a faker after her former lover came to take her away. And her former lover only came to take her away because he thought her husband was broke. And her husband would have been broke if he had stuck to making poetry. But he didn't want to go broke, so he struck a graft with coin in it. He became a blind beggar, with his eyes wide open. Those are the kind. How Oliver White knew that, of course isn't material, but these eyes-wide-open blind beggars are really very pitiful. It's tough to have to take money, with your eyes wide open, and not laugh. That's why Simon Guest (Porter J. White) claimed he was a great artist. He was getting so much coin that way his wife detested him. She said he wasn't a real man, and being herself a real woman, consented to run away with her former lover. Dr. Orkus met Simon one day, dropping in a ten dollar gold piece by mistake. The Doc called that evening at the house to casually mention his oversight and examine the blind man's eyes. Just about this time Simon was making a howl because he knew his wife's former lover was in the rooms (for the blind man had quite a swell little living apartment on Eighth avenue, and his wife had grown so used to money she kept a roll in the drawer of the sideboard). The Doc either told Simon there was or there was no hope. One can't remember everything in a sketch, but when he told the wife who squealed upon her husband that the best thing she could do would be to beat it, Simon let loose a howl and fell on the sofa. Upon turning over, he couldn't see the light, but knew that his spouse had vamped with the former lover. Then he prayed that his sight be given back, just for one chance to take a shot at that fellow, who, if he didn't walk too slowly upon leaving the house, would have been, by that time, up to High Bridge. But Simon didn't shoot, and as he rushed for the door, after his prayer brought his sight back, his wife stood there. She said she heard him calling, but of course she didn't. That was mental telegraphy, showing that a former lover isn't in it with a mind strong enough to know how to

**Adele Oswald.**

**Songs.**

14 Mins.; One.  
Majestic, Chicago.

With a repertoire of four wisely selected numbers, a wardrobe of pink creations that will run second to none, a voice both musical and fascinating, and an overabundance of so-called magnetism and personality, Adele Oswald introduced her new specialty to Chicago this week. Chicago accepted the introduction with well deserved enthusiastic applause. Miss Oswald, after singing three numbers that sound new and are probably restricted for her use only, finished with "Alexander's Band," a popular rag," as familiar to the Majestic going public as "Dixie" is to the southerner, but "The Lady in Pink," as Miss Oswald is billed, sent the "band" over somewhat different, and it was a big hit. Miss Oswald makes a change for each number. She has arranged the wardrobe scheme so that each costume outbids its predecessor, and the opening member was sure a classic. "In Dear Old Sweden," a corking good number offered without any attempt at dialect or comics, probably is the best Miss Oswald offers. The melody gives one the whistling desire, and the house paddled right along with her from beginning to end. "Twilight" and "After the Honeymoon" are the other two. In comparing Miss Oswald with the many other efficient single women one will have to overlook the dressing, for "The Girl in Pink" has without doubt the classiest wardrobe ever disclosed at the Majestic. Monday evening she scored one of the big hits of the show, and should repeat everywhere.

Wynn.

**Leighton and Elgin.**

**Songs.**

11 Mins.; Two.

These girls are clever and have framed up an offering that will keep them very busy around the small time, after which they will have an act in shape for the larger houses. The girls start with a camera song, using the shining mirror effect with one of the young girls seated in a stage box, while the other plays the piano. While the girl is getting from the box onto the stage the girl at the piano sings a little slang song "Blow Your Horn, You're In a Fog" that is funny. The two then do a number of very original comedy songs, that get over in good shape. The act is finished with a "rag." The girls are certainly there and do a whole lot of entertaining the short time they are on the stage.

Jess.

get good coin easy. In the early part of the piece, "The Beggar" has some philosophy mixed up with the other things, and it does become interesting for awhile. But the turn for the ending is very bad. Perhaps bad enough to keep the act from going far on the big time. Mr. White is the regular actor in it. Others were Harry Stephens, Edward Wenn and Adelaide Fairchild. Miss Fairchild looked like a distressed wife, but whether she acted like one is open to debate.

Simé.

**W. B. Patton and Co. (2.)**

**"Apple Blossoms" (Comedy.)**

17 Mins.; Full Stage (Special Set).  
Brighton Theatre.

Though this sketch has pathetic bits, it comes under the heading of comedy, as billed. In a very pretty apple tree setting, three rural characters are introduced into a story that is pretty, but light. There is a city girl who has lived in this country town for a year. As the sketch opens she has just completed a course as a chambermaid in the village hotel. There was a robbery at the hotel. The girl was suspected by a mean old sheriff, who wants the \$50 reward for catching the thief. Then there is a country doctor with whose mother the girl has been living since coming to the town. The girl originally came to the country on account of the health of her sister, who died there. The Doc is crazy about the girl. As she is about to leave town he proposes to her. During the scene the sheriff enters and tells of catching the real thief. There are different bits of comedy during the action that helps keep up the interest. W. B. Patton and Co. have a sketch that is very well handled, and it should get along on any bill.

Jess.

**Lyric Trio.**

7 Mins.; One.

**Dave Marion's "Dreamlands."**

The Lyric Trio are three boys, who sing during a scene in Dave Marion's "Dreamland" burlesque show. They employ "Alexander's Rag Time Band." From the other two numbers used, it is fortunate for them that they do. "Alexander" will bring its own encores, whether used as a song or instrumental piece. The Lyric Trio caught a couple with it, rather a low percentage nowadays for that number. They will do nicely in a small way. As an act, the boys should not sing any "straight" solos.

Simé.

**Hartman's Dog Theatre.**

15 Mins.; Full Stage (Special Set).  
Hippodrome, London.

Hartman calls this "Inconstant Suzanne," but the mystery will never be solved. The set represents a foreign village, with at least one very offensive feature. It would puzzle a Philadelphia lawyer to find which is "Suzanne," and a Sherlock Holmes to make an intelligent deduction from the performance. Hartman should make a further study of Merlan, and if he could get a dog like Barnold's "Drunk" the act might have some promise.

Bayard.

**Ethel Kelly**

**Singing and Dancing.**

8 Mins.; One.

Ethel Kelly is a dainty little girl, with a splendid idea of how to handle herself in a dancing way. She starts with a little audience song, sung in a cute manner. After that, she dances—with a few announcements as to how Ethel Levey danced, and how Eva Tanguay could dance, and how Bessie McCoy would dance. The framework of this part is shaky and would fall apart on any regular bill. But Miss Kelly has the makings.

Jess.

**Walter Lewis and Co. (2).**

**"The Loan" (Comedy).**

14 Mins.; Three (Interior; Special Set).

The company, consisting of two nice looking young women, does most of the work. Lewis makes up like a regular aviator. He appears when the act is half over by crashing through a skylight into the "hood-war" of the girls (Vassar students), who have just arisen from downy cots and are preparing their own breakfast. Before Lewis drops in, the girls chatter away. Soon the audience knows that Lillian Travers, in order to show her pa a thing or two about self reliance and hoeing her own row, has borrowed \$692.64. Three hundred has been paid back, but she is being hounded for the remainder. As Lewis hangs to the ledge, he is permitted to drop the remainder of the way on the payment of the desired amount, for Lillie to square herself with the shark. Lewis tells that his machine is in the telegraph wires, the next minute is talking love to Lillie and gossiping next about a Vassar girl whose rich daddy is putting one over on her. Then he learns that Lillie is the girl in question, after he has tipped that her father is back of the "loan." Thanks to an ad. in the local paper, Billy Adams (Lewis) has Lillie take a trip in the air which little jaunt will net \$300 to the girl, as a paper reward for her nerve. They exit through the broken skylight, Billy telling the men to hold the machine steady so Lillie can climb in. This ending is highly absurd and preposterous. It's a good trick for Billy and Lillie. The "small time" audiences don't seem to mind the inconsistency. The trio has a pleasing stage appearance. The program might state what Lewis has done to receive all the billing. The idea isn't half bad, but the piece needs rewriting for better connections.

Mark.

**Copeland and Payton.**

**"Dining Car Service A La Carte" (Comedy).**

21 Mins.; Two (Special Drop; Interior.)

Just beyond the pale of the "small time" atmosphere are Copeland and Payton, colored comedians, who will be heard from some of these days. It's a sure bet that the comedy boy is headed for bigger company. He has all the earmarks of a regular entertainer. The "straight" works as the head waiter in the Pullman diner, where the lanky Payton puts in some good comedy. The act is too long at present, but would whiz by if properly dissected. That imaginary bit of waiting on the passengers is good for a laugh anywhere. Payton puts over "It's Certainly Am a Funny World" while Copeland does well with his "Shine" song. The men close with "It's Not What You Had But What You Have Right Now" and get considerable out of it. The "straight" reminds one of the late George Walker. The team is really the Williams and Walker of the "pop" houses. They have an excellent vehicle and should ride to more glory.

Mark.

(Continued on page 25.)



## CHERRY BLOSSOMS

"The Cherry Blossoms" start off like an average burlesque show. The pace increases during the first part. Aided by Jack Perry as chief comedian and the same Jack Perry as producer, "The Cherry Blossoms" first part improves as time passes. Although it closes in a cheaply drawn and set "red-fire" finale ("Valley Forge"), the whole leaves a pleasant impression, not erased by the olio which follows, either. That is short, quite diversified, and a good blending of variety acts.

But the burlesque knocks the whole thing skelter. Mr. Perry is responsible for that also. Either he has not had sufficient time to look after the burlesque, or he did the job very carelessly. There is really nothing to it in comedy, characters, numbers or songs. Not even is the redemption attempted by a setting. A plain exterior that could have been set by the house scenery is on view. There is nothing extravagant about the first part setting. But that is an interior, and in keeping with the story told there.

Butler, Jacobs, Lowry & Moynihan own "The Cherry Blossoms." They turned the show over to Mr. Perry evidently, but the firm must have O. K'd the expense accounts, and could have suggested some expenditure for settings. The landscape surroundings of the burlesque makes the plain dressing of the chorus girls look plainer.

But it may be accepted for granted that Mr. Perry, if he solely arranged the first part, is capable of giving a burlesque that will round off "The Blossoms" into a good Western Wheel show. To do that, however, he will have to discard the Irish character himself, and probably rearrange the entire afterpiece, including the numbers. The show is carrying sixteen neat-looking and willing chorus girls, who seem only too ready to work if given work to do.

"The Blossoms" chorus is bright all the way through, and animated girls don't necessarily have to be handsome. A couple of these "Blossomettes" have lines to speak in the first part. They do it very well. The girls' names are Alice Hayes and Marie O'Dental. While they are merely mentioned because of easy identification, several of the others share with them the gleams that illumines from the general good nature evidenced in the line. Miss Hayes, especially, is a nimble little worker, with some magnetism. They did "Bonnie Mary" quite well, even if not equal to Dave Marlon's show.

The chorus girls are fairly well dressed, with several changes, although they do wear pink tights for a long while in the opening. The costumes might better be described as flashy rather than becoming. The best was the Indian number led by George Payne (who wouldn't look at the audience while singing). The girls made this number bring encores.

The first part starts off with Harry Thorne's "An Uptown Flat." It holds to that for several moments, then

runs into other farcical complications, the story being continually broken up with snappy songs that should have had snappy work with them. The opener runs about fifty minutes, and is a fast performance, with many laughs, mostly begotten by Mr. Perry in the role of a tramp. Some "Rube" characters, with the principal among them Mr. Payne, did an enjoyable moment. Frank Dobson, for the time he was on the stage, did not seem able to get into the action. Mr. Perry carried Mr. Dobson along.

Mr. Perry also made the big hit of the performance in his "City of Boogie" song, backed by the chorus girls. But this song without any suggestiveness, gains its whole strength from the lyrics. They are well put over by Perry. It is a song he has been using for some time, although new verses may have been added.

The entire show is "clean," excepting for a few swear words and the familiarity of Mr. Perry with the women, although he may have done this only because he was at the Eighth Avenue. The show deserves all the credit possible for keeping as clean as it did at that house.

Perry, as the tramp, gets good fun, without slapstick. It is his character, more surely so than the Irishman. But just the reverse is the case with Charles Crollius. He was lost in the first part, as the henpecked husband, but took what little honor there was in the burlesque, playing an Irishman opposite to Perry.

Among the women, there is no question. Ethel Hall grabs all of the show from the female contingent. She can sing a little, can kick better than that, and has good looks, beside several dresses to show her looks off in. Miss Hall was a very pretty picture while singing "Honey Love." Her short gown was extremely becoming, even if a hole did show in the seam of her silk stocking on the right leg. The most of Miss Hall's clothes were worn in the first part. Lillian Perry is another principal, passing along without attracting attention, until she did an olio act with Miss Hall. The girls opened the vaudeville division, making the mistake of singing "After the Honeymoon," a song which should be withdrawn for no other reason than the lyric writer fell into the error of turning out unsympathetic verse. They did very well with "Mysterious Rag," although the burlesque orchestras around New York might go into rehearsal for this selection. In the olio act, as in the number with Mr. Perry ("Go Home and Tell Your Mother"), Miss Hall displays her dancing-kicking prowess, and she can kick, but makes it too much of an effort. She should take her kicks more easily until the season brings her into form.

Another principal is Catherine L. Crollius, who gains distinction by attempting high-note singing for the first part finale. Miss Crollius should limit this to the descriptive matter

(Continued on page 26.)

## SOCIAL MAIDS

"The Social Maids" is the second of the Hurtig & Seamon shows about the Metropolis.

The piece used by "The Maids" is a two-act affair, without an olio. The opening set shows an ordinary exterior, but at least bright and new looking. The second act goes far ahead of the first, revealing an excellent shipboard set that has a bright snappy appearance.

The Hurtig & Seamon weakness, judging from the first two shows across the line, is going to be numbers. Dan Dody put on the numbers for the "Social Maids." While Dan has done very well, still the numbers lack strength, principally through selection and also in quantity. The girls are not on the stage often enough. There are too many numbers in which the chorus is not concerned at all, and there are stretches of fifteen and twenty minutes where they do not show at all.

The twenty choristers are a good looking bunch, wearing their many natty costumes in capital style. Following the idea of "The Happyland" show, the chorus has been dressed to the ground, each costume carrying shoes and hats to match. The prettiest effect comes in the opening of the burlesque, with the girls in dark blue and white. Against the pretty set the picture is as nifty as one will probably see this season. A cowboy number looms up as the second stage picture. This was also about the liveliest number of the show and went over well, although not nearly as well as it would have, had not George Stone decided that Fred Stone's lariat dance was to be accomplished, without a deal of rehearsing. Mr. Stone didn't get far with the attempt. There were other pretty numbers that scored, but too many without the chorus. "Beautiful Isle of Love" led by Jenie Austin, was made a big hit through the efforts of the Electric City Four. The bass of the quartet caught the house with a callopo note or two. They called them back three or four times just to hear the deep sea tones. "Jinx," led by Luella Temple, there was no reason for at all.

Had the girls worked in one or two of the numbers that now get nothing they should become hits. "Good Night, Mr. Moon," was one of these, and with the facilities at hand for operating a search light from the ship, a corking number could have resulted. Seven chorus men, including the quartet, help the singing, which, at times, reaches a high mark.

The comedy just about carries an even scale now. As the season progresses and the comedians grow accustomed to working together, this department should brace up in the natural order of things and become strong. There are very few bits involved, much of the comedy coming from a rather well written book, which follows a course consistently, and does not depend upon any one individual. The show carries two good dancing comedians who get more laughs with their feet than with the lines or business. The book and pieces

seem familiar. If it is an old burlesque or musical comedy rehearsed, it has been well done. A paste brush incident in the opening piece is now about the one bit of the old slap stick variety introduced. This is not carried far. The show is wholly clean and without an objectionable feature.

Mr. Stone and Miss Austin are featured. Neither are forced down the audience's throat, although there are a couple of times when Stone does not let anyone overlook the fact that he is the principal comedian. Stone is a good comedian with his feet. The program labels him as the late star of "The Wizard of Oz." It is readily seen that Fred Stone is the goal aimed at. Mr. Stone has several tricks with the feet that Fred made famous. He is a good man for the show, working hard and breaking into his eccentric dancing at several points, which pull the situations through and always gets him away well, even though his comedy efforts fail. Frank Hayes works through the entire show opposite Stone. Hayes is also a good dancer and gets into the fray in a willing manner, holding up his end with the star. Hayes seems a bit uncertain of himself. He will develop. Wilbur Dobbs in a "Dutch" role shares equally with Stone and Hayes in corraling laughs. It is probably not saying too much to give Dobbs the credit for securing more laughs than either of the others. He is a first rate "Dutchman," of a different type than the usual burlesque comedian, both in make up and style of working. Jimmy Connors does well in a straight role, unveiling a good singing voice in one number. As a Spaniard, Connors is passable. Max Abbott, of the quartet, is a poor Englishman, but has little to do and may be forgiven.

Miss Austin is the soubret. Jennie has improved since last season. Now that she is working with a couple of dancers, Miss Austin may pick up something from them which will place her very near the top of her line. She is singing better than ever before, besides looking pretty, chic and attractive. She wears several gowns, all cut entirely off the shoulders. Some were worn by her last season. She looks well in all. Miss Austin is an attraction with a burlesque show without a doubt. Now that she has given up posing to some extent, and is in a fair way to unbend in other ways, she should advance.

Anna Suits is the prima donna. A fair voice and good looks make Miss Suits desirable. Some extremely pretty gowns hold her up in the dressing department, although pink shoes and stockings, worn with all but the last gown, should have been changed more often. A couple of the gowns are spoiled through it.

Miss Temple and Henrietta Pillard are together most of the time, and fit into the proceedings nicely. Both girls look and dress well. Miss Temple is a lively little girl, always working, while Miss Pillard does something in dancing, being of the long, loose Bessie McCoy type.

Dash.

# MARION'S DREAMLANDS

Dave Marion was a star on the Western Burlesque Wheel; he is a star on the Eastern Circuit, where Mr. Marion and his "Dreamlands" are now appearing. Last week the show opened its first Eastern Wheel season at the newly named Gayety (formerly Waldman's) Newark.

Among the producers who have pushed burlesque ahead, Mr. Marion takes his place with the leaders. Others have specialized in some particular part or parts of the production. Mr. Marion has covered it all, and has his own self to furnish a brand of comedy no one in burlesque can duplicate.

It may be said again of Mr. Marion, as it has been remarked before, that were he to appear in a Broadway show, there would be no "\$2 comedian" now playing with anything on him. At the Gayety, Thursday afternoon of last week, one bit of comedy business Mr. Marion had with a policeman and a quartet, held up the show, the audience applauding until Mr. Marion quieted them with a speech. Previously Mr. Marion had brought the usual, if not more, laughs with his "Snuffy, the Cabman."

"The Dreamlands" new show, in two acts and no olio, is "Stageland." Mr. Marion, wrote and staged everything in it excepting "El Capitaine." Two or three numbers from former Marion productions have been revived for the Eastern Wheel houses. One is "More, More, More," sung by Mr. Marion. Another was "Bonny Mary," a Scotch number led by Elsie Leslie, with the chorus securing a corking effect in their costumes under the spotlight. "El Capitaine" as a number was inserted, but is useless unless utilized for a march. About the only other slight faults in the show is the lack of good individual voices among principals or chorus, although the volume and concerted singing will rank with any burlesque can put forward, and also the inability of the six "ponies" to take care of the dancing as they should.

In settings, the show is very liberal. There are three scenes in the first act, the first a steamship wharf, with gang-planks running from the boat to the stage. The little stage space at the Gayety cramped this scene. The finale is about the best rain effect shown, with a boat sailing down the harbor, in the perspective. It is only of a minute's duration, but gives the first act a strong finish.

The second set, a New York theatre's stage, is elaborate and pretty. Here the story, interrupted in the first act by Mr. Marion's comedy moments, gets a strong hold again, without faltering, even up to the last line, a funny curtain speech by Mr. Marion bearing upon the story.

The plot is of an English troupe of actors, brought over to play "Whittington's Cat." The manager of the troupe becomes financially embarrassed, and is further hampered through having the leading man attempt to steal his company away. This leads to some melodramatics at the opening of the show, quite good by

contrast, and they are indulged in throughout. The final effort to break up the performance is when the leading man and an accomplice desert, taking seats in stage boxes to break up "Whittington's Cat," which commences in the second act, with Mr. Marion and James X. Francis (the manager) appearing as substitutes in the principal roles. This brings a playlet within a play, and keeps the fun going right to the close. Four roles were taken by Mr. Marion. It is likely that one, an Englishman in the "London Town" number will be delegated to someone else. The number is not important enough for Mr. Marion. Nor were the "ponies" capable of holding their end up in the big swinging closing of the first part opening ensemble. They may be shifted further down, to back up a single number leader.

The "Emigration" is a sort of living illustrated song, very good in its staging, and finished by Mr. Marion making a recitative appeal to Ireland, just a trifle too long. It is one of his ever there "Life" pictures, and Mr. Marion must be credited with being quite a student of realism. That is where his strong comedy is derived from.

In costuming the eighteen or twenty girls, "The Dreamlands," if they are beaten, will break the producer who gets that honor.

One of these girls, Lillian Allen, wore her dresses particularly well, and looked good throughout the performance, having a small part as a show girl. Eva Bryan, also with a small part, a slangy chorus girl, made it loom up very big in the wharf scene.

Besides Mr. Marion, as the chief comedian (and competent to carry the whole burden) was Harry Sheppell, in several characters. He was a good assistant, scoring well in his work and numbers. Mildred Gilmore was a trifle shrill in her speaking voice, but otherwise passed nicely. Agnes Behler, the principal woman, played her roles quietly, while dressing often and splendidly, always in good taste. Inez De Verdier is a good looking blond, and handled one song very well. She also batted a homer by speaking a long string of Swedish at one time.

Of the men Mr. Francis and John Roland, both tall, played well, having serious roles. Mr. Roland was especially noticeable as the "straight" (policeman), in that big funny bit.

A "Rose" song, sung by Mr. Manne from the box, did not get over very hard. It may have been his voice or the narrow auditorium. The prettiest song is "Moon, We Sing to Thee," with a very melodious melody. The Lyric Trio (New Acts) was the only approach to a specialty, and they sang "Alexander."

Dave Marion and his "Dreamlands" are big contenders for the Eastern Wheel's first prize. If they don't get it, the show that does will know it has been in a race. For all around good and clean entertainment, with everything necessary on the side, burlesque must go a whole lot to beat "The Dreamlands." *Side.*

# GIRLS FROM MISSOURI

Bobby Harrington is the boy who will have to get any credit coming to the "Show Me" outfit. Mr. Harrington is one of the principals, but it is not through this that he wins laurels, but from the staging of the numbers. For fast-moving, lively numbers, this outfit takes the prize package up to date. It may have been that Mr. Harrington had better material to work with in the matter of chorus girls than the others seen, but this is not likely.

The "Missouri" chorus work as though someone had impressed upon them that the success of a number meant ginger. The producer has not been so fortunate in the matter of costuming, which figures largely in the success of numbers. The selection of numbers has not been of the best with all. There are so many new tuneful melodies about that it is never good form to use a number two seasons. Several are very familiar. Some go back a long way beyond a second season.

"I Fall For Every Girl I Meet" and "Peaches" carried away the honors in the first part. Both have been well staged, and get what is coming to them. A too-often use of the spot is the one fault with all the numbers. "Valley Forge," a sort of a march arrangement, and "Boogie Man," an old one, stacked up well in the burlesque. "Those Eyes" sung by Eva Mull and Mr. Harrington, was easily the prize musical bit of the evening. It carries a pretty melody, a catchy lyric, and was exceptionally well put over.

Scenically and costumelically, the show does not rank in the modern-day burlesque category. The girls have several changes; one or two are pretty, but none are new-looking. The young women really deserve a better outfit, and they could make good clothes look their worth. The two sets amount to very little. The interior of the opening piece is a very worn tired-looking affair. The exterior of the burlesque does much better, and is almost extravagant by comparison.

The comedy is hither and thither. It is and it is not. The best bit comes right off the bat with the opening of the show. The chorus, playing a chorus, have come to a photographer's to be snapped. The various disputes arising between the members as to who shall be the center of attraction interfering with the photographer's work becomes genuinely funny and gets away from hackneyed lines. Several other bits are old and time-honored relics. The McIntyre and Heath "whole shirt to your back," "The Henpeck's," "Burying me in Helena" and many more along the same lines strike in without achieving any fame for the show or the comedians.

The comedy does more to place the show in the old-style burlesque type than anything else. There is very little slap stick, and with the exception

of a remark or two that carry a double meaning, the show is absolutely clean. It is without an olio. An act or two would not do any harm. The performance runs until very little after 10.30. A good vaudeville number or two would be welcomed.

The show is a two-act piece, with as little plot as usual. Thomas T. Ralley wrote it. Thomas has not done a job of any special merit. It is like the comedy, going hither and thither.

Miss Mull gets billing of equal size with the show. While she is a nice, pleasing soubret, Miss Mull is not able to live up to the big type she is carrying on the program. A lively little girl with good looks and magnetism, Miss Mull would make a corking soubret for any show, but she will have to do a great deal more than at present to live up to the billing. Her wardrobe does not begin to compare with that shown by several of the women already seen this season in burlesque. She makes three or four changes, but none are elaborate. They are of the simple style that look well, but do not impress. In the burlesque she wears one very simple and not over-neat-looking frock through almost the entire piece. Miss Mull should not wear men's clothes at any time. She could lead George Lashwood's "Twilight" song just as well in dresses, and would carry it off much better.

There are but two other women principals. Neither has much to do. Mildred Cecil leads a couple of numbers, handling them very well, and Miss Cecil looks so good she should be burdened with more work that would allow her to wear clothes, for Mildred is there in the looks department, carrying class in her appearance. Marie Parks also takes a small role well. Marie sings once or twice. She sings inwardly. Her voice did not carry over half the house. What was heard of it sounded real good. Marie made her best bid for looks in tights.

Four men complete the cast. They have not been well chosen. Herbert Terry and Mr. Harrington are too nearly alike in methods to be together. Both boys look well and play "straight" roles very well, but there is no need for two. Mr. Harrington works hard, and the choristers seemingly take much of their ginger from him. Mr. Terry is a light comedian, capable of handling flip talk easily, but has little opportunity to show his real worth.

Frank P. Murphy and Fred Russell are the comedians, the former an old-time Irishman and the latter the conventional Hebrew. They work well together, and get some fun out of the proceedings. Live comedy, however, is lacking.

"The Girls from Missouri" is a fair entertainment, and from a casual observation, will only be that at the end of the season. The (Brooklyn) Casino management thought well enough of it without an added feature, which it needs, while they are billing two extra features for "The Americans" next week. *Daah.*

## MORRISON'S

(Rockaway Beach).

The Critic had a holiday. It's hard for a Critic to get a holiday. It wouldn't have happened in this case, but the Critic not having been down to see Patsy Morrison for some three years was not wise to the various new, shorter and cheaper routes installed since then. The result was the missing of his cue and a late arrival on the matinee scene, necessitating remaining over for the evening show. It was a bargain matinee, and the house was filled to overflowing. There was not a seat in the auditorium when the Critic arrived.

But Patsy was there, and acting in the capacity of host, made room against the receiving board at the back of the house. Not caring to see the show more than two or three times, the Critic decided to go back stage and see how a star acted in his dressing room. Patsy seized the Critic by the arm as he was making his way out, warning him that he would not be permitted behind unless an O. K. was received from Patsy himself. This impressed the Critic and with his card O. K.'d, he made for the back of the theatre, making a mental note that a man with Patsy's manners must certainly have a first class vaudeville theatre.

Expecting a harsh "What do you want here?" he nervously opened the stage door, and looked about, but there was no word of challenge.

The actors looked askance, their expressions plainly said, "Is this another solicitor?"

The big St. Bernard dog used in the Jane Courthope and Co. act became friendly and sneaked over to have his nose rubbed. His kid master with a natural healthy boyish ring to his voice, was heard to express his contempt for a boy who was stopping at his house who wanted to sit in doors and play with paper dolls. He just tapped the boy on the nose playfully to see if he would fight, but there was nothing doing. The Critic agreed with him and decided that a boy with those sentiments wouldn't be connected with anything but a good act.

Ad Newberger was the next to greet the Critic and introduce his juvenile prodigies, Felix and Caire. Little Miss Caire looking somewhat thinner but still retaining her pretty face and bewitching smile admitted to being fully recovered from her recent operation. Felix is a man now, and doing a man's work in the act, the Critic later ascertained.

A gilded star pasted on the side of dressing room 2, caught the Critic's eye, and he slipped inside. Harry Fox looked up from his table and probably from force of habit, motioned to the next dressing room. The Critic surmised that Harry meant; "Don't say anything you wouldn't before your mother, my little girls (Millership Sisters) are in there." After the pantomime Harry came to the front with an invitation to dinner. It was indeed a holiday

## HAMMERSTEIN'S ROOF

Though the bill was more suited to the roof than many that have gone before, it was a long drawn out affair Monday night. Four of the acts were of a "white top" atmosphere, while the remainder of the program was interspersed with pantomime, singing, dancing and instrumental music.

With comparatively no new talent on the bill, the business sagged Monday night. It was a sort of a half-audience night anyway. The first part of the entertainment was well high over before the roof was comfortably filled, and when Howard and Howard had finished around eleven bells, half of the bunch took the drops to the street.

But the half that stuck from start to finish were at times quite demonstrative. La Belle Amita and Paul, with their ring acrobatics, were the first to show. They worked hard and did well despite the early handicap. Alfredo (New Acts) proved a surprise and should have been given a better position. Hugh Lloyd with his snappy work on the bounding rope got away nicely.

Louis Stone danced rightside up and upside down with pleasing results, though Louie might shorten his opening routine to advantage. The Coccia-Amato pantomime, "The Apple Of Paris," a typical roof offering, was splendidly received. The pantomimists labored at some disadvantage on account of the small stage, but put over their dancing in good shape.

Tempest and Sunshine, aided and abetted by a hand-clapping delegation from Boosterville, got more attention than they deserved on the roof as their voices could not be heard by the greater part of the audience. Their dancing scored.

Bert Levy landed big all the way with his "artographs" and the roofers enjoyed his work. Aida Overton Walker, assisted by Bobby Kemp and a lively dancing coterie of colored women, sang and danced entertainingly. Bobby was at home on the roof and he made himself heard without any trouble. Williams and Donn pleased with their musical act, following the intermission.

All bets were declared off when Howard and Howard started. There was nothing left of the field, and the favorites had the track to themselves.

"Consul" found favor, despite his recent visit to the roof. Though the people were walking out, Stepp, Mehlinger and King came on and slammed over a hit. The Lambert brothers with their physical culture display closed the show.

Mark.

for the Critic, and the whole show began to look good.

Slipping out for a bit of air, the Critic got a glimpse of a trim little figure in a charming bathing suit making as if for the door. He held his breath wondering what the sightseers would say when they saw this vision loom up, on the sands. False alarm. It was Minthorne Worthley, of Minthorne and Abbot Worthley, going in to make a change. Still looking where the vision disappeared, the

## ORPHEUM

The Orpheum opened its '11-'12 season without a single act that is not now a standard number in vaudeville. The only thing new about the program was the program itself, a handsome piece of color work.

The Kratons appeared before a house about half full, but what the audience lacked in numbers they made up in politeness and appreciation. Few came late and all remained for the pictures. It was withal, a respectable family attendance such as one is told in the comic papers to expect to encounter in Brooklyn.

The Courtney Sisters received their usual allotment of commendatory enthusiasm, especially for the finishing song "You're Gone-a Wish You Had Me Back." McConnell and Simpson, with "A Stormy Hour," got a lot out of the comedy end of it, but floundered about with the pathetic bit. Barry and Wolford's topical songs and stories with their "Auld Lang Syne" finish, couldn't fall down on any bill. It is one of those sure-fire acts that can be placed in any position in any show.

Amelia Bingham with her "Big Moments From Great Plays" (first time here) brings to mind how styles change even in leading women. Only a very few years ago all the leading emotional actresses were large in physique. Today the trend is in exactly the other direction. Miss Bingham's company might readily be improved. The Great Lester opened the second half with his ventriloquist act and did well. For Brooklyn it is perhaps wiser for him to omit all reference to his predilection to shine at all times as a "ladies' man." As before remarked the Orpheum Monday night appeared to be infested by a respectable family crowd. Sam Chip and Mary Marble have a couple of new songs for "In Old Edam," which, while not improving the dainty sketch, did not injure it any.

Jack Wilson has almost entirely new patter and parodies, not up to the usual Wilson standard. In his female attire he sang but three parodies whereas his hearers usually clamor for many more. The singing of Franklin Batie and the excellent "feeding" of both Batie and Miss Lane were even more marked than usual. Jack did twenty-two minutes. His turn usually runs as long as thirty-five.

The Flying Martins did their speedy trapeze work for the final number on the bill, preceding the pictures. To regular vaudeville patrons the show suffered from absence of new acts.

John.

Critic stumbled over "Dinklespleis Christmas Tree," and laughed.

Brolled blue fish headlined at dinner and made good. It was recommended to the Millership Sisters who waited for theirs until it was time to go to work, so they didn't get any until midnight. The service to young ladies is not as good as to young men. (They have waitresses at that hotel). After coffee and cigars the Critic decided to see the show, and he did.

Dash.

## A GENTLEMAN OF LEISURE.

"A Gentleman of Leisure" contains about as much plot as is to be found in an average successful vaudeville sketch. Condensed it would be a "ripper."

Yet in spite of the scarcity of plot, it should prove, in its elaborated form, one of the season's moneymakers. This is due, for the most part, to the surprising popularity of the star, Douglas Fairbanks, who, with a breezy personality and an infectious smile, is making stupendous strides toward the money-making pinnacle which will establish him as "a matinee idol." He has youth, good looks, an excellent tailor, a not over-abundance of talent—but yet enough—and a commendable amount of self assurance, which gives his performance in the piece an appearance of naturalness.

The plot revolves around a wager made at a late supper that Mr. Pitt (Mr. Fairbanks) could not really and truly burglarize a house of his own selection. Pitt's guests depart. He is about to retire when he encounters a genuine thief in his own apartment. After a struggle the trespasser is bested. Instead of handing him over to the authorities, Pitt decides to take him along—that very night—to help win the wager.

The residence selected happens to be the one occupied by a young woman Pitt saw on an ocean steamer, but never met. She is the daughter of a deputy police commissioner.

Of course, they stumble against the girl, and equally, of course, it all comes out right at the end of the fourth act. But in the unraveling there is a deal of comedy and some melodrama. The main fault with the piece is that it sags woefully at times, particularly when the three male principals are not in view. The other characters are all conventionally drawn and poorly played.

The burglar—the genuine one—is portrayed by Elmer Booth. It is a good piece of work, but if Bert Leslie was turned loose in that part, the audience would forget all about the star.

George Fawcett plays the police commissioner, a grafter who gets his "bit" from the thieves, but who is now rich and doesn't want his daughters to know that he didn't get his wealth honestly. He gives a careful, intelligent and artistic piece of characterization.

Stripped of this trio it is not difficult to imagine what would happen to the extremely far-fetched and altogether improbable comedy. But there they are, and when the business is capacity, and the audience laughs continually, demanding numerous curtains, and as the three excellent performers are in evidence nearly all the time, and there is a large advance sale, it ceases to be a speculation. It seems a certainty that "A Gentleman of Leisure" is a success. That being so, nothing else matters.

John.

William S. Hennessey took the steamer for Norfolk last week in an effort to rid himself of an aggravating attack of hay fever. When he arrived there the town was in the throes of a severe frost, the first in many moons.

# FIFTH AVENUE.

They died in a row Monday evening at the Fifth Avenue. At one time it looked safe to gamble the moving pictures would be the star green, but the "Pathe Weekly" fell down, too. Either Pathe wants to set his clock every morning, or give up trying to compete with the dailies.

The show never did get started. The only real outburst of applause was for Ben N. Deeley's "Common Sense" song. One of the usher boys clapped his hands so often the poor kid, all tired out, was asleep in a hallway on the stairs when the show ended.

The acts in the lower part of the bill, those that should have injected life, couldn't get going with the handicaps surrounding them. The biggest was the frame up, unavoidable through circumstances. A shift was made after the matinee, Porter J. White and Co. (New Acts) being moved from "No. 7" to "No. 3". In a sketch Mr. White and Co. held down any speed that might have been attained at this point, and there had been none up to then. In the "No. 7" position were replaced Mr. and Mrs. Allison, with their "Minnie From Minnesota." The act couldn't hold up the spot, nor help along what good work Jones and Deeley, on just previously, had started with Mr. Deeley's songs and comedy. Geo. Jones was suffering with a hoarsed up throat, and could not do himself justice singing. It seemed as though he would be fortunate to speak at all by Wednesday. Salerno (New Acts), just ahead of them, made a good finish.

The headliner, Emma Carus, came along next to closing, with the whole show piled on top of her. It was too much for Emma, and it was ever too much for the new act Miss Carus returns to vaudeville with.

The most spritied number was Will Roehm's Athletic Girls, closing the show. The turn has been framed up prettily, for speed and variation. The boxing and wrestling caught the fancy, though the wrestling is made unnecessarily rough. It doesn't look well for the girls to manhandle each other as they do, principally because they are girls playing before nice people. Some audiences would enjoy it. The boxing is just the reverse, snappy, full of life, with good sparring to edge it off. The girl who punches the bags did prettily also, and had everyone's sympathy on the hot evening, standing as she did in a frame, with a couple of short border lights streaming upon her.

Joe Fantom's Awakening Athletes, Tim Cronin (who were "1" and "2") and Walter and Georgie Lawrence ("No. 4"), are also under New Acts.

*Sime.*

# MANAGER BEERS AT COLUMBIA.

Cincinnati, Aug. 30.

Louis Beers, formerly at the Fifth Avenue, New York, has been appointed manager of B. F. Keith's Columbia, this city. Mr. Beers is at present the "Superintendent" of the theatre. The employees tendered him a banquet this week. Regular vaudeville opens at the Columbia Sunday.

# BRIGHTON THEATRE.

Dave Robinson Monday was a pretty busy little fellow around eight in the evening. Dave's ticket seller was off. That made the manager jump in and gather the coin himself at the box-office. And anyone who passed money over to the manager surely got a regular vaudeville show for it. It wasn't such a smoothly running show but this was due to it being too heavy, for it carried many feature acts.

Everything went big after the show was started. At eleven Frank Tinney walked out before a pretty tired audience. The betting against the black-faced marvel carried big odds. Perhaps there has been a bigger "clean up" at the Brighton this season but it isn't on record. For twenty minutes there was one solid laugh at his foolish talk with Ernest, the boss of the orchestra. Tinney was here earlier in the season. If the Brooklyn people wanted to show they liked him, they sure did.

Lydia Barry was credited with a hit second before closing. With the aid of a three cornered piano and a fellow who played it, Miss Barry showed some funny stuff in the singing line. Willard Simms with hardly a line changed in his old act, "Flinder's Furnished Flat" was just made to order for the Brighton audience. How they did like to see him fall into the paste and wall paper.

Jolly and Wild return with some new clothes and also some new talk. The act was placed to open the second part, and though a hard spot, the three picked the show up in fine style. The trio was not allowed to go until Ed. Jolly did his burlesque recitation.

Ray Cox was No. 4 and handed out some new numbers including a country girl and a waitress, both going very well. Miss Cox also did a pantomime travesty dance very much alike to one that Malcolm Scott, the English comedian, used a couple of years ago. For a finish the comedienne had an auto ride, cleverly done.

The Altus Brothers were the opener in the afternoon, but changed places with the Musical Hodges (No. 3) at night. The two boys handle clubs in a way that almost comes up to the McBanns, and, in fact, work much like that team. One of the boys missed a couple of tricks that will be dandies, when he does them with surety. The Musical Hodges slipped into this bill. The four will not be in shape for big time vaudeville until they stop featuring the xylophone and try something else.

Ruby Raymond and Co. danced their way into a success in the "No. 2" spot. Paley Sanders had a Russian dancing troupe on at 11.22, to close the show. The troupe got away big at that.

*Jess.*

# MR. MURDOCK BETTER.

At the United Booking Offices this week, it was said that John J. Murdock had improved during the past few days, and was expected back at the offices in about a week.

Grace St. Clair and Co. (2).  
Dramatic Sketch.  
20 Mins.; Three (Parlor).

Grace St. Clair and Co. have a sketch they can not place in the average house. It is not fitted for the consumption of "refined vaudeville." If the tale came from a book, it should go back from whence it came. If it is the thought of a playwright, the story might be turned over to an author for a novel. It wouldn't read badly in a bound volume, but it doesn't sound healthy on the stage. The sketch opens with two men discussing women. One has become a hater of them all, since believing he loved and was deceived. The other berates him for writing a book, in which his views are too freely expressed. Saying there is some good in all women, the author is wagered \$100 by the other that the first woman who passes the door will confirm the statement. The first woman who passes the door is a street walker. But she didn't pass the door. Instead she entered the parlor set, and gave the audience some inside information upon the hidden sentiment of a prostitute. Not yet for vaudeville. They gave the stage a prostitute in "The Easiest Way," and many people called that a great show. It was great in daring, and may have been great because it got over, having gotten over because of the prostitute. Perhaps there is an appeal in these things to those who understand them little, but neither the "small time" nor the "big time" can afford to flaunt the women of the streets before the fathers and mothers of the children—or the children themselves.

*Sime.*

Robert Fisher Co.  
"The Man Who Stood Still" (Comedy).  
20 Mins.; Interior.

In taking the "pinochle" scene from Louis Mann's play, "The Man Who Stood Still," Robert Fisher and Co. have selected a vehicle for vaudeville that surely ought to be successful. At present, however, the action of the piece is let down at times by the indifferent work of the principals. That may be improved upon. The finish especially should be worked up to a scream. Now it is just a mild laugh getter. The company selected by Mr. Fisher is by no means a bad one, but including him, they will all have to work a little harder before the sketch will be in shape for the bigger time, where it is no doubt headed for.

*Jess.*

Margaret Fuller Co.  
Dramatic Sketch.  
14 Mins.; Interior.

At this late day Margaret Fuller and her company are attempting a melodrama in sketch form that would shame any of the authors in the habit of going to sleep at night, and waking with a four-act play under their pillows. It is a western affair, with a mean sheriff and a Mexican dog. Also a hero, heroine, and a heroine's father. Very exciting affair, at times it demands some pathetic acting, truly pathetic. Around 14th street it was almost as interesting as those western pictures with horses and cowboys, who have kind faces.

*Jess.*

# Musical Marines.

Full Stage (Exterior, Special Drop).

The Musical Marines are three, two men and a girl. They have a special drop, and it is a well painted beach view, showing a battleship head on that looks as though it had grounded in the sand. On the stage are two cannons, afterwards becoming xylophones, upon which the musicians play different airs, including "The Mocking Bird." Any musical act that will attempt the mocking bird number is somewhat behind the date of the present year. Were the Musical Marines to show as much enterprise in the selections as they have in their setting they would become a recognized number on the smaller circuits. That the comedian comedies and afterwards plays two cornets at one time doesn't help the value. Since it is a musical turn, why not give the "popular" priced audiences the popular music they naturally would welcome? Still, the Musical Marines can slip over within their limitations.

*Sime.*

Marie Russell.  
Songs.  
11 Mins.; One.

Marie Russell, if new to vaudeville, can start in the same class with Belle Baker, and a few more of the singers now popular, according to the style of singing demanded by the public. With a better voice than many of her competitors, including Miss Baker, Miss Russell sings a ballad for a start to show her voice, and after that, goes right to the present day "coon stuff." The singer also makes a few changes, flashing some creations that are corks in the glare of the spot light. There is no apparent reason why Miss Russell cannot go right out and get them on the "big time" as long as the others are doing it.

*Jess.*

Venezuelan Troubadors (4)  
12 Mins.; Two (Interior).

Although the Marimba Band beat these four natives of Venezuela to the Fourteenth Street stage nooks, the latter is tacking up a big hit nevertheless. When the Band toured the downtown district, it played only the classical stuff and proved an attraction. The Troubadors, after hitting the marimba (a long, freakish looking instrument which the Guatemala Indians play from morning until night) for two of the highbrow selections, put over "Honey Put Your Arms Around Me" and "Stop, Stop, Stop" (rag), which struck the Fourteenth Streeters right. The marimba they use has wooden resonators, which send forth a strong, clear ring after each tap of the sticks. Marimba music is delightful to the ear. When played either by the Band or Troubadors it is worth hearing.

*Mark.*

The Dodges.  
Singing and Dancing.  
10 Mins.; One.

This act is the regulation girl and boy singing and dancing affair. The fellow has a pleasing manner in doing the new "rag" stuff. Both are good dancers. The girl attempts a comedy song, but falls down with a bump.

*Jess.*

# BILLS NEXT WEEK

In Vaudeville Theatres, Playing Two Shows Daily

## NEW YORK.

**HAMMERSTEIN'S**  
Carter De Haven  
Bert Leslie & Co.  
Bernard & Weston  
Lyons & Yocco  
Smith & Campbell  
O'Brien, Havel & Co.  
Lottie Gilson  
Howard  
Abbie Mitchell  
Kauffman Bros.  
Gordon Bros &  
Kangaroo  
Foley Bros.  
Flying Henrys  
Clark & Grace

**FIFTH AVENUE**  
4 Mortons  
Charlotte Parry &  
Co.

Mack & Orth  
Cross & Josephine  
Reynolds & Donegan  
Wentworth, Vesta &  
Teddy

King Brothers  
(Two to fill)

**FOLIES BERGERE**  
Zaretsky Troupe  
Fongers  
Lillian Harlein  
Revue ("Hello  
Paris")

**MORRISON'S**  
(Rockaway)  
"The Apple of  
Paris"

Florine Russell  
Sully Family  
Edna Luby  
Ed Hayes & Co.  
(Maybe)

Karno's Co. (May-  
be)  
New Theatre (May-  
be)

**BRONX**  
Frank Keenen & Co.  
Fanny Rice  
Howard & Howard  
Mack & Orth  
Grant & Hoag  
Aurora Troupe  
Herman's Cats &  
Dogs

Louis Stone

**GREENPOINT**  
"Romance of the  
Underworld"  
McConnell & Simp-  
son

## ATLANTA.

**FORBYTHE**  
Geo B Reno & Co.  
Stuart Barnes  
Kate Watson  
Geo Harcourt & Co.

**YOUNG'S PIER**  
"The Smuggler".  
Mabel Johnson  
Leightner & Bates  
Kessier & White  
Julie Herne & Co.  
(In new sketch,  
(Two to fill))

## BALTIMORE, MD.

**MARYLAND**  
Montgomery &  
Moore  
Frank Tinney  
"Vassar Girls"

**KEITH'S**  
"Paris By Night"  
Bell Family  
Mrs Gene Hughes &  
Co.  
Walter & Georgie  
Lawrence

## BRIDGEPORT.

**POLI'S**  
Aida Overton  
Walker & Co.  
Ellis & McKenna  
The Langdons

## BUFFALO.

**SHEA'S**  
Ross & Fenton  
Ethel Green  
Felix & Barry Girls  
Mareena & Pronski

## CEDAR RAPIDS, IA.

**MAJESTIC**  
Zamora Family  
Orpheus Comedy  
Four

## CHICAGO.

**MAJESTIC**  
Mabel Hite  
"Top World"  
Dancers  
Mabel Adams & Co.  
Raymond & Caverly  
Ethel McDonough  
Gordon Eldrid & Co.  
Zara-Carmen Trio

## SAN SOUCI PARK

Davis & Walker  
Lane & O'Donne'l  
Germara Models  
Adela's Animals  
Delmas & Delmar

## CINCINNATI.

**COLUMBIA**  
(Opening Sept. 3)  
Lolo  
Harvey-Devora Trio  
Bert Melrose

## NEW BRIGHTON.

"La Sovambullist"  
Fox & Millership  
Slaters  
Kate Ellmore &  
Sam Williams  
Cassara Rivoli  
Barnes & Crawford  
Dunedin Troupe  
Loney Haskell  
Abbott & White  
The Rials  
Queenie & May  
Donegan

## COLONIAL.

Amelia Bingham &  
Co.  
Chip & Marble  
Lester  
Stepp, Mehlinger &  
King  
Barry & Wolford  
Salerno  
Flying Martins  
Musical Fredericks  
Cooper & Robinson

## ALHAMBRA.

Princess Rajah  
Charles Richman &  
Co.  
Jack Wilson Trio  
Great Lester  
Roscoe Midgets  
Middleton & Spell-  
meyer  
Fred Watson  
The Kratons

## ORPHEUM.

"Everywife"  
Charles L. Fletcher  
& Co.  
Clarice Vance  
Chadwick Trio  
Victoria Four  
Neff & Starr  
Satsudas  
Ollie Young & April  
Avery & Hart

## HENDERSON'S.

Richard Crollus &  
Co.  
Mullen & Coogan  
Rita Gould  
Allen & Monk  
Dan Malsey  
(4 to fill)

## TEMPLE.

"Keno Revue"  
Keno & Green  
Work & Ower

## EVANSTON, ILL.

Chas Burke & Co.  
LAST HALF  
Kelt & Demont  
Archer & Carr  
Bloomquest Players  
Williams & Siegel  
Paul Kielst & Co.

## DETROIT.

Great Richards  
Campbell & Yates  
Corrigan & Vivian  
Al Lawrence

## EVANSTON, ILL.

Chas Burke & Co.  
LAST HALF  
Kelt & Demont  
Archer & Carr  
Bloomquest Players  
Williams & Siegel  
Paul Kielst & Co.

## PORT WAYNE, IND.

weed Sisters  
University Four  
Four Harmony  
Kins  
Waldo Bros

## PORT WORTH, TEX.

Eva Fay  
Minstrel Four  
Anderson Twin Sis-  
ters

## HAMILTON, ONT.

Gardner & Stoddard  
3 Doolleys  
Sully & Husey  
The Dorlans

## MARRISBURG.

Mr & Mrs Hugh  
Emmett  
Sampel & Reilly  
Gray & Peters  
Herbert's Dogs

## INDIANAPOLIS.

Grand Opera House  
(Opening Sept. 4 (Monday) for first week  
only, thereafter on Sunday)  
Lancton-Lucier Co.  
Boudini Bros.  
Maurice Burkhardt  
The Rexos

## MEMPHIS.

Carson & Willard  
Hice, Sully & Scott  
Johnny Johnson  
DeWitt Young &  
Sister

## MILWAUKEE.

Warren & Keefe  
Carson Bros  
Mullen & Correlli  
Ronair & Ward  
Fox & Foyle Circus

## MONTREAL.

Willard & Bond  
Hie & Senaders"  
The Pelots  
(One to fill)

## NASHVILLE.

Black Bros  
Barnes & King  
Jacob's Dogs  
Billy Barron

## NEW HAVEN.

**POLI'S**  
Joe Hart's "Bathing  
Girls"  
Four Haskons  
Ray & Rogers

## NORFOLK.

**COLONIAL**  
Simon De Beryl  
Ed Morton  
Henry Horton Co  
Nonette

## OMAHA.

**ORPHEUM**  
Grace Cameron  
Robbedillo  
Macart & Bradford

## OTTAWA.

**DOMINION**  
Romany Opera Co.  
Collins & Hart  
Jimmy Lucas  
J. Warren Keene

## PHILADELPHIA.

**KEITH'S**  
Sidney Drew, Lio-  
net Barrymore &  
Co.  
Ray Cox  
"School Boys and  
Girls"

## PITTSBURG.

**GRAND O. H.**  
Ruth St Denis  
Rooney & Bent

## PORTLAND, ME.

**KEITH'S**  
Rose Pittinof  
Sam Holdsworth  
Planigan & Ed-  
wards

## ROCHESTER.

**TEMPLE**  
McIntyre & Heath  
De Laur Duo  
Reed Bros.  
White & Perry

## ROCK ISLAND, ILL.

**EMPIRE**  
Chas Dean & Co.  
Kramer & Willard  
Dayton

## ST. LOUIS.

**COLUMBIA**  
Minnie Seligman &  
Wm. Bramwell  
Maile King & Co.  
Bowers, Waiters &  
Crooker

## SALT LAKE CITY.

**ORPHEUM**  
Gerald Griffin & Co.  
Lorch Family  
Maybelle Fonda  
Troupe

## SAN FRANCISCO.

**ORPHEUM**  
"Cheyenne Days"  
Du Grom Trio  
Lee Lloyd  
Klein Bros & Bren-  
nan

## SYRACUSE.

**GRAND**  
"Dinklespiel's  
Christmas"  
Frank Stafford &  
Co.  
Al White's "Melody  
Maids"

## TORONTO.

**SHEA'S**  
"Palace Girls"  
Will Rogers  
Conroy & Le Maire  
(One to fill)

## TRENTON.

**TRENT**  
"High Life in Jail"  
J. Nugent & Co.  
St. Onge & Co.  
UNION HILL, N. J.

## UTICA.

**SHUBERT**  
May Tuilly & Co.  
Nellie Nichols  
Tom Linton's Jun-  
gle Girls

## WASHINGTON.

**CHASE'S**  
Emma Carus  
Wilfred Clarke &  
Co.  
Fields & Lewis

## ELBERFELD.

**McDonnell's**  
Doppeldeutsches  
Hollandisches  
4 Melons  
George & Gusti  
Elder

## AMSTERDAM.

**CRYSTAL PALACE**  
(For Sept.)  
De Witt, Burns &  
Torrence  
Annie Miles  
Musical Cates

## PARIS.

**FOLIES BERGERE**  
(Opening Sept. 1.)  
W. O. Fields  
Four Readings  
Kaufman's Verona  
Troupe  
Paulham Team  
Caselli's Dogs  
Maselli Troupe  
Samoroff & Sonia

## OLYMPIA.

Marshall Montgom-  
ery  
Arria Mystery  
Three Ernests  
Strength Bros.  
Swan's Alligators  
Berg Brothers  
Allan Shaw  
Mme. Chung & Chin-  
ese Troupe of  
Comedians  
Romanoff  
Tiller's Troupe in  
"Black & White,"  
ballet  
"La Cure Merveil-  
leuse," sketch  
played by Lucien  
Rosenburg & Co.

## JARDIN DE PARIS.

Miles, Lily Scott,  
Cynthiaoria,  
George, Jane Doe,  
La Marujita, La  
Boselli  
Sisters Gardenia  
Maselli Trio  
El Sarrasino  
Ludgic & Miss Lidia  
Miles  
M. Gulchenet  
Assella Wilson  
"Blossom Girls"

## ALHAMBRA.

Horace Goldin  
Emerson & Baldwin  
Garlas  
Holloways  
Goodlow Trio  
Griffiths  
Gypsy Wolf  
Canovas

## HANOVER.

(Germany.)  
Hastings & Wilson  
Falco & La Flia-  
menco  
Otto Reutter  
Tankwai Troupe

## MAGDEBURG.

(German.)  
Bagegensens  
Patty Frank Troupe  
Meredith Sisters

## VIENNA.

Jeanette Denarber  
40 Lipinski's Dogs  
"Rialon" Panto-  
mime, with Alwin  
Neub  
"Die Hiltalichtauf-  
nahme"

## BERLIN.

Okabe Family  
Les Trombetas  
4 Koners Brothers  
Anton & Grock  
13 Favoritas  
Gus Fowler

## LONDON.

Signor Giglio  
Four Nightons  
Lend. Verdi  
Boris Lensky  
Rhoda Paul  
Fred Elton

## CHERRY BLOSSOMS.

(Continued from page 22.)  
connected with the "red fire." An-  
other individual bit is the "living pic-  
tures" in the burlesque. The only  
point to these is the "Adam and Eve"  
pose and picture. They are funny,  
not comedy, but just funny through  
the nut idea.

Other olio acts were Mr. Dobson,  
doing a single in "white face," and  
doing it very well, going strong with  
"Tum to Tum," worth writing sev-  
eral good verses for. He also scored  
strongly with "Billy." Loro and Payne  
in a comedy acrobatic turn, with a  
special setting, made a very good olio  
number, the comedian working in  
black face, securing plenty of laughs  
for comedy and good work, besides  
having as his partner a good ground  
tumbler of the Arab style. De Grace  
and De Paul, with music and songs,  
closed the olio. They did well enough  
for those who liked it, but comedy  
should close the vaudeville portion.

A sketch by Charles Crollus and Co.,  
called "Too Much Mush," though pro-  
grammed, was kept under cover. (De  
Grace and Paul appeared in the  
pieces, both at their best in small  
"cissy" bits in the burlesque.)

Were the burlesque attended to,  
"The Cherry Blossoms" would pass  
an evening. It's not going to be the  
best show on the Western Wheel, but  
it will be far from the worst.

Three new acts by Charles Horwitz  
were tried out last week.

Sime.



J. H. REMICK  
PRESIDENT

JEROME H.

F. F. BELCHER  
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- "THE RED ROSE RAG" The limit of Ragtime
- "THE HARBOR OF LOVE" A popular classic
- "MAYBE THAT IS WHY I'M LONELY" Everybody's favorite
- "THE HOUR THAT GAVE ME YOU" Full of heart interest
- "YOU'VE GOT TO TAKE ME HOME TO-NIGHT" The tipsy song
- "LOVE ME" The greatest of March Songs

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- "Good Night, Ladies"

By BROWN and AYER

- "I'll Try Anything Once"
- "Any Old Time At All"
- "Marry A Yiddisher Boy" (Music by GEORGE BOTSFORD)

By MADDEN and WENRICH

- "My Hula-Hula Love"
- "Red Rose Rag" "Love Me" (Music by AL GUMBLE)

By DEMPSEY and SCHMID

- "The Hour That Gave Me You"
- "If the Garden of Roses Should Change to Thorns"

By HAVEY and BOTSFORD

- "Honey Girl"

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# CORRESPONDENCE

Unless otherwise noted, the following reports are for the current week.

**JOHN J. O'CONNOR**  
(WYNN)  
Resumes

**VARIETY'S CHICAGO OFFICE:**  
35 SOUTH DEARBORN STREET  
Phone 4401 Canal

**MAJESTIC** (Lyman B. Glover, mgr.; agent, Orpheum Circuit).—While the show at the Majestic this week is below the average, it is a show, still the program carries some decidedly good numbers individually. Bud Fisher is here with his "Mutt and Jeff" cartoons and was handed a gratifying reception Monday on his entrance. Why? Young cartoonist gave his audience a peep at some hitherto unshown ideas of the two well-known characters, and the house voted Fisher worth the price. Glover sent the cartoonists up with the four runners in the race for large honors. Another exceptionally pleasing offering was Adele Oswald (New Act), appearing here for the first time in quite a while. Seligman and "The Drums of Doom" are the headliners. The sketch is a little draggy for a Majestic audience. The closing few minutes gathered some interest and had the house chasing goose pimples, but Miss Minnie Seligman commenced work on the main scene; the playlet failed to arouse any attention. Gabriel and Lamar and Co. again offered "Little Tommy Tucker" for approval or disapproval, and the house refused to give the playlet a chance. Incidentally one of the season's surprises for their particular line was Hawthorne and Hurt, with a routine of corking good material put over in classy style. The Great Piroscopis, "No novel" novel, singing with style. Ronaire and Ward with a bunch of well written nonsense by Keller Mack and Frank Orth were on rather early for a fair review. Double the escapade, which was a little better, exceptionally well, and in a better position would possibly have been a big hit. Opening the show, the Carson Brothers were a surprise, finishing to big applause. Al Rayno's bull dogs closed the performance. WYNN.

**EMPIRE**.—While all the self-styled saviors of burlesque were noisily announcing their plans for uplifting this particular brand of entertainment and for saving the industry, out orders to their producers to stock up strong on pip and ginger. I. H. Herk has been quietly preparing "The Pace Makers." Last Sunday he sent them to the post in his own house. The show, which has been a farce, Herk discovered that he has without doubt one of the best shows that ever trod its stage. "The Pace Makers" should not be called a burlesque show, it should be called a comedy. For instance, the opening act is from "The Heartbreakers." The recently shelved Singer production. This tends to add a little class and gives one a good impression at first, however, the book is the thing. Herk has a book that reads suspiciously like the work of a well-known comedy writer. At any rate it will probably be voted the best on the Wheel, a rather safe prediction. Herk has a few more acts, as for cast, Herk or his producer picked a winner. Chas. Burkhardt, Harry Kelly, Billy Mossey, May Yul and Virginia Royden carrying off principal honors. Burkhardt is the musical comedian, he is a fair singer, the bulk of the labors. Kelly is on the stage at all times and never becomes tiresome. Burkhardt works exceptionally hard in several scenes, playing his Hebrew character throughout. Kelly is a good singer, he plays the part a little away from the conventional. Mossey is handling a German valet and does it in great shape. The Misses Yul and Royden share principal honors in the musical comedy. In this Mr. Kelly and Mossey ably support Burkhardt and during the scene, the house just broke loose. Every move or word brought a solid laugh and from that time on the trio had the house working right with them. Kelly and Mossey Herk has wisely arranged to do without an olio. Three scenes and two acts give the performance. The plot is light, yet consistent enough to keep one's mind on it. The musical comedy is a good one, it is a fairly good numbers is well stocked with winners. One good number, "Dreamy Eyes" comes close to the opening chorus was killed through the use of a patter line running through the scene. Kelly and Mossey's song should have been the legitimate hit of the evening. The costuming was well attended to and while it may possibly not represent a large expenditure, nevertheless accepted by an audience that looks for a letter and shows up in splendid fashion. As for chorus, Herk slipped up, possibly because of the scarcity of fifty chorists. At any rate those present can sing and dance. Herk has a few more acts, he is a star in the numbers. There are several funny scenes in which all the principals figure, the majority coming in the burlesque. Here the dialing runs along in the musical comedy, which is a big hit. The show opening around Chicago within a fortnight and should any of them boast of a book equal to the burlesque of "The Pace Makers." Its success is assured before it opens.

It is undoubtedly the cleanest, classiest and funniest show that Herk has had at the Empire since he played Dave Mario at his house. And now that it has been definitely proved that a clean show will go better than a dirty one, why doesn't Herk keep every show clean while playing the West Side? It would help. Watch out for the "Face Makers." They should finish one-two. WYNN.

**COLUMBIA**.—After a short but exceptionally successful preliminary season, financially, the Columbia orchestra started the new burlesque year this week with Gallagher & Shean's "Big Banner Show" as the attraction. The show promises possibilities, but conservatively judging from the initial faint, it will need considerable fixing. The theme is a mixture of last season's "Banner Show" and a few new bits. The new ones have the warm weather stamp, excepting one, the exception being the scene between Shean and three other members of the cast in the overpiece. The show in its present condition could not stand up but for Gallagher and Shean. While the program boasts of Mildred Stinson, Mike McDonald and other burlesque notables, a few new ones would pass the first six minutes but for the excellent work of the joint proprietors. Gallagher and Shean are starting their second season in burlesque on a terrific main. Possibly under their direction "The Banner Show" will pass the wire in good condition, but it will require considerable rehearsing, much rewriting and an extra amount of new material. The chorus appears on Sunday afternoon. Herk looks and appearance the sixteen girls are not there. They may have been well rehearsed, but even the best chorus can forget instruction. The costumes of the second division, some of the clothes worn having last season's mark on them, and even the new outfits do not look too good. The plot calls for a French adventures and her phony Count lover same as last season. Senorita Bonita Mantilla is the French adventures, and Joe Milton is the count. Either lack of rehearsal or shyness of talent hold them back. They neither help the plot, the show nor themselves. Miss Mantilla, who is a good singer, during the olio, when backed up by part of the chorus, presented "The Escape from the Harem," an Oriental attempt, (with special scenery) that borders on both the "cooch" and the artistic. Herk has a good idea of what he is doing, and himself an able contortionist in this effort, and the Columbia orchestra did likewise. The latter mixed and twisted the music until none present but themselves knew what was coming on in the melody. Herk looked and the olio the Senorita did nobly. And about the olio, it disclosed two noteworthy things. First, that Ed Gallagher is a thorough showman and with a doubt in a class by himself in the handling of the olio. Second, he improved this "The Battle of Too Soon," when he carried the too evident unrehearsed Mike McDonald through the battle, scoring a hit. The show, Gallagher simply had to play both parts. McDonald is a great actor, "Casey" when up in the role. The second olio joint came immediately after the curtain dropped on the first act. Milton Francis and the Healy Sisters were a decided "first" announcement, gave a very poor imitation of Harry Fox and the Millership Sisters and Billy Farnum and the Clarke Sisters. Francis is without doubt a choicer with nerve. He will handle the "Banned Show" as a musical and finally finished with a song and piece of business made popular by Farnum. Francis carried the suit case through the audience singing "Goodbye" to the sisters, after being snatched from the scene. The show was completely through Farnum's quarrel scene. Francis evidently thought Fox a good dresser, for he followed Harry's style of togery as closely as he could. Needless to say Francis and the Healy Sisters were a decided "first." Getting back to the show, Al Shean supplied all the comedy and Ed Gallagher supplied the class. This does not mean that Mike McDonald was not working. McDonald is simply handicapped by the lack of a few novelties in the musical department are attempted, but the Scotch medley led by Gallagher carries the honors. Shean and Miss Mantilla singing "Chilly, Chilly Beans" were a little disappointing, but the "Banner Show" needs a few more Gallaghers and a few more Sheans. Then with some new material and some hard work it might climb up. In its present condition it is clean but decidedly unclassy. WYNN.

Bowers, Walters and Crocker have received contracts calling for eight weeks at the Empire, London, after which they are to return to Chicago to open on the Orpheum time. Marneill did the booking. Chooceeta is billed as extra attraction with "The Pace Makers" playing the Star theatre

next week. Earlier in the season it was announced that Chooceeta would remain with one of Butler, Jacob & Lowery's attractions, having arranged to go through the entire season because of his husband, Miss Kelly, being with the same show. The "Face Makers" is I. H. Herk's show.

Chas. Colby, formerly of Colby and May, is a member of C. Matthews' show, formerly of the same, having been engaged as an assistant to Matthews.

Col. Thompson has announced the opening date of his new show, "The Face Makers," at the Globe, as Saturday night (Sept. 9) instead of Sunday. Thompson will offer "Wang" for the first week and follow up with the lighter operas, changing each week.

Sac City, Ia., is to have a vaudeville theatre seating 400, according to Abner Engle, who is swinging the deal. Engle will present motion pictures over the evening, excepting Sunday and Monday, and act as a vaudeville circuit impresario. Engle will probably give them a showing.

Tom Flynn, politician, theatrical man and bookmaker, will not play vaudeville in his Blue Island and Kensington houses this season. Flynn has engaged two stock companies and will keep them busy for the full year.

James Jones, late carpenter of the defunct "Festival Days of the World" show, has signed with Rowland & Clifford and will go with "The Rosary." Jones' wife, known professionally as Alice Andrew, will go also.

Charles R. Macdon, director of publicity at Riverview Park, has about recovered from the effects of an automobile accident which occurred a few weeks ago, and has resumed his duties this week.

Vera Bone, Indianapolis correspondent of Variety, and one of the Indianapolis News passed through this city Saturday, stopping off to visit friends. Miss Bone was on her way home from northern Wisconsin where she had been spending a vacation at the home of her sister.

Three openings were reported at the Chicago office of Sullivan-Considine this week. The Hamlin of Chicago commences the season next Monday and will play a bill of five acts on a policy of two-a-day, with matinees Wednesdays and Sundays. On the same date the Lyric at Lima, O., will reopen with five acts and with a three-a-day policy. The Majestic at Waterloo, N.Y., will reopen Aug. 11 with a two-a-day and will play a total of fourteen big acts on the week, the policy there being split-week time. This office is also booking small-time houses in South Omaha, Neb.; Boston, Mass.; and Hartford, Conn. Herk will start another season on Labor Day with three shows a day.

Sam DuVries of the S.-C. office is devoted to the study of his time and attention this season to fair and as a result he has already secured a clientele that promises to make the office quite a factor in this field. Fred Lincoln, general manager of the circuit, is here this week from Seattle, looking over the vaudeville situation. It is denied that his visit is for any other purpose than a general inspection of the circuit.

The offices of the Lyric Vaudeville Circuit in the Chicago Opera House Block are assuming an air of activity and already General Manager Charles Hodgkins is confidentially figuring that this will be a banner year for him. He reports that the following houses will all be open by Labor Day with Lyric bookings: Jewell, Paris; Lyric, Sherman; Majestic, Waco; Majestic, Waxahatchie; Majestic, Austin and Royal, San Antonio; Lyric, Dreamland, Mobile, Ala., and Orpheo, Pine Bluff, Ark.

Charles Lavigne, booking chief of the Doudrick agency, left Monday for a two week tour of his new territory, Pawnee, Wis. He is accompanied by Mrs. Lavigne and his daughters, known professionally as the Lavigne Sisters.

Max Weber, who has been getting the bookings for his Wabash avenue theatre from no particular agency for any definite length of time, is now a client of the Theater Booking Corporation, of which Walter P. Keeffe is the nominal head.

H. Applebaum, formerly manager of the Monroe (vaudeville) theatre, is now directing the business affairs of the Sheridan theatre in the West End street. The S.-C. office supplies the acts.

The Kedzie theater will reopen Labor Day, which event will immediately follow the closing of the airborne next door.

C. O. H. (George Kingsbury, mgr.; K. & E.).—Following a week of darkness this house reopens Sept. 2 with Dustin & William Farnum and the "Banned Show." The "Banned Show" is a new production of "The Boss," with Holbrook Blinn.

GARRICK (Wm. W. Freeman, mgr.; Shuberts).—The successful engagement of the Kinemacolor motion pictures closes Saturday, Sunday the regular season will be inaugurated with a production of "The Boss," with Holbrook Blinn.

CORT ("Sport" Herman, mgr.; Shuberts).—Thos. W. Ross is on his second week in the new Owen Davis play, "An Everyday Man." The show is a new production of "The Boss," with Holbrook Blinn. The show is a new production of "The Boss," with Holbrook Blinn.

McVICKER'S (Geo. Warren, mgr.; K. & E.).—The show is a new production of "The Boss," with Holbrook Blinn. The show is a new production of "The Boss," with Holbrook Blinn.

OLYMPIA (Sam Lederer, mgr.; K. & E.).—The long run of "Get-Rich-Quick Walling-

ford" will be brought to a close Saturday, Sunday (2) John Barrymore and Thos. A. Wise will be presented in a new farce-comedy entitled "Uncle Sam." The show is a new production of "The Boss," with Holbrook Blinn. The show is a new production of "The Boss," with Holbrook Blinn.

Wm. Dodge returns 2, after an absence of three years, in his former Chicago triumph, "The Man From Home." The show is a new production of "The Boss," with Holbrook Blinn. The show is a new production of "The Boss," with Holbrook Blinn.

SHRINGER'S (Mort. Hon. pictures opened its for limited engagement. The regular season will commence about Oct. 1, with the original New York company of "Over Night."

**SAN FRANCISCO**  
By J. E. McLENNAN,  
VARIETY'S San Francisco Office,  
105 Market St.

ORPHEUM (Martin Beck, gen. mgr.; agent, Orpheum Circuit).—Mme. Season, in "The Woman Who Knew," is a trifle drawn out; Cadette de Gargonne, decided winner; Rosa Crouch and Georgy Welch more than made good; Wynne Brothers closed the show and held the audience to the finish. Holdovers from last week, "The Planophiends, Pandur's Giants, Carlton, Karl Emmy's Pets.

Beginning with Richard Carle, who opened 28 in "Jumping Jupiter," the Columbia will offer many musical bookings.

Inga Hoegsbro, the pianist-composer, who is director of the Scandinavian and Finnish School of Music in Stockholm, is to appear here in conjunction with Charlotte Lund, the Swedish prima donna soprano.

Al T. Powers, who made a fine reputation out here last year ahead of Dick Jose, will be this season manager back with the "House Next Door," which will be put on the road by Roland & Gaskill. Ben F. Simpson will be ahead of the company.

John Cort's new playhouse at Ellis and Market street will open 2 with "Banned Mine." This new theatre will be very comfortable and handsomely appointed, and will rank high with all of the best theatres of the country.

H. Callia, manager of the Potter Opera House, Santa Barbara, got into an argument with Captain Newhall, a San Francisco capitalist, who was taking part in the Kirmies held there recently. Newhall gave Callia an exhibition of pugilism that he (Callia) will remember for some time.

The Berkley opened 23 to a good business. The house is owned and operated by Turner & Dankin, moving picture men.

Florence Roberts, Thurlow Bergin and Theodore Roberts opened at the Savoy 27, for one week only in "Jim the Penman."

PORTOLA LOUVRE (Herbert Meyerfeldt, mgr.; Lester Fountain, amusement mgr.).—Susanne Reme; 4 Black Diamonds; Elsa Ward; Harold Reeves; Margarette Favar and Four.

**PHILADELPHIA**  
By GEORGE M. YOUNG.

KEITH'S (H. T. Jordan, mgr.; agent, U. B. O.).—It is always the comedy acts which are the sure-fire hits of a vaudeville bill on a warm night, and which will be the closing week of the summer season and the show was nicely balanced and ran at good speed throughout. The comedy acts were bunched in the second half of the bill and sent every one away pleased Monday night, although it was one of the most uncomfortable nights of the season. Bert Leslie and Co. in "Hogan, the Painter" was one long, steady laugh from start to finish. There is more of Leslie in this sketch than in any of the "Hogan" sketches. Leslie and Bert are capable of carrying all the time allotted to him. He has excellent support and the sketch scored solidly. Ashley and Lee were on just ahead of Leslie with their new "Chinatown" sketch and proved one of the winners. The "dopey" talk gives the act a dandy laughing start and the parodied material gives it a corking good finish. Ashley's quiet comedy methods and the natty "straight" by Lee makes a happy combination. The only act to take the audience where, Danlister than ever, Ethel Green returned to win fresh laurels for one of the very best of "single turns" offered by any girl now in vaudeville. Miss Green looks charmingly elegant in her pretty gown and she made every song score for itself. Her "kid" number is still a big hit. Wonder if Miss Green has ever noticed that she gives a corking good imitation of Dave Ferguson's "The Old Timey" number. It is well worth noticing. Al White's newest offering, Regal and Winsch in "No Trespassing," fixed itself in popular favor on first sight and it ought to improve right along for it is one of those sketches that act to the very end of life and atmosphere to it and is presented most pleasingly. The finish in "One" is not just the thing to follow the pretty rural story. It removes the picture, which is one of the most successful of the season. Rooney and Bent used "The Busy Bell Boy" sketch for their return to work and it was just as well liked as ever. Chevalier De Loris replaced Maxim's Models and did nicely with his clever "The Motoring Act." The undernib worked up a little comedy for good results. Rem-Brandt, who bills himself as an "artoonist" offered a very entertaining novelty. The air-gun painter has cut down his act to a single sketch, instead of some comedy subjects which have built up the act to a big time class. Herman's Cats and Dogs opened the bill nicely and the head and band balancing act of Felix Patty and Desperado finished the closing position in good style. Pictures.

BIJOU (Joseph Dougherty, mgr.; agent, U. B. O.).—The reopening of this house for its second season since the return to the

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## ON

# MAZIE KING

## WARNING

To Managers, Producers and Writers

**THIS WEEK (Aug. 28) ORPHEUM, BROOKLYN**

cherry Boner, who also wears them in the burlesque, looking chic and shapely in them. Miss Bonner also pulled down the big snags of the show, doing "That Mysterious Rag" with a little help in the form of a wig. Desmond has little to do, making two changes which make her look well and leading a number nicely in the burlesque. Miss Wynne is a little better than the others, and she wraps it up to it when in right. "Bud" Williamson does his best work as a bookmaker. Hayes and Wynne opened the olio with their "The Old Timey" and "The Old Timey" could seek something better than "The Strand" song. Owing to an accident "Oddie," a mystery act in which two women are taken out of the show, and "The Old Timey" in the afternoon. Williamson and O'Connor offered a talking and singing act which they can develop. O'Connor has a good voice. He should sing a natural song, and a good one is "The Old Timey" by David Davis, a song which is the olio with a "coon" song. The show has dressed his show well, though not elaborately, and the music appealing to the eye. There is a clever comedian, and a good one, who is to put on a good show. He has made plans for a show out of the one in use now, but he will have accomplished a heroic task if he does it. What the show needs is a doctor, not

PEOPLES OF G. Nixon-Nirdlinger, mgr.; agent, Nixon-Nirdlinger, 31-Sept. 2, Lloyd & Gibson, Antoinette Sisters; Bigelow & Elwood; Jennings & Wilson; Great Leon & Co; pictures.

FOREPAUGH'S (Miller & Kaufman, mgrs.; agent, I. Kaufman).—The De Forests; Jug-

**CASINO**—Last season Sam Howe started the regular season with a good show. It was away from the usual run and proved lively up-to-date entertainment of the likeable kind. This season he has a new show. It is a new one the same show this season than he got back as far as he has with "The Lovemakers". In the form the show opened at the Casino Monday. With the exception of about fifteen or twenty minutes at the beginning of the show is made up of pieces which he has appeared in during former seasons and built around comedy bits which have been in use for some time. It may be that the show is in need of rehearsal at the Casino for the season. There is a change in the cast, Hayes and Wynne replacing Evans and Lawrence who rehearsed and quit before the opening. This is a pity, as they were a successful reference. The two pieces used are "Fun in a Subway" and "A Day at the Races". In the former the chief offer for comedy purposes is the crowing of bundles at Howe and a moment changing to a musical number. The old ones. The racing piece is funny through Howe's character work, but there is little in addition, excepting the numbers to hold it up. The numbers have been well selected and when the musical number is introduced and when make a lively show so far as the musical portion is concerned, but they will have to stand up pretty strong to balance the comedy unless Mr. Howe goes to work as the half house full of awaiting patrons, the heat being intense and adding this handicap the numbers scored strong. Howe's efforts are liberally rewarded, but there appeared something holding the show back and it can be attributed to the lack of comedy and central figure, except when Howe was the central figure. The piece was a first part which introduced the various principals in "Imitations" a la "Revue." A blonde girl from the number announced Miss Wynne in a "rag" number (a blonde) as "Ethel Levy." Johnny O'Connor and "Bud" Williamson as "Mont-

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gling La Belles; William Sisto; Cameron & Ward; Shepperly Sisters; Annette De Lestare; pictures.

GIRARD (Miller & Kaufman, mgrs.; agent, I. Kaufman).—31-Sept. 2, Nick Santoro & Co.; Jackson & Marguerite; Harry Holman & Co.; McCourt & Fisher; Victor; pictures.

DIXIE (David Labell, mgr.; agent, I. Kaufman).—31-Sept. 2, Carney & Wagner; Cycling Wards; Jack Dempsey; Corbett & Forester; pictures.

GREAT NORTHERN (M. Greenwald, mgr.; agent, H. Bart McHugh).—31-Sept. 2, McShane; Tony & Baker; Musical Pikes; Chess & Checkers; Wolfheim Statues.

AUDITORIUM (W. C. Herchenreider, mgr.; agent, H. Bart McHugh).—31-Sept. 2, Phantom; Ton & Gertie Grimes; Coleman & Williams.

GLOBE (B. Israel, mgr.; agent, H. Bart McHugh).—31-Sept. 2, Dayton & Edwards; Rogers & Bumstead; Goets.

PLAZA (C. Oelschlaeger, mgr.; agent, H. Bart McHugh).—Conroy & Morecroft; Lucifer & Kibler; Agnes Aldra; Carlin & Penn; Will Vincent.

GERMANTOWN THEATRE (Walter Stump, mgr.; agent, Chas. J. Kraus, agt.).—Great Eldon; Clarence Sisters & Bro.; Elmer Ziegler; Great Nicholas; Anna Belmont.

MODEL (H. A. Lord, mgr.; agent, Chas. J. Kraus, agt.).—DeVern & Van; Selsor Trio; Joe Brennan; Musical Kielbas.

IRIS (M. J. Walsh, mgr.; agent, Chas. J. Kraus, agt.).—Dr. Will Davis; Burton & Primrose; Kernan & Hill; Electra.

DARBY (Dr. Harrigan, mgr.; agent, Chas. J. Kraus, agt.).—Allen Delmaine & Harold; Wm. Humphreys; Marie Lee; Spissel, Ladell & Engle.

ALEXANDER (G. Alexander, mgr.; agents, Stein & Leonard, Inc.).—31-2, C. E. Edwards; Three Barbiers; Brandell & Miller; The La Russes; pictures.

FAIRHILL PALACE (C. Stangler, mgr.; agents, Stein & Leonard, Inc.).—31-2, Blair & Crystall; Bell Quartet; pictures.

CRYSTAL PALACE (D. Baylison, mgr.; agents, Stein & Leonard, Inc.).—31-2, Libby & Traver; Irene Vaughn; The Howards; Russell's Dogs; Revalle Bros.; pictures.

AUDITORIUM (J. T. Gibson, mgr.; agents, Stein & Leonard, Inc.).—31-2, C. E. Edwards; La Rose & Smith; Porter & Porter; John Jenkins; pictures.

MAJESTIC (W. Vall, mgr.; agents, Stein & Leonard, Inc.).—31-2, Harries Stock Co.; Guy & Rex; Byta & Syta; pictures.

EMPIRE (E. J. Bulkley, mgr.).—"Gay Widows."

GAYETY (John P. Eckhardt, mgr.).—"Ma-Jestics."

TROADERO (Sam M. Dawson, mgr.).—"New Century Girls."

### BOSTON

By J. E. GOOLTZ.

KEITH'S (Harry E. Gustin, mgr.; agent, U. B. O.).—The most satisfying proposition would be to make every act on the bill a headliner. That's the way the audience applauded. Ross and Fenton, very good comedy sketch. Murray and Lane, fine. Flanagan & Edwards, dandy. Col. Sam Holdsworth, fine (New Act). Harry H. Richards & Co., pleased. Great Troupe, wonderful bicycle riders. Felix Adler, good chatter. Ray and Rogers, good. Whittle, ventriloquist, pleased. Fred and Annie Pelot, opened show with good comedy juggling. Pictures.

ORPHEUM (V. J. Morris, mgr.; agent, Loew).—28-30, Helena, fine, comedy magic, good. Stewart Sisters and Escorts, neat song and dance. Polk & Miles, music, pleased. Lee Barth, monologue, pleased. Marr & Evans, good. Mr. and Mrs. Thomas, pleased. Florence Bowes, scored. Robbie Dale, a hit. Pictures.

SOUTH END (Irving Hamilton, mgr.; agent, Loew).—Frances Wood; Pritskow & Blanchard; Dora Pelletier & Co.; Dugan & Raymond; Pettit & Co.; Joe Watson; Five Musical Smiths; Hencla & Co.; Florence Bowen; Stewart Sisters & Escort; Lee Barth; Bobbie & Dale; Polk & Miles; Marr & Evans; pictures.

HUB (Joseph Mack, mgr.; agent, Fred Mack).—Wireless Balloon; Ira Donette; Zarcillo Bros.; Hite & Rath; Codlin & Christie; Raceford; Billy & Owens, pictures.

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SUPREME (J. Levey, mgr.; agent, Fred Mardo).—Codin & Christie; Emile Cheviel; Sullivan & Gordon; Frizzo; pictures.

ORPHEUM, Quincy (T. M. Murray, mgr.; agent, Fred Mardo).—Ray Raceford; Sachs & Myers; Jack Hagan; The Royal Four; pictures.

BEACON (Jacob Laurie, mgr.; agent, Fred Mardo).—Billy & Drew Sisters; Wilfred Marlon; The Allerton; Emiline; Hearn & Rutter; Prof. Dodd; The Logans; Phil Morton; pictures.

PARTIME (Frank Aiken, mgr.; agent, National).—Ed. Scott; Flying Waldo; Albion Bros.; Alvie Ferguson; pictures.

PARAGON PARK (F. E. Dodge, mgr.; agent, National).—Ellen Richards; Shelly Trio; Mel Eastman; Onthank & Blanchard; Gertie Wilson; pictures.

BOWDOIN SQUARE (J. E. Comfortford, mgr.; agent, National).—Chas. Kendall & Co.; Mr. & Mrs. Henderson; Lalare Trio; Diamond Four; The Roys; Lillian Keeley; Davis; pictures.

Local 11, of the Theatrical Stage Employees Union, presented Past Grand President John

J. Barry with a gold watch and chain at the meeting Sunday. Seven members were initiated and seven new applications received. On account of the many playhouses that will be open on Labor Day, the union will be unable to participate in the parade, but some sort of a smoker or entertainment will be arranged for later in the evening.

Lillian Hasbue, a diving girl, doing an act at Austin & Stones, injured her foot so badly that she will be out of the act for a week. She was standing on the spring board preparing for a dive, when she overbalanced and toppled into the water. She was treated by a physician and then removed to her hotel.

The weight attached to an asbestos curtain in the Maiden Auditorium dropped to the basement Sunday, breaking a water main, which allowed torrents of water to flood the basement and called the fire department through an automatic alarm.

Mrs. Chester Mayo, a member of Brookline society, notified the police that she had lost an \$1,800 brooch in a downtown theatre. She is of the opinion that the brooch was stolen, as she claims it was fastened so securely to her courage that it was impossible for it to become detached without aid.

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An all star bill has been promised for the opening of the new National, scheduled to open early in September. This house is said to be the largest vaudeville theatre in the world. The booking is done through the United Booking Office.

Moving Picture Operators' Union No. 182 has received 25 new applications for membership in the local, which will be acted upon at the coming meeting on next Wednesday. The union was organized April of last year and at the present time has more than 200 members. Only two Boston houses are not unionized.

William J. Harvey, a Roxbury boy, writes to his Boston friends, that he will be associated with Lew Fields the coming season.

Elena Kirmes, the opera singer, who made good in Italy, is visiting her parents at Melrose. She will stay but a short time. She is scheduled to appear in many European cities during the coming season.

The Gaiety begins Sunday night concerts, 3, and Fred Mardo is booking 'em in. He has also added houses at Middleton and New London, Conn., and one at Westerly, R. I.

### ST. LOUIS

By FRANK E. ANFENGER.

COLUMBIA (Frank Tate, mgr.).—Mabel Hite; Daleys; Hal Merritt; Campbell & Yates; Sohenk & Van; Mullen & Correll; Dorothy Rogers & Co.; Namba Japs.

HIGHLANDS—"Country Kids"; Gilmore Sisters and Brigham; Walter Schrode and Lizzie Mulvey; Roy Cummings and Helen Gladings; Black Brothers; Mayme Queenen; singing with Cavallo's Band.

AMERICAN (D. E. Russell, mgr.).—Sarah Paddenin, "The Third Degree."

HEIGHTS (Harry Wallace, mgr.).—Highly Stockin, "The Minister's Son."

STANDARD (Leo Reichenbach, mgr.).—"Lady Buccaneer."

GAYETY (Charles Walters, mgr.).—Morton & More in "The Merry Whirl."

MANNONS (Mannion Bros., mgrs.).—Four American Gypsy Girls; Hampton & Harnett; Karl, Morgan & Klein; and Alberto.

Vaudeville and pictures are the attraction at the Suburban, and the American Band and pictures at Delmar.

### CINCINNATI

By HARRY HESS.

EMPRESS (H. E. Robinson, mgr.; rehearsal Sunday 10).—Maude & Gill, good in the position; Owen Wright, excellent; Kennedy & Williams, very good; The Levins, good; Donahue & Stewart, hit; "The Telephone Girls," featured.

AMERICAN (Harry Hart, mgr.; agent, Consolidated; rehearsal Monday 9).—The Jeunets; Harry C. Renalle; McGary & McGary; Leah B. Stanley; Elmore & Washburn.



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**PEOPLE'S** (James E. Fennessy, mgr.).—"The Whirl of Mirth." It has been a long time since an audience applauded as vigorously as they did Eddie Collins and his associates. "Dooley's Reception" is new and more than worth while. Maud Stevens, Nellie Walker, William Kenney, Billy Elliott and Edgar Hall are principals. George M. George does some bright comedy work.

**STANDARD** (Frank J. Clements, house agent).—"The Bowers Burlesquers." "Too Much Isaac" is the name as was used last year. Eddie Fitzgerald and Jack Quinn were exceptionally funny and sent over a number of good new "slang" phrases. Chas. Jansen is taking his deceased brother's part, doing very nicely. Ed Smith is taking Chas. Jansen's old part. Lizzie Freilich resorts to a lot of "nasty stuff" which should be dropped at once. Edna Green, a very pretty girl with a good voice and a figure seldom seen in burlesque, had everybody with her from the start. Minnie Lee also scored. Sammie Brown was good. Eight of the best dancers seen with any burlesque show for a long time, consisting of Zena Morin, Marie Zuber, Henrietta Morin, Anna Wedell and Irene Bingham helped wonderfully. Eight of the other girls are show girls. The costuming is lavish and the scenery adequate. Callan and Smith scored. Brown, Lee and Green, in "Madame X-Cuse Me," burlesque, also used last year.

**WALNUT** (W. W. Jackson, mgr.; agent, S. & H.).—Thomas E. Shea in repertoire, fine. **STUCK'S** O. H. (James E. Fennessy, mgr.; agent, S. & H.).—The Black Patti Company presented as good a musical comedy as was ever attempted by any colored aggregation of players heretofore. The whole company is talented in their respective lines. The singing of Black Patti and the comedy of Julius Glenn kept things pretty interesting.

**LYCEUM** (Andy Hettseheimer, mgr.).—The John Lawrence Players in stock, creditable performance.

## NEW ORLEANS

By O. M. Samuel.

**WEST END PARK** (Julius F. Bates, mgr.; agent, W. V. M. A.; rehearsal Sunday 2).—Billy Ellwood; Billy Lynck; Ahlbergs; Pero & Wilson.

**SPANISH FORT** (Julius F. Bates, mgr.; agent, W. V. M. A.; rehearsal Sunday 2).—Blossom Roberts; Williams & Culver; Edward La Zelle; Fuente's Band.

**MAJESTIC** (L. E. Sawyer, mgr.).—Vaudeville.

There has been a defection in the ranks of Local No. 174, American Federation of Musicians. The insurgents claim they have not been getting a square deal and will form a little union all their own.

The Greenwall reopens with vaudeville Sunday. The opening show, booked by B. J. Williams, contains Alma & Howard, Kenneth R. Walte, Cassius & Lamar, Mettie Maud, Davis & Hodge, Dennicke & Gentry and Woods' Animals. Night prices, ten-twenty-thirty; matinees, ten-twenty.

West End Park and Spanish Fort close next week.

M. Closset will be the leading baritone at the French Opera House the coming season.

George Barringer, erstwhile manager of the Lyric, has been appointed advertising agent of the Shubert theatre, Atlanta.

Tom Campbell, manager of the Tulane and Crescent theatres, came down from New York on the steamer Creole. The crew report that he made an excellent sailor, excepting when the vessel passed a lighthouse. Then he grew seasick. Campbell has divulged a great scheme for making money—buying actors for what the public thinks they are worth and selling them for what they think they are worth.

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### BALTIMORE

By ARTHUR L. BOBB.

**FORD'S** (Charles E. Ford, mgr.; K. & E.).—Howe's Pictures; good business. Week 4. Ida St. Leon in "Folly of the Circus."

**AUDITORIUM** (E. L. Perry, mgr.; Shubert).—Kinemacolor Coronation Pictures. Monday week 4. Al. H. Wilson in "The German Prince."

**HOLLIDAY ST.** (William Rife, mgr.; S. & H.).—"Royal Sam"; fair, big houses. Week 4. "Another Man's Wife."

**GAYETY** (Wm. Bailauf, mgr.).—Knickerbocker, good business. Week 4. Howe's Love Makers.

**MONUMENTAL** (Montague Jacobs, mgr.).—"Tiger Lilies"; fair business. Week 4. "Miss New York"; Jr.

**MARYLAND** (F. C. Schanberger, mgr.; agent, U. E. O.; rehearsal Monday 10 A. M.).—Ploetz-Larella Sisters, good; Burnam & Greenwood, strong impression.

### ATLANTIC CITY

By I. B. PULASKI.

**YOUNG'S PIER** (Jack D. Flynn, mgr.; agent, U. E. O.).—Joe Welch, hit; Trovato, hit; Roife's "Ye Colonial Septet"; hit; Quinn & Mitchell, went very big; Ray Dooley and Minstrels (New Acts); Miller & Tempest, very clever; Hall Brothers, excellent; Three Escardos, excellent; May Melville, well liked. **MILLION DOLLAR PIER** (J. L. Young & Kennedy Crossan, mgrs.; Wistar Grootnick, bus. mgr.; agent, Joe Dawson direct).—Harry Thorne & Co.; Baccaccio Trio; Steve Miacco; Ad. Carlyle's Ponies; Renzetta & La Rue; Four Casting Dunbars; George Beech's Minstrels; M. P.

**STEEL PIER** (J. Bothwell, mgr.).—Murphy's American Minstrels; M. P. **STEEPLECHASE PIER** (R. Morgan & W. H. Tennan, mgrs.).—M. P. **CRITERION** (J. Child & C. Daly, mgrs.).—M. P.

**COMET** (Anson & Levy, mgrs.).—M. P. **EXPOSITION** (Purchase & Tait, mgrs.).—M. P.

**APOLLI** (Fred E. Moore, mgr.; K. & E.).—Julian Ellinge in "The Fascinating Widow."

"The Fascinating Widow," with Julian Ellinge in the title role, opened its second season at the Apollo Monday night. It was at this house that the show had its premiere about a year ago. The "Widow" this season has practically an entirely new production, although the book remains the same. It is said that twice as much money has been spent on the show as last year. Mr. Ellinge has a new wardrobe. His gowns and dresses

are beautiful and are scheduled to set womankind "crazy" about them. Several new musical numbers have been added to the score. The newcomers in the cast are Wiltona Winter, Natalie Alt and Lionel Walsh.

**B. A. Rolfe** and his band finish their season on Young's Pier 10. This will have made their run ten weeks and two days, and breaks the record for consecutive time for a big band on the pier. The organization has proven a big, popular success.

**Charles Frohman** presents (11) Billie Burke in "The Runaway," a new comedy in three acts by Pierre Veber and Henry de Grosse. The English adaptation is by Michael Morton, author of "My Wife," in which Miss Burke supported John Drew a few years ago. The title role is that of a young artist who has great confidence in her ability. But her elders cannot see it at all and their solution to the problem is marriage. She runs away and incidentally marries the man of her choice. C. Aubrey Smith will play opposite Miss Burke.

Trovato, the dandy violinist, featured on Young's Pier this week, came near not getting here on time Monday. He started down in his motor car. When about a half hour out from New York something went wrong and the car was useless. He was compelled to return to New York and come on by train, arriving at 3.30 in the afternoon. Without rehearsal he played and made the usual "clean-up."

**Miss R. M. Grant**, who is a member of Corne Payton's Brooklyn stock, left here after a stay of several months.

**Al Florida**, quartered at the Hygeia all summer and who is a partner of Fred Moore in the "Creation of the World," goes out ahead of the "Winning Widows."

**Alva York** is doing a new act at the Savoy this week.

The Steeplechase Pier. It is said, has doubled its takings over last season. The Pavilion of Fun will close about Oct. 1. It is planned to keep the ballroom going all winter. In the theatre, pictures will be shown as formerly.

### DENVER

By CHARLES LONDONER.

**ORPHEUM** (Martin Beck, gen. mgr.; agent, Orpheum Circuit).—Rehearsal Monday 3. "The Photo Shop" pleased; Gene Greene, big hit; Marcel & Boris Trio, good; Haviland & Thornton, laugh getters; Elida Morris, nicely; Guerrero & Carmen, excellent; Marselles, clever.

**PANTAGES** (W. J. Timmons, mgr.).—Seven Sambo Arabs, good; Bob Ferns, fair; Gardner Family, also fair; Tossing Austins and Killarney Girls, pleased.

The Barker, running again, same management as Tabor Grand and Broadway, using four vaudeville acts and pictures. It's a 5c. house and books through Hagen Agency (local).

**Buffalo Bill** played to good business 23-24 despite cold weather.

**BROADWAY THEATRE** (Peter McCourt, mgr.).—Opened 21 with "The Spring Maid," Miss Hajos leading.

Elitch Long Stock Co at Elitch's Garden close 4.

### AUSTRALIA

By MARTIN C. BRENNAN.

Sydney, July 20.  
**HER MAJESTY'S**—The critics are somewhat divided as to the merits of H. B. Irving as a Shakespearian actor, many going so far as to affirm that the actor was fortunate in having the illustrious Henry Irving to pave the way for his son. The battle of the newspapers has resulted in crowded houses for the "Hamlet" season.

**ADELPHI**.—This fine house, given over to the drama of the submerged multitude, has a most atrocious offering in "The Mother of His Child." A somewhat capable caste appears really sorry to think it is compelled to collect its salary under the plea of acting. Marlow, in catering for the popular form of melodrama, should aspire for the sensational and not for the pawky. "The Mother of His Child" will not suit anybody with intellect, nor will it give good box-office returns.

**CRITERION**.—"The Day Grizette," carries a versatile company which manfully struggles to put a bright face on a somewhat dull offering. Neil Finnin, Tom Graess, Florence Jmeson and Frank Lincoln deserve every encouragement. The piece will be withdrawn this Saturday in favor of "Sergeant Brue."

**ROYAL**.—"The Balkan Princess" continues in popular favor, business being particularly good.

**THEATRE ROYAL** (Melbourne).—"The Witness for the Defense," with Ethel Irving, the English actress, in her original creation of Stella Ballantyne, is a revelation here.

**KINGS** (Melbourne).—An Australian drama, "The Man from Quaback," with its pleasing local atmosphere, was revived last week. Eugene Duggan, Roy Redgrave, Bert Bailey and all the old favorites are again playing. Such a drama as this would, if taken abroad, give a good idea of the habits and customs of our people way back in the woods.

**HER MAJESTY'S** (Melbourne).—"Our Miss Gibbs," repeating Sydney success. Record run is predicted.

**PRINCESS** (Melbourne).—"Lover's Lane" now on the finish a perfectly acted little offering with Lixette Parkes and Harry Plimmer in the leading roles, productive of good business.

**THEATRE ROYAL** (Adelaide).—"The Woman in the Case," Business big. **TIVOLI**.—Binns & Binns, hit. **Spasell Bros.** & Mack, now putting in some fine work. **Alcide Capitaine**, fine. **Francis & Alfred**, good; also Fanny Powers, Vaude & Verne, Dancing McLeans, Two Lillies.

**NATIONAL**.—Vagres, revelation; Millie Dorla, English, in comedy, big hit; **Three Monkeys**, likewise; **Toby Claude**, Frank Yorke, Walter Whyte, Jones & Jamieson and others.

**COLISEUM**. North Sydney across the water. J. C. Bain, has opened a vaudeville show. Two nights a week per good houses, the remaining four nights showing no startling returns. Fairly good bill.

**MELBOURNE OPERA HOUSE**.—Lambert, musical, great; Arthur Croxon, English

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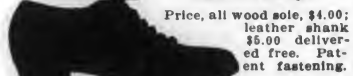
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## STELLA

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WILL

comedian, good; Black and White, female  
acrobats; Reichen's Dogs, Scott Gibson, usual  
holders.

GAUITY (Melbourne).—Daisy Harcourt,  
playing to records for this house; Hemele,  
comedy juggler, doing well; George Sortie,  
Queen & LeBrun; Kitty Quinn; Melrose &  
Menzies; Joe Archer; Vernon & Mack.

TIVOLI (Adelaide).—Perezoff, jugglers;  
Cadwell & Verne; Sydney Bach, pianist and  
Peggy Pryde.

At Brisbane, the opposition fight still con-  
tinues. The Brennan Syndicate has taken a  
big grip and is determined to hang on. The  
Holland house is showing a slightly better  
program, but comparing the salary lists, the  
Brennan people are doing almost as well

for less money. Joe St. Clair, the general  
manager, of the Circuit, evidently means to  
make Brisbane a permanent for his house.  
Armstrong & Verne, the Piquays and McGree  
and Reece and big features at the Royal,  
whilst Harris & Vernon, Graham & Dent and  
the Kavanaghs are at the Empire.

The City Council objected to the theatre  
queues (?) which nightly collects around the  
various show houses. Managers put forward  
the plea that if the old-time method of rush-  
ing the doors were to again come into force  
the number of casualties would be appalling.  
A suggestion to have all seats numbered,  
tickets to be on sale all day, was proposed;  
but nothing definite was done. The queue  
(?), for the present, will stand.

The Potter-Hartwell Trio are now playing  
the Fuller time in New Zealand. They will  
return and play Australia, again after their  
present engagement. It is just possible that  
the act will try for English bookings, al-  
though there is plenty of time waiting for  
them in America.

Barnold's Animal Act is now at the Winter-  
garten, Berlin, or should be.

Will Robey is to be married within the next  
month or so, to Emmie Hardie, the soprano.  
Both are now working with New Zealand  
shows.

Souza's Band gives a farewell performance  
in Sydney next Monday, after which country  
towns will be taken. The Australian sea-  
son terminates in a couple of months time.  
The organization should be back home about  
Dec. 15.

Millie Doris, the English low-comedy artist,  
who made such a big hit on her Australian  
opening, is booked up by the Brennan Syn-  
dicate for twelve months.

Barnes and West, the American "Fashion  
Plate" dancers, will probably play this time  
again early next year.

Hayman & Franklin are booked over here  
with Rickards, about next March. This will  
be their second visit.

Sid Brennan, a son of James Brennan, the  
National Managing director, returned from  
England last week. Several new acts for the  
circuit, accompanied him.

Alf Holt, the American mimic, is playing  
his return Melbourne season with Rickards.  
Holt has been a very successful act here.

All these acts came here, originally, to play  
the Brennan time and now the Rickards  
people are taking them over to play their  
theatres. Although they had previously ap-  
peared in the various cities, it is possible that  
not 10 per cent. of Rickards audience had  
seen them during their time on the opposi-  
tion. This is a peculiar feature here, owing  
to the difference in the class of audience.

Nikola, the conjurer, is touring Australia  
to good business.

The Musical Gardiners, are returning to  
America, will take out a road show. Jimmy  
Wardle is now working Queensland with a  
picture show in conjunction with the act,  
and Gardines will do likewise.

Jules Garrison will rest for a week or two  
after his New Zealand season. He will open  
again with the Brennan people early next  
month.

J. D. Williams, the man who has revolution-  
ized picture shows in Australia, leaves for  
America by the next mail. He has made a  
power of money and will leave a series of  
fine houses as a memento of his sojourn here.  
It is probable that he will return to Australia  
again shortly.

### ALTOONA, PA.

ORPHEUM (A. E. Denman, mgr.; agent, U.  
B. O.).—Rehearsal Monday 11.—Von  
Hoven, hit; Sambo Girls, good; Clara A.  
Clark & Co., pleasing; Field & Farnum, good;  
Harry Thriller, well received.

MISHLER (I. C. Mishler, mgr.).—21, "The  
Night Riders," business fair; 22, "High Fly-  
ers," ordinary business; 23, "Queens of the  
Follies Bergere," good; 24, "Big Banner  
Show," business good; 25, "The Nest Egg,"  
excellent; 26, "The Stampede," fair busi-  
ness; 27, "The Country Boy," 5, Harry  
Davenport in "The Commuters," 7-9, "That,"  
G. L. WONDERS.

### ATLANTA, GA.

FORSYTH (H. L. Cardoza, mgr.; agent, U.  
B. O.).—Rehearsal Monday 11.—Adelaide  
Wood; Arthur Pickens & Co.; Brier & King;  
Ed. Morton; Ward & Curran; Nonnette;  
Jacobs Dogs.

BIJOU (H. L. De Givie, mgr.; agent, Green-  
wood Theat. A.G.C.).—Those Four Kids; Edith  
Dumont; Nutty McNutte; Chas. La Salle;  
Proctor & Clark.

BONITA (Chas. Morris, mgr.; agent, Green-  
wood Theat. A.G.C.).—Tom Kerr; Curly Ross;  
Shadrick & Thorpe.

AMERICAN (P. P. Holland, mgr.; agent,  
Greenwood Theat. A.G.C.).—Shields & Root;  
Evelyn Kinnard; Denicke & Gentry; Elsie  
Williams.

LYRIC (H. Cardoza, mgr.).—Emma Bunting  
Players, "The Burglar's Daughter."

BRIX.

### BANGOR, ME.

NICKEL (H. F. Atkinson, mgr.).—Etta  
Gardner, Al. D. Weston.

OPERA HOUSE (Frank A. Owen, mgr.).—  
30, "Girl in the Taxi;" Sept. 2, "Girl of the  
Mountains."

### BEAUMONT, TEX.

HIPPODROME (Bert Bright, mgr.; Hod-

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### BUFFALO, N. Y.

kins, agent; rehearsals, Monday 1.30.—Week  
21: Stinger & Stinger, very good; John Moore,  
pleased; Nina Lester, well received; Great  
Lavarre & Co., good; Prof. Morris Marion-  
ettes, good; Ford & Miller, good; Australian  
Alberto, excellent; Bert Bright, very good;  
Alvino & Rialto, good.

GEO. B. WALKER.

SHEAS (M. Sheas, mgr.; agent, U. B. O.;  
rehearsal 10).—Eight Palace Girls, hit; Irma  
Clayton & Players, excellent; Will Rogers,  
scored; Conroy & Lemare, good; Welch,  
Mealy & Montrose, pleased; Elsie Faye, good;  
Six Musical Spillers, good; Millard Brothers,  
pleased.

STAR.—Edgar Selwin in "The Arab"; fair  
business.

TECH.—W. T. Carlton Opera Co., good  
business.

LYRIC.—"The Goose Girl," capacity busi-  
ness.

LAFAYETTE (Bag & Buckley, mgrs.).—  
Zellah's Own Co., fair business.

GARDEN (J. White, mgr.; Eastern Wm.).  
—"Golden Crook," to capacity.

GEE.

### CLEVELAND, OHIO.

HIPPODROME (H. A. Daniels, mgr.; agent,  
U. B. O.).—Rehearsal Monday 10.—Rich-  
son's Dogs, scored; Johnny Johnston, favor;  
Garner & Stoddard, did well; Kalyama, fea-  
ture; Cross & Josephine, pleased; Ruth St.  
Denis, headliner; Avery & Hart, entertain;  
Martinet & Sylvester, good.

GRAND (J. H. Michels, mgr.; agent, U. B.  
O.).—Rehearsal Monday 10.—Hall's Dogs, well  
trained; Belle Dixon, pleased; Musical Mil-  
lars, fair; Mr. & Mrs. Maynard, favor; The  
Baldwins, choice; Kusua, headliner.

PROSPECT (H. A. Daniels, mgr.; agent, U.  
B. O.).—Rehearsal Monday 10.—De Lisle, cle-  
ver; Ward Weber, very good; Haight & Deane,  
fair; William Cahill, well received; Willard  
& Bond, feature; Four Southern Singing Girls,  
pleased; Laypo & Benjamin, clever.

PRISCILLA (Procter & Seas, mgr.; agent,  
Gus Sun; rehearsal Monday 10).—Church City  
Four; Jane Barber; Stanley & Bros.; Harris  
& Beaugard; Ingalls, Duffield & Ingalls;  
Flora Browning & Keller.

STAR (Drew & Campbell, mgrs.; rehearsal  
Monday 10).—"The Kentucky Belles." Busi-  
ness good.

EMPIRE (E. A. McArdel, mgr.; rehearsal  
Monday 10).—Al. Reeve's Beauty Show. Big  
business.

WALTER D. HOLCOMB.

### DES MOINES.

INGERSOLL PARK (Geo. McCartney, mgr.;  
S. & C.).—Week 21: U. S. A. Boys, feature;  
Julia Gifford, good; Mrs. Bob Fitzsimmons,  
pleased; Riggs & Wichele, good; Mann &  
Frank, clever; Claud Huff, good.

FOSTER'S—27-30, "The Country Boy."  
BERCHEL—27-29, "The Flirting Princess;"  
30-31, "Prince of Tonight."

PRINCESS—Stock.

JOE.

### DETROIT, MICH.

TEMPLE (C. G. Williams, mgr.; U. B. O.;  
rehearsal Monday 10).—Selbini & Grovini,  
clever; Al. Carlton, scream; Evers-Widom  
Co., good; White & Perry, great; Old Soldier



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ing new tissue and strengthening the sur-  
rounding parts. This work shows no signs  
of process and can be done in a short  
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cess which reduces and hardens the fatty  
tissues, while at the same time it con-  
tracts the muscles and makes the flesh  
firm.

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which can be cured by contracting the  
muscular tissues of the face by electricity  
and tissue building materials. The neces-  
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and attraction for the pole held in the  
hand, are drawn toward it into the tis-  
sues, penetrating each microscopic cell,  
building up all sunken parts wherever ap-  
plied, whether under the eyes, cheeks,  
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MILES (C. W. Porter, mgr.; T. B. C.); rehearsal Monday 10.—Pleitt, fair; Allen & Lee, nicely; Calne & Odum, good; Walter Law & Co., good; Toney & Norman, applause; Nat Nazarro & Co., fine.

DETROIT (Harry Parent, mgr.; K. & E.).  
—"The Moral Code." Business fair.

GARRICK (Richard Lawrence, mgr.; Shu-  
bert).—Stock. Capacity.

—"The White Slave." Business good.

AVENUE (Frank Drew, mgr.).—"Bo-  
hemians." To capacity.

CAYEY (John Ward, mgr.).—"Cracker-  
Jack." Big houses.

FAMILY (John P. Harris, mgr.; agent,  
Morganstern).—Wynn's Circus; Margaret New-  
ton & Co.; Collins & Hubert; Rows & Clin-  
ton; Jack & Clara Roof; Langwood Trio;  
Cross & Verno; Wm. Butler & Harmony  
Girls.

28-29, Sells-Floto Circus.

JACOB SMITH.

### ELGIN, ILL.

GRAND (Thellon & Prickett, mgrs., agent,  
W. V. A.); rehearsal Monday 11.—Burnison  
& Taylor, good; Louise De Foggie, fair; Cole,  
Russell & Davis, riot; Lady Carman, good.  
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MAJESTIC (G. H. Von Demark, mgr.;  
agent, U. B. O.).—Edna & Albert, good;  
28-30, Charles W. Terris & Co., entertaining;  
Wilkins & Wilkins, excellent; 31-2, Gabberts;  
Four Bragdon.  
HOBOKEN (George Lyding, mgr.).—28-2,  
Manhattan Opera Co., large houses.  
J. M. BEERS.

### ERIE, PA.

WALDAMER PARK (E. H. Suerken,  
mgr.; U. B. O., agts.).—Edna & Albert, good;  
Helen Joliet, big; Savoy & Savoy, well re-  
ceived; Rose & Adams, laughs; Lewis & Bell,  
good.

FOUR MILE CREEK (H. T. Foster, mgr.).  
Harry Hahn, act.; musical stock, big.

HAPPY HOUR (D. H. Connelly, mgr.).  
Silent Mora, good; Emma & Zay, well re-  
ceived; Holden & Co., good; Chas. Stinson,  
good.

MAJESTIC (J. L. Gilson, mgr.).—24, Al  
Field's Minstrels, good house; Sept. 2, "At  
the Mercy of Theoria."

M. H. MEYER.

### FALL RIVER, MASS.

BLIQU (Chas. L. Benson, mgr.; Low agent;  
rehearsal Monday 10).—28-30, Wm. Campbell,  
very good; Evelyn Clark, good; Guy Bartlett,  
very good; 31-2, Johnny Fields, Mr. & Mrs.  
Thomas.

PREMIER (Chas. L. Benson, mgr.; Low  
agent, rehearsal Monday 10).—28-30, Marks



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& Young, very good; Roy Raceford, good. 31-2.  
Malumby & Musettes; Lawrence Roden.  
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TEMPLE (J. G. Appleton, mgr.)...—12, "Top  
of the World Dancers," headliners; Jimmy  
Lucas, good; Marie & Billy Hart, fair; Cle-  
menco Bros., clever; Le Roy & Harvey; Vera  
De Bassini, good; Johnny Kelly.  
M. S. D.

HARRISBURG, PA.

ORPHEUM (Wilmer & Vincent, mgrs.;  
agent, U. B. O.; rehearsal Monday 10).—Clare  
& West, fair; Wentworth, Vesta & Teddy,  
pleased; Mr. & Mrs. Edwin Connelly, very  
pleasing; Linden Beckwith, encores; "Ten  
Dark Knights," well applauded; O'Brien,  
Harel & Kyle, laughs; Great Asahi Co., fine.  
MAJESTIC (Reis Circuit Co., mgrs.; N. C.  
Myrick, local rep.)...—25, "Nest Egg." Poor  
business. 26, Dockstaders Minstrels, big  
house. 29, Sam. Devere's Co., burlesque.  
J. P. J.

JAMESTOWN, N. Y.

CELORON (J. J. Waters, mgr.; U. B. O.,  
agent; rehearsal, Monday 10).—Valerie Ber-  
gore & Co., big hit; Four Charles, clever;  
Fantelle & Vallorie, good; Stadium Trio,  
pleased; Joe Kelsey, satisfactory.  
LAWRENCE T. BERLINER.

LINCOLN, NEB.

OLIVER (F. C. Zehrung, mgr.)...—24, "Spring  
Maid," capacity; Sept. 4-9, Henry Woodruff;  
week 21, Innes & Ryan, recalled; J. C. Short,  
good; Eugene & Mar; Lynne & Bonnie Har-  
zard; good houses.  
LYRIC (L. M. Gorman, mgr.)...—Week 21:  
Schaar-Wheeler, Trio, excellent; Carl Dama-  
rest, pleased; Ill. songs & m.p.; fine business.  
LEE LOGAN.

LOS ANGELES, CAL.

ORPHEUM (Martin Beck, gen. mgr. agent,  
direct; Monday rehearsal 10).—Week 21,  
splendid program: W. H. Thompson & Co.,  
headliner, instantaneous success; Dan Burke  
& Wonder Girls, interesting; The Dandies,  
capital; Patay Doyle, big hit. Holdovers—  
Gerald Griffin & Co.; Fay, Two Coleys & Fay;  
Clifford Walker; Lorch Family.  
EMPRESS (D. B. Worley, mgr.; S. C. agent;  
Monday, rehearsal 11).—Week 21, best pro-  
gram in weeks: Josephine Sabel, big favor-  
ite; Farrell Bros., excellent; Paul Conchas  
entertaining; De Frates, darling; Dancing Du-  
pars, pleasing; Florence Modena & Co., good.  
ANTAGONS (Carl Walker, mgr.; agent, di-  
rect; Monday, rehearsal 11).—Week 21 Mor-  
ris Golden, laugh producer; Savo, dexterous  
Grace de Wintres, fair; Operatic Trio, ordi-  
nary; Richard Freeman & Co., good; Shoot-  
ing Stars, novel.  
MAJESTIC (Oliver Morosco, mgr.; S. C.)...  
Second week: "Baby Mine," good business.

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Week 21 Richard Carlo, "Jumping Jupiter,"  
big house. "The Girl in the Taxi" coming.  
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LOWELL, MASS.

MERRIMACK SQUARE (J. H. Carroll,  
mgr. agent, J. Quilgley; rehearsal 11 A. M.).—  
Kendall Weston, very good; Little Mary  
Green, good; Presco, pleased; Gilbert &  
King, hit; Anna McMahon, good.  
HATHAWAY (Gartland & Shafer, mgrs.)...  
Stock.CAMBIE (LAKE PARK (J. W. Gamon,  
mgr.).—La Petite Emelle Troupe; Fields &  
Hanson; Carberry & Bros.; Fuyvet & Co.LOWELL OPERA HOUSE (Julius Cahn,  
mgr.).—Sept 2, Ward & Vokes in "Trouble  
Makers."  
JOHN J. DAWSON.

MALDEN, MASS.

AUDITORIUM (W. D. Bradstreet, mgr.;  
agent, Quilgley Amusement Bureau; rehearsal  
Monday 11).—Wm. P. Burt Co., big; Ander-  
son & Goines, good; Shorty Edwards, great;  
Beltrah & Beltrah, favorites.  
T. C. KENNEY.

MILFORD, MASS.

LAKE NIPMUC PARK (Dan. J. Sprague,  
mgr.; Fred Mardo, agent).—Princess Wan-  
ata, excellent; Close Brothers, clever; Horner  
Barnett, excellent; Francesca Redding Co.,  
hit; Sadie Rogers, excellent.  
CHAS. E. LACKEY.

MILWAUKEE, WIS.

MAJESTIC (Martin Beck, gen. mgr.; Or-  
pheum Circuit; rehearsal Monday, 10.30).—  
Jeters & Rogers, good; Ethel MacDonough,  
pleasing; Smith & Melnotte Sisters, artistic;  
Boers, Walters & Crowker, fair; Knute Eric-  
son, popular; Victor Moore & Co., pleasing;  
Temple Quartette, fine; Four Regals, great.CITYSTAL (Ed. Raymond, mgr.; T. B. C.,  
agent; rehearsals Monday, 10.30).—Alice  
Barry, pleasing; Anna Jordan & Co., good;  
Three Comiques, novel; Musical McLaren,  
superior.GAYETY (Wm. E. Mick, mgr.).—"Midnight  
Maidens."  
STAR...—"Girls from Reno."  
HERBERT MORTON.

NEW LONDON, CONN.

LYCEUM (Walter T. Murphy, mgr.).—26,  
"Three Twins, poor. 28, McCune & Ward's  
Vaudeville, big house; Vaughan & Pat-  
erson, good; Frankie Siegel, excellent; Byron  
& Clare, fair; Dave Lynn, hit; The Har-  
ringtons, good. 30, Zelda Sears in "The  
Nest Egg." 31, "Thy Neighbor's Wife."  
EMPIRE—(Empire Amusement Co.); How-  
& Edwards, funny.ORPHEUM (Bullock & Davis, mgrs.).—  
Edgar Foreman & Co., big business.  
R. M. P.

NORFOLK, VA.

COLONIAL (Wilmer & Vincent, mgrs.;  
agent, U. B. O.; rehearsal 10 Monday).—  
Ioleen Sisters, excellent; Raymond & Hall,  
bright; Tom Linton & Jungle Girls, full of  
ginger; Kate Watson, hit; George Harcourt  
& Co., artistic; Smith & Campbell, big hit;  
George B. Reno & Co., continuous roar.MAJESTIC (Otto Wells, mgr.; agent, Nor-  
man Jeffries).—28-30, "Bon Franklin & His  
Kiddies, excellent; Bernie, excellent; Cornell  
& Wilbur, good. 31-2, Jaddo, Wagner & Lee;  
Yvette Rugel.ACADEMY (Otto Wells, mgr.).—28-31,  
"Dante's Inferno," excellent house. Sept. 1-2,  
"Nest Egg."

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GRANBY (Otto Wells, mgr.; S. & H. agent; rehearsal Monday 2).—"House Next Door," excellent, fine business.

ORPHEUM (Wilmer & Vincent, mgrs.; Norman Jeffries, agent).—28-30, Jadoo, clever; Yvette Rugel, good; Wagner & Lee, good 31-2, Ben Franklin & Kiddies; Bernie & Cornell & Wilbur.

### NORWICH, CONN.

AUDITORIUM (J. F. Egan, mgr.; U. B. O. agent; rehearsal Monday and Thursday, 11).—28-30, Elliott & Neff, clever; Vallerie Sisters, good; Fred Primrose, excellent.

### OMAHA, NEB.

ORPHEUM (Wm. Byrne, mgr.; agent, Orpheum Circuit; rehearsal Sunday 10).—Martini Bros., good; Brent Hayes, applause; Marvellous Miller, clever; Lynch & Zeller, hit; John & Emma Ray, big; Cockley, Hanvey & Dunleavy, good; Loja Troupe, fine.

GAYETY (E. L. Johnson, mgr.).—"College Girls," big business.

KRUG (Chas. A. Frank, mgr.).—27, "Washington Society Girls," Large houses.

BRANDEIS (W. D. Burgess, mgr.; K. & E.).—"Flirting Princesses."

AMERICAN (Ed. Monahan, mgr.).—Stock.

S. L. KOPALD.

### ONEONTA, N. Y.

ONEONTA (George Roberts, mgr.; agent, Prudential; rehearsal Monday and Thursday 1).—24-26 Tom Dalton, good; Sheperdy Sisters, hit; 28-30, Everton & Jago, pleased; Kantor & Goldie, ordinary; 31-2, Alabama Four, Toddy & Everette.

ONEONTA (George Roberts, mgr.).—4, "Along the Kennebec"; 6, "The Chorus Lady," DE LONG.

### PITTSBURGH.

GRAND (Harry Davis, mgr.; agent, U. B. O. agent; rehearsal Monday 10).—The Rials, novelty; Cameron & Gaylord, won favor; Frank Stafford & Company, well received; Ellis & McKenna, applause; Charles Fletcher, well liked; Fields and Lewis, laughter; Gus Edwards' Song Review, big hit.

FAMILY (John P. Harris, mgr.; agent, Morganstern).—Lambert Trio, scored; Barbour & Doone, good; Jack Richards, favor; Powers & Freed, amusing; Lewellyn & Stanley, well received; Virginia Arthur, took well; Hank Adams, applause; Quinn-Adams' Trio, encores.

LYCEUM (C. R. Wilson, mgr.; agent, S. & H.).—"The Traveling Salesman"; 4, "Three Twins."

DUQUESNE (Management, John P. Harris and Harry Davis).—"Stock."

ALVIN (John B. Reynolds, mgr.; agent, Shuberts).—Lew Dockstader's Minstrels; 4, Grace George in "Just to Get Married."

GAYETY (Henry Kurtzman, mgr.).—Jersey Lilies.

ACADEMY (Harry Williams, mgr.).—"Jolly Bachelors."

HIPPODROME (Management of Harry Davis and John P. Harris).—Corrigan & Vian; Meach Trio; Hugh F. Blaney; Cont's Five works; Zara Carmen Trio; The Roxos; Three Zechs; The Legerts; Harrison Bros.; Seymour's Dogs; Merritt-Mart Trio.

M. S. KAUL.

### PITTSFIELD, MASS.

COLONIAL (Jas. Sullivan, mgr.; K. & E. agent).—24-26, Constance Crawley & Co., business good. Week 28, Helen Grayce & Co.

MAJESTIC (Wm. Nagle, mgr.).—24-26, Tannel & Tyson, very good; Tucker, good.

28-30, Holmes & Buchanan; Piquet; Charles Webber.

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EMPIRE (J. H. Tebbetts, mgr.; U. B. O. agent; rehearsal, Monday 10).—"Bathing Girls," hit; Morrissey & Hanlon, big; Bush & Peyser, very good; Golden & Neville Co., very good; Perry & Elliott, pleased; Rose's Dogs, good; George Lucier, good.

FRANKLIN.

### PORTLAND, MAINE.

CAPE (E. V. Phelan, mgr.).—"The Time, the Place & the Girl."

GEM (Brown, mgr.).—Stock, last week.

JEFFERSON (Julius Cahn, leasee & mgr.).—31-2, "At the Old Cross Roads"; 4-5, "The Girl in the Taxi."

KEITH (James Moore, mgr.).—Stock.

PORTLAND (J. W. Greeley, mgr.; agent, U. B. O.; rehearsal Monday 10.30).—Capt. Nat Ressler, clever; Ellison & Riese, hit; Chas. Gill & Co., excellent; Jack Atkins, laughing hit; Menetekel, feature.

RIVERTON PARK (Smith, mgr.; agent, J. W. Gorman; rehearsal Monday 1).—Marimba Band; Jennings & Renfrew; Lauri Ordway; Mamuli & Co.; Three Shorties.

SCENIC (Westbrook, Guy P. Woodman, mgr.; agent, U. B. O. rehearsal Monday and Thursday 1).—Mason & Pease, tremendous Braddock & Leighton, excellent.

### PORTLAND, ORE.

PANTAGES (John A. Johnson, mgr.; agent direct; rehearsal Monday 11).—Week 21: King, Sincial, Livingstone & Co., excellent; Ryan & Tucker, excellent; Walter Percival & Co., good; Fred Wyckoff; May Taylor, Dumitrescu & Girun.

ORPHEUM (Frank Coffinberg, mgr.; agent direct; rehearsal Monday 10).—Week 21: "Cheyenne Days," exciting; Lloyd & Roberts, scream; Barnes, Reming & Co., hit; Klein Bros. & Brennan, fair; Three Magic Flutes, great; Mabelle Ponda Troupe, clever; Trio Du Gros, fair.

EMPRESS (Chas. Ryan, mgr.; agent, S.-C.; rehearsal, Monday 11).—Week 21: Albini; Heeley & Meeley, hit; Ward & Cullen, excellent; Joe Cook, clever; Kaufman & Sawtelle, hit; Hoyt, Lessig & Co., excellent.

HEILIG (W. T. Pangle, mgr., Cort.).—Stock; excellent business.

W. R. BREED.

### RENOVO, PA.

FAMILY (Adore Schwartz, mgr.; agent, Norman Jeffries; rehearsal Monday and Thursday 2.30).—Billy Baron, good; Gorman & West, fair; Jean Irwin, pleased; Capital City 4, well received.

Beginning Sept. 4, the Jefferson will split with the new Trent in Lynchburg, Va.

T. B.

### ROANOKE, VA.

JEFFERSON (Isadore Schwartz, mgr.; agent, Norman Jeffries; rehearsal Monday and Thursday 2.30).—Billy Baron, good; Gorman & West, fair; Jean Irwin, pleased; Capital City 4, well received.

Beginning Sept. 4, the Jefferson will split with the new Trent in Lynchburg, Va.

T. B.

### ST. JOHN, N. B.

OPERA HOUSE (H. J. Anderson, mgr.).—25-26, "The Flight of Princess Iria," business poor; 28-31, "Baby Mine."

L. H. CORTRIGHT

### ST. PAUL.

ORPHEUM (Martin Beck, gen. mgr., agent, direct; rehearsal Sunday 10).—Edward Ables

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New York.—In Bankruptcy.—In the matter  
of EDWARD C. WHITE, Bankrupt.—Chas.  
Shongood, U. S. Auctioneer for the Southern  
District of New York in Bankruptcy, sells  
Tuesday, Sept. 25, 1911, by order of the  
court, at 10.30 A. M., at the Garden Theatre,  
27th St. Madison Ave., thorough Manhat-

tan, assets of the above bankrupt, consisting  
of theatrical scenery, costumes, costume  
trunks, etc.

ALFRED M. ERNST, Trustee.  
OLCOTT, GRUBER, HUNYNGE & Mc-

MANUS, Attorneys for Trustee, 170 Broad-  
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**"THE DANCERS WITH THE PIPES"**

& Co., good; The Courtiers, good; Clark & Bergman, pleased; Howard & North, good; Seabacks, entertaining; Redway & Lawrence, good; Bratt Lilliputians, good.  
**EMPRESS**.—Brothers Byrne, good; Two Roses, pleased; Moore & Palmer, acceptable; Edward Clark, went well; Halligan & Ward, O. K.  
**PRINCESS**.—Lottie LeClair; Murdos; Williams & Gordon.  
**ALHAMBRA**.—Mulvey & Amoros; Marguerite, Mariow & Pinks; Willis & Estelle.  
**GAIETY**.—The Hunters; Four Honnells; Amy Cartwright.  
**MAJESTIC** opens 4.  
**METROPOLITAN**.—"Bright Eyes," fine; "Chauncey Olcott next week."  
**GRAND**.—"In Old Kentucky." Next week "Mrs. Wiggs of the Cabbage Patch."  
**SHUBERT**.—Rose Sydel, pleasing.  
**STAR**.—Williams' "Imperials," pleasing.

**SALT LAKE**.  
**ORPHEUM**.—Week 21: Gene Greene, hit; Elida Morris, scored big; Guerrero & Carmen, liked; Marcellis, liked; Helne Auerbach, good (in poor spot); Marcel & Boris, pleased; "Shop," featured, passed; splendid business.  
**SALT LAKE**.—"Jumping Jupiter," good business, but not well liked.  
**MAJESTIC**.—Musical comedy, pictures; good business.  
**CASINO**.—Pictures.

OWEN.

**SAVANNAH, GA.**  
**NEW SAVANNAH** (W. B. Seeskind, mgr.; agent, K. & E.).—29, "McFadden's Flats," small house; 31, Aphie James & Norman Hackett in new play; 31, "Girl from Rectors," Labor Day.  
**BIJOU** (Henry C. Fourton, mgr.; agent, Wells Circuit; rehearsal Monday and Thursday 3).—24-26, "The Lamonts," very good; Edith May Du Mond, entertaining; Bessie Wheeler, passable; Traversa & Laurence, hit; 28-30, Ole Hayden, good; Clements & Lee, scored; Sterling Brothers, exceptional; Lucler & Ellsworth, immense; 31-3 Morris & Parker; Brown & Foster; The Raymonds; The Polleys and Lee Parson.  
**R. MAURICE ARTHUR**.

**SAN DIEGO, CAL.**  
**EMPRESS** (Wm. Tomkins, mgr.; agent, S. C.; rehearsal, Monday 10).—Week 21: Kelley & Wilder, very good; Emerald & Dupree, pleased; Three Brownies, well received; Francoll Troupe, artistic; Les Vindobonas, good.  
**PRINCESS** (Fred Bailen, mgr.; agent, Bert Levey; Monday, rehearsal 10).—Week 21: Prof. Bailey's Dogs, well trained; Brown & Brown, good; Helen Drew, good.

The Ammex Film Co. has been formed locally to enter the picture business on the Pacific Coast.

Pictures of the recent ground breaking celebration will be shown at the Empress before being sent out.

Two houses (the Savoy for stock and the Mirror, to be used as a picture house) are practically completed.

L. T. DALEY.

**SEATTLE, WASH.**  
**PANTAGES** (Alex. Pantages, mgr.; agent direct; Monday rehearsal 11).—Week 21, Taylors Twina, good; Frank La Dent, clever; De Bole & Smith, hit; Torcat, amused; Bertie Fowler, hit; Spooks Minstrels, applauded; Pictures.

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Direction Max Hart

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RESTING FOR THE SUMMER BECAUSE OF MISS DEAS' ILLNESS. WILL START WORK SEPT. 11.

NOTE.—The Pastime picture house has been forced to close on account of poor business. The Odson, the oldest picture house in Seattle, has also closed.

ARCHIMEDES.

TORONTO, ONT.

SHEA'S (J. Shea, mgr.; agent, U. B. O.).—Gus Edwards; School Boys; Girls; Six Musical Cubbys; Shelve Boys; Milton & Dolly Nobles; Melrose, Art Bowen; Carl Randall Marion Nye.  
**GAYETY** (T. R. Henry, mgr.).—Dave Morris.  
**STAR** (Dan F. Pierce, mgr.).—Pat White's Girls.  
**PRINCESS** (O. B. Sheppard, mgr.).—Rai "Doer De Luxe."  
**GRAND** (A. J. Small, mgr.; agent, Vaughan Gleason).—"The Only Way."  
**HARTLEY**.

WASHINGTON, D. C.

CHASES (H. W. DeWitt, mgr.; agent, U. B. O.; rehearsal Monday 10).—Montgomery & Moore, and Bert Fitzgibbons, hits; Belle Hathaway's Monkey, second honors; Rice, Bully & Scott, pleased; Arnold & Graser, well received; Middleton-Spellmeyer & Co., clever; Mlle. Simone D'Berly, honors.  
**CASINO** (W. Kirby, mgr.; agent, Galaski; rehearsal Monday 10).—Texico and Thomas Potter-Dunne, first honors; Harmony Quintet, feature; Kresko & Fox, encores; Gallardo, applause.  
**COSMOS** (A. T. Brylawski, mgr.; agent, Jeffries; rehearsal Monday 10).—"The Laughing Horse," headliner; Dixie Christy and El Barto, honors; King & Arnold, well received; The Shier Boys, applause; Allen & Clark, encores.  
**ACADEMY** (J. Lyons, mgr.; agents, S. & H.).—"The Cowboy and The Thief," S. R. O.  
**MAJESTIC** (F. B. Weston, mgr.).—Stock Capacity.  
**COLUMBIA** (E. Berger, mgr.).—Stock. Capacity houses.  
**GAYETY** (Geo. Peck, mgr.).—"Trocadero." Big houses.  
**LYCEUM** (A. C. Mayer, mgr.).—"Miss New York, Jr.," good business.  
**WM. K. BOWMAN**.

WILMINGTON, DEL.

SHELLPOT PARK (James Henry, mgr.).—Henry & Young; Lane & Harvan; Howell & Devo; La Blanche Graydon; James Walsh; Crescent Comedy Co.  
**BRANDYWINE SPRINGS PARK**.—Stock opera.

Mgr. Dockstadter announces the opening of the Garrick Labor Day.

Avenue Theatre with stock opens the same day with "Alias Jimmy Valentine."  
**HOWARD W. BURTON**.

WOONSOCKET, R. I.

OPERA HOUSE (Jas. R. Donovan, mgr.). (Ind.).—Dolly Marshall, good; Ed. & Rola White, fair; Heldeberg Quartet, very good; De Fay Sisters, good; J. Nelson, good. Business good.  
**BIJOU** (Geo. H. Haly, mgr.).—"The House of a Thousand Candles," excellent business.  
**C. L. A.**

YOUNGSTOWN, O.

IDORA PARK (Ray Platt, mgr.; Frank Melville, agent).—Johnson Bros. & Johnson, lively; Benedettes, clever; Fred Morton, pleasing; Velde Trio, attractive.  
**GRAND** (Joseph Schagrin, mgr.).—25, Al G. Field's Minstrel to turn-away business.  
**C. A. LEEDY**.



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Marsh & Middleton 19 Dyer av Everett Mass  
Marsh Chas 208 14 Milwaukee  
Martha Mlle 63 W 31 New York  
Martine Carl & Rudolph 457 W 27 New York  
Mason Dan & Co Empress Tacoma  
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McCarthy & Irving 1210 Grandview av Bklyn  
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McCormick & Irving 1210 Grandview av Bklyn  
McCune & Grant 622 Benton Pittsburgh  
McDowell John & Alice 627 S Detroit  
McGarry & Harris 521 Palmer Toledo  
McGuire Tuts 521 Detroit  
McLain Sisters 285 Miller av Providence  
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Gayety Detroit  
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Casino Brooklyn  
Cherry Blossoms Bronx New York 11 Empire  
Brooklyn  
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Gayety Louisville  
Cosy Corner Girls Peoples Cincinnati 11 Folly  
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ton  
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bia Scranton  
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Phila  
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Minneapolis  
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Linter Helen  
Lloyd Lee  
Lockette Mollie (C)  
London Louie (P)  
Lorraine Evelyn (P)  
Lovette Lillian

M. Mack Elmer  
Maitland Madge (SF)  
Marion Pearce  
Martine & Maximilian  
McAllister Dick  
McCloud Myrtle (P)  
McCormick & Wallace  
McCullough Carl  
Melville Joas (C)  
Melrose Elmer  
Melrose Ernest  
Messer Sisters  
Messer Edythe (C)  
Millman Jennie  
Mooney Gypsy  
Morgan W J  
Murphy J J  
Murphy Francis (C)  
Mumford & Thomp-  
son (C)  
Myers Claude

N. Nadie Miss  
Nelson Jeanette  
Norton Sisters

O. O'Brien Jack  
O'Hearn Will (C)  
Olson Adele  
Orville Victoria  
Owen Frank

P. Pettier Joe C (C)  
Plett Aurora  
Posther Henry

Q. Quigley Bob

R. Rattray Allan (SF)  
Reno Beasle  
Rex Comedy Circus (P)  
Reynard Ed  
Rialto John  
Rice Johnny  
Rose City Quintet  
Rogers Ed  
Russell Fred  
Ryan Thos J

S. Sharp & Wilkes  
Shattuck Truly  
Sheldon Rose (C)  
Shelley Hazel  
Simon L  
Snook Great (SF)  
Snook Great (C)  
Squires John (SF)  
Stacey Della (C)  
Stanton Walter  
Story Musical (C)  
Stricker Will  
Stuart Cal  
Sully Wm F (C)

T. Tangley Pearl  
Temple Luella (C)  
Thomas Billy  
Torsell Dick (C)  
Traut A (SF)

V. Van Cleve & Denton  
Van Hoven (C)  
Vann Jack (SF)  
Vaughn Dorothy (C)  
Voelaska L

W. Wade F A  
Walker Jack (SF)  
Walker Ernie (SF)  
Wallace Irene  
Ward Elsie (SF)  
Ward Elsie  
We Chok Be (C)  
West Ford (C)  
Weston Dick P  
White Leo  
Whittaker & Arnold  
Wilson Grace  
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 Very quite around the clubs this week, as all the boys are out of town. But when we are all in a bunch at the Leicester Sq. Comedy Club, "we don't go home till morning." Seven weeks in London at two halls per night is entitled to a vacation, so its us for it next week.

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# VARIETY

Vol. XXIV. No. 1.

SEPTEMBER 9, 1911.

PRICE TEN CENTS

## GOTCH'S STAR ATHLETIC SHOW WILL START WORLD'S TOUR

**Harry H. Frazee Signs the Wrestling Champion, Who  
Will Take Along the Lightweight Belt Holder,  
Ad. Wolgast. Exhibition in New York.  
American Picture Record Made from  
the Gotch-Hack Bout Monday**

Chicago, Sept. 6.

Harry H. Frazee leaves for New York tonight to arrange the details of the around the world all-star athletic show he has arranged for with the champion wrestler, Frank Gotch. Ad Wolgast, holder of the lightweight pugilistic belt, will go along. The others will be selected in New York.

An exhibition by the show will be given in the Metropolis within three weeks, either at the Madison Square Garden, or the Polo Grounds.

The first sixty days of the tour will be played in America, making one or two towns daily, similar to the Jeffries trip before he fought Johnson.

The show will leave America for England, then to Australia, the entire route to consume about six months. In Ireland the troupe will play only at Dublin.

Gotch has been offered plenty of stage engagements by vaudeville and burlesque managers, but refused them all, favoring Mr. Frazee, who is of the theatrical firm of Lederer & Frazee.

Chicago, Sept. 6.

Major Glover sent something over on the Chicago managers this week, when, on Monday, he quietly but quickly arranged with the Selig Polyscope Co. to give the Majestic the first showing of the Gotch-Hackenschmidt pictures, developed four hours after the match, establishing a record in the American moving-picture world.

It was impossible to make an announcement for the hurriedly booked feature. The capacity Labor Day audience was taken entirely unawares when the announcer walked on the Majestic stage immediately after Mabel Hite had bowed off and imparted

the information that the Empire Athletic Club took pleasure in showing the reel to the Majestic audience on the same day the bout occurred.

Only 600 feet were shown, picturing the first ten minutes which took up the introductions, etc. The balance of the film showed the second fall. The Selig people and Jack Curley (who has the bulk of the picture end, and who, incidentally, has the bulk of Hack's end, having bought the Russian's share for \$11,000, making a clean profit for himself of nearly \$25,000) declare that the entire film will consume 2,000 feet.

A previous record of three hours for developing a short film still stands, but this four-hour mark holds good for the length of the wrestling film.

Billy Osterfeld, the picture operator at the Orpheum, San Francisco, pictured a parade Decoration Day, developing the entire reel in time for the same evening's performance at the Orpheum theatre. However, Osterfeld had a few hours' start on the Selig people, the parade having started early in the afternoon.

(Special Cable to VARIETY.)

London, Sept. 6.

The Marinelli agency has cabled several kinds of offers to Frank Gotch, who defeated Hackenschmidt in Chicago the other day, in an endeavor to arrange music hall engagements here, at the same time attempting a new wrestling boom in England.

A revival of the game up to the pitch that prevailed during the Hackenschmidt heyday a few years ago, would yield enormous monetary returns to all interested in the venture.

### \$75,000 ADVANCE SALE.

(Special Cable to VARIETY.)

London, Sept. 6.

The libraries (which handle theatre tickets) have made a record deal with Robert Courtneidge, the producer of the Japanese musical comedy, "Mousme," at the Shaftsbury, Saturday, Sept. 9.

The manager has received \$75,000, which assures a successful run, regardless whether the piece is good or bad.

The Courtneidge mentioned produced "The Arcadians" in London.

### HUNTLEY WRIGHT'S WIFE.

(Special Cable to VARIETY.)

London, Sept. 6.

Huntley Wright, leading comedian at Daly's theatre, was married today to Mary Fraser.

### MRS. PAT'S CHILLY RECEPTION.

(Special Cable to VARIETY.)

London, Sept. 6.

Mrs. Pat Campbell has proven a failure on her vaudeville tours of the provinces. She appeared at the Hippodrome, Brighton, and Palace, Manchester, to chilly receptions.

### "MACBETH" REVIVAL BIG.

London, Sept. 6.

(Special Cable to VARIETY.)

The revival of "Macbeth" at His Majesty's theatre is great. Beerbohm Tree, Arthur Bourchier and Violet VanBrugh scored personal successes in their respective roles, but the Ghosts are very poor. Scenically it is a triumph.

### DANCER PALACE'S STAR.

(Special Cable to VARIETY.)

London, Sept. 6.

Napierkowski, the famous pantomime ballet dancer, somewhat of a sensation in Paris last year, has been engaged as the chief attraction at the Palace for October.

### LAURA JEAN'S SHOW GOING.

Laura Jean Libbey's Players, notwithstanding a delay in getting the company organized, opened in New England, Monday.

### CANCELS FRANK LAWTON.

(Special Cable to VARIETY.)

Paris, Sept. 6.

The Moulin Rouge management has cancelled the engagement of Frank Lawton in "The Belle of New York." The management alleges the state of Mr. Lawton's health prevents him from giving a proper performance. Lawton denies that he is at all ill.

### DETECTIVE STORY PLAY FAIR.

(Special Cable to VARIETY.)

Paris, Sept. 6.

"Le Baron de Batz," produced at the Bouffes Parisiens last night, did fairly. It is a comedy detective tale, by J. J. Frappa. Marcella Frappa, wife of the author, made her stage debut in the piece.

The Bouffes Parisiens is temporarily under the management of Leon Poirrier, who had a summer lease to continue "Mariage de Mlle. Beulemans." M. Poirrier intends leaving for South America shortly to open picture theatres, when Cora Laperriere will resume management of the Bouffes. Later on there will be produced the much-talked-of "Revue des X," the work of half a dozen writers.

### CAINE'S PLAY OLD-FASHIONED.

(Special Cable to VARIETY.)

London, Sept. 6.

Hall Caine's play "The Quality of Mercy," produced at the Theatre Royal, Manchester, turns out to be sheer melodrama of the old-fashioned kind, popular a decade ago. To a modern audience it is laughable.

### BEDROOM SCENE CRITICIZED.

(Special Cable to VARIETY.)

London, Sept. 6.

It is a very questionable success registered by Fred Terry's daughter, Nellie Terry, in "Romeo and Juliet." She is new and regarded as highly promising.

A herculean task was set for the young woman in the interpretation of Juliet, following on the heels of so many famous "Juliets" in England.

A rather crude balcony scene with Juliet in bed and Romeo stooping over her, was adversely criticized by the press, alleging unnecessary suggestiveness.

# \$5,000 ACT PLAYING ABROAD AT SIR MOSS' LONDON HIPPODROME

## Leoncavallo and His Orchestra the First Variety Turn to Reach the Five Thousand Mark

(Special Cable to VARIETY.)

London, Sept. 6.

Leoncavallo, the famous composer of "Pagliacci," has arrived in London and opens at the Hippodrome, Monday with his orchestra, at a weekly salary of \$5,000.

In his published interviews Leoncavallo states he is willing to pay a visit to the United States, if similar offers manifest themselves.

The engagement of Leoncavallo is the first actual salary of \$5,000 to be received by a variety act.

Recently Alfred Butt, of the London Palace, offered Cavalleri that sum, but the contract was not completed.

### COL. BILL PUTS IT OVER.

Chicago, Sept. 6.

Col. Bill Thompson has at last come into his own. After his recent and rather discouraging experience with the Vesta Victoria All-Star Show, also a poor season at the American Music Hall, the Colonel family landed with both feet when securing the old Globe theatre, on Wabash avenue.

After hastily redecorating the house the Colonel renamed it The Angeles Opera House. His very capable press agent soon had all Chicago waiting for the opening, with "Wang" billed as the attraction. "Wang" opened Saturday night to a representative first night audience. Though the performance ran a little slow at times, not unusual at a first performance, the packed house opined that Colonel Bill would make it go.

Conspicuous among the cast is Dorothy Vaughan, a former vaudeville favorite, who, for her particular line of work, stands alone in her class. Miss Vaughan went through her part without a ripple of nervousness, and scored one of the big hits. Another vaudeville favorite, Viva Ethelia, playing the Crown Prince of Siam, scored an individual success through her excellent vocal display. George Kunkle playing "Wang," and Charles Huntington as Col. Robert Fracasse, landed nicely, as did Anna Hoffman in the role of the widow's stepdaughter. Miss Hoffman was a member of the ill fated "Larboard Watch" company that recently ran down at the Cort after a three or four day run. Incidentally it might be added that Miss Hoffman was not responsible for the disaster that befell the nautical piece. She was one of the two only hits of that show. The other was Miriam Pruzan.

Despite the strenuous and emphatic declaration of the Colonel that he has doctored the acoustics, nevertheless they have evidently suffered a relapse, for while one could hear the singing, the dialog escaped those in the rear, which was partially responsible for

the reception given his highness on his initial appearance.

One thing noticeably lacking was something lively in the way of a specialty to kill the monotony of the dialog. A banjo number carried by eight choristers helped considerably, but a good nifty dancing octet would have accomplished wonders.

The singing end of the show is beyond criticism. The principals carry this department through unaided, although the Colonel has picked a good singing chorus. Four "ponies" contributed the bulk of the footwork and did nicely.

Next week the same company will offer "The Beggar Student." Unless something happens the new comic opera company should make them sit up and notice.

The cast seems capable and under the stage direction of George Kunkle there is no reason why the Angeles Opera House shouldn't be admitted to the regular list of Chicago's popular theatres. A good comic opera company is needed here anyway.

### ROBBED ON BROADWAY.

Irving Brooks, who plays the part of a German count in "The Girl of My Dreams," had his dressing room robbed at the Criterion theatre last week. A suit of clothes, a pair of diamond link buttons, and four of his wife's diamonds were confiscated.

Mrs. Brooks is the Countess Von Hatzfeld, and left town to play an engagement, turning over to her husband her jewels for safe keeping.

### MAY STAR JOE WELCH.

Harry H. Frazee has taken up the matter of starring Joe Welch this season in a "\$2 show," written by Herbert Hall Winslow. John J. Riesler ("John, the Barber"), will likely be interested in the venture, if it goes through.

Mr. Welch has a few vaudeville engagements, commencing shortly.

### ST. LOUIS SEASON STARTING.

St. Louis, Sept. 6.

The formal opening of the regular theatrical season will be Sunday night when the Olympic, Shubert and Garrick theatres will be lighted with touring attractions.

The Garrick has had two picture attractions. William A. Brady's "Mother" (with Mary Shaw), will usher in the regular season.

The Olympic will have James K. Hackett in "The Grain of Dust" as its initial bill, while the Shubert will enter the lists with George Damerl and Ruth Peebles in the Hough and Adams show, "The Heart Breakers." Motion pictures are at the Century, but within a week or two the road shows will again be booked in. The popular priced houses are all open.

### BRADY'S RUBBERY PLAY.

William A. Brady will produce in Chicago, Sept. 11, a new play by Thompson Buchanan, entitled "The Rack." It deals with the prevalent divorce problem.

The last act is a courtroom scene, with the leading female character being submitted to a grueling cross-examination, in which she is asked some pertinent questions about her relations with a man who is named as co-respondent in her divorce suit. It is said to be a daring scene.

### TULLY MARSHALL ENDS SEASON.

Cleveland, Sept. 6.

The Colonial stock company has closed one of the most successful stock seasons in Cleveland's history. Tully Marshall wound up his season in "What Happened to Jones," and will join a legitimate show.

Dockstader's Minstrels, the first regular show of the season, opened Labor Day.

### "NEXT" MADE INTO A PLAY.

The Shuberts have in preparation a new farcical comedy that will depend for its novelty on the introduction on the stage of a barber shop with female attendants.

It is entitled "Next!" Among those already engaged are Helen Lowell and Riley Chamberlin.

### BEBAN'S "ROSE" SHOW.

George Beban in "The Sign of the Rose," a four-act play by himself, staged by T. Hayes Hunter, will give his premiere Sept. 11, at Atlanta, and will follow with a week at the Olympic, St. Louis.

John Daly will manage the show, with Theodore Mitchell ahead.

The company includes Baby Wilson, Bertha Livingston, George Fredericks, Marie Pavey, Geo. Probert, Virginia Reynolds, W. P. Perry, A. S. Byron, Franklin Ritchie, Carl Anthony, Estha Banks, Edna May Howell, James A. Marcus, Del de Louis, Harry Johnstone, Henry Powers, Ignacio Blomdi, Jack Conway, Archie Pembroke, Anna Murdock, Beatrice Mable, Anna Ash, Geo. W. McGrath, Edith MacBride, Ada Gilman, Edith McShane, Frederick Sutton, Lee White, Ralph Ash.

### TWO NEW SHOWS IN PHILA.

Philadelphia, Sept. 6.

The opening of the Forrest, Walnut and Grand Opera House marked the beginning of another regular theatrical season in this city, Monday.

The Grand started Saturday night, "The Soul Kiss," with Ethel Gilmore featured, playing the extra performance. The show opened to big business at popular prices and was well liked.

"The Arab," a play of the Far East, by Edgar Selwyn, with the author in the leading role, had the honor of starting the Walnut off on its 104th season. The piece is superbly mounted, the scenic equipment coming in for the principal praise. The story is a love tale between a dragoman and the daughter of a missionary. The latter role is acted by Edna Baker, formerly with Arnold Daly. Marcus Morlarity, Vincent Benoit, Ethel Von Waldron, Walter Wilson and Edward See each came in for a share of what success was met with.

"Alma," with Truly Shattuck, began its season in the Forrest. The American version of the farce made a more refreshing and lasting impression than the broader version seen here last season. The company is a capable one, and the piece was warmly received by a well-filled house.

The new Viennese operetta, "The Kiss Waltz," the American version of which is by Edgar Smith, opened at the Lyric and pleased a big house. There is much music and dancing, and the costuming is elaborate. The musical portion is predominated by the waltz variety, and it is tuneful. This is practically the first hearing of "The Kiss Waltz" over here. It was given for a few weeks in Boston last season, but has been greatly altered. The cast is a strong one, including Charles Bigelow, William Pruette, Robert Warwick, Martin Brown, George Fauncefort, Flora Zabelle, Elsa Ryan, Eva Davenport and Adele Rowland.

The Garrick, Broad, Adelphia and Chestnut Street Opera House are the only first-class houses now closed. They are scheduled to reopen in the near future.

### "DOLL AND DOLLARS" SHOW.

Chicago, Sept. 6.

Harry L. Newton, a Chicago writer, is responsible for a fantastic comedy which will shortly go into rehearsals here.

The title of the piece is "The Doll and Her Dollars." An early premiere is promised, and a tour of the "one nighters" of the middlewest is planned.

### CHORUS GIRL'S HARD LUCK.

Portland, Ore., Sept. 6.

Marjorie Mahr, the Lyric chorus girl, who lost both legs above the knee on the South Portland bridge about a year ago, has suffered another calamity by fire destroying her paternal apartment house, 228 N. 20th st.

A year ago Miss Mahr was tendered the largest benefit ever held on the coast, which netted her over \$8,000. It was with this money she furnished the apartment house. Her furniture was partly insured.



KITTY GORDON

Star of the new J. M. Galton production, "The Enchantress," now in rehearsal.

# PETITIONING CLEMENCY FOR GEORGE L. MARION

**Theatrical Profession, From Bottom to Top, Urged to Sign and Forward Petition Below to the Board of Pardons at Harrisburg, Pa.**

From all sections of the United States and Canada have come letters to VARIETY urging that all possible be done to save from the gallows George L. Marion, a former actor and advance agent, under sentence of death at Wilkes-Barre, Pa., Sept. 28.

The only remaining chance of saving Marion's life lies with the Pennsylvania Board of Pardons, which meets in the State Capitol Building, Harrisburg, Sept. 20. It is desired that all members of theatrical or allied professions who would save this unfortunate man from so untimely a fate, write in his behalf to the Board of Pardons. With this idea in view is printed below a petition which those so disposed may sign and forward to the Board of Pardons, State Capitol, Harrisburg, Penn., to be delivered before Sept. 20.

As is noted in the petition, Marion is believed to have been insane long prior to the killing of the woman who lived with him as his wife, and who had borne him a son. Evidence which might have affected the jury which tried him was not presented at the trial, because the prisoner refused to divulge his right name and antecedents, thus precluding the admission of testimony of his invalid mother and sister as to an accident to his head, sustained in a railroad wreck in his early youth, and which had always made him erratic, to say the least. Other evidence as to mental irresponsibility was not forthcoming, as Marion was penniless and there was no money available to bring material witnesses to his aid.

That the entire theatrical profession is aroused in its efforts to save this man's life is evidenced by the standing of the producers, managers, actors and others who have already written their appeals for clemency.

Charles Oram Lander, a well known recitationist, who has but recently returned from Europe, has placed this

petition in the leading theatrical clubs of New York for signatures. The petition was drafted by Leander Richardson and William Raymond Sill at the request of Marion's attorney, the Hon. Charles B. Lenahan, of Wilkes-Barre. Messrs. Richardson and Sill knew Marion as an advance agent, and are fully convinced of his mental deficiencies.

Mr. Lander has suggested that the following excerpt from Oscar Wilde's "Ballad of Reading Gaol" might well be read first by all interested in the fate of Marion:

"The man had killed the thing he loved.  
And so he had to die;  
Yet each man kills the thing he loves,  
Yet each man does not die.  
He does not die a death of shame.  
On a day of dark disgrace,  
Nor wear a noose about his neck,  
Nor a cloth thrown e'er his face  
Nor drop feet foremost through the floor,  
Into an empty space."

## PETITION.

To the Board of Pardons,  
State Capitol Harrisburg, Pa.

Honorable Sirs:  
We, the undersigned, associated in various artistic capacities with the theatrical profession in America, respectfully and earnestly petition the Pennsylvania Board of Pardons for the commutation of the death penalty in the case of George L. Marion, an actor and business manager, awaiting execution Sept. 28 of this year in the County Prison at Wilkes-Barre, our reasons for this prayer for clemency being:

First.—That we believe Marion to have suffered numerous acts of wanton infidelity at the hands of the woman he slew, to the end that he became crazed with grief and humiliation and was incompetent and irresponsible at the time of his act;

Second.—That strong testimony to this effect, offered at the trial by persons who interviewed him immediately following the tragedy, and that might have mitigated his punishment, was excluded;

Third.—That prior to this event Marion bore an excellent reputation, never had been in trouble of any kind, never had been arrested, and always had served his employers honorably and faithfully;

Fourth.—That during all his detention, prosecution and conviction, rather than draw into disgrace the relatives who might have given evidence of a railway accident in which he sustained injuries to the head and spine, calculated to unsettle his reason, Marion refused to communicate with them, preferring to sacrifice a strong aid toward acquittal;

Fifth.—That the Theatrical Profession in America never has supplied an instance of a member sent to execution, and we pray that our honored calling be spared this disgrace and sorrow; to all of which we (or I—) hereby subscribe.

Address:.....

## JUDAH INSTEAD OF MAYER.

St. Louis, Sept. 6.

The new manager for the Shubert's Garrick here will be Louis Judah, instead of Adolph E. Mayer, of Philadelphia, as at first announced.

Mr. Judah is the assistant manager of the Lyric, Cincinnati. He is expected here the middle of the week to take charge for the opening, Sunday night, with "Mother." Mr. Judah succeeds H. D. Buckley.

## "THE REAL THING" LEAVING.

Henrietta Crosman's engagement in "The Real Thing" at the Maxine Elliott theatre, will probably end about the first of next month. When the company takes to the road, Minnie Dupree will be replaced by another actress, who is now studying the role.

## SOUSA DUE BACK.

San Francisco, Sept. 6.

John Phillip Sousa and his band of fifty will arrive here from Australia Sept. 15.

Sousa will play concerts around here, commencing the last of September.

The band and its leader have toured the world.

## DISMISSALS IN "THE FAMILY."

"The Family," said to be backed by the Shuberts, was to have opened at Louisville last Saturday, but owing to the discharging of nearly all the people engaged, its road premiere was postponed.

A new company is now rehearsing and expects to get started on its way soon.

## WINTHROP AMES PRODUCING.

Winthrop Ames, late director of the New theatre, does not intend to abandon his adopted field of theatricals. He has taken offices in New York and is making ready to produce two dramas, to play the Shubert houses.

George Foster Platt, producer of modern plays at the New theatre, is to be Mr. Ames' stage director.

## CLOSED AND OPENED.

Bert LaMont has closed his company of twenty-four people which presented "The College Girl," a musical comedy, for the past forty-two weeks.

LaMont has opened with "The Cowboy Minstrels." Johnny McDermott, the second tenor, and Ed. Williams, baritone, are new members of the organization.

## JOSEPHINE COHAN PLAYING.

Indianapolis, Sept. 6.

With "The Fortune Hunter" at English's this week, as co-stars are Fred Niblo and Josephine Cohan (Mrs. Niblo). This signals Miss Cohan's return to the stage, after her recent illness, of some duration.

Mr. Niblo starred alone in the piece last season. It is his wife's first venture in a straight comedy role.

## PUTS ON ANOTHER STAR.

A. H. Woods has added another star to his string of players. Contracts were signed Tuesday which will make Guy Bates Post a Woods star in a new American drama called "The Great Desire," written by Edward Charles Carpenter. The show opens in Detroit Oct. 30. It will be staged by Gustav von Seyferitz.

## "THE ONLY SON" IN PHILLY.

Cohan & Harris are preparing to produce "The Only Son," Winchell Smith's newest play, for the first time at the Broad Street theatre, Philadelphia, Oct. 2.

The following have been engaged for the comedy: Wallace Eddinger, Claude Gillingwater, Leslie Kenyon, Roy Atwell, Elmer Grandon, Consuelo Bailey, Ida Waterman, Alice Putnam, Mabel Rowland, Louise Randolph.

## JIM HAS OPTIONS, ANYWAY.

James L. Lederer has an option of two plots in Greater New York, on which he contemplates the erection of cheap—or, rather, popular-priced—vaudeville houses.

## MARIE CAHILL'S AUTHOR.

Sydney Rosenfeld has been commissioned by Daniel V. Arthur to write the new show for Marie Cahill, to be produced this season.

## DE ANGELS' DATE SET.

The opening date for the new Jefferson De Angels show has been definitely set for Sept. 16, at the Illinois, Chicago.

No positive day could be selected until Frazee & Lederer had received word of the shipment of the scenery and costumes from Europe.

The cast includes Anna Laughlin, Florence Martin (prima donna), Frank Rushworth, Hubert Wilkie, Texas Guinan, and a small but "select" chorus.

## PARIS OPENINGS.

(Special Cable to VARIETY.)

Paris, Sept. 6.

Mlle. Regina Badet, the danseuse of the Opera Comique, who made a hit in "Femme et le Pantin" at the Antoine theatre here last season (but who was not so successful at the Palace, London), opened at the Marigny theatre, Sept. 1, in a ballet-mimodrame entitled "La Carmela" by Edouard LeRoy and Leo Pouget. She was supported by Diva Aida. The act was regarded as quite ordinary and will probably fail to attract any attention.

The Millers' on the opening program did nicely.

The opening of the Folles Bergere occurred Friday, with new ballet entitled "Stella" well received. In the cast are Milles, Marie Bordin, Cornelia, Monor, Terka, Schoedoner, M.M. Bert Claire, Jacquinet, Quinault, Tito. Bordin did splendidly.

W. C. Fields, Four Readings and Cassell's Dogs were successful turns.

Clement Bannel remains in charge of the hall.

## AUTHORESS DIES.

(Special Cable to VARIETY.)

London, Sept. 6.

Mrs. Katherine Cecil Thurston, authoress of the novel named "The Masqueraders," and which was produced in England under the title of its leading character, John Chicote, died in Cork yesterday.

## PARIS HOT AGAIN.

(Special Cable to VARIETY.)

Paris, Sept. 6.

Paris is hot again, with theatrical business away off.

## AL WILL GO THE LIMIT.

A. H. Woods declares that he will beat the famous "Madam Sherry" receipts with his latest success, "The Littlest Rebel," and that if necessary he will organize eight companies to do it.

"The Rebel" is now playing at the Chicago Opera House.

Chicago, Sept. 6.

Thomas Ross, in "An Every Day Man," broke the record for receipts at the Cort theatre twice Monday. He played both afternoon and evening to just a little more than capacity.

## SUCCEEDS "DEAR OLD BILLY."

Chicago, Sept. 6.

To all appearances A. G. Delamater, the New York producer, will have a generous representation of attractions in Chicago this season. "Dear Old Billy," which closes its engagement at the Whitney, Saturday night, is his show, as is also the new play "Cy Whittaker's Place," which succeeds it Sept. 10. Another is "The Stampede," booked at the Imperial on the west side.

Mr. Delamater is also interested in "The Trail of the Lonesome Pine," expected here later on under the direct management of Klaw & Erlanger.

Breakway Barlows have dissolved partnership. Miss La Bell, formerly of Young and La Bell, will hereafter appear with Breakway Barlow.

# GREAT COMPOSERS GET LITTLE; POPULAR WRITERS WELL PAID

**Those Who Compose for the Masses Get Their Royalty Quickly. Production Writers' Incomes Slower, But Last Longer on a "Hit."**

(Special Cable to VARIETY.)

Paris, Sept. 5.

The dispute between Andreas Dipel, director of the Chicago Grand Opera Company, and the American representatives of Giacomina Puccini, the composer, regarding the royalties to be paid the composer for the right to present his works, brings up a discussion as to the amounts paid to the composers of grand operas at present, and also in the past.

It is alleged that small sums are received by the composers of great operas—small in comparison with the receipts drawn at the Metropolitan and other opera houses in America. The composers are now demanding larger royalties on the ground that when one of their works draws as much as \$10,000 in a single performance, singers receive a goodly portion of such large receipts. They allege that a composer rarely turns out more than one great opera in a lifetime, and it is the work of years, whereas composers of light operas can readily produce a dozen or more works, any one of which yield handsome revenue. On a \$10,000 house the average royalty paid the modern composers amounts to about \$100, while Maurice Grau, during his regime at the Metropolitan, paid nothing for the use of the Wagner operas.

Casa Ricordi, the American representative for Puccini and other Italian composers of grand operas, has, it is reported, made a demand for larger royalties for his clients, and threatens that unless it is forthcoming, he will refuse to permit them to be used in future.

American music publishers are prone to pooh pooh the statement that foreign composers are poorly paid. They claim the foremost foreign composers are rolling in wealth, citing that writers abroad like Leo Fall, Franz Lehár, Paul Lincke, Heinrich Reinhardt and Strauss, who have turned out notable "high class stuff," demand big money. Fall is in receipt of \$100,000 yearly, according to the publishers over here. Lehár draws down royalty that runs from \$100,000 to \$150,000 each year, while Lincke comes close to the \$150,000 mark.

American production composers receive far less, perhaps due to their lack of putting over musical hits that make the operas live and return an income to the composers for years. Of the operatic writers here, Victor Herbert leads. In the Reginald De Koven day, Mr. De Koven won handsome sums for himself as a composer.

Through the difference in prices of "production" and "popular" music, the royalty received varies. "Production stuff" sells at the higher figure. "Popular" music is sold by the publisher to the dealer at from six to ten

cents per copy, the publisher paying the writers (words and music) one cent each a copy.

The royalty scale paid since the time when a sale of 300,000 copies stamped a song as a big hit, has changed. Nowadays a "popular hit" will easily go to the million mark, increasing the volume of sales and income to the writers as the price and royalty decreased.

In speaking of "popular writers" Irving Berlin, the instigator really of the present craze for "rag" and Italian (or "Wop") songs, comes first to mind. Before turning out "Alexander's Rag Time Band" (of which he composed both lyrics and music) Mr. Berlin wrote "hits" faster than the singers could find time to use them on the stage. "Alexander" is probably the musical sensation of the decade. It is a "natural hit" (without the customary assistance of the publisher). On top of it the young composer has others. Last year he got "statements" from his publishers which netted him \$35,000. This year it is expected that Mr. Berlin will go to \$50,000, or perhaps over that amount. It is not so long ago this young man was peddling his compositions along "Tin Pan Alley," without securing a willing ear.

So true to the popular taste is Berlin's melody streak that another publisher, once known as the King popular composer himself, is now employing Mr. Berlin's compositions in his enterprises.

Other "popular" composers have been so successful they have established themselves in business as music publishers. Harry Von Tilzer, Al. Von Tilzer, Theodore Morse and Kendis & Paley are among these. The Von Tilzers are identified with many song successes. Mr. Morse has the "march" swing that brought him forward, while Kendis & Paley, a recent publishing firm, opened up shop with one number that immediately became a "hit." One "hit" is always sufficient for success. That is the mystification of the song writing business. No one knows where the next "hit" will hail from.

Besides the composer-publishers, "popular" writers classing with Williams and Van Alstyne, the former firm of Jerome and Schwartz, Eddie Madden, Al Gumble and Percy Wenrich run a royalty account to between \$10,000 and \$20,000 yearly.

Ted Snyder, some pumpkins himself in songland, and a publisher also, says writers are well paid for their labor. While there are different royalties and all that, said Mr. Snyder, when a fellow cleans up \$1,000 yearly in song royalty, he is among the leaders.

Geo. M. Cohan reaped a rich harvest when his songs were the rage.

## CORT N. Y. MANAGER.

When John Cort lands in New York to-morrow some definite announcement as to the location of his proposed producing theatre in the heart of Gotham is expected to be made.

Now that Cort has theatres, brand new and bearing his name in Chicago and San Francisco, the latter opening Sept. 2, the western theatrical magnate has announced his intention of building in New York next. Aside from his determination to have a new Cort on or within hailing distance of Broadway, his plans are in an embryonic shape.

Cort's attractions are all headed for New York and will continue to come and play at different houses until his proposed playhouse here becomes reality.

If a certain site is landed within the next month or so, everything will be mapped for building work to start early in the spring.

Mr. Cort will stay here until after Lawrence D'Orsay opens his starring tour in "The Earl of Pawtucket" at Poughkeepsie, Sept. 18, and Mrs. Leslie Carter opens Sept. 23 in "Two Women" at Asbury Park.

Mrs. Carter will play in New York sometime after the new year, following the completion of her trip to the Pacific Coast. In her support will be Franklyn Underwood, Lynn Pratt, Geo. A. Stilwell, Elizabeth Conway, Frances Slosson and Harry G. Carlton.

Her husband, William Lewis Payne, will manage her tour. George Wotherspoon will be the man ahead.

Richard Richards will be ahead of "The Earl," and Ernest Shipman will be the man behind.

Royalty brought him a fortune, and likewise helped very materially to fill the coffers of his publisher, F. A. Mills. Cohan & Harris inaugurated their own music publishing department for Geo. M.'s numbers, and still continue to publish them, disposing of the sheet music through a selling agent.

Ballads have a longer career than the short lived "pop," which soon fades from memory. "Ballads" go on the catalog of the publishing house, as permanent fixtures. They are heard from for years after.

Alfred Solman and the late Herbert Ingraham are renowned as ballad writers. Mr. Solman's songs practically pushed one publishing house into a profitable existence, before that composer started in business for himself. Mr. Ingraham, in writing a ballad, poured his soul into it, so much so that no one could sing his songs as he could himself.

While the foreign composer may have perfected his system of obtaining royalty beyond that in effect by his brother American writer, song writing is not a bad line for either the composer, lyric writer or publisher—when it's a "hit."

The present season has opened up strongly for sheet music of the popular brand, and big sales are looked for.

Gertie Moyer will join Lew Fields' "Wife Hunters" for this season.

## SHUBERT'S TRYOUT BOX.

The Shuberts have in view the erection in New York of a miniature playhouse seating not over three hundred in which they propose the presentation of a series of Ibsen and Bernard Shaw plays, and other freaky dramas. Plays with small casts by unknown authors will also be tried and actors who desire to prove their worth will also be given opportunity to convince the patrons of the new temple of art.

## JOE HOWARD AND WIFE BACK.

Joe Howard arrived in New York Tuesday on the Kronprinz Wilhelm, accompanied by his wife, Mabel Barrison. He will rejoin "The Goddess of Liberty" Sept. 24, as announced by cable advices in VARIETY a couple of weeks ago.

Howard is writing two new plays to be produced by Mort Singer, of Chicago, doing both the book and music. He will receive some help on the book by Collin Davis. The pieces are named "The Girl on the Boat" and "There's Always a Way."

Miss Barrison has gone to Toronto to visit her folks and meantime, is reading a book adapted from the French, in which A. H. Woods wishes to star her. After a fortnight with relatives, Miss Barrison will remain in the Adirondack mountains until December, when the Woods proposition will call her to New York. Her treatment in England has, according to Howard, completely healed Miss Barrison's lungs, and she is now up to normal weight.

## STEGER'S TIME OCCUPIED.

The attention and concentration necessary for the role Julius Steger is to play in "The Master of the House," under Woods & Frazee's management, has obliged Mr. Steger to withdraw from the creation of the principal male role in "Gypsy Love"; also to ask release from Percy G. Williams for his expected return to vaudeville this fall, in a new sketch.

"The Master of the House" will open at the Cort, Chicago, in the early winter. An American adaptation of the German play has been made by Edgar James.

Supporting Mr. Steger will be Florence Reed, Dodson Mitchell, Amelia Gardner, Ruth Maycliff, Helen Reimer, Marie Servas, Cathryn Clark, Frank Burbeck, Ralph Morgan, Lawrence Eyre, Fred. G. Hearn.

## GOING TO THE DOGS.

Blixie Murrle, one of Lew Fields' chorus girls, announces her engagement to Alfred Delmont of Devon, Pa., a well known American and English dog fancier. The wedding is to take place around the holidays.

The couple met a year ago in Cincinnati, at a dog show while Miss Murrle was playing with "The Midnight Sons."

The couple when married, will spend three months of each year in England, and the remainder of their time at Devon, where Mr. Delmont has the well known Leeds Kennels.

Richard Anderson has taken to the road in "Beyond the Divide," starting the season in Philadelphia with practically a brand new company.



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Max Berol-Konorah has taken it upon himself to deny an editorially made statement in VARIETY, Aug. 19, according to a cablegram printed last week. If that cable is authentic, and as written by Mr. Konorah, he also took it upon himself to speak for all of the ten delegates to the International Conference at Paris. Mr. Konorah was but one of them, although the chairman of the Conference (Konorah) may believe he is equal to the other nine.

The cabled denial said the statement the American delegate was called a schoolboy after he had attended the meeting was a tissue of lies. That's rough language for the president of the International Artisten Loge to use against an editorial in VARIETY. For Mr. Konorah is also president of the I. A. L. He knows VARIETY would make no positive statement of that character in its editorial columns, without reliable authority.

Mr. Konorah may speak for himself, since his name was not mentioned in VARIETY's editorial, but when he says that the editorial referring to the "schoolboy" mention was a tissue of lies, he made a misstatement, either to protect some one, or he has been misinformed. In either case, Mr. Konorah is being kept pretty busy right in his Berlin home looking out for himself and his own organization. While waiting for the president of the International Artisten Loge and Chairman of the Paris Conference to tender either an explanation or apology to VARIETY, we invite Mr. Konorah to be more careful in denying any statement VARIETY makes editorially, that he can not dispute without more assurance than he had when writing that cable.

About three years ago, when the first Board of Directors was installed as the governing power of the then White Rats of America, we pointed out the danger of a clique arising

from that Board, and said a clique would be dangerous to the good management. The Board went beyond a clique; it passed under the rule of a single man. Now that that load appears to have been thrown off, we again point out to the White Rats Actors' Union the possibility of rule by clique.

We hope the Board, if having taken proper precautions to govern the order, has likewise protected itself against direction by a clique of the stay-at-homes among the Board members. How this has been or may be done, we don't know, nor is it for us to say, but it is a grave matter for the future welfare of the organization.

Speaking of the future of the Rats, isn't it necessary or wouldn't it be wise for the Rats to issue a statement, setting forth present conditions? That there has been a decided change in the order seems to be generally believed. That change should be made public, to bring back to the fold those Rats who have virtually left the organization through failure to pay dues, and to controvert the wide impression that the Rats is a disrupted body. A drastic move, such as seems to have been made within a short time, should carry an explanation with it. There is no reason why it should not. If, as everyone believes, the move was in the interests of the order, to issue an announcement to that effect would inspire confidence in the present Board of Directors, as men who have the good of the order at heart, and have taken the steps they deemed necessary to preserve the standing of it.

Silence upon this subject may leave an idea the move was but a blind, with the sympathisers of the deposed one in control, still taking their orders from him, or calling upon him for advice and counsel. We don't believe this is so, but an official statement would clear it.

An official statement would also remove any doubts VARIETY may have, and, since VARIETY has only contended for the past year that the Rats be placed under the control of all its directors, if that has been accomplished, VARIETY would be perfectly satisfied that its object of seeing the greatest artists' organization saved from disruption had reached its end.

Such a statement, if issued, would please the actor, manager and agent. They would know that the Rats is now under conservative direction, with several minds to pass upon serious problems, without having one head the sole dictator. We think the Rats should do this, for the good of all concerned. It will stop all talk and agitation, leaving those most interested in the future of the Rats to patiently await developments under the new policy.

If there is new management and policy of direction of the Rats, we have a couple of suggestions to make, to instill loyalty into the present members (and perhaps recall those who have gone, or bring into the fold those

who are not yet Rats) through the belief that the organization is now all for all of the actors.

One suggestion is that no important matter be passed through the Board of Directors without every Director voting upon it. Whether the Directors are out of New York, or wherever they may be, their opinion should be taken, by wire or mail, doing away with a "quorum" rule. It is feasible, and acts as a partial safeguard anyway. Another safeguard would be to have Mr. Denis F. O'Brien's legal and civilian opinion for the information of those Directors at home.

We also propose that means be taken to more fully inform the traveling Rats of the proceedings at the weekly meetings in New York. A full report of every Board meeting should be sent to each Director, and all members should be informed as far as possible upon the weekly affairs discussed or proposed.

In the old days a weekly circular was sent out. This contained more information for members than any issue of the official organ has since published. The official organ has been "official" in title only. It has placed an air of too great secrecy about the doings of the Rats. The White Rats of America, working for the betterment of the artist, should have no great secrets; no momentous moves nor any scheming to such an extent that all mention of the doings of the lodge must be suppressed. The White Rats in its strength can afford to be open handed, excepting on those matters that may demand secrecy upon the counsel of three or more directors.

We believe it is quite necessary for the official organ to establish a reputation for reliability. That should be the first thing in connection with that paper to be attended to. It has been too prone to misstate, to awe, which always reacted. Other mistakes made will require some time for the Rats to overcome the effect. It's going to be a good hard pull, and should be gotten right at. This agitation of the past two years have caused some influential actors to vow never again to belong to any actors' association. Only the executives of the White Rats know how many good members they have lost.

Let the outsider get the idea that the Rats is the society it was intended for. Do things to encourage confidence. Seek remedies that will help all the vaudeville artists, and the White Rats may yet become the White Rats it would have been had the organization been run by the organization's directors.

The White Rats, through its change of management, has admitted mistakes. It is an admission that those who opposed the former policy were right. What will the Rats do about those? Will it, in the frank manly way that should be done, acknowledge to those good Rats that the abuse

heaped upon them is not approved of by the present government?

We respectfully submit to the White Rats Actors' Union the advisability of issuing such a statement as has been mentioned. It can do no harm, and may do a world of good for the order. We believe as well that after such a statement shall have been made, an effort should be started to meet the managers in conference, under the new conditions.

The White Rats and the Vaudeville Managers' Protective Association should work together for the benefit of the smaller actor. He is the one who needs to be looked after. That should never be forgotten. The big managers and the big artists will take care of themselves, but the actors' and the managers' association should see that the little actor is taken care of, through stringent rules made for the behavior of small time agents and managers—if they are to play acts belonging to the order.

Now is the time to have the reforms go all the way. Make every White Rat proud to wear his button. It can be done.

A great many remarks could be made upon this week's opening of the regular vaudeville season. We tell the vaudeville artists playing the "big time" to study the conditions, as shown by the bills, not alone in New York City, but all over the country, and they will find plenty to engage them in sober thought, without bothering about anything else.

Dorothy Crane and Grace Fritz have been engaged for the O'Neill company in "The Lottery Man."

Charles Dowling, formerly treasurer of the Greenpoint theatre, is now managing the Novelty, Brooklyn.

Mrs. Alice Hardy is back at her old post in the Paul Scott office after a severe attack of ptomaine poisoning.

Madeline Don Levy, formerly of the Grace Van Studdiford show, will join the Folies Bergere forces next Monday.

Little Claribel Campbell has been reengaged by Liebler & Co. for the Century theatre revival of Materlinck's "Blue Bird." Others engaged are John Sutherland, Gwendolyn Valentine and Alice Butler. The former New Theatre opens Sept. 8 with "The Blue Bird."

Henry B. Harris has completed the cast of "The Quaker Girl" in which Clifton Crawford will be featured at the Park (formerly Majestic), New York, beginning Oct. 23. Those engaged are Lucy Weston, Daphne Glenn, Pope Stammer, Percival Knight, Robert Broderick, George Lydecker, Arthur Klein, Daniel Morris, May Vokes, Olive Murray, Maile Gay, Nellie McHenry, Eleanor Sheldon, Viola Clark.

# BIG VAUDEVILLE THEATRES OPEN DURING SEPTEMBER

**B. F. Keith's, National, Boston, Seating 2,400, May Become "Big Time"; Percy G. Williams' Bushwick, With Capacity for 2,500, Starts Monday.**

Boston, Sept. 6. When B. F. Keith's National theatre opens here Sept. 18 it will have for the entertainment a minstrel first part, with about three olio acts. Two shows a day will be played. The minstrel portion will be continued for a month, if successful, when it will either be prolonged or a straight vaudeville policy installed. If the latter, it is not unlikely that the National will play two shows daily.

The new house seats 2,400. Mr. Larson, who books for Keith's here, will also attend to securing acts for the National. The admission scale has not been made known.

So far there have been engaged as minstrel ends Hughey Dougherty and Lew Benedict.

The new Bushwick, Percy G. Williams' latest vaudeville theatre, at Broadway and Howard street, Brooklyn, will open its doors to the public for the first time, with the Monday evening performance, Sept. 11.

The opening program has Irene Franklin at the head, with Frank Fogarty, Jack Wilson Trio, E. F. Hawley & Co. (in "The Bandit"), Wilfred Clarke and Co. (in a comedy sketch), Aurora Troupe, Wentworth, Vesta and Teddy.

The Bushwick has a seating capacity of 2,500. It is one of the largest vaudeville theatres in the country, and about the largest of the first class houses in that division. The prices will range up to one dollar.

## HAS THE GRIT, ANYWAY.

Philadelphia, Sept. 6.

Herbert Cyril, the English monologist who entered the amateur "White Hope" boxing tournament in this city was eliminated in the preliminaries, Monday afternoon.

Cyril was pitted against Jack Davis of Pittsburgh, a rolling mill slugger. He caught Cyril fairly on the jaw with a right hand punch in the first round and put him on the mat for a count of nine. Cyril was game and struggled to his feet, finishing out the round. He fought the other two rounds purely on his grit, and while he lost on points, Cyril made a great hit with the crowd and was labeled as a likely comer in the ring.

## "SUNDAYS" STARTING.

This Sunday (Sept. 10) will be the start of the regular "Sunday" vaudeville concert season in New York and Brooklyn, in those theatres not playing vaudeville the week round.

The Manhattan Opera House and West End theatre will give their first concerts this Sunday, booked by the Loew office, which will also place the program for a Sunday show at the Broadway theatre, Brooklyn.

The Grand Opera House, booked by Feiber & Shea for Sundays, opens

Sept. 17. The Columbia, with the same firm arranging the Sunday programs, commences this Sunday. The Murray Hill, the third of the Feiber & Shea Sunday houses, started the season Sept. 3.

William Fox's Academy of Music, surrounded by Mr. Fox's City and Dewey theatres (each within 100 feet of the Academy) has been opened, playing vaudeville Sundays for three weeks now. Mr. Fox's programs on the Sabbath are secured through the United Booking Offices.

The program last Sunday at the Murray Hill was a very big one, for the prices there, 10-15-25. Several new acts appeared for a "showing." The attendance was surprisingly large considering the warm weather.

## BOOKINGS TIGHTEN UP.

Tuesday, after the holiday, vaudeville bookings around New York tightened up. Both the "big" and the "small time" were in a mad scramble for acts, with the reports about that turns were very scarce.

Chicago, Sept. 6.

The too-apparent scarcity of comedy offerings has caused a few wrinkles around the brows of Middle Western agents. Calls for help are daily being sent out East and West.

Although the agents are not aware of the fact, there are any number of good comedy acts laying off in Chicago, but the unwritten law, demanding a "report" or a "showing," will probably keep the acts on the sidewalk, unless conditions become such that the agents will have to take a chance and book on the looks of the letter-heads.

## RAY SAMUELS.

Ray Samuels is a character singer, who has caused considerable comment through the middle west by her original style of delivery.

Miss Samuels, although still a youngster, has served several seasons in the popular priced vaudeville houses. It was not until this season she succeeded in convincing the managers that she had the goods, and is booked ahead for sometime. Several eastern producers have been after her for legitimate attractions.

Miss Samuels has been rated with the best, her specialty being "coon" songs. The best proof of her drawing abilities is that she was held over in one Chicago house during the entire summer.

At present Miss Samuels is appearing on the Western Vaudeville Managers' Association time. Her pictures are on the front page this week.

Billy Farnum and Grace Field dissolved their vaudeville partnership arrangement last Saturday.

## JULES MOY QUILTS.

The Follies Bergere Cabaret show lost its new star Monday evening, when Jules Moy, the French comedian, quit after his second performance in this country. He was to have sailed for his native land yesterday.

Mr. Moy was engaged for the Follies Bergere, through Clifford Fischer, at \$400 weekly, for four weeks. He opened at the Sunday night concert.

The Frenchman has appeared in England and on the Continent. There seems to be no dispute, but that Moy was a very big success at the Hippodrome, London, and he is said to have done very well at the Winter Garden, Berlin.

Before opening in his pantomimic pianolog, with some dialog, Mr. Moy insisted that Messrs. Lasky & Harris place candelabras on the front of the instrument, such as are found on pianos abroad. To accommodate the pianist, the management of the Follies ruined an upright piano by boring holes through the front, to fasten the candelabras on. Then Mr. Moy turned over on them.

## SPLITTING UP THE YEAR.

The Poli Circuit announces that in the future its theatres will play seven months of vaudeville, and five months of stock, yearly.

Poli's, Hartford, reopens with vaudeville Sept. 25. Scranton starts Oct. 2, and Springfield, Oct. 16.

## SWIMMER GOING IN HALLS.

(Special Cable to VARIETY)

London, Sept. 6.

Burgess, who on Wednesday accomplished the wonderful feat of swimming the channel, will probably be booked in the London halls. At this moment negotiations are on the eve of consummation.

## ELMIRA, TWO-A-DAY.

Elmira, N. Y., Sept. 6.

It has been decided by the Schweppe Amusement Co. the new Colonial will play two vaudeville shows daily, instead of three, as at first proposed.

The house will open Sept. 18 with the big shows coming here through the United Booking Offices, New York. Harry Mundorf, of that agency, will attend to the program.



SYLVIA NORRIS  
in "The Golden Rule."

## ACT SLIPS INTO LOEW.

A "United act" that slipped onto the Loew Circuit Monday, with the shift brought quite some talk concerning the position of the United Booking Offices in its relations with that circuit.

The act was the Tivoli Quartet. Its regular agents were Albee, Weber & Evans, who Friday last had succeeded in placing the turn for five United weeks, commencing with the Grand Opera House, Pittsburg, this week. The same day the agency secured the United contracts, it was informed the Tivoli Quartet had been placed by Irving Cooper to open for a week at the American, New York, Loew's house.

Albee, Weber & Evans called up Jos. Schenck, booking manager for the Loew chain, explaining the circumstances. Mr. Schenck replied he had his American program laid out, and could not well remove the quartet from it.

Thereupon the five weeks booked on the United time for the act were removed from the books.

There was no question as to the regularity of the booking by Mr. Schenck, but the comment resulted itself into remarks that the United, by erasing the five weeks (including Pittsburg, necessarily) after the quartet had been booked for one week only by Loew, intended to establish a position for itself as regards acts which played for Loew.

Mr. Schenck said to a VARIETY representative that there had been nothing connected with the booking which could disturb the friendly relations at present existing between his circuit and the United offices.

## ATWOOD'S DEMANDS.

The proposed engagement of Harry Atwood, the aviator, for vaudeville, may be declared all off, owing to Mr. Atwood's demands.

The aviator wanted \$2,000 in advance, as a cash forfeit, with a further payment for any flight given by him during his theatrical engagements.

## TRAVELS FAR TO SEE WIFE.

Chicago, Sept. 6.

Johnnie Collins, of the New York Orpheum offices, arrived in town Saturday, to join his wife, Adele Oswald, who was appearing at the Majestic theatre.

Mr. Collins left for Milwaukee Monday with his wife, and the following day returned to New York, Miss Oswald playing for the week at the Majestic, that city.

## PANTAGES' ANNOUNCEMENT.

Winnipeg, Sept. 6.

An announcement issued by Alexander Pantages says that another big vaudeville theatre will be built in this city for the Pantages shows.

Mr. Pantages is expected here in a few days. His representatives are said to have been looking over property sites.

Winnipeg has two vaudeville houses, the Orpheum and Sullivan-Considine. The Pantages circuit will compete with the latter.

# SALT LAKE TRIBUNE QUESTIONS OBJECTION TO HEBREW ACTS

**Says If One Nationality Is Tabooed, Why Not All?  
Something for Martin Beck to Listen to, Instead  
of Rabbls and Hebrews Who Stay at Home.**

Salt Lake City, Sept. 6.

The Salt Lake "Tribune," in its Sunday theatrical page, printed the following on the subject of the reported objection to Hebrew comedians in the South, Middle West and West:

VARIETY is responsible for the statement that any type of "Hebrew act" which caricatures the Hebrew is the object of vigorous protest by many vaudeville patrons, and in recognition of the objection, the Orpheum Circuit has been subjected to an order prohibiting the engagement of any act of this nature. Accordingly, it is expected that but few Hebrew turns will be seen West this season.

No one will deny the right of each component element of our hybrid nationality to claim and uphold a certain racial and civic dignity and to compel its recognition. But there is such a thing as stage license, which is interpreted in its broadest sense in vaudeville. One of the chief elements of amusement is exaggeration, and the caricature is the result of this tendency to distort or ridiculously embellish nature for amusement purposes only, and the average theatregoer is broad-minded enough to take this type of entertainment at its face value without trying to find under its humor a personal insult because it puts on the mimetic grill his race or nationality.

Why, above all others, should the Hebrew caricature be abolished? Nine times out of ten it is more faithfully depicted than others, because nine times out of ten the principal ingredient of the caricature will be found to be genuine Hebrew. Obviously, the Hebrew has an advantage over all others in caricaturing himself. The caricature act is a strong factor in vaudeville. But if the caricature of one nationality is tabooed why not abolish all?

Suppose the English, the German, the French, the Italian, or even the typical Yankee himself, should exercise his right of protest because of the objectionable features of his caricature as presented in vaudeville: suppose writers of classical music should protest against the use of ragtime on the ground that the latter detracted from the dignity of the art; suppose the ascetic protest against the wearing of tights, open-faced bodices and V-backed gowns; suppose society should arise in indignation because of the manner in which it is frequently ridiculed and imitated; suppose the sons of Ireland should wreck the house because a Hebrew attempted to present an Irish caricature: would this or that particular brand

of entertainment be stricken from the programmes?

In its Anniversary Number of Dec. 10 last, VARIETY printed a page article on the subject of the Hebrew comedians on the stage. An extract follows:

Emulating the distasteful example of their Christian brethren of the cloth, Reverend Doctors with an affix of Rabbi have by pursuing the same publicity seeking tactics (which have driven other biblical men to obscurity) brought a deal of notice and comment through finding what they called "caricatures" of the Jewish race upon the platform; "caricatures" which have endured for ages without protest.

Western people say that not alone the Rabbls agitate against this matter to see their names in type, and make their congregations believe they fully earn their salaries, but that many Hebrews in these towns or cities, so thoroughly satisfied with themselves and station in the small colony of Jews who also reside in the same community with them, that they likewise protest against a "caricature," although the protesting Hebrews are seldom the ones who patronize the vaudeville theatres; at any rate, not as steady, regular patrons. Usually it is the Hebrew with a little money, which has placed him in a position of some importance, high enough in a way to make him believe that the fact of his being a Hebrew has been forgotten, and he doesn't want the stage representation to remind the Christian citizen of it.

If Martin Beck, director of the bookings for the Orpheum theatres, also vaudeville managers of the South and Middle West, who have taken this stand, will consult the desire of their audiences, as evidenced through local papers, instead of giving such serious attention to a few letters, some anonymous, they will find the Hebrew comedian, as seen in the better-class vaudeville, will not offend those Hebrews who are not ashamed of their nationality or race.

## ILLNESS PREVALENT.

There is a "cancellation illness" prevalent abroad just now. It is affecting the Folies Bergere, New York.

Last week, besides the Express Trio cabling illness as a plea to postpone a contracted engagement at the Folies. The Xentrix, another foreign turn, sent on a similar message, calling off their agreement for the same house.

The Savoy, Asbury Park, and the Broadway, Long Branch, are being booked by Jerome Rosenberg through the Sheedy Office. Three days in each house are being given to vaudeville acts.

## HIT IN TWO HOUSES.

(Special Cable to VARIETY.)

London, Sept. 6.

Beth Tate, an American singer of popular songs, appearing this week at the Oxford and Pavilion, scored a hit in both houses.

The Musical Cates were voted very good, at the Hippodrome, Manchester, this week. James Carew, on the same program with a sketch, did likewise.

## PARIS ALHAMBRA SHOW.

(Special Cable to VARIETY.)

Paris, Sept. 6.

The Alhambra, reopened Sept. 1, with its vaudeville policy. Emerson and Baldwin and the Holloways were successful. Horace Gold n, at the top, did nicely.

The Alhambra is under the management of the Variety Theatres Controlling Co., of London (Butt-De Frece). E. H. Neighbour remains director of the house, with W. Brooks, stage manager.

## LINCOLN REMAINS IN CHICAGO.

Chicago, Sept. 6.

H. C. Robinson, manager of the Sullivan-Considine Chicago office, has been transferred to Seattle, where he will assume charge of that branch.

Fred Lincoln, general manager of the S.-C. circuit, is in Chicago, and will remain here for some time, covering Robertson's former duties, as well as looking after the general affairs of the circuit.

It was recently rumored that John Considine, while here, intended making several changes in his staff, but the Robertson shift is the only one that has materialized.

Paul Goudron is still the local booking manager.

## LEW SIMMONS KILLED.

Reading, Pa., Sept. 6.

Last Friday Lew Simmons was hit and killed by a brewery auto truck in this town. He was heading his own company here. While dodging an ice wagon, in crossing the street, Mr. Simmons ran in front of the heavy truck.

The deceased was about 70 years of age, and one of the best known of variety people on the stage.

## HEARING FOR MAJOR DOYLE.

Chicago, Sept. 6.

Major Doyle was handed an official communication addressed to him from the Board of Directors of the White Rats last week, demanding that he appear before them to answer the charges preferred against him sometime ago by Harry Mountford, who claimed that Doyle was violating Article Five of the by-laws of the organization by undermining a brother member in his salary and engagement.

The notification which came to the Major through Abner All, local representative of the W. R. A. U., requested that the Major appear in New York Sept. 12, and stated that his transportation and all expenses both ways would be paid by the order.

The Major, however, could not possibly appear on the date set, since he holds contracts for several weeks' work in the west. There is a possibility that the hearing will be adjourned to allow Doyle to make the jump without interfering with his theatrical engagements.

When asked by a representative of VARIETY what he intended doing about the notice the Major refused to make any statement.

Doyle is working with Jack Matthews, presenting a travesty on "Virgilinus." This week the team are in Wichita, booked there by the Western Vaudeville Managers' Association.

## MORRIS' EXPENSIVE ACT.

An expensive act for vaudeville will be presented by William Morris, who will produce the number through Roland West.

The turn will carry an elaborate stage setting, and have the Princess Niata, an Indian, coming under the head of a snake charmer, appear alone upon the stage. She will have a large corps of electricians and stage hands.

## PETROVA TAKING BOOKINGS.

Bookings in vaudeville are being arranged for Olga Petrova, by M. S. Benthams. Miss Petrova is the young Englishwoman, with the Russian nom de plume, who appeared at the Folies Bergere, New York.

For Petrova's vaudeville engagements, the act offered will somewhat differ from that given at the Folies.

## THIS WILL HELP SOME.

Hugo Morris sent his stenographer to the bank to get a check cashed the other day. When Hugo counted it over, he discovered the cashier had overpaid the girl five dollars. Hugo sent the five back.

And still they say harsh things about agents.

## RICE AND PREVOST BACK.

St. Louis, Sept. 6.

Rice and Prevost are at the Columbia this week. It is the original act, with Jimmy Rice back to his old form. He has been at Harold Prevost's farm in Connelville, Mass., for some time rounding into his present condition.

Fred Mason has signed as agent with one of Cohen & Harris "Wallingford" companies.



RUTH SHIPLEY

with "A Gentleman of Leisure"

# "OPPOSITION HOUSES NAMED BY U. B. O. AFFILIATION

**National Booking Office, Boston, Warns "Good Acts"  
Against Playing Theatres Not Booked  
by It or the United.**

Boston, Sept. 6. "The Opposition Sheet," is getting longer. Last week, the National Booking Office, affiliated with the United Booking offices of New York, posted a framed notice in its office to the effect that artists were debarred from playing four houses in Boston, before playing theatres booked by the National. This week the list has extended throughout New England. It is causing some excitement. Here is the notice; also the houses on the list.

## NOTICE.

"If artists receiving contracts from this office for the Howard or Bowdoin Square theatres, Boston, play the Old South, Beacon, Austin and Stone's, or the Star, previous, to date of said contracts, whether under an assumed name or not, their contract shall be cancelled."

"Artists that expect time from the New York office must NOT play the following theatres or towns:

Scenic, Beacon, Old South, Star, in Boston; Scenic and Casino, Providence; Merrimac Square theatre, Lowell; Central Square theatre, Lynn; Vein's theatre, New Bedford; Scenic and Star, Pawtucket; White's Opera House, Concord, N. H.; Colonial theatre, Nashua, N. H.; Mechanic's Hall, Manchester, N. H.

"P. S.—The above is only for the benefit of GOOD acts."

## BERNSTEIN TELLS ABOUT IT.

"There's nothing to hold back about my application for a license being turned down in Chicago. I just couldn't get it, that's all," said Freeman Bernstein, when the matter of the refusal was mentioned to him.

"The Agents' Association out there and some others placed objections before the Licensing Commission. Not being on the ground myself, I didn't have a living chance.

"I had sent three men and \$50 out to Chicago. Everything had been attended to in regular form, with a bond ready, but I guess they are afraid of me out there. Competition among the agents is pretty strong now. They didn't want a new face to sweep over the map.

"I don't care particularly, anyway," added Mr. Bernstein as he balanced a ham sandwich in one hand, and gave the boy five cents for an imported bottle of ginger ale with the other. "I have made a Chicago connection, and will place all the acts I want to in that territory. Look at these and these," said Mr. Bernstein as he handed a collection of "Paid" telegrams to Variety's representative, all from Chicago agents referring to acts.

"The worst of it was, though," he remarked, "that one of the fellows I sent out wired on for money to come home with. I sent him some, but he

isn't here. Then I got a message saying somehow my acts were being offered through another agent out there, that I knew nothing about. Can you beat it? And I staked that guy to \$20, too."

Paul Hall and Sam Mirbach, who left for Chicago to represent Mr. Bernstein, have returned to New York. In confirmation of the statement he had forwarded \$50 to Chicago for a bond, Mr. Bernstein referred to Mr. Hall, who was present. Mr. Hall said the bonding company had the fifty, and that it would come back to New York in the proper course of time. Mr. Bernstein said he didn't care where the fifty had gone to, he just wanted to make it known that it had been sent out. Then he ordered a chicken sandwich, with the bread cut thick.

M. W. ("Buck") Taylor, the Philadelphia agent, late of Taylor & Kaufman, is making the Bernstein office his New York headquarters.

Mr. Bernstein is again furnishing the programs at his brother's house in Troy. Two shows daily are played.

## PROTECTING PICTURE HOUSES.

San Francisco, Sept. 6.

By order of the "Picture Trust," the five-cent vaudeville places which show pictures must increase their prices, commencing next week, to ten cents, or a supply of pictures will be denied them.

This order has been given out as protection for the small, straight picture places. It may lead to throwing some exhibitors now using "Trust" films with the independents.

## HARRIS' HOUSE IN U. B. O.

Pittsburgh, Sept. 6.

Nick Norton, general manager of the John P. Harris Circuit of Family theatres, with houses in Pittsburgh, Detroit, McKeesport and Cincinnati, will book his circuit this season through the Family Department of the United Booking Offices.

The change occurs Sept. 25 with which week the Family Department will commence supplying the bills.

Mr. Norton is willing to take issue with Sam K. Hodgdon, who entered the business first. Aug. 10 was Mr. Norton's fiftieth anniversary of the date he first juggled on the stage. Only the late Lew Simmons, killed in Reading last week, and one other antedated him, Mr. Norton says.

## HUSTLING FOR HOUSES.

Three or four representatives of the Family Department, United Booking Offices, which places acts in "small time" vaudeville theatres, are said to be out on the road looking for acquisitions to the agency.

## CHANGE AT HARLEM O. H.

Commencing Sept. 25, the Harlem Opera House (B. F. Keith) will abandon its vaudeville policy.

A permanent stock company is being formed for the presentation of three one-act pieces on the bills, to be interspersed with pictures.

## BIG ACT ON SMALL TIME.

Next Monday at the American, "The Country Club," with twelve people, will appear. It is a big booking for "small time." The act was first produced for vaudeville by Jesse L. Lasky. Lately it was disposed of by Mr. Lasky.

Onaip, the piano illusion, has also been engaged by Jos. Schenck, the Loew general booker, for ten weeks on the circuit, opening Sept. 25.

## BUILDING UP-STATE.

Binghamton, N. Y., Sept. 6.

Charles Savery, a Clinton street picture house owner, will build a new theatre, seating 1,250 and costing \$10,000, on the same street close to his present holding.

Poughkeepsie, Aug. 6.

M. S. Rosen and Simon King have pooled \$25,000 between themselves for a new theatre, seating 1,250. The contract has been let.

## INDIANAPOLIS ON A FILM.

Indianapolis, Sept. 6.

Arrangements have been made between the Selig Co., Chicago, and the Commercial Club, of this city, to show Indianapolis as a moving picture.

The camera will commence work on the town next Monday. It will need three or four days to get all of Indianapolis in it. Pictures will be taken of the streets, points of interest, manufacturing, and also the phizzes of Indianapolis' best known.

## JUMPED INTO HOSPITAL.

San Francisco, Sept. 6.

During a small fire to-day at the Oriental, Frank Wolf, owner of the picture place, jumped from a window, necessitating his removal to a hospital. Six films were lost in the blaze.



LEONA STEPHENS  
with "Let George Do It."

## GREAT COUP BLEW UP.

New Orleans, Sept. 6.

The "Marathon," far famed as the south's most continuous wee "small time" theatre, was sold at auction the other day to the highest bidder, who was really a low bidder, according to the former manager. This former manager worked early and late (and insisted that his employees do likewise) to make the place a success, but his hard work availed him nothing but so much exercise and the expending of quantities of nervous energy. Whenever he devised a scheme to attract finance box-officers, some unforeseen contingency would always arise to thwart it. Reverses met him at every turn, but his indomitable spirit always spurred him on to further endeavor, until he was literally buried under an avalanche of debt. However, the decision to suspend was not arrived at until his last great coup blew up.

The manager always figured that it was poor business policy to pay rent for a place when it was not being used. The fact that his theatre was closed from midnight till daybreak, without bringing a cent of revenue, worried him. This worry led to deep thought and deep thought led to a plan. He bought a couple of dozen feather pillows. Every night at twelve the stage manager tied them to the backs of the orchestra chairs. At the same hour the manager placed a sign outside the theatre which read: "Amusement While You Sleep—Admission Ten Cents."

Wayfarers were not slow to appreciate the virtues of the proposition, and for a time business at the wee house during the wee hours was splendid, but the fifteen-cent lodging houses heard about it, complained to the mayor, and compelled the manager to take out a hotel license. He did, continued for a few weeks after paying for it, then threw up his hands, and called in the sheriff.

## NAMED AFTER JOE WOOD.

The landlord called upon Joe Wood this week. Mr. Wood has offices on 42d street. It was near the first of the month. The landlord's visit was not unexpected. He has had the monthly calling system in vogue for some years now.

While they were speaking about real estate in New York, and the prices it commanded, the landlord furnishing Mr. Wood with some valuable information about the proposed realty investments Joe contemplated. Mr. Wood convinced his landlord that the Wood agency was doing a great service for the property his office was a part of.

As Joe spoke about the number of people he drew to the building every day, the agent waxed enthusiastic. The landlord seemed a willing listener. Finally, Joe came flat out with it. He insisted that the office block be renamed the "Joe Wood Building." The landlord thought well of that, too. In the excitement, he left the Wood agency without his rent.

Effingham Pinto, who played in "The Cluax," has a sketch for vaudeville that Jack Levy is going to book.



# EARLY SEASON CHANGES ON BURLESQUE WHEELS

**"Majestics" and "Love Makers" All New; "Broadway Gaiety Girls," "Knickerbockers," and Others to Be Fixed Up. Eastern Wheel Censors on the Road.**

The Censor Committee of the Eastern Burlesque Wheel started on its travels over the circuit Tuesday of this week. The committee is Sam A. Scribner, J. Herbert Mack and Charles H. Waldron.

A few inspections of Eastern shows playing around New York last week were made before the trio started westward.

Before leaving, the committee ordered Sam Howe to make an entirely new show of his "Love Makers," and also issued instructions for "The Majestics" and Robie's "Knickerbockers" to do a lot of fixing up.

"The Big Gaiety" at the Columbia, New York, last week, is having repairs made to give a more smooth running show.

J. Goldenberg's "Majestics," playing the Star, Brooklyn, this week, will be changed completely before another fortnight. The first part burlesque, "Rogue de la Mode" being rewritten by Stanley Murphy and a new second part, a travesty on "Othello and Desdemona" being rehearsed to replace the "Wallingford" burlesque.

Harry Thompson was signed Tuesday to go ahead of the "Majestics."

Will J. Sloan has been engaged by Gordon & North to replace George Storrs Fischer in the German comedy role in "The Passing Parade," the latter to return to legitimate work. Sloan goes in the show within two weeks.

A new burlesque by George Milton will be added to the "Broadway Gaiety Girls" next week when the Williams-Curtin show plays the Casino, Brooklyn. It will replace the present travesty entitled "Frisolous Frivolities."

"The Belles of the Boulevard" now has Harry Campbell playing in the place of Tom Mahoney, who left shortly after the season opened.

## WHOLE SHOW FOR SHRINERS.

Philadelphia, Sept. 6.

To-night, after the performance at the Empire, Thos. W. Dinkins' "Tiger Lilies" will move en masse to entertain the Shriners.

## CLOSE TO FINISHING.

Boston, Sept. 6.

The promotion of the deal for a new Western Burlesque Wheel theatre, which Senator Gartland is reported to be behind, is nearing the finishing touches.

Walker & Farren, who intend erecting the house, expect to name the new theatre the Columbia. That is the name of Loew's second house here, lately taken away from the Western Wheel.

Montreal, Sept. 6.

It is claimed that the Sparrow Amusement Co. has secured a site for a new burlesque theatre, to replace

the old Royal, as the stopping-off place here for the Western Burlesque Wheel attractions. The Joseph Estate has passed the Royal over for "Yiddish" shows next season.

The new house is to have a capacity of 2,500. The definite location is not stated.

## WESTERN HOUSE OPENING SOON.

Baltimore, Sept. 6.

Harry Martell came from New York, spending the first part of the week conferring with George W. Rife and other directors of the Empire Circuit about the opening of the new Western Wheel burlesque house.

Work has progressed favorably on the new Empire. It is expected that the house will be ready for the burlesque in four or five weeks.

The Empire when opened will get the attractions now booked for the Monumental.

Mr. Martell also looked after one of his shows while here, intending to return to New York, Thursday.

## AMERICAN SENT TO PRISON.

Mary Ferguson, said to be an American actress known here as Annie Grant and Annie Gleeson, was sentenced this week in London to serve five years in prison for shoplifting. The New York police sent evidence to London about a companion of Miss Ferguson's (also sentenced) which helped convict her. Her companion was known as Alexander Ivanovitch. He posed as a Russian prince, but is a bank robber, with a record.

## FIGHTER EXTRA ATTRACTION.

The Columbia Amusement Co. (Eastern Burlesque Wheel) has engaged Matt Wells, the English lightweight, for two weeks. The first period is being taken by Mr. Wells this week at the Murray Hill theatre, where the "Ben Welch Show" is playing.

The English fighter fought "Knock-out" Brown last week at Madison Square Garden. A wild crowd fought for seats around the ringside and in the streets, bringing much unfavorable comment on the first practical working of the new prizefighting law now in effect in New York state.

The Gayety theatre, with "The Jersey Lilles" has Abe Attell and Goff Phillips in "The Big Fight" this week, as extra attraction. It is a comedy sketch, with Mr. Attell engaging in a sparring bout with Mr. Phillips. The act was booked by Willie Hyde through the Dan Casey Co., New York. It may play the remainder of the Hyde & Behman Eastern Wheel burlesque theatres.

Mr. Attell is ready to fight at any time. If engaging for a ring battle, he will have Mr. Phillips as one of his trainers while the act lays off.

There is prospect of a fight between Wells and Attell. John J. Reiser posted \$1,000 to bind a match, acting for Attell.

Mr. Reiser, known as "John, the Barber," expects to secure a license under the new law for boxing clubs.

## CATERING TO LADIES.

Rochester, Sept. 6.

When opening the Cook Opera House Monday, as a Western Wheel stand, Barney Gerard has stated that he will cater to the ladies of this city, and that his show "Follies of the Day" will play only to attract them.

## NOW IS THE TIME

BY JOHN SCOTT.

(The Original "Hello George")

Have you noticed when a fellow dies, no matter what he's been,  
Whether saintly chap, or actor with a life steeped full of sin,  
That his friends forget the bitter words spoken yesterday,  
And find a multitude of handsome things about the guy to say?  
Perhaps when I go to rest some one will bring to light  
A kindly word or goodly deed, long buried out of sight;  
But if it's all the same to you, just give to me instead  
The bouquets while I'm living, and knock "Hello George"

When he's dead.

Don't save your kisses to imprint upon my marble brow,  
While hurling maledictions upon me, poor kid, now;  
Slip over one nice word to me, as I mourn here all alone,  
And I'll stake you to that eulogy intended for my stone  
What if the Police Gazette does use my cut, after I've gone,  
I can't advertise the notice then, even if it's very strong.  
The bull you may throw after will never buy me bread—  
Come along and con me now, knock "Hello George"

When he's dead.

It may sound good and all of that, to hear folks talk so,  
With the flowers strewn about from relatives you don't know.  
Perhaps it may be something for those left behind,  
But as far as I'm concerned, you needn't ever mind  
I'm quite alive and well to-day, and while I linger here  
Lend a helping hand at times, let loose a word of cheer;  
Change the decks, shift about, pat me on the head—  
For "Hello George" won't be judging pretty flowers

When he's dead.

## STILL BETTING ON PAPER.

Buffalo, Sept. 6.

A check for \$1,000 has been forwarded to Sam A. Scribner for a wager between Dave Marion and Al Reeves, according to Mr. Marion, who states his bet is that he has a better show than Mr. Reeves, and that Reeves does not finish first on the Eastern Burlesque Wheel, in gross receipts for the season.

Mr. Marion says he places his money with Mr. Scribner through Mr. Reeves having mentioned the Wheel's general manager as the depository in his remarks last week.

The application of Billy Watson, the Western Wheel manager, to be let in on any wagers made, is not countenanced by Mr. Marion, who says this betting is to go for the Eastern Wheel only. As authority for the largest gross, Mr. Marion wants Mr. Scribner, and as judge of the merits of the two shows, he selects *Sime*.

Toledo, Sept. 6.

Al Reeves, proprietor of the "Beauty Show," has forwarded a check for \$1,000 to Mrs. Reeves in Brooklyn to cover an equal amount, if placed with Sam A. Scribner by Dave Marion.

Mr. Reeves says the wager for \$1,000 a side will be as per the terms he stated last week while at Pittsburgh. Mrs. Reeves declines to permit any participation by Billy Watson in the wager.

The Censor Committee of the Eastern Wheel left Tuesday morning, for a three weeks' trip over the circuit. The check sent by Mr. Marion had not been received by Mr. Scribner up to the hour of his departure as a committeeman.

At the Reeves home in Brooklyn, Mrs. Reeves confirmed the message from Toledo, stating a check had been received from her husband for \$1,000, and asking that she be informed immediately upon the receipt of Marion's money.

Further than this, and the distance that Mr. Marion is from Mr. Reeves this week, also the slight discrepancy between the terms of the Reeves wager and the Marion conditions, there was nothing doing in the great betting battle on the Eastern Wheel.

## CHICAGO FOLLY IMPROVED.

Chicago, Sept. 6.

John Feennessy has made several noticeable improvements in his Folly theatre for this season, principally the installation of an artificial ventilation plant and several sky fans that perform a wonderful operation on the cigarette and cigar smoke, formerly a menace to the singers who appeared at the house.

Mrs. Feennessy has entirely recovered from her recent operation, and is again to be seen around the State Street Magnate's office. Louis Weinberg, the pasteboard pusher who hasn't seen an entire burlesque show in eight years, spending all his time in the Folly box office, is back on the job again also. Louis' brother is treasurer of the Empire, where he has been since the house opened to burlesque.

## WHAT "CASEY JONES" DID.

Boston, Sept. 6.

Percy Waugh of Hyde Park, a suburb of Boston, was seated on the Charleston bridge with two friends. The trio were harmonizing in the moonlight. "Casey Jones" was being rendered (limb from limb). James Sward, a member of the marine guard at the Charlestown Navy Yard was returning to the barracks, when "Casey Jones" was wafted to his ears.

He remonstrated with the singers, telling them that they were committing a crime in abusing the song that way. They started an encore. Sward could stand it no longer and pulled a 38-calibre revolver. It was fully loaded. The song assassins hid behind each other. Patrolman Donovan, who does duty in City Square, was attracted to the scene by the commotion. He placed Sward under arrest. At the station, he was charged with assault with a loaded revolver and the "vocalists" were held as witnesses.

In the district court, the next morning, Sward was fined \$50.

## AGAINST "JIM CROW" PLAN.

Chicago, Sept. 6.

The management of the new Evanson theatre has aroused the ire of the negro element of that city by the inauguration of a house rule which provides for a "Jim Crow" section in the balcony part of the theatre, and the exclusion of the colored population of the suburb from the lower floor.

Colored business men residing in the fashionable North Shore city have engaged the services of attorneys of their own race to institute legal proceedings against the theatre. A committee of seven negroes has been appointed to direct the color line policy.

Damage suits have already been started by a Mrs. Burnett, wife of a negro dentist; and John Guy, a butler in the home of William A. Gardner, president of the Chicago & Northwestern.

## ENGAGED FOR "DUDELSACK."

Joseph Herbert is the latest acquisition by Werba & Luescher. He will be assigned a prominent role in "Miss Dudsack," Lulu Glaser's starring vehicle. Jock McKay, the Scotch comedian, has also been engaged. Anna Lichter, a San Francisco girl, will be in the cast.

The opening date is set for Friday, Oct. 13, at Waterbury, Conn. The show goes to Boston, and, if the hit expected, will be brought into New York. E. A. McFarland will be business manager, with George W. Sammis ahead.

Louis Mann in "Elevating a Husband" opens in his wife's (Clara Lipmann) play, Sept. 11, at Poughkeepsie. It may be in New York before the first of the year. In Mann's company will be Emily Ann Wellman, Edward E. Horton, Homer Hunt, John E. Kelly, Charles E. Hatton, Jessie Carter, Marie Howe, Sterling Chesteldine, Kittle Edwards, Katherine Kelly.

Miss Lipmann's starring venture will not start until her husband's new piece is launched.

## HERE'S BILLY GOULD

By WILLIAM GOULD.

I have locked Haines Falls up, and thrown the key away.

Received a letter from Al. B. White asking me to mention his name in VARIETY. I don't know whether I should.

There is no truth to the report that Charlie Grapewin will join the Giants before Christmas.

Lee Harrison told me that Willie Cohen wants to be an "Aviator." Don't, Willie, flying is not a safe business for a good Yiddisher boy—yet.

Had quite a long chat with Fred Stone, at the Knickerbocker Hotel, the other day. Fred spent his summer vacation far up in the frozen fields of Iceland and Labrador, hunting big game. He shot and killed eight polar bears and lassoed two. (He wanted to bring them home alive). Mr. Stone has the moving pictures to prove his tales.

The American moving picture concerns are trying to start a war between Germany, England and France. Wonderful enterprise that, and just to entertain the jaded American public.

I believe Maud Ryan is sending me postal cards. (Poly Moran is still married).

Saw Eddie Foy with Matt Wells, the English lightweight. Eddie looked happier than if he was in Pres. Taft's company.

The Vaudeville Comedy club isn't saying much, but it is getting there in leaps and bounds. May your present success be only in its infancy. Boys, you have a first class organization and you are on the right broad road.

Met P. O'Malley Jennings, who, like myself, is a golf bug. I said to him: "How are you feeling?" He replied: "Bogie, old chap, Bogie." Its a new one on me. (Bogie is a golf term and means a splendid average. (School closed.)

J. Bernard Dyllon says he is resting on tour.

Now that the Giants are in the lead winter can't come too soon.

## KLAW'S SON MARRIES.

A secret marriage Feb. 26, last, came out this week, with Joseph Klaw and Majorie Relyea as the principals.

The husband is son of Marc Klaw (Klaw & Erlanger). Mrs. Klaw was a youthful playmate of her husband in New Rochelle, where both families live. The couple were married at Camden, N. J.

## KLEIN NAMES PLAY.

Charles Klein has named his new play "The Outsiders." It is built somewhat along the lines of his previous efforts, "The Lion and the Mouse" and "The Gamblers."

## PARIS NOTES

BY EDWARD G. KENDREW

Paris, Aug. 30.

The Olympia music hall in Paris opened Aug. 23 as the new manager, Jacques Charles, announced. The transformation of the theatre, under his direction, is an excellent omen of success. Many alterations have been made in the interior. A glass partition has been placed between a part of the promenade and the auditorium, somewhat after the style of the Folles Bergere; the hall has been entirely re-seated and upholstered in somewhat bright colors, a richly embroidered dividing curtain has been installed, and additional exit through the Ceylon tea rooms in the Rue Caumartin provided. On the opening night there was a great crowd of theatrical people, tout Paris at present in Paris, and a large number of press men, who appreciated the excellent program provided by our Benjamin manager, the majority booked through Braff. Seldom has a new opening been more successful. Oct. 1, a revue by Rip and Bousquet, who thus debut at a large music hall, will be produced. An operette will then occupy attention. M. Delarouze remains as administrator, but there are several changes in the staff. Paul Emier fulfils the functions of secretary, Paul Letombe, that of musical conductor, in place of Leo Pouget previously appointed; Emile Hugo, Laval and Febvre, stage managers. Among the many present to wish the young director good luck were C. Bannel, H. B. Marinelli, Braff, Ercole, Pasquier, Willy Clarkson, Warren (of Witmark's), Rottenbourg, Fragon, Dante,

The opening program of the Folles Bergere, fixed for Sept. 1, will comprise a ballet by Mme. Marquita and Rene Louis, music by Claude Terrasse, entitled "Stella." This will show the life of a danseuse, beginning in the first tableau with the lessons, behind the scene, and finally the public performance in the form of a ballet. Miles. Bordin, Cornillia, Monor, Terka, Schoerdoner, Messrs. Bert Claire, Jacquinet, Quinault and Tito are listed for this production. Several vaudeville acts have been engaged by Manager C. Bannel. The excellent stage manager, Blondet, will be found at his post as usual this season.

Emile Combes reopened the Etoile Palace Aug. 25, with a good vaudeville show. The 3 Winkills, gymnasts, Schiav trio, cyclists, Genaro trio, acrobatic dancers, were remarked as good numbers. G. Pasquier remains at this hall as administrator and as booking agent. No changes have been made in the building during the closure, though many were needed.

It would seem that the students' ballroom Bullier, in the Latin Quarter, is finally to disappear. Business has been disastrous at this resort for the past year. It was sold Aug. 24 to

private parties, who may build apartment houses on the site.

Vaudeville managers in Paris have shown more enterprise for the opening of the present season than their "legitimate" brethren. At all the theatres, which are to be opened within a few days all sign of novelty is lacking, and it is only at the Bouffes Parisiens and the Athenes that we are to have a new piece, to wit: "Baron Batz," and "Monsieur Pickwick." This latter will be interesting, for we wonder how the authors are going to present Sam Weller and such notable characters to the French public. "The Pickwick Papers" would be difficult enough to adapt to the stage in English. But probably the Parisian authors will use plenty of "poets license." At the Varietes "La Vie Parisienne" is to be continued; at the Theatre Rejane "L'Oiseau Bleu" ("Blue Bird" of Maurice Maeterlinck) while rehearsals of a revue are in hand, which will be ready in October; at the Theatre Sarah Bernhardt "La Dame de Monsoreau," while the tragedienne is earning money in England; at the Theatre Antoine "Fil a la Patte" while manager Gemier is ambulating with his national tent show; "Les Transatlantiques" at the Apollo, "Papa" at the Gymnase; "Mlle Josette ma femme" probably followed by Le Tribun, at the vaudeville; "Le lion Etrangere" at the Ambigu, and Jules Verne's "Tour of the World in 80 Days" at the Chatelet. All are revivals of old or last year's successes. The season will commence at the Odeon with "Le Joueur."

According to report the present favorite air of the German Emperor is "Oh, Listen to the Band." This recalls to mind a story of Queen Victoria, who was particularly struck by a piece of music the military were playing during the change of guards at the Palace one morning. A messenger was sent to inquire the title of the catchy morceau. The conductor reluctantly stated that it was "Come Where the Booze Is Cheaper."

## THE PRESIDENT VETOES.

Boston, Sept. 6.

From Beverly comes the tale that a theatrical manager from Milwaukee has tried to book "Pauline Wayne," the prize winning Jersey cow, that supplies the presidential table with dairy stuffs. "Pauline" is wanted for a production of "Way Down East."

President Taft received the letter last Friday and refused the request. "Pauline" is going into the show business, but only as an exhibit at dairy shows in Milwaukee and Chicago.

## A LITTLE "MIDDLEMAN."

James Durkin, who had a stock company in Buffalo all summer, is going to do a condensed version of "The Middleman" in vaudeville this season.

London, Aug. 30.

I hear Daisy Wood, sister of Alice and Marie Lloyd, has been engaged to appear in New York early in 1912. Daisy has come along by leaps and bounds, and it is frequently prophesied of her that she cannot fail in America. Daisy has all the dash and vivacity that we are wont to associate with Marie, but she also possesses the demureness and gentle power of chic delivery which has made Alice all-powerful in the States. Among her latest successes here are a pajama song and a cupid number, both trickily dressed.

**La Estrellita**, a Spanish dancer, who is said to have played nearly a year in one house in the West, has just opened at the Tivoli. She sang "La Paloma" and "Stop, Stop, Stop," with a plentitude of Spanish action. She can deliver a song with much meaning, and her dresses are of the gorgeous order. Her final effort consists of a dance with Garcia. She met the tastes of Tivoli audiences, and ought to become a stock act in London. Her appearance is fetching, and her manner chock full of temperamental turns. Can this be the same Estrellita who came to the Palace, London, some twelve years ago, as a dancer simply?

**Ernest Rees**, an English music hall comedian of large experience, has recently passed through a very severe illness, and he is now back at the Tivoli. His legs were so weak that he could not stand, so a little act has been devised in which he sits at a table throughout his offering, which is now chiefly patter.

When Lillian Shaw was called upon to deputize for Marie Lloyd at the Tivoli last week, she hurried over from the Pavilion with not more than a quarter of an hour to spare. She was quite unheralded, yet the audience took to her en masse.

**Nella Webb**, at the Empire, was the hit of the bill this week. She is the nearest approach to the type of artist known by the adjective "Cabaret" than any English-speaking performer we have yet heard. By English-speaking, I mean Anglo-American; the Continental cabaret artistes who have appeared in London recently do nothing more than strangle the language.

**Pauline**, much subdued by his experiences at Liverpool, where he failed to hypnotize the rioters, is this week trying out at the Tottenham Palace. He is drawing the crowds as they have not been drawn at this house since Lauder played in it. It is the most outlandish place on the Syndicate Circuit, and this fact, coupled with Pauline's proof of his attractiveness, should help him in forcing his way into some halls nearer the West End. He goes to Sheffield Hippodrome for Sept. 4.

When Von Klein, of Von Klein & Gibson, thought it wise to reprimand the audience at the Metropolitan he was breaking a very stern rule in regard to etiquette. He may not have

# LONDON NOTES

VARIETY'S LONDON OFFICE

5 GREEN ST., LEICESTER SQUARE

W. BUCHANAN TAYLOR, Representative  
("BAYARD")

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

known that but the management would not accept that as an excuse. They closed the couple instantly.

**Julian Rose** is back on the scene of his first English triumph—the Coliseum. On Monday he was a solid success, though he uses "Levinsky" still.

My statement regarding "Sumurun" having been secured for a term at the Coronet theatre following the Coliseum was well founded when I made it, but it so happens that the arrangement has been squashed. The new scheme is still more notable, for it provides that Oswald Stoll shall take the responsibility of the production in full of "Sumurun" at the Savoy theatre. The contract was signed a few days ago, and Mr. Stoll then went to sea for a few days. Later it was his intention to visit Vienna, there to witness a performance of "Dialon," the success of which I cabled several weeks ago. Mr. Stoll has the first option on this wonderful dramatic pantomime, and I shall not be surprised if he exercises it.

I understand the Globe theatre, which Frohman futilely attempted to re-establish in Shaftsbury avenue, is to come down shortly. The present idea is to use the site for a restaurant and to let the upper part as offices.

**Tina di Roma**, at London Hippodrome, is an Italian and described as "the world's greatest pianist," as well as "the prettiest woman on the vaudeville stage." She is neither.

Jarrow was inclined to kick against

his spot on the Palace bill (8.40), but he had the satisfaction of making good. Consequently, he is getting to like England.

**Mrs. D'Oyly Carte**, seriously ill for some time, is said to be improving.

**John Kurkamp** is entering upon his second period as Stage Director with Martin Harvey.

Before leaving for America to create the part of a Trappist Monk in the "Garden of Allah," Lewis Waller will do a four weeks' provincial tour in "The Butterfly on the Wheel."

**Charles Hawtreys**, James Hearne, Arthur Playfair, Hilda Moore and Mary Rorke are cast in "The Great Name" fixed for production at the Prince of Wales', Sept. 7.

Rapid progress is being made at the London Opera House. Oscar Hammerstein's singers thus far engaged include: Tenors: Jean Auber, Mario Ansaldo, Orville Harrold, Frank Pollock, Frederic Regis, Fernand Leroux. Basses: Jean Perkin, Enzo Bozzano, Francis Combe, Guiseppe de Grazia. Baritones: Maurice Renaud, Jose Danse, Georges Chadal, M. Figarella, Arthur Phillips, Mario Ellandri. Sopranos: Lina Cavalleri, Isabeau Catalan, Victoria Fer, Aline Valandri, Eva Oldhanski, Felicia Lyne, Louise Merlin, Contraltos; Marguerite D'Alvarez, Tinkka-Joselsi, and mezzos: Jeanne Duchene, Nina Ratti, Antoinette Kerlane. The operas he has already arranged to do in French and Italian will include Massenet's "Don Quichotte," "Thais," "Le Jon-

gleur de Notre Dame," "Herodiade," "Les Contes d'Hoffmann," "Faust," "Carmen," "Lakme," "The Violin Maker of Cremona," "Romeo et Juliette," "Louise," "Il Trovatore," "La Favorita," "I Pagliacci," "Cavalleria Rusticana," "Lucia de Lammermoor," "Rigoletto," "La Traviata," "Aida," "Il Barbiere di Siviglia," "Un Ballo in Maschera," "Dolores," "Andrea Chenier," "La Navarraise," "Le Prophete," "Les Huguenots," "Otello" and "Norman."

C. C. Bartram, editor of the "Performer," writes me as follows: "The sudden termination of my contract with the Performer, Ltd., is due solely to my disagreement with the methods of the Board of Directors, and in no way whatever to my management of the paper. The accountant, also secretary of the company (Mr. W. H. McCarthy), admits that the business of the paper is in every way in a perfect condition. When I took charge of the paper I had a substantial weekly loss to contend with. This, however, I overcame during the first six months of my connection with the paper. My remuneration is the chief bone of contention." The secret of this is that there has been internal strife for some time. Messrs. Clemart and Bartram have not hit it off together, and it is now probable that Clemart will take over the editorship of the paper.

The engagement of Ida Crispi for one year at the Empire, has not come altogether as a surprise. A character dancer of her ability was badly needed over here. She is to be the principal dancer in the ballet, working chiefly with Freddie Farren, far and away the best English character dancer.

Walter Hast and Graham Moffatt have been busying themselves during the last few weeks assembling a company of Scottish actors for "Bunty Pulls the Strings" and "The Concealed Bed," both due in America shortly. It is wonderful where they have all come from. They never dreamt before there were so many Scotchmen on the stage.

Ike Rose brought to London the new twins, which he discovered recently in Brighton. They are three years of age and both girls. He is taking them to the German fairs.

A mass meeting of the Variety Artists' Federation has been called for Friday next at the Bedford Head Hotel, Malden Lane, Strand, in very interesting circumstances. It has, we are informed, come to the knowledge of the Federation that an arrangement is actually in operation between Moss's Empires and the Variety Theatres Controlling Co., whereby the salaries of artists are compared, and the maximum salary to be offered in the future jointly agreed upon. Artists are already being notified of the decisions arrived at for the regulation of their remuneration and it is felt that immediate action is called for on their behalf. Hence the meeting.



MACK AND ORTH

The above is a photo of KELLER MACK and FRANK ORTH, co-authors of "OCEAN BREEZES," the comedy offering made popular over night by MAUD RONAIR and JOE WARD. Now playing ORPHEUM CIRCUIT, under the direction of THOS. J. FITZPATRICK.

### TRYING ORCHESTRA SUBSTITUTE

The last meeting of the Managers' Association was addressed by Pope Jones, head of the company which manufactures a one-man appliance of the organ variety, which it is claimed will play the music for any kind of a performance from grand opera to vaudeville.

Mr. Jones invited the managers to visit his factory, where he was prepared to prove conclusively that his instrument was practical in its operation. The managers professed to be interested but none exhibited any undue haste in the matter.

Finally Mr. Jones made the proposition that if any manager present would permit him to install one of his organs in a New York theatre under their control, to be paid for only after proving its efficacy, he would gladly undertake it. William A. Brady promptly accepted. It is now being placed in The Playhouse, to be ready for operation in about six weeks.

Lillian Nordica gave a grand opera recital at Ocean Groves this summer at the Auditorium, to the accompaniment of one of these instruments.

Comstock & Gest are the first managers to yield to the demands of the Musicians' Union for higher pay. No trouble is expected when the Gertrude Hoffmann show departs for the west.

Seventy-five men are expected to take the trip. The management must not only pay the musicians' board, and furnish 'em with berths in sleepers, but must also pay their railway fare.

San Francisco, Sept. 6.

The agitation over the stand taken by the musicians and their demands on the managers is causing a great deal of discussion in the musical field. The Coast is having its troubles as well as the East.

One manager out here, upon being told that he would have to double the size of his orchestra, discharged the whole orchestra and put in an orchestra, costing \$1,200. This instrument is supposed to equal an orchestra of ten pieces.

At the present writing, there are reported to be about 60 idle musicians in this city.

Cincinnati, Sept. 6.

The orchestra of Heuck's theatre walked out, Saturday, through the failure of the management of that house to accede to demands, among which was an assurance that there would be thirty weeks of work during this season.

The management refused to give this assurance; they did not know at present if there would be enough desirable attractions to keep the house open for that length of time.

The curtain went up at the sound of a bell with the orchestra pit empty.

St. Louis, Sept. 6.

There is an orchestra—or near orchestra—at Havlin's theatre, the local home of Stair & Havlin thrillers. It previously had been announced that a piano would suffice in the orchestra pit.

Two violins and a double bass supplement the piano.

### FOUND BROTHER DEAD.

Corry, Pa., Sept. 6.

Joseph Connors, an acrobat, while here last week caused the authorities to exhume the body of his brother, Frank Connors. March 10, last, a body was found alongside the Erie Railroad track at Bear Lake. It was brought to Corry and held for a time, after which it was interred. Efforts to locate relatives finally availed, and Connors was notified.

The man had been a passenger on a fast train ticketed from Chicago to New York. It is claimed he had an argument with the railroad people over transportation, through trying to occupy a Pullman on a second class ticket.

The railroad people maintain Connors fell from the train. The brother alleges he was thrown off and killed. A doctor found several cuts on one hand, as if he had warded off the blows of a knife. The head was also crushed, doubtless from contact with the ground.

Investigation by the county officials will be continued.

### ARTHUR GETS NO MONEY.

Asbury Park, N. J., Sept. 6.

Arthur Klein got a statement and some cash, upon leaving the Criterion Saturday, as its summer vaudeville impresario. What Arthur received, besides the statement, is not known, but he did say that instead of playing the house 60-40 with Walter Rosenberg, the "40" to be accepted in lieu of rent, Mr. Rosenberg changed the first agreement to a flat \$500 weekly rental charge. The accounting covered the few weeks back that Arthur did not receive any cash each Saturday night.

This winds up Mr. Klein's connection in a business way with Mr. Rosenberg. He still holds the United Booking Office "franchise" for this city. Mr. Klein says by next season he will have a new vaudeville house of his own here.

Later.—Mr. Klein did not secure the money he expected from Mr. Rosenberg. In fact, he got no money at all, not even a statement. But Mr. Klein is hopeful, and thinks that Mr. Rosenberg will come across with about \$1,000, sooner or later.

Harry Saywell, treasurer of the Colonial, Cleveland, died from injuries received in a fall from motor car Sept. 3. Mr. Saywell was going after his hat, which had blown off. Thinking the car had stopped, he stepped off, and was thrown heavily to the pavement, breaking his neck. The treasurer died two hours after the accident, in the Lakewood Hospital. Mr. Saywell leaves a widow for whom a benefit will be given next Sunday evening at the Colonial. He was very well known, locally and among the theatrical profession.

John Jacobs, brother of Jos. W. Jacobs, of the Shubert forces, died Sept. 4 in Chicago. Interment was at the home of the deceased, Syracuse, N. Y.

### REEVES OPENING MONDAY.

Much interest is centered in the re-appearance of Billie Reeves as "The Drunk" in Karno's "Night in an English Music Hall," at the Colonial, Monday. It is three years since Mr. Reeves played the role, originated by him on the other side. Billie was with F. Ziegfeld, Jr.'s "Follies" during that period.

The Karno company surrounding Mr. Reeves will be composed of fourteen people. Specially made scenery has been brought over. The settings are much more elaborate than have been shown before. Frank O'Neill, who played over here as one of the Five Majors, is manager of the Billie Reeves-Karno company.

Another, managed by Alf Reeves (Billie's brother), and who brought Billie over here first, is now playing in the west.

### WILL LOSE A FOOT.

Camden, N. J., Sept. 6.

Gangrene poison is fast eating away the right foot of James W. Lanning, proprietor of the Auditorium theatre, Burlington, N. J. In a few days it is expected to drop off, is the report received to-day from the Mercer County Hospital, where he has been confined for the past eleven weeks.

Lanning is a resident of Trenton. An effort was made to stem the ravages of the disease by amputating his great toe sometime ago. He nearly succumbed under the operation.

### MAY HAVE MRS. DOC.

Chicago, Sept. 6.

It is whispered here the supporting company of James K. Hackett, when that star opens at the Blackstone, Sept. 18, will include Mrs. Dr. Munyon, to be programed as Pauline Louise Neff.

Mrs. Munyon has been making the rounds of the "pop" vaudeville theatres during the last few months. Her appearance in the cast of "The Grain of Dust" will signalize a debut for the "legit," if this reported move is authentic.

### PEEPERS SHOOT WATCHMEN.

Louisville, Sept. 6.

Thomas McCormick, aged 36 years, a Barnum & Bailey circus watchman, was fatally shot here by two negroes Labor Day night, when he ordered them off the lot for peeping under the tent of the women performers' dressing rooms.

Two blacks, thought to be the shooters, are in custody.

### CIRCUS' BAD FINISH.

Chicago, Sept. 6.

The Robinson Famous Shows, controlled and owned by George Little, former manager of Jack Johnson. "Bunk" Allen, Denny Robinson and others, closed at Morgantown, Ky., last week, leaving a number of performers holding claims against the show which as yet have not been collected.

The property is in the hands of a receiver. A number of circus men are traveling Morgantownward this week to see what becomes of it.

### DIAMOND CUT-UP ON STAGE.

Christopher Matthewson, "Big Chief" Meyers, Mike Donlin, Joe Tinker and all of the major league stars with stage aspirations and experience will have to look to their laurels. Charlie Faust, the baseball cutup, who has been performing at the Polo Grounds, made his debut at Gane's Manhattan this week.

Faust works about fourteen minutes, appearing in uniform. He makes an announcement, saying that he was sent by a fortune teller in Kansas to New York to help McGraw's Giants win the pennant. Faust also says he is only doing the stage work until the Giants' leader sends for him.

He shows how a ball is pitched, explains the different strikes and diamond positions and then illustrates a player stealing a base. A cushion and rug are his stage props.

"Billy" Gane took Faust in his ball togs to the Garden fight Wednesday night. The eccentric player attracted much attention.

### PITCHERS WITH ASSISTANTS.

Morgan, Bender and Coombs, three pitchers for the Athletics, will be seen in a vaudeville act this winter, assisted by Kathryn and Violet Pearl. They are being fitted with a comedy sketch by Havez & Donnelly and will be under the management of John H. Robinson, a Chicago newspaper man, formerly manager for Battling Nelson, and husband of Miss Kathryn.

### RUN EXTENDED INDEF.

Boston, Sept. 6.

The engagement of "Over Night" at the Shubert, has been extended indefinitely, necessitating the formation of another company to play the New England time booked for the Boston organization. This will make four "Over Night" companies playing the country.

The second company engaged by William A. Brady to play in "Over Night," includes Madge Kennedy, Thomas B. Emery, Mrs. Cal Stewart, M. Hamilton, Ada Sterling, Jane May, Sam Harding, Caroline Harris, Ned A. Sparks, James Ford, Edward E. Duane, Emil H. Nelson.

The organization of this force was rendered necessary by the extension of the Boston engagement of the original cast, now in its second month at the Shubert.

### MERIDIAN WAS WISE.

New Orleans, Sept. 6.

One H. Spaulding, claiming to be the advance purchasing agent of Ringling Brothers' circus, blew into this city last week, made a few fake purchases from local merchants, from whom he borrowed a couple of dollars in view of a personal stringency, and then blew right out again.

Sunday found Spaulding in the town of Meridian, Miss. He tried to slip over on the Mississippians the identical "bunk" that ensnared the local folk but failed of his purpose.

"Mr. Spaulding" is now reposing quite gracefully in Meridian's bastille.



# STOCK

## CLANCY TALKS STOCK.

It was raining to beat the band and the time was immense for James Clancy to talk stock. And he was very enthusiastic about the subject, despite that vaudeville will shortly supplant stock in the Poli Circuit for the fall season. Mr. Clancy is in on the ground floor of this circuit when it comes to sizing up their stock organization. He knows his vaudeville as well, but success with the Waterbury (Ct.) stock gives him a chance to back up any argument on the latter subject.

Jim says you can't fool 'em any more with stock plays. They (audiences) demand nothing but the best. The plays must be staged and acted as good as any traveling organization which hits these stock towns. There was a time, according to Mr. Clancy, when almost any kind of a piece would do, the manager selecting the one suited best to the company and which was one of the "chosen" repertoire. Times have changed, if one cares to look at what the Waterbury company did this summer. It is only one of several rockribbed stock organizations that weathered the storm which sent company after company to the rocks this year.

Jim Clancy gave Waterbury a good company to start with and then sent in such plays as "The Virginian," "Alias Jimmy Valentine," "The City," "Blue Mouse," "A Woman's Way," "Fifty Miles From Boston," "Forty-Five Minutes From Broadway," "A Gentleman from Mississippi," "Arizona," "The White Sister," "The Man of the Hour," and other plays that have had a New York production.

A play of lesser "Big City" prominence was produced the other week. Right away, Jim says, business slumped.

Mr. Clancy says it's all piffle about the people not knowing about the New York successes, for they keep as well posted some way as the men in the profession themselves.

The opening of the regular winter stock season at Poli's house in Norwich, Ct., was Sept. 4, with "The Girl of the Golden West."

## IN FOR A RUN.

Boston, Sept. 6.

Although another play had been scheduled for production by the Lindsay Morison Stock Company, playing at the Majestic theatre, "Three Weeks" has made such a hit with the box office that the other play has been put on the shelf. "Three Weeks" will stay as long as it can get the money.

Charles W. Clark has gone abroad, where he is booked for a concert tour through England and France, opening the last of September. He returns home in January for a Coast tour.

Gertrude Rennyson will arrive here early in October from the old country, appearing first in concert Oct. 22 with the Minneapolis Symphony.

Fucini's "Girl of the Golden West" with Gussie Amato and Doston will be the opening attraction at the Metropolitan Opera House, New York, Nov. 13, when a twenty-two weeks' season of opera will be inaugurated.

## PICTURE ACTORS' ACCIDENTS.

Following the accident befalling Fielding Romaine at Washington, and the death by drowning of Albert Brighton while engaged in photoplay, comes two more victims to dangerous horseback riding before the camera.

Hazel Mae Hall, of the Champion Film Co., had her horse run away, frightened by pistol shots. A bad fall was the result, her right arm being severely sprained and body injuries inflicted.

Pearl White, of the Pathe (American) company was doing some daring riding when a slip-up caused a fall that forced the pommel of the saddle into her side. She is now in bed under the doctor's care.

Miss White also had a peculiar experience last week while working at the very spot where Brighton was drowned.

In the picture she had to be thrown into the water, only to save herself by getting astride a horse which goes in after her. The very point where she went down was where Brighton had gone to a watery grave. Miss White says she expected every second, while she was down at the bottom, to see the unfortunate man's ghost, so vividly was his death recalled.

## NEW STOCK HOUSE DIFFERENT.

Boston, Sept. 6.

Boston's new stock house, the St. James theatre, now being erected in the Back Bay will be some different from other houses, according to the owner. M. H. Gulesian is the projector of the enterprise. The house will have a balcony as large as the orchestra, and will do away with a gallery entirely.

While regular stock plays will be produced, works by local authors will be given a chance. The theatre is detached. Entrances and exits can be built on all four sides. The house will seat 1,800, and will have a foyer 75 feet in depth.

## A SCHOOL FOR STARS.

Chicago, Sept. 6.

The Bijou theatre is rapidly becoming famous as an apprentice school for developing minor stars. No less than six players employed at the west side house during the last two seasons as stock entertainers are now leading companies in the various traveling organizations that play the Stair & Havlin circuit.

Madlyn Journe is featured in "Forty-Five Minutes From Broadway"; Isabel Randolph is starring in "Salvation Nell"; Agnes Bilal and Frank Tobin are dividing honors in "The Little Girl That He Forgot"; George Kennedy has stepped into William Courtney's part in "Arsene Lupin"; and Harry Shutan is the juvenile sleuth in "The Boy Detective."

Flora Fendley is now leading woman with the Poli stock company, Norwich. She opened Sept. 2 in "The Girl of the Golden West." The company will run all winter.

Margaret Keyes is announced to tour this country again this coming season.

# LYCEUM AND CONCERT

## DAMAGES FOR LOST SCRIPT.

Albert Mildenberg, the New York composer, wrote an opera, entitled "Michael Angelo," which he entered in the Metropolitan Opera company's contest. Now comes a summons and complaint against the company by H. A. Callan, attorney-at-law in behalf of the composer, claiming the loss of the manuscript of the English score and part of his orchestral work, and translation.

Unless the suit for \$50,000 damages is amicably settled, some interesting developments are expected when the case is announced for trial.

## CONSTANTINO COMING BACK.

Boston, Sept. 6.

Florencio Constantino is coming back to Boston this fall. It was reported at the close of last season that he would not be heard here another year. Word was sent to the Boston Opera House from Buenos Ayres, where the singer is at present that he would appear here in November.

## A TWO-BIT EXPO.

Pittsburgh, Sept. 6.

The twenty-third annual Pittsburgh Exposition opened Aug. 30, and will last until Oct. 21, with a high class of musical attractions announced.

The Russian Symphony Orchestra will play until Sept. 9, with Creatore and band due Sept. 11-16. Pryor and his band play 18-23 with Carlib's Hussar band, 25-30.

The Imperial Russian Orchestra is dated for Oct. 9-14. Damrosch's Orchestra is the closing attraction, Oct. 16-21. The World's Fair Creation is featured. The admission to the Expo. is two bits.

## PROTEGE OF MARY GARDEN.

Chicago, Sept. 6.

According to the reports from the suburb of fashionable Oak Park, Frances Slocum, of that place, is to become the protegee of Mary Garden, the noted operatic star, and is to sail some time this month for Paris, where she will meet the prima donna.

## CLOSES FOR TWO REASONS.

Dedham, Mass., Sept. 6.

The Lorne Elwin stock company closed its season at Westwood Park, Labor Day. Owing to the prevalence of picture shows and the scarcity of legitimate attractions, the Elwin organization will close permanently.

W. S. Hiant and Nelle Franklyn are organizing a stock company to open in Washington, for the fall season.

## REP. OPERA STOCK.

J. G. Marcotte, manager of the Montauk Operatic Quartet, is organizing a repertoire opera stock company to present "Martha," "The Mikado," "Faust," "Robin Hood," "Bohemian Girl" and one light opera during the winter.

New York agents are filling the company for Marcotte.

## SINGING NEW SPANISH OPERA.

San Francisco, Sept. 6.

At Idora Park, Oakland, the Lombardi Opera Company is a big winner. A distinct event of the Lombardi season will be the production, for the first time in this country, of the romantic grand opera, "Marina," written by the great Spanish composer, Emilio Arrieta.

This work has recently created a furore in the principal centers of Spain. It proved one of the sensations of the present season's Lombardi tour in South America.

"Marina" was sung in the Idora Park theatre yesterday, and will be repeated this Saturday afternoon, given in Spanish, affording Manuel Salazar, the company's Spanish tenor, the opportunities which, in the same role, made him famous in a night with the audiences of Buenos Ayres. Bosetti will sing the title role.

The scene of the opera is laid in a fishing village on the coast of Spain.

## \$7,500 FEATHERY QUARTET.

Paderewski's famous chicken farm in Switzerland was recently destroyed by fire. Among the losses was a rooster and three hens, valued at \$7,500.

## ALICE NIELSEN RETURNING.

Alice Nielsen, who has been touring England, Germany, France and Italy, returns to the United States Sept. 24, to begin her American concert tour. She first appears at the Worcester Festival.

## ALLEN'S LONG TRIP.

Perceval Allen, the American soprano, who has been singing Wagnerian roles at the Covent Garden, London, returned to England Sept. 2, after coming all the way to America to appear at a joint recital with Courtland Palmer, at Bar Harbor, Me.

## LOOKS GOOD IN PORTCHESTER.

Portchester, N. Y., Sept. 6.

With "The Man on the Box" as the opening bill, the Lyceum Players opened auspiciously Labor Day. The management is sanguine of a splendid season.

The leading players are Cameron Clemons and Victoria Montgomery.

## STOCK IN TWO CITIES.

St. Louis, Sept. 6.

Despite a bad season this year, the Oppenheimer brothers, who operate Suburban Garden here with dramatic star stock, are contemplating a similar project for Cincinnati next year, working the two in conjunction, it is announced.

Christine Miller has been engaged by Walter Damrosch to appear with the New York Symphony in New York, Feb. 3-4.

Evon Walters, who sang with the other side Sept. 12, in "The Girl of the Golden West" at the Metropolitan Opera House, New York, Nov. 13, when a twenty-two weeks' season of opera will be inaugurated.

## NEW ACTS NEXT WEEK

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

Irving Berlin, Hammerstein's.  
Billie Reeves and Co., Colonial.  
Mlle. Leria Loyal, Fifth Ave.  
Mack and Walker (New Act), Fifth Avenue.  
Ward Baker, Hammerstein's.  
Sidney Drew, Lionel Barrymore and Co., Orpheum.  
Marie Russell, Bronx.  
Homer Miles' Players, Hudson, Union Hill, N. J.  
Metropolitan Minstrels, Hudson Union Hill, N. J.

McKee Rankin and Co. (4).  
"As Others See Us" (Comedy).  
28 Mins.; Full Stage (Parlor).  
Murray Hill (Sept. 3).

"As Others See Us" possesses two star actors, McKee Rankin and a little Jap. Mr. Rankin is an old stager, but 'tis said that the Jap is appearing as a player for the first time. He could have been as old in experience as Mr. Rankin, for all the audience knew to the contrary. The Jap has the best comedy lines, also, which may be the fault of the authoress, Mrs. Sidney Drew, who overlooked many opportunities for that comedy which vaudeville likes. There is an open face story. It divulges itself, as the playlet progresses. Next to the two stars is the Irish cook, nicely taken, but the other two, and particularly the daughter, did not impress at all. A character essayed by a stage hand and brought on at the finale, called "Mike," was very laughable in make up. It might be worth while adding a role to the sketch for him, and carry the makeup throughout the running. A little brogue with that face would have caused a riot. The sketch may have been rewritten from a play or book. It is of an irascible old man, deaf for fifteen years, who finally regains his hearing unknown to the folks about. In the belief that he is still deaf, and must have all his messages conveyed by slate (although a good yell will make him listen) the farm hands, daughter, cook and overseer take turn in "panning" the old fellow good and plenty, within his hearing. In that way he catches a glimpse of himself, as he is viewed by the country side. The Jap boy tells his opinion slap bang, while expressing the exactly opposite terms upon the slate. Then the old man relents, makes over as it were, and incidentally learns that his daughter did not wish to marry "Mike," nor did the overseer write for permission to marry the cook. The overseer, an adopted son, asked the hand of his daughter. The opening of the piece as played at the Murray Hill last Sunday was slow, and the finish dragged out. The sketch will have to be curtailed for at least eight minutes. Mr. Rankin could not have looked nor played the role of the old grumpy father any better. He will have a nice comedy act in this piece, when everything shall have been smoothed out.

Time.

Mabel Hite.  
Character Songs.  
25 Mins.; Full Stage (Special Set).  
Majestic, Chicago.

Mabel Hite celebrated her return to the two-day by preparing a treat for her admirers in the form of a large investment in wardrobe, and the classiest routine of songs ever heard at the local house. While Mike was pounding the horsehide on the diamond, Mabel was scoring the hit of her life. The stage was draped with a beautiful green plush drop carrying the star's name in gold letters. Tom Kelly accompanied on the piano. Miss Hite's opening number, "You're Going to Lose Your Husband If You Do," was written by herself. It is one of those queer comedy songs that would fit none else but the singer. For this Miss Hite wore a long pink affair, draped in black, that starts at the shoulder and winds on down around the body until it reaches the floor. It looked as though the comedienne needed a key to unlock it, but for effect, it was the niftiest ever. The second effort was sung in a purple creation with what looked like a red and white Talice over the top. For this she carried a parasol with an exaggerated handle and warbled "I Really Hate to Talk About Myself." Little bits of different imitations were offered, including a few lines of Jim Morton and Eddie Foy, the former going much better than the latter. The third song "Get a Girl From the Emerald Isle" was equally as well rendered and received, as were its two predecessors, allowing Miss Hite to work on several dialects. Mr. Kelly assisted in the chorus. A green beaded gown with some kind of light underdressing was utilized for this. While not up to the opening costume, it still remained a scorcher. For the fourth and last, Miss Hite wears a comedy sailor outfit, carrying a hot water bottle for a purse. "Billy's Very Good to Me" is the title, and it makes a great comedy number. Still Miss Hite's own song would have gone better for a finale. Between the changes, different slides were thrown on a miniature sheet, showing the comedienne in the different characters she has made popular. Mike also came in for a few pictures. Needless to say Miss Hite was a terrific hit. She must be anywhere with her present songs and wardrobe.

Wynn.

Adler and Arline.  
Imitations.  
13 Mins.; One.  
American.

Adler and Arline have a novel way of introducing a sound imitation. The girl, after singing a song alone, announces her partner will not be able to appear, also stating she is a hypnotist, and asks for subjects from the audience. A "plant," besides her partner, is used. The preliminary comedy with her two subjects gets some very good laughs. By dismissing the plant, the real fellow is left on the stage. She hypnotizes him into giving all of the usual imitations in the sound line. He is clever at this work. The way in which the act is done places it above any of the similar turn style of work.

Just.

Stewart and Alexandria.  
"Broadway Loves" (Comedy).  
21 Mins.; Full Stage (Interior).  
Fifth Avenue.

Stewart and Alexandria are a "sister" team. In attempting to put over a sketch they have gone out of the ordinary run of things, and have also undertaken a difficult task. The story of the piece is not unusual, nor is the playing, but one or two of the ideas, which the young women have evoked, are. The two girls from the story, (they do not mention it) are chorus girls in a Broadway musical show. One is understudy for the prima donna, placed there through a "pull." The understudy is madly in love. The older and wiser of the two pooh poohs it; tries to tell the younger that the lover's methods are not the proper sort, for a man whose intentions are serious. The younger girl refuses to listen. When the name of the lover is disclosed, it is none other than the former husband of the older girl, who was ruined and deserted by the man. The younger needs no further info. She gives up her John right away. There is bright Broadway patter spread through the playlet, which the older girl is unable to get the most out of, although it is doubtful if the piece would be worth while without a good song or two interpolated. Each of the young women sing a song, but neither gets very far. The younger girl's giggling is nerve-racking. It occurs quite often. It is hard to arouse any sympathy for a poor chorus girl who gets up at six in the evening, with a beautiful gown on and a charming hold over. They speak about going to Child's for lunch. If their \$1,000 worth of clothing ever blew into Child's, they would start a panic in the place. Stewart and Alexandria were on third at the Fifth Avenue. Before a light holiday matinee crowd, they did fairly well.

Dash.

King Bros.  
Acrobatic.  
9 Mins.; Two.  
Fifth Avenue.

King Bros., through the ability of the top mounter, are able to turn off a few new tricks in hand-to-hand work. The brothers in dress and style follow the Belleclairs, although lacking the showmanship of Bennie Belleclair. The Kings however are presenting their specialty in good style. Both boys have a fine appearance, the top mounter appearing to be the heavier of the two. A good routine, run off in rapid style in the opening position secured a hearty endorsement of the Fifth Avenue audience. This endorsement came before the final trick, a leap over four chairs and a table into a hand-to-hand balance, with the understander lying on the floor. It is a good trick, showy, difficult, and on the level all the way. The leap is made through a paper hoop. Three attempts were necessary before the feat was accomplished. The King Bros. will be able to hold the same position they are occupying this week on any of the big bills. In some they will fit the closing position nicely.

Dash.

## NEW SHOWS NEXT WEEK

Initial Presentation of Legitimate  
Attractions in New York  
Theatres

"The Fascinating Widow" (Julian Eltinge), Liberty.  
"Passers-By," Criterion.  
"A Man of Honor" (Edmund Breese), Weber's.  
"Pinafore" (revival), Casino.  
"Speed" (Orrin Johnson), Comedy (Sept. 9).

Jos. Hart's Co. (22).  
"Everywife" (Symbolical playlet).  
38 Mins.; One, Three, Two, One, Four, One, Three.  
Orpheum.

"Everywife," by Geo. V. Hobart, will either be a phenomenal success in vaudeville, playing extended engagements in all the important houses on the "big time," or it won't do at all. To those who have never seen "Everywoman," it will be a revelation, and if they are numerous enough, "Everywife" will establish itself at once as a Twentieth Century headliner. "Everywife" is a tabloid version of "Everywoman," following very closely the more extended presentment of Mr. Savage's. The only thing about it that could possibly be construed as a travesty on its larger predecessor is in the substitution of a black-faced comedian for the cowl-clad Nobody. In "Everywoman" the theme is symbolic of the life of the average woman, while in "Everywife" it is confined to the mundane existence of the average woman during her period of wifehood. The playlet was shown in New York as a portion of the "Follies" throughout the summer, and previously was a Lambs Gambol hit. Monday afternoon at the Orpheum it made its vaudeville debut before a holiday audience who were not quite certain whether to regard it as a serious moral lesson or an out-and-out burlesque. At times they laughed in the wrong places, and in spots squirmed about in their seats as if they were floundering mentally. As before remarked, "Everywife" either will or won't be a big novelty for vaudeville. Jolo.

Mme. Chung and Chinese Actors  
"Mariage de Petale de Rose."  
Olympia, Paris.

In the new program at the Olympia is the well known Chinese actress Mme. Chung, with her troupe in a Chinese play not precisely clear, and far too long for what there is in it. The program indicated the dances were regulated by Lole Fuller, but I failed to notice any terpsichorean effort. That may have been owing to my lack of knowledge of Chinese. But what pleased were some luminous effects, and this may have been intended as a sort of "Dance of the Seven Veils" thrown into one. A strong spot light is projected through a glass aperture in the stage. Over this four actors shake an immense piece of white gauze, each holding a corner. When the gauze slowly descends the actors again start the waving movement, and it refloats into the air, another effect or design being projected. This can be kept going as long as the audience will stand for it.

Ken

**Carter De Haven.**  
Songs.  
29 Mins.; Four (Special Set).  
Hammerstein's.

It needed the sixth ("coon") song (and an encore number) in Carter De Haven's repertoire to bring the real burst of applause everyone had been looking for from the moment Mr. De Haven started his new act as Hammerstein's Monday evening. The setting is one in use before by Mr. De Haven, including the dressing room background, where the changes of costume are made by the young man. In addition a couple of colored boys place the cards on easels, announcing the numbers sung. With velvet hangings, and the other embellishments, not overlooking an accompanist at the piano, Mr. De Haven, also with his personal aid, gives an air of class to the turn that did and will do a lot for it. His present numbers contain nothing that strikes home until Mr. De Haven puts over the song with the southern dialect, singing it exceptionally well, so much so he should have another "coon" song in his list. In two or three of the selections, Mr. De Haven dances after singing one verse. This takes away from his best dance, following "The Midnight Crew," the only reminder of other times in the act. The young man reproduces "In a Taxi Cab," with a taxi on the stage. Opening with a "girl" song and dance, Mr. De Haven then sang "I Took her Out to Sea," following with the taxi number, after which came a "kid" song, called "If I Was a Little Bit Older," with "The Midnight Crew" the fifth, for which Mr. De Haven returned in the evening dress he had first appeared in, when making a little speech to the audience, saying he hoped they would like him, as he might then sing eight or ten songs. As he only sang six, Mr. De Haven placed the figure a little too high. He dressed nicely for each song, making the best change for the "kid," although his entrance in this in a little express and pony wagon all doubled up in the cramped position, didn't help the number. His taxi song is the best for lyrics, and the "coon" for melody. The first sung is superior to any of the others, excepting those two. The pianist is billed as Herr Arthur H. Gutman. He was so painfully straight in his selections, with a make up suggesting a count in a moving picture, that, though filling up the stage picture while Mr. De Haven changed clothes in view of the audience, Herr Gutman did little else to improve the act. Nor did he and Mr. De Haven seem to have thoroughly rehearsed. Mr. De Haven is popular with the women. They like him and his style, per the remark of the young woman behind the Hammerstein cigar counter, Margaret by name. She said "Isn't De Haven fine. I think he is great"—and Margaret has seen them all.

Time.

#### TWO MORE HART ACTS.

During September, Jos. Hart will launch two more vaudeville acts on the market. One will be "The Great Temptation," with twelve people. The other has Digby Bell in "The Days of Dexter."

**Jules Moy.**  
Piano-Act.  
10 Mins.; One.  
Folies Bergere.

Jules Moy, termed among other things by James J. Morton at the Folies Bergere Cabaret show, Monday evening, as a "Parisian Eccentrique," is a pianist, who plays little but pantomimes much, while seated at the instrument. Mr. Moy is a Frenchman. He has appeared at the Hippodrome, London. Mr. Moy announced he would give an imitation of a stage manager. After that was over with, he proclaimed an imitation of a ballet master, and after that, he did something else, all of which used up ten minutes. Since Mr. Moy did it, he must have known what he was doing. Jules Moy is so little fitted for America that it is shameful he should have been brought over here. At the restaurant-theatre, the Frenchman never had the attention of the auditors, who turned in their seats for neighborly conversation. In a regular vaudeville house, the curtain would have dropped on him during the first number. Not since the days of Dale and O'Malley or the Six Brothers Luck has the equal of Mr. Moy as a foreign act dropped into New York. A man of over fifty, who does not wear a wig to disguise his age or baldness, Mr. Moy would be at first selected as a private entertainer in his home town. Then he would have to appear before friends. At least that would be the American opinion, although the Frenchman is said to be something of a comedian in his own country. It is also of record that he distinctly scored with nearly the same act at the Hippodrome, London.

Time.

**Biscaux.**  
Female Impersonator.  
8 Mins.; One.

Admitting that Biscaux is little beyond a novice in stage experience, and with a world to learn about making himself up for an impersonation of the female, yet this young man has one idea that should be well worth developing. After appearing as a woman in two "straight" songs he does poorly with, because of an untrained voice (vocally or for impersonations), he dons man's evening dress for a male impersonation, thereby becoming a female impersonator attempting a male impersonation. If this has been done before, it is not within memory. Biscaux takes the male impersonation best of all, and still he lacks the same things. The male impersonation idea looks good enough for Biscaux to build up his act entirely upon this, after first coming before the curtain in woman's dress. His facial make up, wig, dress, in fact everything about him is wrong. He should place himself under competent instruction, or work along slowly on the "small time," unless he might find that the male impersonation would quickly carry him onward. Then he should pay someone to teach him quickly. The disclosure by removing the wig after the male impersonation did not at all convince the audience he was a man. It left them in doubt, and this perplexed condition seemed to be for his advantage in applause.

Time.

**Dick Crollus and Co. (4).**  
"Shorty's Revelation" (Comedy).  
25 Mins.; Four (Special Set).  
Murray Hill (Sept. 8).

"Shorty's Revelation" is perhaps a sequel to Mr. Crollus' other piece, "Shorty." In this Mr. Crollus continues his slangy character, with a story to carry it along. "Shorty" (Mr. Crollus) has a sister, Liz, and a chum, Butts Fagan. Butts is also in love with Liz. He is a school day sweetheart of hers. Lord Fitznoodle appears, after the \$200,000 he has heard "Shorty" is worth. By impersonating the Lord, Butts disgusts Liz, but is discovered in the deception. Shorty convinces his sister that the Lord is after her coin, by pretending he has gone broke. Butts and Liz are happy as the bell rings for the curtain. The plot is familiar enough but furnishes a nice reason for Shorty's slang. Mr. Crollus and his race track tout talk are what there may be to the act. The sketch as seen at the Murray Hill might be improved in each of the characters, excepting Shorty and the butler. It could also be condensed to twenty minutes, with even more slang injected. The more the better. It is going to make a good comedy act.

Time.

**Brothers Mirano.**  
Equilibrists.  
5 Mins.; Full Stage.  
Hippodrome.

The feats performed by all top-mounters in "perch" acts are practically the same. This one does not differ from the others, yet there is a vast difference in the acts, in that the pole used is over 30 feet long, rendering it impractical for anything but a circus or out-door entertainment. The novelty of this presentation, however, is the flexibility of the pole, which bends to an angle of about 45 degrees a number of times. The kind applause, flag waving finish, was inevitable.

Jolo.

**Mile. Athena.**  
Oriental Dancer.  
8 Mins.; Full Stage.  
Hippodrome.

The name under which this woman is appearing at the Hippodrome may be "phony," but that does not alter the fact that she is some "Cooch" person. She did her specialty in the "Garden of the Vizier's Harem," to lend atmosphere to a slave mart. It is a pity that the magnitude of the show would not permit of Mile. Athena slipping over more of her terpsichorean gyrations. She is voluptuous, graceful, alluring and bovinely comely—but not vulgar.

Jolo.

**Woodford Statue Dogs.**  
Poses.  
12 Mins.; Two.  
American.

Two dogs and a man pose in a frame, during which is pantomimically told a story of a hunt. The dogs are of the hunting type, both pure white. The man taking that color and all posing in front of a dark background. The pictures are well done. The dogs are motionless until they leave the frame. The act will do for any bill in the proper position.

Jess.

**Melani Opera Co. (10).**  
18 Mins.; Full Stage (Special Set).  
Murray Hill (Sept. 8).

The Melani Opera Company is a pretentious number, musically and scenically. It will require but a short while for the organization to prepare itself to reach the desirable act point. Among the ten people are five principals. Three are musicians, Mr. Melani playing the violin, another the accordion, while the other twangs the guitar. Of the ten, two are women, one rather buxom, and of good voice, with a liveliness seldom found in female singers of the classics. The second soprano is somewhat shrill. Prominent among the group is a bass. One of the former Fontaboni Bros.' acts is there. What Mr. Melani has to guard against is too many solos, or, in fact, more than one solo that does not dissolve itself into an ensemble number. There is strength and volume in the Melani company. That may be best put to use in ensembles. Solos are superfluous. The setting is very pretty, with costuming bright and attractive, which, with the best choice of selections, will make the Melani company a contender for vaudeville's singing honors.

Time.

**Kate Elinore and Sam Williams.**  
"The Parson and Cook" (Comedy).  
15 Mins.; One.  
Brighton Theatre.

Kate Elinore when first appearing in this new act delivers her usual monologue, and, as usual, it is very funny. There is a little story that goes with the latest. Miss Elinore is a cook looking for a husband. Sam Williams is a parson looking for a cook. The comedy indulged in is built upon this. It leads up to a series of epigrams, first quoted by Mr. Williams, and then mutilated by Miss Elinore. During the talk, Miss Elinore makes a complete change from her comedy costume to a very funny wedding dress, without leaving the stage. The act has plenty of fun and but needs a little quickening in the action, when the couple are on the stage together. This is the first week in a regular house for the new turn.

Jess.

**Anna Whitney.**  
Songs.  
8 Mins.; One.  
Murray Hill (Sept. 8).

Anna Whitney is a pleasant looking girl, with rather a nice voice for vaudeville's "small time." It is doubtful just how far Miss Whitney can progress on the "small time" even, with the repertoire of selections in use last Sunday. "Voice" won't do for her what "rags" and "Wops" songs have done for others, who had nothing more than an "O. K." from a music publisher to start with.

Time.

**Adams and Du Ross.**  
Black-Face.  
12 Mins.; One.

Two boys, good dancers, the comedian especially so, with an eccentric dance. During the greater part of the act, the boys talk. This patter is quite old, leaving the dancing as the only reason. They should make a steady small time act.

Jess.

(Continued on page 26)

## THE LITTLEST REBEL

Chicago, Sept. 6.

"The Littlest Rebel," Edward Peple's latest effort, with William and Dustin Farnum carrying the bulk of the Incandescents, went over with a terrific crash last Saturday, nicely aided by a score or more repeating rifles, a couple of gattling guns and a few cannon, not to mention several swords and the other accoutrements that play important parts in times of war. When the smoke of battle had cleared, the atmosphere emphatically decided the new A. H. Woods show a great big hit from every viewpoint.

"The Littlest Rebel" is unquestionably melodramatic, but Edgar MacGregor, who produced the play, has eliminated whatever coarseness there might have been, and successfully blended the book into a classic. At times the audience were moved to tears, while at other times were on the cheering point, but throughout the entire performance the overpacked houseful carried that satisfied and pleased appearance.

The theme may have been based on an incident of the civil war. It tells a complete story of the rebellion without favoring either side. Those in the audience whose sympathies in those days may have been with the North had their turn to cheer, as did those who may have left their hearts below the Dixie line. At the close of the story, both the North and the South have thoroughly vindicated themselves.

While the producers give the stellar honors to Dustin and William Farnum, there were several others who carried the house with them, especially Mary Miles Minter, a miss of sixteen, who essays the title role (a child of seven, the daughter of Captain Cary (William Farnum) a Confederate scout). His brother (Dustin) is Lieut. Col. Morrison of the North. The little daughter of the South walked away with all honors. The co-stars trailed closely behind. The child swayed the audience at her will, and still never stepped out of the character. Her performance was truly wonderful.

The Brothers Farnum were never better but the bulk of the work fell on Miss Minter. Present at all times and working equally well with either brother, the cred' naturally fell her way. Percy Haswell playing mother to the littlest rebel scored a large individual hit, but the author unfortunately found it necessary to kill her off in the first act, leaving the female department to little Miss Minter for the remainder of the evening.

The plot says Captain Cary, a Confederate scout, had been worrying the Union army. His wife and child are about destitute as a result of the war, but he occasionally slips through the Federal lines to cheer them up, and bring news of the fighting. The finale of the first act sees Lieut. Col. Morrison on the scene, when a detachment of his company, detailed to look around the Cary home for the scout, becomes rather holierous. An over-aloof sergeant of Morrison's command is rude and insulting. The

Lieut. Col. drops in just in time to witness his sergeant's actions. He orders him under arrest. After completing the search, Morrison is about to leave the premises when flames burst from the house. Through the smoke staggers the incendiary, none other than the supposedly arrested sergeant. After hastily satisfying himself of the man's guilt and identity, Morrison shoots him dead. The fire makes a realistic closer for the first session and stirred the audience up to calling for the author. Mr. Peple appeared and in a few words thanked his listeners, placing all the blame on Mr. Woods.

The second scene is a room in an overseer's cabin. Little Miss Minter is keeping house alone. Her father gets through the Federal lines again, this time with the aid of a blue uniform. While with his child, the Union forces arrive and make a fruitless search for the scout, hidden in the loft. After a short conversation with the child, Morrison finally discovers the whereabouts of the rebel scout, and in a strong scene between both men and the child, the Lieut. Col. releases the prisoner, also providing his daughter with a pass for herself and escort through the Federal lines.

The third scene is at the roadside, on the outskirts of Richmond. Father and child are on their way to the Confederate camp when overtaken by Union soldiers in charge of the brother of the sergeant whom Morrison killed in the first act. Recognizing the pair he makes them prisoners. During the action here, the proceedings are interrupted by a battle scene. It must be admitted that Mr. MacGregor has surpassed all the previous efforts of his competitors in this line, when he staged the skirmish in "The Littlest Rebel."

As the Confederate forces were about to rout the enemy, Cary, in his Union uniform, blocked his own commander in an attempt to kill Morrison, the move resulting in what looked like a fatal wound. This turned the tide of battle, and when the Union army had won the day, Morrison and Cary were taken prisoners.

The fourth and final scene shows a room in a Colonial mansion, the headquarters of General Grant. Although the two men had been previously court-martialed and sentenced to death, (one as a traitor, the other a spy) General Grant is moved by the plea of Morrison's aide, (Roy Gordon) and the excellent acting of little Miss Minter. He discusses both cases, sending Morrison back to his command, and Cary to the Confederate headquarters.

George Thatcher, an old minstrel favorite, held down the character of Cary's slave. Never before in his life, has Thatcher performed as he did the opening night of this new piece. Mr. Thatcher was perfect in the role, and his work was happily flavored with pathos and comedy. He ran with the topline in the production. Mack, as the General, was very good. Several others did well under the surface, but to little Miss Minter, the Farnum

## THE RED WIDOW

Boston, Sept. 6.

Raymond Hitchcock made his initial entrance Saturday night, in his new show, "The Red Widow," at the Colonial, to the strains of "I Am the Man Who Owns Broadway." When the curtain fell at the close of the show, he owned the town.

Mr. Hitchcock was never funnier during his theatrical existence. The play which has a real honest-to-goodness plot, is crammed full of likeable musical numbers. The scenic effects and costumes are very fine, and the surrounding company is immense. This three act musical play shows for the first act the foyer of the Alcazar Music Hall, London, with the stage in miniature in the foreground. The audience (chorus people) seated with their backs to the auditorium, are listening to a sweet voice singing, "I Love You, Dear," which is the big hit of "The Red Widow," and deserves to be.

Raymond Hitchcock makes his entrance after the second musical number and the reception that he received undoubtedly made him feel good. He surely knew that he was among friends. Hitchcock, as "Cicero Hannibal Butts," manufacturer of corsets and Colonel in the New York State National Guard, stationed at Yonkers, told all about himself, in the introductory song, "I'm a Wonderful Man From Yonkers."

Sophye Barnard, as "The Red Widow," wearing costumes of a lurid shade, looked the part of a Russian nihilistic leader. Plenty of snap and go to her work gained for her applause that called for many encores. For that matter every number in the show was encores. Gertrude Vanderbilt, as "Yvette" a dancer, engaged to marry Oswald Butts. (Harry Clarke), does some strenuous dancing with her song, "Never Mind Singing.—Just Dance, My Dear." Her second song in the first act, a duet with Oswald, "We Will Go, Go All Aglow to Gogo," is a good number.

The plot of the musical play is followed closely throughout. "Cicero Hannibal Butts" (Hitchcock) is in London, with his wife (Jean Newcombe), who is an ardent suffragist. They are supposed to continue their journey to Russia, but at the last moment, Mrs. Butts receives an invitation to lead more suffragists in a demonstration on the House of Parliament. It is at this point that "Anna Varvara," known to the Russian secret police as "The Red Widow," overhears, Mrs. Butts' declara-

brothers, Miss Haswell, Messrs. Thatcher and Mack got the big honors.

The scenery is one of the features, running second only to the cast.

Mr. Peple has given the profession a great war play and one that should live long.

Unless all signs fail, the show is going to be a big winner at the Olympic, where Manager George Kingsbury has some box office statements from shows in the near past, that could compete with the daily balance sheet of a national bank. *Wynn.*

tion that she is going to stay behind. "The Red Widow," with her good looks and wiles, subjects Butts to the dangers of being mixed up in matters that are hazardous in Russia. She persuades him to allow her to cross the frontier as Mrs. Butts. He, willing to help a lady in distress, has considerable opportunity for comedy situations while trying to avoid trouble with the authorities. He has nearly all the comedy situations to himself.

The second act, a private parlor in the Hotel De l'Europe, in St. Petersburg, is very "comfy" and attractive. Hitchcock has a chance in this act for the song, "I Shall Never Look at a Pretty Girl Again." In this number, five show girls, stunningly gowned cross the stage, stopping long enough in their stroll, to flirt with "Butts" and trim him for something.

All through the score, a strain of the song hit is flashed, and in the second act, "The Red Widow" and Captain Romanoff (Theodore Martin) sing, "I Love You, Dear," as a duet. The audience hum it with them.

The third act with the scene showing the Winter Palace at St. Petersburg, by night, with the annual white fete in progress, is a dream in white and gold.

At the close of the second act, Hitchcock was called on for a speech and responded with a scream. Messrs. Cohan and Harris were there for the opening. Flora Zabel (Mrs. Hitchcock) was also present. She was gowned in a glaring yellow "harem" cut rather low, and wore a rich red toque. In going to and from her seat, 'way down front, she received her share of attention, even though she was not in the cast.

At no time did Hitchcock take all the applause to himself. At every opportunity, he shared it with some other members of the company. There were flowers galore. Two enormous standing pieces were on exhibition in the foyer, that had been sent to Miss Vanderbilt, and a large basket was passed over the footlights to "The Red Widow." The show will stay here indefinitely. To judge from the opening night, it might finish out the season. Raymond Hitchcock and "The Red Widow" are a fine pair.

The book and lyrics are by Channing Pollock and Rennold Wolf. Charles J. Gebest is responsible for the score. Frederick G. Latham was responsible for the production; James Gorman staged the ballet and march numbers; and Cohan & Harris put out all the money. They will get it back and some more besides. *Gaultz.*

### ATTACHES FOR \$15,000 SALARY.

Boston, Sept. 6.

Lotta Crabtree has been sued for \$15,000 by James A. Watson, of West Roxbury, who was former president of the Savoy theatre and Hotel Brewster corporations. Miss Crabtree is the owner of these properties. Mr. Watson claims that his salary has not been paid him. An attachment has been placed against the property. Miss Crabtree is very wealthy.



## MISS JACK.

The orchestra at the Herald Square saves "Miss Jack" from doing a triple somersault, but even that goodly collection of musicians could not save the Miss from doing a double, and landing upside down.

Had the Shuberts been contented to keep the Impersonator show on the road, and trade upon the reputation Julian Eltinge picked up with his piece last season, the troupe might have made money for the star and management.

A desire to beat Eltinge into New York, however, placed "Miss Jack" at the Herald Square when there wasn't a chance in the world for the piece on Broadway at \$2.

It is too ridiculous to go into details regarding the cheap equipment with which the show has been furnished, and quite as ridiculous to imagine the Shuberts had any idea this show could possibly get over. The only solution is that the show was thrown on Broadway for no other purpose than to try and take the edge off the Eltinge production, due at the Liberty next Monday.

Bothwell Browne is the star of "Miss Jack." Around him everything rotates. Mr. Browne did quite a good female impersonating specialty in vaudeville. When all is over with "Miss Jack," he will have at least enough new material to offer an entirely new specialty that will again place him on the big time.

Mark E. Swan wrote the lyrics of "Miss Jack." Mark doesn't gain distinction, either. The story is of a college boy who becomes imprisoned in a young ladies' seminary. One of the girls has lately run away. The college boy (Bothwell Browne) makes up as the runaway, and so carries the character through three acts without returning to the male role again. Even at the finale Browne does not unwig.

William Frederic Peters wrote the score, and has done somewhat better than the others, although there is nothing to boast of in the selections. A couple of numbers loom up. That's about all. "The Fencing Girl" with Browne at the head (and at his best) is far and away the best thing in the show. The snake dance has been well staged and is excellently done but in this as well as in other parts of the show the female impersonation rather offends. Mr. Browne in vaudeville was never offensive. It must be the surroundings and the girlish atmosphere that makes it so now. The effect upon the audience, not a large one, was readily apparent. Mr. Browne wears several stunning gowns during the piece, which look like a million dollars' worth alongside of the cheap attire of the choristers.

The only principal aside of the star to show at all was Suzanne Rocamora, a cute, winsome little girl with a bully singing voice. She was alone in her endeavor to make things move and tried to send her spirit of happi-

## SNOBS.

Henry B. Harris is essaying the doubly impossible geometrical theorem of presenting a pulchritudinous individual in a very, very bad play, supported by a cast equally lacking in merit.

"Snobs" is the name of the piece at the Hudson. The star is Frank McIntyre. Author, George Bronson-Howard. Plot, a big fellow (McIntyre) has been driving a milk wagon for years prior to the opening of the piece. He has a friend, a furnace tender in a foundry whose ambition it is to shine in "society," having imbibed a lot of romantic twaddle through the medium of current literature. In comes a lawyer and notifies the driver he is in reality the possessor of more titles than any peer in England, and an inheritance equivalent to \$70,000,000. The driver pretends he isn't the duke, and that his friend the furnace tender is the lucky chap. Furnace tender proposes marriage to a society girl in the belief she loves him for himself. When the girl discovers that he isn't the heir, she "chucks" him, whereupon furnace tender wallops the lawyer over the head with a cane. Meantime, driver loves a cute little girl, the daughter of a man who made a fortune manufacturing pickles and other condiments. The girl says she will marry a man who can give her a thrill. When furnace tender plunks the chap, driver is accused of the assault. An officer attempts to place him under arrest, brandishing a revolver threateningly. Driver just goes up to the copper, takes the gun away and walks the policeman out of doors. He comes back in a second and the pickle man's daughter is his'n.

The only thing resembling a piece of legitimate acting was the role of the furnace tender, played by Regan Hughston. The others looked as if they had been recruited from the actors' freshman class.

Mr. Harris may safely go ahead upon his plan to bring "The Arab" (now in Philadelphia) into the Hudson. That was contingent upon "Snobs" falling down. It has fallen, and "Snobs" is a strong contender for first honors in the bloomer group.

Jolo.

ness over the footlights, but it couldn't be done.

The comedy of the show simply isn't. James B. Carson is a Dutch professor, supposedly comic. But Mr. Carson, who knows the character, cannot beat the material. Other principals flit on and off, each leading a number in turn, and retiring to be forgotten.

"Miss Jack" if rewritten with the comedy roughened up might be a good show for the "pop" houses. Aside from that it is useless. After Mr. Browne makes his first change, the novelty (the only asset of the piece) is gone. Then "Miss Jack" wanders through a couple of hours slowly to a sure death.

Dash.

## MAGGIE PEPPER.

"Maggie Pepper" is hot stuff. From the very moment Rose Stahl turns her slang loose in the first act until she succumbs to Cupid at the finish, this pepper gets right to you. But in other hands, the pepper wouldn't be so strong.

Miss Stahl has been wrapped up in a slangy cloak so long that an audience wouldn't know how to receive her in any other role. Her wonderful popularity will remain with Maggie Pepper.

Some will not like the touch of the melodramatic in the Maggie show at the Harris, but one can't dodge the genuineness of the comedy, especially in the first act.

There are many bright squibs—shafts of humor that penetrate; but the flow of the comedy in the opening scene makes it rather hard for the remaining acts to stand up, which probably accounts for more attention being paid to the dramatic scenes and dialog which follow.

Maggie is one of those hard-working girls whose stick-to-it-ive-ness and nurtured ambition to rise through faithful duty finds her asking for the job of buyer, at the opening of the Charles Klein play. John Hargen (Grant Stewart), general manager of Holbrook & Co.'s department store, sees that Maggie gets her notice.

Joe Holbrook (Frederick Truesdell) returns from a prolonged spree abroad to take full charge. Hargen's niece, Ethel (Jeanette Horton) is Joe's promised wife. Joe meanders through the store, getting acquainted. He meets Rose. In the exchange of words, Rose is complete mistress. Joe receives some red-hot tips as how the store would succeed. He leaves the stock room, dropping his card before Rose on the way out. She is amazed. Meanwhile, Mrs. Thatcher (Eleanor Lawson), the store detective, is on trail of Ada Darkin (Beverly Sitgreaves) and Zaza (Beatrice Prentice), shoplifters. Zaza is none other than Margery Pepper, daughter of Maggie's brother Frank, a former husband of Ada's.

Maggie loves Margery, and saves her from being taken away. James Darkin (J. Harry Benrimo), Ada's present husband, is the chief troublemaker. He blackmails Maggie, and later, when Maggie would make a new woman out of Ada, he comes to her apartments, where Joe Holbrook had previously appeared in an intoxicated state to ask Maggie to marry him. In a scuffle off stage, he shoots Holbrook.

Joe is cared for in Maggie's apartments. Ten days elapse without Joe's friends knowing where he has gone. Suicide is hinted on the finding of another body. A reward of \$1,000 has been offered by Hargen for news of Joe's whereabouts. Maggie plans to send Joe back to Ethel the day he is able to leave, tipping Mrs. Thatcher off before police detectives round him up. All ends well.

A lot of comedy hinges on Lee Kohlmar's interpretation of Jake Rothschild, the crafty salesman, who always bobs up in time to furnish fun for the

## OLYMPIA, PARIS.

Paris, Aug. 25.

Jacques Charles, the new manager of the Olympia, recruited a fine program of new acts (for this city) for the opening Aug. 23.

It is a straight vaudeville show, with plenty of variety, none of the acts clashing.

The numbers which elicited the most genuine applause were Marshal Montgomery and the Strength Brothers, the former doing extremely well, for ventriloquists in Paris have hitherto failed to hold attention. Apart from the fact that Montgomery does some of his patter in French, he astonished the critical first-nighters at the Olympia. The Strength Brothers, besides doing some serious work as equilibrists have a touch of comedy which pleases, and this was one of the reasons for their fine reception.

The Berg Brothers likewise introduce some amusing tricks into their clever serio-comic cycling act, and also came in for a fair share of applause. Allan Shaw as a coin manipulator made extremely good, and this in spite of the number of other similar performances seen in Paris last season—but few can touch Shaw. The Three Ernests, comic barristers, using a spring board, reminded of the Morisoff troupe, but they are billed as being direct from New York, and for the first time in France. In any event they pleased and caused laughter.

Bert Swan with his alligator (direct from Philadelphia) would have interested more if the act were shortened or a little better comedy introduced. Swan really presents a swimming act, executing several clever feats in a tank, eating, drinking and picking up coins with his mouth.

Romanoff, the Russian calculator, accepting problems in any language, is not a new comer here. Though a trifle long, his mathematical efforts interested, mainly from the fact that numerous foreigners give him dates and numbers in their own respective tongue. Arvl's mystery was unable to open on time (canceled later as reported by cable).

Mme. Chung with her company of Chinese actors (New Acts). John Tiller's troupe of twelve in a dancing scene "Black and White"—because of the costumes and not the split—went nicely as the first number. A sketch by C. A. de Caillavet (all alone this time) entitled "L'Homme du Train," acted by L. Rozenberg, Bouthors and Mlle. Walsor, proved trivial and not worthy of this author. It might have been called "The Girl in the Train" if the title were not appropriated. If you or I had written such a sketch, Mr. Charles would have smiled at our audacity in submitting it. Ken.

audience. Kohlmar's part is important but he keeps it within bounds. The remainder of the company gives capable support.

Big business should prevail at the Harris. Miss Stahl's personal popularity can in itself almost guarantee a run in New York. Back.

## COLONIAL.

Like most of the New York theatres the Colonial got away to a rather light house Monday night. The upper floors were well filled but the downstairs and the boxes were nothing like one would expect for an opening and a holiday. The Colonial has received a new carpet covering throughout and the stage floor seems to have been newly laid. Julius Lenzberg and his fourteen musicians are on the job, celebrating the opening by taking an encore on the overture selection, and also for some fancy playing of "Alexander's Ragtime Band" at intermission.

The news that Nellie Revell sent forth through her press bureau regarding the musicians remaining seated through the entire performance was as anticipated, a false alarm. At the first opportunity there was a general exodus.

The show is a very good entertainment and gives value. The running speed is hurt only in one instance, down next to closing where Lester, a ventriloquist, was unable to follow the hits put over by Stepp, Mehlinger and King, and Chip and Marble, who followed in the order mentioned after the interval. Lester after more than a year's absence from New York returns to town with his specialty without a change. There may have been another "Kiddo" or two introduced, but it was lack of class as well as the Americanisms in his speech that made Lester an ordinary turn at the Hippodrome, London. It is going to be lack of the same thing and progressiveness that will put him in that category on this side, if he can't improve himself.

Amelia Bingham holds top honors, and the closing first half position. Miss Bingham scored solidly. The star has surrounded herself with an excellent supporting company. Lloyd Bingham, not programed, and Miss Franklin winning honors.

Mr. Chip and Miss Marble return with some new material in their charming little Dutch playlet "In Old Edam." Several new comedy ideas have cropped out, and the cute little couple carried an enthusiastic audience through a most enjoyable twenty minutes.

Stepp, Mehlinger and King opened after the intermission. The boys could not have done any better had it been their first time over the circuit. The act remains the same in general, but a new song or two brightens it up. The old material was equally well-liked with the new.

Musical Fredericks gave the program a fine send away. The music and the couple were well liked. The talk might be dropped, allowing the comedy to come from the playing. Miss Fredericks is an attractive miss. Her personality goes a long way toward the success of the offering.

Barry and Wolford have a bunch of new matter every line hitting the high water mark. They were forced through their entire routine, and then called back for a few remarks. The reception given the old timer song at

A series of superb spectacles comes as near to describing the new Hippodrome show as anything that could be written or said. The whole show is so over-facing in the constantly changing pictures that it would be absolutely impossible for anyone, even the stage manager himself, to recall, without the aid of a program, all the scenes and their sequence. They comprise an elaborated and detailed kaleidoscopic view of the world. Throughout it all there is a melodramatic story, necessarily elemental and "cut to cases" in the matter of dialog. The speeches are put over by the performers in stentorian tones so that it is unnecessary to refer to the synopsis on the program to find out what's doing.

The plot is about an American millionaire who pays a big price for one of the largest diamonds in the world. It is delivered to him on the eve of his and his daughter's departure for a tour of the world in his private yacht, accompanied by a party of guests. Among the guests is an East Indian who recognizes the diamond as having been stolen from a Rajah in his native country by a band of robbers, the stone being known as The Star of India. The Indian informs this host that the jewel is sure to bring bad luck to its owner and urges him to dispose of it.

The millionaire laughs at the warning, but shortly afterward the young widow to whom he is engaged informs him that she has changed her mind. They board the yacht and sail for England where the millionaire's daughter (by a former wife of course) is to be presented at court. There the diamond is stolen by some Costers, who escape to Switzerland. This necessitates a chase of the robbers all over the world, establishing a reasonably valid excuse for projecting the entire company into the scenes of the world until the diamond is recovered.

The first scene is the millionaire's estate on the Hudson, the second shows his yacht in mid-ocean; number three a garden party on the grounds outside Windsor Castle, England. Here comes a coster dance that is original and atmospheric. The next shift is to the Alps, Switzerland, giving one a view of the peasants, chamois hunters and a short session with the inevitable yodlers.

Scene 5, Daybreak in the Desert, with the Sphinx in the background. A passing caravan is exhibited followed by a broadsword combat on horseback between representatives of two oppos-

the finish received a neat acknowledgment from Mr. Barry.

Salerno went through his excellent juggling routine to a high degree of enthusiasm. The Flying Martins, on after eleven—closing the show, just pulled them right out of their seats.

Cooper and Robinson, "No 2," kept up the good work of the openers, and scored strongly. All unnecessary matter has been ripped from the specialty, and the act stands with just the meat left.

Dash.

## HIPPODROME

ing tribes, a very realistic affair with plenty of action. All start out in haste to avoid an approaching sandstorm, which overtakes them. This effect is one of the several "knock-outs" in the stupendous production. Scene 7 is the garden of the Vizier's Harem in Constantinople, with the exhibition of newly captured slaves and an entertainment provided for his royal nibs. This is a legitimate excuse for introducing specialties, provided by the Bonhair troupe of "Risley" acrobats, Mlle. Athens, (New Acts) and evolutions by the chorus. Scene 8 is India, with the Durbar in progress, affording a consistent opportunity for showing a resplendent East Indian procession and specialties provided for the occasion. These comprise the Brothers Milano, equilibrists (New Acts and Sie Hassan Ben Ali's tribe of Whirlwind Berber Acrobats. Hassan has for this occasion combined several of his troupes. They offer an act more sensationally effective than ever. One never seems to tire of these lithe, sinewy tumblers, who perform as if they enjoyed every moment of the time they are on view.

Scene 9, Venice by Moonlight, with its attendant serenade, gondolas, etc. Scene 10, the Bull Ring in Spain, showing the idolatry of the natives for the toreadors. This is followed by a view of Hawaii and the harbor of Honolulu, and the 12th scene is the closing of the story in view of Blarney Castle, Ireland.

Scene 13, with the Ballet of the Butterflies is probably the most beautiful and artistic thing in the entire presentment. Myriads of girls and children made up as vari-colored winged insects go through a ballet in a woodland glade. At the climax they are startled by the appearance of a black butterfly, who warns them of the approach of a forest fire. They all flutter away. The fire approaches and gradually destroys the forest. The second tableaux of this scene shows the glade after the fire has burned everything, leaving nothing but the charred remains of the mighty trees. The closing scene is a Fairies' Glen, with a "magic waterfall" and the appearance of a golden barge out of the water, an elaboration of the final pictures of last season, and the previous year's finales.

Too much praise cannot be bestowed on Arthur Voegtlin, who conceived and executed the effects, and Carroll Fleming, who wrote and produced the show. Manuel Klein is responsible for the music and lyrics. The nearest thing approaching a song hit is "Blarney of Killarney."

The cast is, in the main, good with no individual hits of any kind. They were evidently selected for their lung power rather than for histrionic talent. Marceline is in several scenes, and his attempts at humor were positively painful. In spite of him, this year's Hippodrome production is beyond the question of a doubt the most stupendous and artistic success ever exhibited there or anywhere else in the world. It marks a new era in stage presentments.

Jolo.

## FIFTH AVENUE.

The weather man smiled with favor upon the Coney Island proprietors Monday afternoon, and the New York theatre managers suffered accordingly. The Fifth Avenue Labor Day afternoon was not more than three-quarters full.

The show takes on the appearance of a regular season's entertainment. The nine acts make up a good program, although more of the ringing lively stuff would not be a miss.

It remained for the Four Mortons down next to closing to put over the real applause and laughing hit of the afternoon. There were others however who pressed them for honors. The Big Family Four have not changed their specialty to any great extent. Clara is perhaps a little plumper, and surely a little more cut's than ever. The Old Folks and Paul just whoop'er over in the same ripping style.

Charlotte Parry and Co. in "Into the Light" gave the bill its novelty. When novelty is mentioned in connection with an act, it is saying a great deal, as a glance over the bills in New York this week will testify. Miss Parry has a novelty. The sketch played in the dark fascinates, as well as interests. The piece held the attention in pin dropping fashion. The changes and acting of Miss Parry were highly appreciated.

Cross and Josephine turned off a neat little hit. The pair are bright and breezy. New York should see more of them. Their burlesque idea is very well done and gains laughs, but if the couple would drop the opening and the burlesque and go in for straight singing and dancing they would make the Brice and Kings and other kindred acts sit up. Good voices, good looks and better dancers than any of the others, it would be merely a matter of songs to make them one of those Metropolitan hits that play twenty weeks in our town during the season, repeats the trick the next season, and then regret it.

Keynolds and Donegan suffered through the orchestra not quite getting their music to the proper time at the off set. The excellent skating of Nellie Donegan caught the house. She is about the niftiest thing in the feminine line on rollers. Skating is set in the back ground by the couple, who stick closing to dancing on the wheels. The effect is most satisfactory.

Mack and Orth started with a big reception and finished in a flurry after they had sung themselves through eight or ten songs. The boys put over a hit where the show needed it.

Morris and Allen, jumping into fast company, had no trouble whatever keeping the pace. The bully voices of the two men would carry them if all else failed, but there is a quantity of good comedy that reaches. Clean makeups and sticking closely to their knitting make the act a desirable item on the market, and they should hold to the company they are now in.

Wentworth, Vesta and Teddy closed the show nicely.

King Bros., and Stewart and Alexandria, New Acts.

Dash.

# HAMMERSTEIN'S.

The first regular bill of the '11-12 season at Hammerstein's brought two big houses, but not overflowing holiday ones, Labor Day having arrived amidst pleasant weather.

Though there is no one among the thirteen acts this week who is new to vaudeville, as an attraction, the Hammerstein show seems to be about the best around, through having several acts, new to the house. The value of a new act came out in O'Brien-Havel and Kyle's latest sketch, "Monday," when some people in the audience couldn't decide whether they had seen Tommy O'Brien-Havel before.

The top line was Carter De Haven (New Acts) in a good position, closing the first half. Bert Leslie and Co. appeared in "Hogan, the Painter," a new sketch of the "Hogan" series, full of Mr. Leslie's latest slang phrases and was the recipient of several curtain calls. It has a nice little farcical story. Mr. Leslie's support passes, with the exception of Samuel R. Wilson as the Englishman. Mike Bernard and Willie Weston followed Mr. Leslie at 11:10, remaining on the stage about twenty-five minutes. Mr. Weston used some new songs, a couple of which do not class with others he has been heard in. "My Bill from Louisville" passed. Mr. Bernard's superb accompaniment, however, can carry over almost any number for Mr. Weston. Mr. De Haven should make his accompanist stick around twice a day just to watch and hear Mike, who had to follow the other fellow besides. But they held them in, although remaining one number too long at the late hour.

Jack Campbell sprung a surprise with his work after his reported serious illness. Mr. Campbell was right there in every way, and with his partner, Charles H. Smith (Smith and Campbell) held up their reputation as vaudeville's greatest "sidewalk conversationalists." The latest act is called "Mr. Piffletiff." There are big laughs at the rapid-fire exchange, also at the finish, an "improvised" song, but the speed slows down in a couple of spots, which will be remedied. The same fault exists in Mr. O'Brien-Havel's sketch, now held up by Mr. O'Brien, who has brought the desk from "Ticks and Clicks" to again utilize as a "gallery" while Beasie Kyle neatly sings and dances. Arthur Havel is a new comer to the act. He is a promising youth, who even now handles himself excellently. Mr. O'Brien-Havel will work "Monday" into a worthy successor, but the author need claim no credit for it.

A solid hit among the others was put across by Lyons and Yosco, who received the heaviest reception upon their entrance of any number in the show. To hear Mr. Lyons play "rag" on the harp is worth much. Mr. Yosco's playing and singing, with Lyons' accompaniment, gave the turn a big reward second before intermission.

After the first half, Abbie Mitchell appeared. The colored prima donna has grown stout, and did not have a good selection of songs. She was the only weak spot in an otherwise exceptionally strong show, well laid out.

Another of the late hits was The

# ORPHEUM

The show did not work well at the opening season's bill Orpheum Monday afternoon. There were moments of delay between acts, attracting to the attention of the audience a bit too much of the mechanics of conducting a vaudeville entertainment.

Ollie Young and April opened the show with their novel turn which might readily be quickened up a bit, eliminating precious seconds between tricks. John Neff and Carrie Starr followed and put over a hit of sufficient proportions to warrant a number of curtains. The Chadwick Trio went big all through their act.

Clarice Vance is evidently a favorite at the Orpheum, in spite of the fact that she hasn't appeared there in three years. Miss Vance received a warm welcome when her card was displayed. She had to sing six songs before they would permit her to make a "get-away."

Charles Leonard Fletcher has made some changes in his sketch "His Nerve," which are not for the better. There is probably not a single mediocre or bad actor in the business who wouldn't make all kinds of sacrifices to play the leading role in this sketch. It is one of those nice, fat, posing, Gillette characterizations with all the others in the cast feeding the lead, until he explodes with importance. Avery and Hart put over their usual hit, in spite of the absence of any big song successes of the comedy order.

"Everywife" (New Acts) was anxiously awaited and avidly absorbed. The Victoria Four sang well and closed with a novel medley of songs of various nations, which earned them many rounds of approval. Five Satudas (New Acts) closed the show.

Jolo.

Great Howard, the Scotch ventriloquist, who for technique in manner of working, besides being different as a ventriloquist, will make some of these "single dummy" fellows around run to cover. Mr. Howard is a ventriloquist with a finish, and doesn't enter into the accidental class. Lottie Gilson, as an "Old Timer," was well received, and as well liked, although her "baby" song is not worth while. "Days of Boys and Girls" is quite pretty, and closing with "Paradise Alley," Miss Gilson was loudly applauded. She is indulging in a trifle too much monolog.

The Kaufman Brothers gave the program a banging send off "No. 4," with their encore. It was a spontaneous success. The previous matter also became liked well enough, though somewhat draggy, with a bad repetition in the "Chirry-Birry-Bee" and "Sweet Marie" numbers.

The Gordon Brothers have a showy bag punching turn to close the bill with. Included in this is their "Boxing Kangaroo." This kangaroo certainly does box. It is a good opening turn, and one which causes thought that if the boys can handle fifteen bags while the orchestra plays "Marching Through Georgia," how many could they punch if the musicians sent over the "Star Spangled?"

The Foley Brothers danced, when on early, and the Flying Henrys (New Acts) opened.

Stine.

# ALHAMBRA.

There were no lobby floral displays no word pyrotechnics or formal doings when the Alhambra swung back into the vaudeville running Monday. The house was packed Monday night and a general good feeling prevailed.

The bill offered nothing sensational, new or novel. It ran pretty smoothly despite the absence of music and acrobatics. Even an animal act was missing.

The Kratons started the show with hoop rolling. The way the hoops went here and there without any one on the stage without any slips was effectively done. The Kratons, in all-blue, were warmly applauded at the finish.

Fred Watson sang six times and danced once. One of his dialect bits failed. His "Madhouse Rag," claimed as his own, was well received, while his opening number didn't seem to land.

Middleton and Spellmeyer's sketch, which drags at first, climbs in favor with Middleton's singing, and the fight with the Indian at the finish. The modulated tones used by Middleton forces his audience to strain the ears considerably to catch the trend of thought at the opening. The sketch ended with several curtain calls.

Lester and his "dummy" were on twenty-seven minutes. He is playing two houses this week.

Princess Rajah closed the first part. Her "chair dance" drew more than the "Cleopatra." Merrill and Otto, with their dainty offering, had no trouble in getting over with honor.

Charles Richman presented "The Fire Escape" which starts out like a house afire but ends weak. The comedy squibs are bright in spots, but some of the connections don't seem to hit the bull's-eye. Jack Wilson and company, after some preliminary singing and talking, did a burlesque on Rajah, quite funny.

The Rossow Midgets closed. Their act is about the same with the boxing bout for the finale.

Mark.

# BRIGHTON THEATRE.

Dave Robinson put on a dandy for the wind-up. Labor Day matinee had a capacity house. All who entered paid night prices. The show was a smoothly running affair, starting early and with no let down.

Nina Payne in "La Somnambule" was the headliner, holding up that position nobly. The Brighton audience liked G. Molasso's production and comedy. The act was second from closing the show.

Harry Fox and the Millership Sisters received a big reception upon appearing and went right along without a stop, closing in their customary big style. The girls are doing a new dance now, without the mat, and doing it well.

Roy Barnes and Bessie Crawford were on early, but they were responsible for starting the laughs going, and had the audience feeling great when they finished.

Loney Haskell, next to closing, scored a laughing hit with stories both new and old. Loney said things about Brooklyn to a Brooklyn audi-

# GREENPOINT.

If all vaudeville houses were continually favored by such audiences as graced the Greenpoint Monday night, there would never be such a thing as lack of appreciation for acts. Every number there can truthfully proclaim they "knocked 'em off the seats." It was a holiday crowd in the full sense of the meaning. They craved comedy and they got it.

Melrose, comedy acrobat, got them laughing with his clownings, and on his finish had the entire house in a tumult of mingled apprehension and laughter. Cook and Stevens appeared second, in place of the Harvey De Vora Trio, programmed. The emergency did not have their drop, but that didn't make any difference. Then followed the Seyton Trio, the only act of the evening that made no attempt to create comedy. In its improved shape, it is a contortion turn of novelty and merit.

Van Hoven, with his "dippy" magic, was the biggest possible kind of a scream. His antics with the two boys gathered from the audience evoked such plain screams of laughter, that most of the talk could not be heard and the finish was reduced to pantomime. McConnell and Simpson got plenty out of their comedy sketch.

Charles F. Semon opened the second half, with new musical selections, but the same jokes. Ashley and Lee were another riot. Mr. Lee should give some heed to his "recitation" number, which is delivered in monotonous sing-song fashion, confining his "harangue" to but two keys. The audience laughed at Ashley before he started.

"A Romance of the Underworld" closed the show. A number of changes have been made in the cast, but not for the better. It is almost impossible for an act in vaudeville to be up to "concert pitch" at all times unless its owner is part of the stage presentation; otherwise the cast is apt to "soldier." Monday night some of the actors in the sketch were inclined to "kld."

Jolo.

ence that should have made them pretty sore, but it was a holiday, so they sat back and laughed instead.

The Riels closed the show. While it was pretty late in the afternoon when they started, plenty of the audience remained to see this very neat act.

The Dunedin Troupe of Cyclists made more than good, mainly through the efforts of the hard working girl in the act. There is enough life in that girl to supply many other vaudeville acts.

Rivoli and his big act quite took the audience off their feet, the quick change work being voted marvellous. He also made good with his band leader imitations.

Abbott and White, billed from Coney Island, had plenty of friends in the house, though the boys didn't need them. It is a good clean singing act, and in the "No. 2" position, had an easy journey.

Queenie and May Donnegan in their skating turn, opened the show.

Loce

## FOLLIES OF THE DAY

Seeing a show at the Bon Ton, Jersey City, is not viewing it under the most advantageous surroundings. The house boasts only five musicians for an orchestra. It is next to impossible to get any music from an orchestra of that size. The Saturday night crowd of last week, with the weather against business, was not large.

In "The Follies of the Day" Barney Gerard has a purely problematical proposition. In some houses the show will be considered good; in others probably poor. It will depend in a large measure on what sort of a show the "Follies" follows around the wheel.

From a production standpoint, there is little to comment on favorably. The show does not look new in either scenery or costumes. The accessories, however, are not poor looking by any means, and if they have been used a season or two, then at one time this outfit must have been listed as one of the brightest. Sixteen girls figure in the chorus work. Two are used at different times to fill in as soubrettes while two more are given individual work in helping out Gertrude Hayes in some of her numbers.

There is rather a peculiar arrangement of numbers. In the first part the music runs a great deal to the comic opera thing, and passes without raising any great commotion. Through questionable methods Miss Hayes managed to put one number over to a noisy reception. For no reason whatever, Gertrude jumps into the audience, parades about the aisle, and returning to the stage invites the boys up to waltz with the girls. A couple of "plants" responded, and, of course, the gallery clamored noisily. It seems a pretty poor manner of seeking approval and is one of those things which simply tends to make the audience rough.

In the burlesque there are no numbers to speak of, aside from those introduced in a couple of specialties. The show girls sit on the stage for almost the entire act, wearing the same gowns and doing nothing. Towards the finish they do a bit of disturbing in the only real number in the burlesque.

Miss Hayes does her "Brick Top" specialty in this part, and takes up about fifteen minutes. Four girls are now used to back up the leader, where formerly six helped out. The house didn't seem to warm to the specialty to any great extent, ignoring even the best bit in it, "Mysterious Rag," done by two of the girls, but hurt by the small orchestra.

The comedy is ordinary. In the opener the fun is ample through the two comedians employed being in congenial roles, but when they are shifted in the burlesque to roles that require the following of lines, they seem lost and the comedy gets a severe setback. That "rube constable" thing has been pretty well worked out, and it is not possible to put a star on the coat front of a man nowadays, expecting the audience to laugh at it.

The pieces are responsible in a good

measure for the weak comedy. In spots they get weepy, which is all wrong. At the close of the first part for instance, instead of a rousing whoop 'er up finish, the chief fun maker spreads an American flag over the sleeping soubret, and a slow curtain sends the audience out to the nearest refreshment booth.

The opening of the burlesque is along the same lines, with the company going through a wedding ceremony. These things would be all right, but everyone seems to take them so seriously that it kills any chance for humor.

"The Follies" is not well off in principals. The weakness lies in the female end. Miss Hayes is the only real woman principal in the show. True, Louie Dacre is there, but aside from her specialty in the burlesque, she has nothing more than a few lines to deliver. Miss Hayes has a good many things in her favor but neither she, nor any other woman, is able to carry an entire burlesque show through to success.

Gertrude works hard, is lively and possesses a certain amount of magnetism, but even these qualities will not permit her to go through an entire show wearing a couple of simple white frocks which any school girl of twelve might be allowed on a holiday. There are too many well dressed women in the field these days for any amount of cleverness to leave an impression without the proper finery.

Miss Dacre contributed her specialty near the close of the show. The talk was delivered in Jersey under a pull. It got over fairly well. Louie will have to be contented with going fairly once around the Wheel until the audiences get over expecting something tart from her. Miss Dacre has no superior in handling spicy stuff and this she should work, altogether. Let the bad stuff alone, whether managers demand it or not. They paid Daley Harcourt \$500 for knowing how and when to season her material properly. Miss Dacre could work into the same value as an attraction. What she spilled over at the Bowery two weeks ago was simply nauseating.

Sam Hearn and Will J. McIntyre look after the comedy. In the opening the pair do very well as a couple of roustabouts, with no particular purpose. Mr. Hearn does very well as a Dutchman, following his own style and puts plenty of good laughs across. McIntyre ably assists in the foolery. The burlesque is a Waterloo for them, through no fault of theirs, but just because what they are called upon to do is not funny. Neither is a good Rube and the material is poor.

John Grieves does well enough as an old man with the love habit. He is tabulated Duke of Gloucestershire, and his pet expression is "Ain't it a Corker?" That's funny—if you get it.

G. Wilbur Levering is the "straight" man and stands the same to the show and audience, as a tenor does in a musical comedy. There are others involved but of no prominence.

Dash.

## THE PASSING PARADE

An expensive production will never be sufficient to recompense for the absence of competent players. That is the resume of Gordon & North's "Passing Parade," as presented last week for the first time, at the Murray Hill, New York.

Leaving out of the consideration the incompetency of the principals, the unnamed two-act piece "The Passing Parade" is handling, will have to be strengthened up in the comedy end. After that is attended to, the numbers must be looked after. And after that, with the necessary substitutions in the cast, "The Passing Parade" may go onward for the Gordon & North glory, for it is a nicely staged production, in settings and dress. Were everything else equal, "The Passing Parade" could be stamped as "classy." For the edification of those who may not have observed it themselves, "classiness" nowadays in the show business is the thing, whether in burlesque, vaudeville or any other division.

Don Roth wrote the book of the piece. It mostly concerns an "Irishman" and a "Dutchman." In some of the "business" between the character the inherent idea of "Krausemeyer's Alley" has been seized upon. That is repeated and repetitions of the "scrapping" between the "Irish" and "Dutch." This is carried to tiresome lengths in several instances, particularly during the banquet scene at the finale of the first act, and on the Boardwalk, Atlantic City, which is the setting for the entire second act. The first act is in three scenes.

This comedy is relishable in spots. To infrequent callers at burlesque theatres it is very funny—but the bits are dragged out too long, always with the same comedy scheme, the Irish and Dutch comedians trying to reach each other to do horrible things.

The music is by Leo Edwards. Excepting one song, of which the music was composed by Mr. Edwards, no one can tell how well Leo has done his work, for outside of Frank Garfield, who leads the "Grape" song, there is no voice in the collection, excepting one chorus girl's, a red headed young woman, rather pretty (prettier than any other of the women). She led "The Life Saver's Parade" in the second act, without her name programed for it. Also she was the girl in the box, who sang and earned encores for "Don't You Believe Him," sung by Tom Dunbar and May Belmont on the stage. The lyrics are not bad, and the song is a good idea, but it doesn't get far. (Willard Vale is the show's lyric writer.) It wouldn't get at all in fact, were it not for this red head, who is either Katherine Moon or Ruth Gurley.

The number hits were interpolations. "Mysterious Rag," introduced into the minstrel first part that the banquet scene runs into (without any

comedy), is the big hit of the show. Miss Belmont led it, but the "rag" may be held wholly responsible. "Mysterious Rag" is a real competitor to "Alexander," now that the latter song must go on its waning days in burlesque through an overdose. "The International Rag," a rather nifty "red fire" of its kind, did very well. It is a new song. The national airs are first sung straight, then reduced to a "rag" arrangement. The "rag" portion is very catchy.

Some of the songs flopped dreadfully, particularly "Rah, Rah, Boys" and "Spring a Ring on You." The trouble with "Rah, Rah, Boys" was that the "ponies" in the show sang it. There are six of the "ponies," who try awfully hard to leave the impression they are a regular collection of singing and dancing girls, but only make a lot of noise along with some four flush dancing. There have been some poor "ponies" around this season so far, but "The Passing Parade" six can have the blue ribbon for being at the bottom of the class. They hit the performance a welt whenever allowed an opportunity—and there are several. An "Oriental Rag" is near the ending of the show. It is an excuse for a poor "grizzly" and a near-"cooch." "The Passing Parade" in the first scene of the first act is for another "Grizzly," but the sixteen or eighteen chorus girls, exclusive of six or eight chorus boys, can't do anything with it, nor has Miss Belmont enough voice to get that, or any other of her songs over. Jack Mason staged the numbers.

Miss Belmont seems to be the leading principal woman. An outsider would select Libby Blondell for that honor, because Miss Blondell, though with little to do, knows how to do what she does, and wears some clothes, even if she did reappear in the second act, gowned as at one time in the first act. None of the female principals are overburdened with "wardrobe."

The story of the piece is about the Dutchman and his wife wanting their daughter to wed a nobleman, first impersonated by Mr. Garfield. As the result, the daughter eventually married the Irishman. Through this, three scenes are necessary in the first act. The second is in "one." The "stalling" here would give any show a shock hard to recover from.

The daughter is played by a "Miss" Allen. Her first name must be a secret. It's just as well. Managers like Gordon & North might be little more careful of their reputation by being a little more careful in selecting important principals. The only principals to earn favorable notice besides Mr. Garfield, were Carrie Behr, as the Dutchman's wife, and James Rowland, the Irishman. Miss Behr was quite good alongside of her stage husband. Mr. Rowland seemed a real good comedian in the present company. He is a fairly passable Irishman, playing quietly, at least. The Dutchman is George Storrs Fisher, who, after repeating "Oh, My God" and "How I Hate the Irish" a few times, is all through. *Sim.*



## STAR AND GARTER SHOW

Although still playing "The Flirting Widows" the same two-act piece used by his "Star and Garter" company last season, Frank Wesberg has practically a new show. The piece has been rewritten; new scenery and costuming have been provided.

In the rewriting, the author has hit upon an entirely new idea in the travesty grand opera line, for which he deserves a big credit mark. The travesty comes as a finale of the first part. It mingles some exceedingly tuneful music with a quantity of good comedy of the quiet sort. The travesty fits into the story. An Irishman of means is induced to put up the money for a prima donna to shine in grand opera. The opera was written by a German composer, who leads the orchestra in the travesty, from the pit. Some lively fun is obtained with the German in the pit, which might suggest Sam Mann, but the bit does not infringe in any way.

The title of the opera is "The King is in the Bathtub" and while the music goes on in legitimate style, the only words that can be heard are "The King is in the Bathtub, Oh, Yes We Hear Him Splash." The scene is finished by the house manager rushing down the aisle and closing the company.

There is a general row. Then the company is shown in dejected spirits, leaving the theatre with the "Dutch" leader the last of the tribe, closing the scene and act with a "Hell" line that is a big laugh.

The travesty gets its biggest recommendation from the newness, and the legitimate manner in which it is worked. The humor is a trifle high class and may not get over in some of the houses. The better the grade of audience the bigger the possibilities.

The comedy of the burlesque is of the rougher and more familiar burlesque sort.

In the production line, the show stacks up very well. The opening set, an interior restaurant scene, is extremely pretty, with daintily gilded chairs and tables, each table carrying an electrolux. The set makes good for a first impression. A couple of more scenes are shown in the first act. Each builds up the production end. The exterior used in the burlesque, while not elaborate, fits in nicely, and the show must be conceded good looking. The costuming, with a change or two that the management will make, is entirely adequate.

Many changes have been handed the girls. They are all of a better sort, becoming and rich looking. The eighteen choristers look well at all times aside from the opening and closing.

The numbers are lively and animated. They have been selected with good judgment and put on in capital style by William Rock. "White Wash man," led by Fanny Vedder, is one of

the best. It is lively, novel and well done by Miss Vedder and the girls. "Julia" is another of the best numbers, by George Betts and Nonie Reynolds. The number has been prettily staged and is exceptionally well sung by Betts, who is assisted in a light dance by Miss Reynolds. "Bathing," "Good Night, Mr. Moon" and "Senorita," all in the burlesque, are pleasing without becoming riots. "Washington Waddle," a "raggy" number, stands out in the opening piece. It could be further worked up through increased endeavors by the girls and Miss Vedder, who leads it. It needs more steam. If one of the comedians were to join Miss Vedder at the head of the number, a better "rag" dance could be worked up to send the number over as one of those many repeat things. "Holidays" retained from past season bring out some good laughing opportunities that are taken advantage of.

"The Eagle and the Girl," featured in the billing, is hardly a number. It is placed in near the closing of the show, and sends Miss Vedder out over the footlights just once.

In the matter of principals the show is well off. Harry Lester Mason and Jack Conway are the comedians, the former in a "Dutch" role and the later an Irishman. Mason is a good "Dutchman," with a rolling "R" manner of speech more suited to playing a part than to rough-house comedy. He is consistently funny throughout, and gathers many laughs in the orchestra bit.

Mr. Mason works splendidly with Mr. Conway, an Irishman of a different type. Conway has a blank expression that is funny before he says a word. His comedy is of the dry sort. He fits into the proceedings finely, getting laughs in an easy natural manner. Mr. Betts does a whole lot for the show, in singing, beside playing a straight cleanly and convincingly. Mr. Betts is a good dresser and makes his presence felt.

James J. Collins is a straight on the "Con man" order, and plays up the comedy of the two comedians to the best possible advantage. Amongst the women Miss Vedder is the main attraction. She is there with plenty of good looks, good clothes, and a fetching personality. Miss Vedder heads three or four numbers, doing a whole lot for them. In the burlesque she could be saddled with more work. In the after piece one begins to wonder if she is still with the troupe. Her talk with the added "S's" is also a comedy bit not to be overlooked.

Eloise Matthews is the Widow. She is tall and stately, sings rather well and wears pretty gowns, but should adopt a livelier and more free manner of working. Miss Reynolds figures in a small way. Corinne Lehr also has little to do, although she leads a couple of numbers in good style, helping the show in the singing.

"The Star and Garter Show" is a first class burlesque entertainment. It can go through the season in its present form, and ably hold its own.

Dash.

## THE DUCKLINGS

During the seventeen-minute intermission at the 8th Avenue Labor Day matinee, an undertaker's wagon and an organ grinder passed the house. Neither is looked upon as an ill omen, although the undertaker wagon's presence might be placed under the classification of a "peculiar coincidence."

A couple of doors on the other side of the 8th Avenue is a store show, labeled "5-Cent Vaudeville." That is very, very "small time" vaudeville. There is some "small time" vaudeville that is near-vaudeville. But the burlesque producer who believes he can compose a marketable burlesque show from "small time" material will fall into the error that Frank Calder seems to have slipped on. Mr. Calder is programed as "Presenting" "The Ducklings."

The show looks cheap, and is cheap. The one meritorious item in the entire performance is Charles H. Boyle, chief comedian. But Mr. Boyle has the edge taken off of that, through having announced himself programatically as the author of the two pieces played. Neither can draw serious notice from any audience that is an audience. Monday afternoon, the few people at the 8th Avenue watching the show could not be termed a crowd. There were a few things in the performance they liked, however—just what one may look for an 8th Avenue audience to like. The first was "Scare Crows and Rubes," a number led by Mr. Boyle, who interjected enough off-color remarks before the choruses to insure encores. Mr. Boyle's matter here was new, and well put over, until he ran out of stuff. The next best bet for 8th Avenue was in the burlesque, when during "Alexander," led by Margie (not Margaret) Bennett, the chorus girls invited young fellows in the orchestra to come up on the stage. A few did. Previously when Winnie Worth sang "Do It Now," an "audience-kissing number," the house took no notice of one chorus girl who kissed a man in the stage box. That is so old now, you know. The latest thing in audience songs is to have the boys, men or rough necks, in the audience to come up and dance with the girls. A delicate way of running any kind of a show. It ought to aid the girls in landing a ham sandwich and a glass of beer nightly.

The Empire Circuit had better order a couple of added attractions for "The Ducklings." The show is short anyway, with the 17-minute intermission. A three-act olio is as cheap as the rest of the performance. Of the three acts, the big hit is an illustrated song singer, who uses two selections from one publisher. Some of the "small time" vaudeville houses make a charge for this instead of paying the singer. This singer though (and a good one, too), is Charles Vaughan, a principal in the show. He is followed by Young Brothers, comedy acrobats in Chinese make up, who must place their special street drop at the 8th Avenue, in a woodland scene,

or at least amid woodland tormentors.

The third number is Margie (not Margaret) Bennett. Miss Bennett stands before four colored girls, or chorus girls in blackface, and thinks she is singing. The assistants dance at the finish of the "pick act." This helps some. Miss Bennett also leads several of the numbers in the action proper, doubtlessly believing she is also singing while doing that.

The dressing is quite ordinary, but a pretty costume came to view in the "Splash" song, led by Marion Blake, who wore a grotesque bathing suit. Miss Blake played an eccentric role in both pieces, dressing it correspondingly, but she did dance about with one of the boys from the audience in the "Grizzly" affair, and she did grow very familiar while seated on a settee with Mr. Boyle. Nor was Mr. Boyle less familiar with her. These and other things removed "The Ducklings" from a "clean" show, but what the company might do in a regularly conducted theatre is of course a matter of conjecture. But whatever they did or might do, unless they did wholly different from their present routine, would not make "The Ducklings" a good show.

The nearest approach to laughable comedy is when Mr. Boyle, in the burlesque, gets behind a saloon bar to work. Although the fun here is very messy, including the spilling of water on a rubber mat during the process of mixing drinks, there are many laughs through it. That scene and Mr. Boyle could not be recalled in connection with the other show he and it have likely been employed in.

Mr. Boyle, in his tramp character, would draw a lot of fun out of a burlesque show if he had any one to work with. There's no one in "The Ducklings." Tony Kennedy seems to be miscast in both pieces. In the first part, "Wright in Wrong," he plays "straight" and quite well. This is a slow moving farce, with much useless dialog, not sufficiently enlivened by the numbers, nor does the farce recover from the number of Louis and Winnie Worth, during which Mr. Worth gave "imitations." Mr. Worth got his saw and soda water all mixed up, but it didn't matter much. Then there were James H. Eddie, a short person, with little on his hands to attend to, and Louise Kennedy, who wore a dress in the second part that was the nearest approach to real clothes during the show.

The burlesque is named "High Life Girls at Beulah Beach." There is no Beach in sight, and the principals spoke of being in the country. It can't be believed either that "high life" girls will dance promiscuously with rough necks from the audience, but still, you can't tell, they do that too in "The Follies of the Day," for when that show played at the Bowery, three young roughs, in shirt sleeves, from the gallery climbed upon the stage. Even Gertrude Hayes was not loath to dance with one of them.

As Harry Fox would say, "This is the life, boys."

Slime

# BILLS NEXT WEEK (Sept. 10-11)

In Vaudeville Theatres, Playing Two Shows Daily

**NEW YORK.**  
**HAMMERSTEIN'S**  
 Irving Berlin  
 Chas. Richmond & Co  
 Julius Tannen  
 Fields & Lewis  
 Frank Tinner  
 Mrs. Annie Yeamans  
 Melville & Higgins  
 Kaimler & Brown  
 Jewell's Manikins  
 Mlle. Martha  
 Ward Baker  
 Bartello  
 Wright & Leonard  
 Evans & Rice  
 Fuller & Moore

**FIFTH AVENUE**  
 Amelia Bingham & Co.  
 Frank Tinney  
 Basile Leonard  
 Mack & Walker  
 Smith & Campbell  
 Mlle. Lorie Royal  
 (Others to fill)

**COLONIAL**  
 Billie Reeves & Co  
 "Honor Among Thieves"  
 Ryan-Richfield Co  
 Charles Vance  
 Victoria Four  
 Sayton Trio  
 Charles Case  
 The Kratons

**ALHAMBRA**  
 "Everywife"  
 Chip & Marbie  
 Barry & Wilford  
 Wit's Melody  
 Lane Girls  
 Satusdas  
 Chas. F. Semon  
 Ollie Young & April  
 James F. McDonald

**BRONX**  
 Moore & Littlefield  
 Paul Dickey & Co  
 Travato  
 McConnell & Simpson  
 Kaufman Bros  
 Van Hoven  
 Marie Russell  
 Musical Fredericks

**ORPHEUM**  
 Drew, Barrymore & Co  
 Mlle. Simone De  
 Berry  
 Wm. Courtleigh & Co  
 Chas. Gordon  
 Merrill & Otto  
 Middleton, Spellmyer & Co  
 Nolette  
 Corbett & Robinson  
 Salerno  
 Dare Bros

**GREENPOINT**  
 Frank Keenan & Co  
 Willard Stimms & Co  
 Eugene & Willie  
 Howard  
 Six Musical Spillers  
 Herman's Animals  
 (Others to fill)

**BUSHWICK**  
 Irene Franklin  
 Jack Wilson Trio  
 Frank Fogarty  
 "The Bandit"  
 Wilfred Clarke & Co  
 Aurora Troupe  
 Wentworth, Vesta & Teddy

**ATLANTA.**  
 FOREYTHE  
 Covington & Wilbur  
 Henry Horton & Co.  
 Brown & Newman  
 Swor & Mack  
 Black Bros  
 Rem Brandt  
 Three Rainards

**ATLANTIC CITY.**  
 YOUNG'S FIER  
 "Japanese Honey-moon"  
 Hal Davis & Co  
 Donovan & McDunaid  
 A O Duncan  
 Roof & Archery  
 Sophie Everett & Co  
 Coogan & Clark  
 Sisters  
 Lockhart & Webb

**BRIDGEPORT, CT.**  
 POLIS  
 "Leading Lady"  
 Big City Four  
 Gordon Bros & Kangaroo  
 Barry & Johnson  
 Jarvis & Harrison  
 Musical Craigs  
 Harry Gilbert

**BUFFALO.**  
 SHEA'S  
 Romany Opera Co  
 Linden Beckwith

**John Ford**  
 Charles Leonard  
 Fletcher & Co  
 Hugh Lloyd  
 Seibin & Grovini  
 Lancelotti-Lucier Co  
 Hugh Lloyd

**BALTIMORE.**  
 MARYLAND  
 "Schoolboys and Girls"  
 Rita Gould  
 J C Nugent & Co  
 Ellis & McKenna  
 Mr & Mrs Hugh J  
 Emmett  
 McGinnis Bros  
 George Woods  
 Flying Martins

**BOSTON**  
 KEITH'S  
 Rose Coghlan  
 Hart's "Bathing Girls"  
 Ray Cox  
 Stanley & Birbeck  
 Grant & Hoag  
 Wynn & Rawson  
 Joe Kelsey  
 Heyne Brothers  
 (Others to fill)

**CLEVELAND**  
 HIPPODROME  
 Palace Girls  
 Wireless Balloon  
 Four Huntings  
 Nellie Nichols  
 Mr & Mrs Connolly  
 Robt. De Mont Trio  
 Art Bowen

**COLUMBUS**  
 KEITH'S  
 "Dinkiesple's Christmas"  
 Hart's 8 Steppers  
 Brown, Harris & Brown  
 Sampson & Douglas  
 Clemens Bros  
 Dagwell Sisters  
 Corrigan & Vivian

**CHICAGO.**  
 MAJESTIC  
 Dr. Wuliner  
 Marie King & Co.  
 Mary Norman  
 Eugene O'Rourke & Co.  
 Welch, Mealy & Co.  
 Howard's Animals  
 Warren & Keefe  
 June Innes  
 The Delays

**CINCINNATI.**  
 COLUMBIA  
 Ruth St. Denis  
 Dorothy Rogers & Co.  
 Sherman, Krans & Hyman  
 McKay & Cantwell  
 Five Pierrescos  
 Jas H Cullen  
 Musical Goomans  
 Jetter & Rogers

**DES MOINES**  
 ORPHEUM  
 Edward Abeles & Co.  
 Three Hickey Bros.  
 Clark & Bergman  
 Kenney, Nobody & Co.  
 Platt Hayes  
 Chas & Anna  
 Glocker  
 Les Arados

**DALLAS, TEX.**  
 MAJESTIC  
 Harry Harville  
 Tinney's Klassy  
 Kids  
 Anderson Twin Sisters  
 Minstrel Four  
 Kingsbury & Munson

**DAVENPORT, IA.**  
 AMERICAN  
 Cullen Bros  
 Donita & Co  
 Keley Sisters  
 The Nelsons  
 Fitzgerald & Odell  
 Nat Nasarro Troupe

**DENVER**  
 ORPHEUM  
 Gerald Griffin & Co  
 Lorch Family  
 Fay, 3 Cooleys & Fay  
 Fred Hawley & Co  
 Clifford Walker  
 Parker, Horsfall & Bianconi  
 Mabelle Fonda & Co

**DETROIT.**  
 TEMPLE  
 May Tully & Co  
 Rooney & Bent  
 Hoey & Lee  
 Boudin Bros

**Jacob's Circus**  
 Barnard's Manikins  
 Casting Dubars  
 Charlotte Ravenscroft

**PORT WAYNE, IND.**  
 TEMPLE  
 Wilbur's Funny Folks  
 Ross & Arthur Boy-lan  
 Archer & Carr  
 "In the Subway"  
 Lewis & Pearson  
 Sidney & Reynolds

**PORT WORTH, TEX.**  
 MAJESTIC  
 The Ahlberg  
 Elsie Murray  
 G Herbert Mitchell  
 Augusta Glose  
 Ross & Mack  
 Exposition Four

**HAMILTON, ONT.**  
 TEMPLE  
 J. J. Corbett  
 "Dick"  
 Reed Bros  
 Peerless Macks  
 Helen Dixon  
 (Two to fill)

**HARRISBURG.**  
 ORPHEUM  
 Bond & Benton Co.  
 Ed Morton  
 Arthur Pickens & Co.  
 Spisels Bros & Co  
 Marie & Mrs Hart  
 Roach & McCurdy  
 Pope & "Uno"

**INDIANAPOLIS.**  
 GRAND O. H.  
 Leo  
 "The Fire Commissioner"  
 Raymond, Burton & Brown  
 Newbold & Gribben  
 Carson & Willard  
 Regala  
 Al Carleton  
 Carroll Gillette  
 Troupe

**KANSAS CITY.**  
 ORPHEUM  
 Grace Cameron  
 Marvellous Millers  
 Howdillio  
 "The Little Strang-ers"  
 Gene Green  
 Gordon & Marx  
 Hinton & Wootton  
 Musikalists

**LOS ANGELES**  
 ORPHEUM  
 Nana  
 Connolly & Webb  
 Dierle  
 Morny Cash  
 (Others to fill)

**LOWELL, MASS.**  
 KEITH'S  
 "Paris By Night"  
 Flanagan & Edwards  
 Sam Holdsworth  
 Pray Tinsie  
 Mary Lane  
 Gordon & Keys  
 Cycling Brunettes

**MONTREAL.**  
 ORPHEUM  
 Bell Family  
 Jimmy Lucas  
 Collins & Hart  
 Sam J. Curtis & Co.  
 Ruby Raymond & Co.  
 Homer Miles & Co.  
 Hon & Tracey  
 (One to fill)

**MILWAUKEE.**  
 MAJESTIC  
 Mabel Hite  
 Sager Midgeley & Co.  
 Hawthorne & Burt  
 Una Clayton & Co  
 Zoro-Carmen Trio  
 Hal Kelsey & Levering

**MEMPHIS.**  
 ORPHEUM  
 John & Emma Ray  
 Martinelli & Syl-vester  
 Madden & Fitzpat-rick  
 Quigley Bros.  
 Ronald & Ward  
 Barnes & King

**NORFOLK.**  
 COLONIAL  
 Six Musical Cuttys  
 Stuart Barnes  
 Ward & Curran  
 Thurber & Madison  
 Bertlich  
 College Trio  
 (One to fill)

**NEW ORLEANS.**  
 ORPHEUM  
 Macey Arbuckle & Co.  
 These French Girls  
 Newline Gordon  
 Carman & Willard  
 Rice, Sully & Scott  
 Johnny Johnson  
 DeWitt Young & Sister

**GREENWALL**  
 Charles Keller & Grogans  
 The Hakes  
 Billy Wandas  
 Rhodes & Fitchie  
 Romeo Rogers & The Dancers  
 Jeannette Devins

**NASHVILLE.**  
 ORPHEUM  
 Geo E. Reno & Co  
 Edwards' "Country Kids"  
 Nevins & Erwood  
 The Dancers  
 Geo Harcourt & Co.  
 Brown & Mills  
 The Nevas

**NEW HAVEN.**  
 POLIS  
 Rock & Fulton  
 Ashley & Lee  
 The Langdons  
 Shelby Bros  
 Roland Carter & Co  
 Louis Stone  
 Bell & Caron

**OKLAHOMA CITY.**  
 LYRIC  
 Onetta  
 Tom Brantford  
 Provo  
 Kimball Bros & Sie-gel  
 Pero & Wilson

**OMAHA.**  
 ORPHEUM  
 Arthur Deagon  
 "The Courtiers"  
 Golden Troupe  
 Lydell & Butter-worth  
 Bergers Players  
 Siema  
 Alburts & Millar

**OTTAWA.**  
 DOMINION  
 Fred Dupres  
 Edith Sylvia  
 Dixie Sanderars  
 Willard & Bond  
 Ballerina's Dogs  
 Charlotte St. Mmo  
 The Pelots

**PITTSBURGH**  
 GRAND O. H.  
 "The Gold-ore"  
 Montgomery & Moore  
 Haines & Vidocq  
 Kajayama  
 Musical Nooses  
 Morris & Aolen  
 S Escardo  
 Richardson's Dogs

**PROVIDENCE.**  
 KEITH'S  
 Houdini  
 Diamond & Nelson  
 Mrs Gene Hughes  
 Lillian Ashley & Co  
 Fanny Fendler  
 Stepp, Mehlinger & King  
 Marie Fenton  
 Latoy Bros  
 5 Musical Lunds

**PHILADELPHIA.**  
 KEITH'S  
 Sumiko  
 Bud Fisher  
 Maurice Freeman & Co  
 Zeno, Jordan & Zeno  
 The Stedmans  
 Bert Melrose  
 Mack & Orth  
 Robert Dancers  
 Harry Shunk

**PORTLAND, ME.**  
 KEITH'S  
 Dr Carl Herman  
 Leo Carrillo  
 Neff & Starr  
 Cotter & Boulden  
 Sydney Toler & Co  
 (Others to fill)

**PORTLAND, OREG.**  
 ORPHEUM  
 Sam Mann & Co  
 Conital Steele & Carr  
 Seven Bullfords  
 Leander de Cordova & Co  
 Harry Breen  
 Handers & Millies  
 Marous & Gartelle

**ROCHESTER.**  
 TEMPLE  
 Great Richards

**Edwards' Song Re-vue**  
 Four Avolcs  
 Al Lawrence  
 Work & Over  
 Iolien Sisters  
 Keno & Green

**ROCK ISLAND, ILL.**  
 EMPIRE  
 Julian & Dyer  
 Marcous  
 Fidelity & Berman  
 Fagan & Byron  
 Foster & Foster  
 Zanley Troupe

**SYRACUSE**  
 GRAND O. H.  
 Charlotte Parry & Co  
 Milton & De Long  
 Sisters  
 Will Rogers  
 Perry & White  
 Dorman Trio  
 De Lons & Ladue

**SAN FRANCISCO**  
 ORPHEUM  
 Elaine Shone & Co  
 Olympe  
 G Herby  
 Co  
 Primrose Four  
 Three Lightings  
 Blank Family  
 "Chyenne Days"  
 Du Gros Trio  
 Klein Bros & Bren-nan

**ST. LOUIS.**  
 COLUMBIA  
 Beasle Wynn  
 "Son of Solomon"  
 Raymond & Caverly  
 Temple Quartet  
 Knute Erickson  
 Bob & Tip Trio  
 Lois Troupe  
 Gordon Eldrid & Co

**SALT LAKE CITY.**  
 ORPHEUM  
 Wm H Thompson & Co  
 Dan Burke & Girls  
 The Dandies  
 Daisy Doyle  
 Florence Flaxman  
 Wilson & Wilson  
 Wood Bros

**TRENTON.**  
 TRENT  
 Sherman & De For-  
 "The Deep Purple"  
 Kate Walcott  
 Jas Grandy & Co  
 Carl Randall  
 Grander (?) & La Rose

**TORONTO.**  
 SHEA'S  
 Ross Fenton  
 Ethel Green  
 Geo Felix & Barry  
 Girls  
 Moore & Haager  
 Fittigibon  
 Mercant & Gronski  
 Betty & Desperado  
 Hickey's Circus

**UNION HILL, N. J.**  
 HUDSON  
 Capt. Jack Auger & Co  
 Fanny Rice  
 Felt Adler  
 Homer Miles' Play-ers  
 Metropolitan Min-  
 straire & Doretto  
 Lillian Ashley & Co  
 Fanny Fendler

**UTICA.**  
 SHUBERT  
 Ten Dark Knights  
 Gardner & Stoddard  
 Conroy & LeMaire  
 Rialtas & Co.  
 Asahi Troupe  
 Rialta & Co.  
 Hathaway, Nack & Madison  
 3 Dokeys

**WASHINGTON.**  
 CHASE'S  
 McIntyre & Heath  
 Vassar Girls  
 O'Brien, Havel & Co  
 Burnham & Green-wood  
 The Rexes  
 Do Laird Duo  
 Herbert's Dogs

**WILMINGTON, DEL.**  
 DOCKSTADER'S  
 Colonial Septet  
 "Alfred, the First"  
 Julie Herve & Co  
 Theo & Dandies  
 R. J. Fritz  
 Stewart & Marshall  
 (One to fill)

**LONDON.**  
 COLUMBIA  
 "Bumum"  
 Chevalier  
 Giglio  
 Saharet  
 Yuma  
 Master Garratt & Co  
 Rob Ivy & Lyn

**BRIS, BRAS & BROF**  
 Wilson & Vassars  
 Chrs N. Bern

**PARIS**  
 JARDIN DE PARIS  
 Mlle. Lily Scott,  
 Cynthia  
 George, Jane Doe  
 La Marjilla, La Bonelli  
 Sisters Gardena  
 Massoli Trio  
 El Sarrasino  
 Luddis & Miss Lidia  
 M. Lail  
 M. Guileston  
 Assela Wilson  
 "Blossom Girls"

**ALHAMBRA**  
 Horace Goldin  
 Emerson & Baldwin  
 Garotas  
 Holloways  
 Goodlow Trio  
 Grimths  
 Gypsy Wolf  
 Canovas

**OLYMPIA**  
 Tiller's "Blanc & Noir"  
 Strength Bros  
 Berg Bros  
 Mme. Chung & Co  
 Romanoff  
 "L'Homme du Theatre"  
 Three Ernests  
 Allan Shaw  
 Marshall Montgom-  
 ery  
 Bert Swan

**FOLIES BERGERE**  
 Ballet "Stella"  
 W. Readings  
 Caselli's Dogs  
 Verona Troupe  
 Samaroff & Sonia  
 Les Moslems  
 Maurice Chevalier  
 Paulham Team

**MARIGNY**  
 "L'Amazone" pan-tomime with Re-gina Badet, Diva Alda, Volbert, Cl-e-mens, Gene Mul-  
 lers, H. A. rony  
 Four. Revue with  
 Mmes. Merville,  
 Laverniere, Co-  
 lombi & L. Erlol,  
 Mme. Frey, Derna,  
 Lucian Michel,  
 Johnny Fuller, E.  
 Dorel, Jim m o,  
 Jorenet, Jorenet,  
 Delamane, Bene-  
 ditti, Doryval

**ETOLE PALACE**  
 Lucette Valgrand  
 Camille Held  
 Blaser Duo  
 Lucienne & Ferdi-  
 nando  
 Atrius Bros  
 Longhi & Predazzi  
 Giachi Family  
 "Fin de Mois"

**VIENNA.**  
 RONACHER'S  
 (For Sept.)  
 La Masse Trio  
 7 Surf Bathes  
 Toni & Chica  
 Austria Quartet  
 Louis Hardt  
 Charlene & Charlene  
 Jeanette Denarber  
 40 Lipinski's Dogs  
 "Rialon" Panto-  
 mine, with Alwin  
 Neuf  
 "Die Blittlichtauf-nahme"

**AMSTERDAM.**  
 CRYSTAL PALACE  
 (For Sept.)  
 De Witt, Burns & Torrence  
 Annie Miles  
 Musical Cats  
 Zerth's Dogs  
 Mirza Gordon  
 Serene Nord  
 Mignon Quintette  
 Gordon

**BERLIN.**  
 WINTERGARTEN  
 (Aug. 17 to Oct. 1)  
 Chas. T. Aldrich  
 Ernest Panter & Co  
 Barnold's Dogs  
 Lucienne Maity  
 Olga & Fanny  
 Les Trombetas  
 4 Koners Brothers  
 Antonet & Grock  
 12 Favorites  
 Gus Fowler

**ELBERFELD.**  
 (Germany.)  
 (For Sept.)  
 McDonnell's  
 Doppeltes  
 Hollandisches  
 4 Melons  
 Georges & Gusti  
 Elder  
 Steiner  
 Lickson  
 Beattie & Babs  
 Max & Saver  
 Clown Barker

**HANOVER.**  
 (Germany.)  
 MELINI THEATRE  
 (For Sept.)  
 Emilia Rose  
 (For Sept.)  
 Hall & Earle  
 Hastings & Wilson  
 Falco & La Fla-  
 Otto Reutter

**SHOWS NEXT WEEK.**  
**NEW YORK.**  
 "A GENTLEMAN OF LEISURE" (Douglas Fairbanks).—Picture House (4th week).  
 "A MAN OF HONOR" (Edmund Brees).—Webber's (1st week).  
 "A SINGLE MAN" (John Drew).—Empire (2nd week).  
 "AROUND THE WORLD".—Hippodrome (2nd week).  
 "AS A MAN THINKS" (John Mason).—Nazi-mova's.  
 "EVERY WOMAN"—Lyric.  
 "EXCUSE ME"—Gayety.  
 "FOLIES BERGERE"—Revue (7th week).  
 "GET RICH QUICK WALLINGFORD"—Cohan's (5th week).  
 "MAGGIE PEPPER" (Rose Stahl)—Harris.  
 "MISS JACK" (Bothwell Browne)—Herald Square (2nd week).  
 "PINAFORE"—Casino.  
 "POMADORE WALK"—Wallacks.  
 REPERTOIRE (Robert Mantell)—Manhattan Opera House.  
 "SEVEN DAYS"—Astor.  
 "SNOBS" (Frank McIntyre)—Hudson (2d week).  
 "THE RED" (Orrin Johnson)—Comedy (2d week).  
 SPOONER STOCK—Metropolis (4th week).  
 STOCK—Academy.  
 "THE BLUE RIVER"—Century.  
 "THE DEEP PURPLE"—West End.  
 "THE FASCINATING WIDOW" (Julian Eltinge)—Liberty.  
 "THE HEN-PECKS" (Low Fields)—Broad-way.  
 "THE PASSERS-BY"—Criterion (1st week).  
 "THE PINK LADY"—New Amsterdam.  
 "THE REAL THING" (Henrietta Crossman)—Maxine Elliott's (4th week).  
 "THE RED ROSE" (Valeska Suratt)—Grand Opera House.  
 "THE SIREN" (Donald Brian)—Knicker-bocker (3d week).  
 "THY NEIGHBOR'S WIFE"—Lyceum (3d week).  
 WINTER GARDEN—Variety.

**CHICAGO.**  
 "AN EVERYDAY MAN" (Thos. Ross)—Cort.  
 "THE RED WIDOW" (Raymond Hitchcock).—Theatrical (3rd week).  
 "DANTE'S INFERNO" (Pictures)—Princess—(3rd week).  
 "LOUISIANA LOU" (Alexander Carr)—La Salle.  
 "THE BEGGAR STUDENT" (Stock)—An-gelos O. H.  
 "THE BOSS" (Holbrook Blinn)—Garrick (3d week).  
 "THE DEEP PURPLE"—McVickers (3rd week).  
 REPERTOIRE—Haymarket (3rd week).  
 "THE LITTLEST REBEL" (Dustin and Wil-lie Farman)—Chicago O. H. (3rd week).  
 "UNCLE SAM" (Barrymore and Wise)—Olympic (3d week).  
 "THE MAN FROM HOME" (Wm. Hodge)—Opera House (3d week).  
 "FOLLIES OF 1911"—Colonial (2d week).

**BOSTON.**  
 "THE ROUND UP"—Boston (3d week).  
 "THE RED WIDOW" (Raymond Hitchcock).—Theatrical (3rd week).  
 "OVER NIGHT"—Shubert (5th week).  
 "THE NIGHT BOG" (Zelda Sears)—Park (2nd week).  
 "THE TROUBLE MAKERS" (Ward and Vokes)—Globe (2nd week).  
 "THE PRICE" (Helen Ware)—Hollis (3rd week).  
 "EXCUSE ME"—Tangle (4th week).  
 "THE COWBOY AND THE THIEF"—Grand Opera House.  
 "JIM THE PENMAN"—Majestic.  
 "THE ROBE OF THE RANCHO"—Castle Square.

**ST. LOUIS.**  
 "THE GRAIN OF DUST" (Jas. K. Hackett)—Olympic.  
 "MOTHER"—Garrick.  
 "THE HPAAT BREAKERS" (George Dam-eral and Ruth Peebles)—Shubert.  
 PICTURES—Century.  
 "MOTHER'S GIRL" (Beulah Poynter)—American.  
 "HUMAN HEARTS"—Havin's.  
 WASHINGTON SOCIETY GIRLS—Standard.  
 COLLEGE GIRLS—Gayety.

**KANSAS CITY.**  
 SAN FRANCISCO.  
 "LA TOBE" (Nance O'Neill)—Alcazar.  
 "THE CAMPUS"—Savoy.  
 "BABY MINE"—Cort.

**DENVER.**  
 "THE COUNTRY BOY"—Broadway.  
 "TRAVELLING SALESMAN"—Tablor Grand PARK—Dark.

**NEW ORLEANS.**  
 "BEVERLY"—Green's.  
 GAGNON-POLLOCK PLAYERS—Lyric.

**CINCINNATI.**  
 "LITTLE MISS FIXIT" (Nora Bayes and Jack Norworth)—Grand Opera House.  
 DOCKSTADER'S MINSTRELS—Lyric.  
 "THE TRAVELLING SALESMAN"—Walnut.  
 "THE DENVER EXPRESS"—Heuck's.  
 STOCK—Lycum.

**Tankwal Troupe**  
**MAGDEBURG.**  
 (Germany.)  
 CENTRAL THEATRE  
 (For Sept.)  
 Les Marbes  
 Baggassons  
 Patty Frank Troupe  
 Meneco  
 Meredith Sisters

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PRESIDENT

JEROME H.

F. E. BELCHER  
SECRETARY

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"SINCE THE DAYS OF ADAM sympathy has always been freely extended to the MAN THAT WAS LONELY. Humanity is full of it, in fact there is more sympathy in circulation than money. We are sure that this feeling of pity for "His Lonesome Highness" is the principal reason why

**GOODWIN AND MEYER'S**

LATEST SONG IS THE

**BANNER HIT OF THE YEAR 1911**

# "MAYBE

THE SONG  
THAT  
NEEDS NO  
BOOSTING

THAT IS  
WHY I'M

NO GUESSING  
ABOUT THIS  
SONG.  
WE KNOW.

# LONELY"

IF YOU FIND THAT YOU HAVE ONE SONG IN YOUR ACT THAT IS NOT MAKING GOOD, SUBSTITUTE THIS SONG FOR IT, AND BE IDENTIFIED WITH THE BIGGEST HIT THAT THE HOUSE OF REMICK HAS EVER PUBLISHED.

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MAJESTIC THEATER BLDG.

# Mabelle Adams and C. H. O'Donnell and Co.

## in "ZILA" ("La Tzigane")

BOOKED SOLID ON UNITED TIME

THIS WEEK (Sept. 4) MAJESTIC, CHICAGO

(Continued from page 17)

**Flying Henrys.**  
5 Mins.; Full Stage.  
**Hammerstein's.**

The Flying Henrys are opening the show this week. That is excuse enough for the lack of enthusiasm with which they were received. The boys have copied the style and general routine of the Flying Martins. The act does not differ in any respect, except in the working, which is everything. The Henrys have not attained the speed nor the confidence necessary to put the turn over properly. They look well and are gingery, but it will take some working to properly round out the act. At present it is good for the "small time," and a suitable opener for the small big time, but where the Flying Martins have shown, the Henrys will not be able to follow, until working has put on the finer finishing touches.

**Dash.**

**Five Satsudas.**  
**Pedal Juggling.**  
14 Mins.; Full Stage (Special Setting)  
**Orpheum.**

These five Japanese go through a routine of "Risley" work and other pedal juggling that is remarkable. They handle their feet with all the skill of the most expert jugglers who use their hands. Comedy is created by the usual tossing of a barrel from one to the other and the efforts of the "catcher" to refrain from missing. From the rise of the olio drop and the shedding of their vari-colored gowns, there is not a dull moment. **Jolo.**

**Luba Meroff.**  
**Musical, Singing and Dancing.**  
14 Mins.; One.  
**American.**

Luba Meroff starts slowly, playing an operatic selection on the mandolin. It is much too long. She then plays a short selection on the xylophone. While playing these instruments, Miss Meroff makes a pretty picture, garbed in tights. Working in front of a blue plush drop, Miss Meroff retires through the center of it, while she sings, and changes to a gown. An "audience song" is done in this gown, also a "coon" song. Miss Meroff has a continental accent. Also a good voice that makes all her songs pleasing, although the "audience" number in which she uses a "plant," could be left alone. The idea is too old. The girl finishes with a coking Russian song and dance. Miss Meroff will easily find a place in regular vaudeville, with a little study of her act.

**Jess.**

**Brennan and Wright.**  
**Travesty, Patter.**  
11 Mins.; One.

Brennan and Wright are two men whose act might be said to consist of pleasant and unpleasant recollections of vaudeville. The boys have gone the limit in procuring the oldest in the talk line. Outside of this the pair introduce several travesty numbers which include the "mind reader" and "illustrated song singer," both more to be pitied than censured. **Jess.**

**Zola and Victorine.**  
14 Mins.; One, Two and Three.  
**San Francisco.**

This act is a novelty of its kind. With a few week's working out, would probably make good on the big time. The girls appear at the opening as a very pretty "sister" team. They sing and dance in a very creditable manner. On their exit after the first number, the scene is changed to a transparent drop, before which they do a toe dance. The scene is again changed to a black velvet drop, upon which are projected some cloud effects. The finale is an electrical duel called "An Affair of Honor." It is handled in a capable manner, making a strong finish. **Mac.**

**Tremaine Sisters.**  
**Singing and Dancing.**  
11 Mins.; One.

The girls open in white outfits and close in black. They could improve their dressing more ways than one. They open with "When You're In Town" and after individual songs, close with "Alexander's Ragtime Band." If it wasn't for "Alexander," a lot of our "pop" acts would have to use dynamite bombs to wake an audience. But the Tremaine girls can dance, although their present routine could be a whole lot stronger. **Mark.**

**Loughlin's Comedy Dogs.**  
18 Mins.; Full Stage.

With fox terriers, Mr. Loughlin provides fun by letting the dogs loose on what compares with the "Human Roulette Wheel" in summer parks. The dogs do all kinds of funny falls off this whirling table, like a bunch of clowns. Before this, the dogs do some tricks with a ball that is rolled up a steep spiral. One of the animals rolls a big ball up this spiral while inside of it. The comedy finish on that move-around-table should place this turn on any bill. **Jess.**

## CORRESPONDENCE

Unless otherwise noted, the following reports are for the current week.

**JOHN J. O'CONNOR**  
(WYNN)  
Representative

**CHICAGO**

VARIETY'S CHICAGO OFFICE:  
35 SOUTH DEARBORN STREET  
Phone 4401 Central

MAJESTIC (Lyman B. Glover, mgr.; agent, Orpheum Circuit). Comedy is king of the Majestic. The holiday week bill is by far one of the best booking efforts New York has sent us in several weeks. The irresistible Mabel Kite returns to vaudeville, and in her second week has smoothed all the edges down until she is able to present one of the best single offerings Chicago has had all season. The comedienne appearing next to last and following a perfectly arranged program, consisting of some exceptionally good acts, attracted the audience up in convulsions, and then, with all the honors of the evening tucked under her arm, left them laughing. For some reason or other, the bill was arranged somewhat different than it was programed, and in the new order ran as smoothly as a hundred dollar Howard. After the kindredomed had kindromed, the Tuscano Bros., with a score of heavy and razor-edged battle axes, jugged their way into popularity, but only after they had passed the easy stage of double passing, and showed the sensational section of their routine. The finish makes the audience hold tight to the seats. The way the Tuscanes work it up placed them under the classification of excellent. Ethel McDonough returns with a routine of straight and comedy songs, closing with her drum specialty. Miss McDonough also recalls "The Divine Myrma," what different to closing the rendering seashore number in a nifty bathing suit. Miss McDonough is a good enough "angle" for any "big time" house. Gordon Eldrid and Co. overcame a heavy handicap by pulling down one of the comedy hits of the evening around eight P. M. The playlet got a bad start, principally through the poor acting of Ama Blakesley, who essayed the part of a colored servant. Miss Blakesley tried hard enough, but she and Eldrid did not lucidly sample on in time to pull the offering through, and "Won By a Leg" won by a length. Leon Rogee might be styled a mimic with advanced ideas. There are dozens of mimics and good ones who either stand in one spot or take backwards. Rogee has gone ahead, and built a production around his ability. Had his efforts been fruitless in this respect he would deserve credit anyhow, but Rogee is making good and will continue to make good whatever he shows. As a mimic, and the word sounds a little flat for this offering, Mr. Rogee stands on top of the list. "The Top of the World Dancers" held a good spot to attract entrance, and gathered a big hit. Raymond and Caverly, with some new material since last seen here kept the packed house laughing at their cross-fire dialog. Their parodies cornered both laughter and applause. Mabelle Adams and C. T. O'Donnell and Co., presenting "Zila" from the play of Maurice de Marcey, gave the audience a peep at a masterpiece. Miss Adams with her violin and excellent acting captured the house from her first entrance. Her dialect, a mixture of French and Italian, backed up by a splendid appearance in gypsy garb, was a treat at all times. Miss Adams has a pair of eyes that seem to go right through the object she is looking at. Her support is with the exception of Mr. O'Donnell, but fair. However, the two principals easily carry the playlet through. While the story is well written it would look better to have the second man in the finale. "Zila" is well presented by the Adams O'Donnell Co. and belongs in the headline class. Miss Adams by her individual work places it there. The Zara Carmen Trio closed with an act that has been well staged, especially the details. The hoop and baton work are exceptionally clever.

WYNN.

LA SALLE OPERA HOUSE.—Relighted for the season Sunday night, when Chicagans saw for the first time the new Askin musical-comedy offering "Louisiana Lou." The little Madison street playhouse was sold out completely for the reopening performance. Evidently, the management makes the important and significant announcement that capacity performances are assured for the entire week ahead. The book of the new com-

position is the joint creation of Frederick Donaghey and Addison Burkhardt. Ben B. Jerome composed the music. The production was staged under the direction of Frank Smithson, who put on "The Sweetest Girl in Paris" and "The Girl I Love," both former LaSalle successes. In this show, the LaSalle stagesmith has eclipsed his previous efforts by a comfortable margin. This may be largely due, perhaps, to the fact that in "Louisiana Lou" he has better material to stage. Certainly no producer could very well ask for a more capable line-up of entertainers than are seen in this play. Headed by Alex Carr, the list includes Bernard Granville, Sophie Tucker, Eva Fallon, Robert O'Connor, William Hiley Hatch, Mary Quive and Paul McCarthy. "Louisiana Lou" has a story that is human and interesting. The tale is related without the intervention of one really dull moment. The narrative relates the adventures of one Jacob Lidofski, a Russian, who has been forced to flee from his native land to escape political persecution, and Roderick Konkarney, an Irishman, who left the Emerald Isle for America in search of a fortune. Steerage-passengers the same vessel, the pair form an acquaintance, which, beginning in a fist fight, ripens into a warm and lasting friendship. They both locate in New Orleans and at the time of the opening of the play, have become men of importance in that city. Konkarney has a son Jack, while Lidofski, who remained a bachelor, has adopted a foundling "Louisiana Lou" by name, who has been receiving an education in Europe. It is the wish and purpose of the two old cronies that young Konkarney and Lidofski's ward shall marry. Contrary to the desires of the elders, Jack falls in love with Della Fair, a sister of his father's second wife, while Lou, who has affinity in the person of Nixon Holmes, Jack's business partner. Carr essays Lidofski, a part splendidly fitted for his particular style. In this place Carr is given an opportunity to sing. His rendition of a new composition entitled "My Rose of the Ghetto," was one of the vocal hits of the evening. In the singing, Miss Fallon offers three numbers, "If Love Be Madness," "When Paddy Goes a Courtin'" and "The Joy and the Gloom," all well scoring. The latter is founded upon Tom Powers' newspaper illustrations. It is a novelty in the song line. Mr. Granville dances quite as gracefully here as he did in the Emily Wehlin show, and with the infusion of a little more "ginger" his efforts will be one of the strong points in the play. Miss Quive contributes much to the support of the song number of Carr, playing a violin obligato with tenderness and expression. Miss Tucker is the same energetic, strenuous Soph of old, only perhaps a bit more artistic. Her "rag" numbers went over, with the usual vim and snap that characterizes her work, and called for their share of the evening's applause. One of these numbers is programmed "The Puritan Dance." It is strongly suggestive of the "Turkey Trot" in the Bayes-Northworth show, except that in the hands of Miss Tucker its interpretation is a trifle more vigorous. Robert O'Connor makes a typical French waiter, supposed to be the Duke de Lune in private life, although really a fortune-seeking imposter. Dorothy Granville was the ideal shrewish girl wife of Konkarney and well acted Jack, the Irishman's son. The new LaSalle chorus is a delightful mixture of good looks and figures. The members as a whole are singing, too, as well as dancing. This they do frequently and tirelessly. The stage settings are splendid specimens of the taste and skill of the designer and scenic artist. The opening set shows a street scene in the French quarter of New Orleans, and the second act pictures a southern home on the bank of the Mississippi River, which stream winds its way gracefully across the panoramic view in the distance. "Louisiana Lou" is a typical LaSalle production, like the concerta which have preceded it. It is full of lots and lots of good entertainment. If anything, this show is better than its predecessors. **HEB.**



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THE MAN

THE GIRL

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OLYMPIC.—"Uncle Sam," a farce comedy, opened at the Olympic theatre Sunday night. Thos. A. Wise and John Barrymore, the joint stars, are very well known to Chicagoans. It was only necessary to announce their joint appearance to draw a capacity house. Each of the co-stars were accorded a warm reception as they made their respective appearance, and the cordiality reached a climax at the conclusion of the second act when they were forced to respond to a vigorous curtain call. Barrymore very modestly side-stepped the speech thing by declining the honor in favor of his partner-the pianist. The latter gracefully responded, saying he trusted the new show would prove a satisfactory successor to "Get-Rich-Quick Wallingford." Everybody was expecting something out of the ordinary, and that no one went away disappointed is a certainty. The Wise-Barrymore combination were at their best, and when that is said, it is a lot. Their support was gilt-edged. If there was a single flaw in the acting, it was not in evidence. The offering was cleverly and appropriately staged, and the production ran along with the smoothness and regularity of a newly oiled clock. If there was a possible flaw in the mechanical effects it was in the closing of the last act, when the automobile of Col. Sam Cunnison, the part essayed by Mr. Wise, was made to move off stage by hand instead of by its own power of locomotion. "Uncle Sam" is in three acts, by Ann Caldwell and James O'Dea. It is a comedy without music. The effort is a comedy-gam of the first water. The lines are bright and sparkling, and the situations irresistibly funny. In "Uncle Sam" there is an interesting story that relates the adventures of a wealthy Nevada mine owner, who is touring Europe while on a visit to his nephew in Germany. The "Uncle" has been entrusted with the care and education of the young man, by a deceased sister, and accompanying him on his European trip is an attractive American girl, his selection for the wife of the nephew. The opening scene is laid in the court yard and entrance to a public inn near Heidelberg, where the nephew is enjoying the society of an actress and adventures named Kitzl Von Tromp. Robert Hudson, the nephew, learns of the matrimonial plans of his uncle. He prepares to disconcert them by assuming an unnatural air of femininity and foppishness calculated to disgust the intended bride. The unmanly actions and manners of young Hudson have a disgusting effect on the rough and ready nature of the uncle as well, and who immediately prepares to return to America without his nephew. In the meantime, the latter develops a fancy for the charming American girl and wishing to delay the proposed departure for Nevada, proceeds to carry out his plans by stealing the magnet point from the uncle's auto. Then to make the situation more complicated, the Colonel becomes enamored of Miss Wright's aunt and chaperon, Grace Elliston. His success in love making is so unsatisfactorily slow that he takes the advice of his chauffer and undertakes to ape the foppish manners assumed by his nephew. Words can scarcely describe the ludicrous situations that follow when the uncle and nephew meet later on in the play. The effect was so extremely funny the first night that even the orchestra was convulsed with laughter. The story had a happy ending when the nephew volunteers to run all the way into Heidelberg and back for the express purpose of getting a new "magnet point" when in reality he only goes a sufficient distance away to be out of the sight of the touring party. In due time he

returns, of course, with the part that he had previously taken from the auto. The uncle, unconscious of this fact, welcomes his return with a burst of appreciative enthusiasm. The members of the supporting company have evidently been selected with care and excellent judgment. Cyril Biddulph essays the part of Ethelbert Anstey, an English student, with artistic cleverness, and John J. Scannier is ideal Cavanaugh, the American chauffer. The latter is given much of the dialoguing and this he does in a way that stamps him an actor of much ability. Juliette Dika proves herself an able dialectician as well as a real character actress in the part of the Viennese adventuress, Josephine Brown, as Amy Wright is a typical American girl, and correspondingly natural is Katherine Blythe in the role of her sister "Pinkie." Ida Darling comes in for a share of the honors in the part of the aunt, and Louise Muldner gives a pleasing exhibition of character work as Frau Vogel, the hostess of the "Bellende Wurst" inn. Others in the cast are Emmett Whitney as Gordon Wright, the father, Appropos of "Uncle Sam," he caught on immensely the first night out. It will be unexpectedly strange if he does not habitate at the Olympic for the entire season.

HEBO.

STAR AND GARTER (Chas. Moe, mgr.).—Pete Clark's "Runaway Girls" this week present what is programed as a "two-act musical travesty." The billing is certainly appropriate for Clark has assembled a classy layout of principals, and for a chaser has followed his selections up with one of the best choruses that ever ambled on an Eastern Wheel stage. This assertion goes just as it reads, for Clark's girls are everything a chorus girl should be. They look good, dress well, dance excellently, and sing better than any group that have visited the windy city in several seasons. For size they hardly vary more than two inches with one exception, a diminutive blonde who holds down an end, and who was probably selected for her ability, as she outworks the rest of the line with ease, and to accomplish this must travel some pace. The first part is in four scenes, the opening showing the Italian Gardens at the Savoy hotel in London. The three following are short scenes and with one exception, the finale, are all in "one." While on the scenic question, Pete Clark has overlooked an opportunity for improvement when he failed to provide an interior one drop for the second showing, a scene for which a street drop was utilized of the Stars and Garter. In this bit of the principals appear in three, while another is robed just a trifle warmer. A hall drop would have been appropriate and belongs. The opening romp is labeled "The Runaway Girls in Dixie." This title also goes for the burlesque and fits the latter better. There are several principals, every one well fitted and each given an opportunity to prove and display versatility which they do. In the first part the bulk of the work falls to Clark Evans, Joe Opp, George Clark, Bette, Adeline Ros-tino, and the chorus. Evans played an Irish character, one of the inoffensive kind and entirely free from horse play or roughness. He carried the comedy throughout this section. At times when it looked as though things would slow up, and these times were

few and far between, Evans would get away with something that changed the entire situation. Opp played opposite Evans in an English character and realized what he had been said of Opp's characterizing, he certainly redeemed himself in this section as well as in the burlesque where he impersonated a "bick," entirely different from those previously introduced to burlesque. George Clark handled two different characters in the opening piece, one a Swedish army officer and the other a straight Scotchman, while in the burlesque he helped out doing Irish. The two former efforts were excellently played, but it might have been better had Evans retained his Irish character throughout the show, and Clark given the tramp impersonation attempted by Evans. The latter would certainly have made the better Irishman. Then Clark wouldn't have had to strain himself to surpass Evans's ability in handling the "hobo." In the female division, Miss Roattino with her splendid soprano voice walked away with the singing department and carried three numbers to repeated encores, the best being her opening, "Robert the Devil." Incidentally this was the musical hit of the program. "Here's to the Girl" and "Bonnie, Sweet Bonnie, the Maid of Dundee," a Scotch number, were the other two numbers led by Miss Roattino. In each she was rewarded with a solid storm of applause for more. Habette contributed largely through her dancing and dialect. Her appearance in some nifty costumes was also an asset. Without Habette the whole affair would assume a different aspect. Violet Rio need not be forgotten for while she did not overwork herself, it was because of lack of opportunity. What Habette attempted, she did well, especially in the olio which she opened with Eugene Kelly, in some songs and dances. The pair helped the vaudeville part of the program besides contributing their efforts to both the musical and olio sides. H. L. Ruchman held a small role, but one of vital importance, and he likewise kept up the good work. Chas. Fagin was the "straight" man, of the George Cohan type. Fagin would do better as an "everyday" man. However, he carried his part to success, but his character was a handicap, for Fagin is clever enough. The plot is light and of no consequence in this show. There are several well written and better staged scenes between the principals that would do justice to a two-daily production. Some bear even a trace of suggestiveness nor even "ginger." The singing is the strong part of the "Runaways." In this department they will have to be tied before beaten. H. L. Ruchman has been carefully attended to as has the staging of the numbers, one, especially, a drill led by Miss Rio, calling for several encores. The main trouble with Clark's "Runaway Girls" is the speed of the first part. It slows up considerably in the afterpiece, but this may have been caused through the presence of George Armstrong as an extra attraction. Armstrong as usual stopped the show. He was forced to come back and render an encore, after the curtain had ascended on the second part and the girls had begun their opening number. The burlesque honors belong to Joe Opp and George Sorely, scarcely held an unimportant part in the first section, playing a "swench" and evidenced unlimited possibilities. The afterpiece was evidently rushed through, for with one number eliminated the show ran about the same clock. In the olio Clark also offers "The

Tigress of Monterey," a dramatic comedy of the Mexican underworld. The "Mexican Underworld" offers a new field for the French pantomime producer. It is worthy of something better than burlesque, but it will need a sensational dancer of the "Apache" type. The piece is well saturated with comedy. Habette, Roattino, Clark and Evans carried the banner parts in this and between the comedy and dramatic situations it scored mildly. Pete Clark has a corking good show and with some slight changes will set a fast pace. The strength of the "Runaway Girls" lays in their singing, the first part and in the girls. Clark has the girliest burlesque show Chicago has seen this season. WYNN.

COLONIAL.—Reopened for the season, 4, was Ziegfeld's "Follies of 1911." The god-natured-vice of Manager James Jay Brady was wratched in the broadest of smiles and well it might be, too, for the "sold out" sign was displayed conspicuously in the lobby long before curtain time. The consensus of opinion here is that the "Follies" of this season is not up to the standard of Ziegfeld's efforts of former years, although the show is admittedly well worth going to see. The chorus falls short of what might be expected of a laid-out production, but no particular fault can be found with the staging of the show. The cast is a very capable one that includes Bessie McCoy, Vera Maxwell, Fanny Brice, Walter Percival and Bert Williams. The engagement is limited.

Herbert Brooks, the magician and card manipulator, who has been touring Canada with his own company, has abandoned the road show idea and will return to vaudeville next week in a single. Brooks has discontinued the trunk trick, generally considered to be the best of its kind, and will instead offer a comedy angle in one.

Ed. Raymond, manager of the Crystal, Milwaukee, has thought up an original and ingenious advertising scheme for his house. The recent law passed in the state of Illinois prohibiting the use of public drinking cups is at the base of the idea. The Wisconsin State Fair takes place in Milwaukee shortly and Raymond, anticipating a large delegation of Chicago people, has mailed all his acquaintances a sanitary paper drinking cup on which is printed a cleverly written advertisement for the Crystal. A better accompaniment the cup advising the recipient that the cup will be of great service while enroute since the trains have tabooed the public cup, and winds up with a nice little invitation to visit the Crystal when thirsty for entertainment and pleasure.

Edward Sheldon's melodramatic composition, "The Hawk," was installed at the Garrick Saturday night for a limited engagement. The reception accorded the opening augurs well for a successful visit here. The play was seen at the Lyric last season for a brief period and its stay proved to be quite too short to satisfy the appetites of local theater-goers. Holbrook Blinn is again in the leading role and is supported by a capable and evenly balanced company of players. In addition to the former the cast is comprised of Ben Graham, Felix Remits, Maude Fealy, Henry Sargent, Kenneth Hill, H. A. LaMotte, Ruth Benson, John M. Troughton, Eugene Skakovsky, Wm. Dunc, Thomas McFarlane and Frank Johnson. The story of "The Hawk" rather evenly divided last night be-

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THE DIMINUTIVE PRIMA DONNA

Direction **TOM PENFOLD** and **HELEN LEHMANN**. Booked by **PAT CASEY**

**NEXT WEEK (Sept. 11) GREENPOINT, BROOKLYN**

tween Mr. Blinn and Miss Fealy. The latter essays the role formerly played by Miss Emily Stevens and her interpretation of the part is a pleasing piece of histrionic work.

The second season of stock at the Warrenton theatre in Oak Park was ushered in last night with a creditable presentation of "The Marriage of William Ashe." In addition to Grace Hayward, leading woman and wife of George Gatts, manager of the house, the company includes Charles W. Dingle, Lew J. Welch, Chester Wallace, David Marlowe, Rose Watson, Dollie Davis, Colette Powers, Walter Poulter, Frank H. Livingstone, William Webb and Robert Jones.

Baffled at every turn in her efforts to become a successful vaudeville actress, Marion Dorff, an eighteen-year-old girl of this city, attempted to put an end to her failures last Friday by resorting to suicide, in her room in a North Side boarding house. She selected illuminating gas as the agency of death. But for the timely intervention of inquiring friends her efforts toward suffocation would have been successful. The young woman was rushed to a local hospital where strong hopes are entertained for her recovery. For more than a year Miss Dorff had sought employment in vaudeville, but could not secure a permanent foothold. Destitution made her desperate.

The reopening of the College for the regular stock season occurred 4, with a performance of "The Yankee Prince." The house is again under the direction of T. G. Gleason. Such old favorites as Marie Nelson, Rodney Ranous and Camille D'Arcy are still with the company.

Frank Q. Doyle has settled all existing differences between his offices and the Morris-Loew combination, and has purchased all the furniture and fixtures formerly in the Morris-Loew office.

During their visit here William Morris and Marcus Loew discussed plans of changing the decorations of the inside lobby at the American theatre. When that house opens sometime in early October, the house will look entirely different to the weekly patrons. It is possible that the same house staff will be retained. Manager Harrison having been active around the premises during the summer.

The Daniels-Guthman Scenic Company has suspended operations after a few weeks of existence. Guthman, who tried the agency business recently with like results, has decided to stick right to the transfer business for life, regardless of the flattering figures offered in other branches of the profession. Daniels formerly owned a studio of his own. He will probably return to the business single handed.

The annual season of grand opera will open here Nov. 22 with a presentation in French of "Rampson et Delilah." The opera season will as usual hold forth at the Auditorium theatre. The following night "Carmen" in French will be the attraction.

I. H. Herk, manager of the Empire and Star theatres and proprietor of several shows circling the Western Wheel, will continue with the regular Friday night wrestling features during the coming season. Herk, through his connection with the Empire Athletic Club, which stages all the large mat events, is in a position to secure the best talent in the grappling line.

Abe Halle, treasurer of the new Angeles Opera House and formerly treasurer of the American Music Hall (when Ernie Young was absent), was successfully operated on by Dr. Wellington Stewart. Halle was in suitable shape to peddle pasteboards at the Angeles opening night.

The recent edict of Police Chief McWeeny compelling all music on the North Side to cease playing after an early evening hour, is raising havoc with the several music halls and "free-and-easy" in that section of town. The Chief's move was actuated by several complaints issued from residents of the fashionable district. While the minority miss the "Grizzly Bear" and "The Barbary Wiggle," nevertheless the majority do not miss their sleep. The Chief evidently figured out the sleep thing.

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Special feature with

**GEORGE EVANS MINSTRELS**

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Direction Max Hart

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Some Singing

Some Comedy

Some Clothes

SOME CLASS.  
OPENING THE SEASON (SEPT. 7-9), HEAD LINERS, HOYT'S THEATRE, SOUTH NORWALK, CONN.

Ralph Ketterling has concluded his services as press representative at White City. He is dividing his time and efforts between the management of the Alhambra theatre and assisting Col. William Roche in directing the business affairs of the Bijou. Since becoming the right-hand man of the Colonel, Ketterling is a busy individual.

Frederick Landis, brother of Judge Landis of this city, is the author of a play which is said to be under consideration by William A. Brady.

Bothwell Browne, the female impersonator, is scheduled for an early appearance at the Garrick in "Miss Jack."

When Gertrude Hoffmann opens at the Lyric, 11, with her Russian ballet, she will dance on a brand new stage, now being installed preparatory to the reopening of the house for the season.

WILLARD (Jones, Linick and Schaefer, mgrs.; W. V. M. A., agent).—Genaros Band, Guyer Valle and Co., Four Bards, Arthur Hahn, Lydon and Dorman.

WILSON AV. (Jones, Linick and Schaefer, mgrs.; W. V. M. A., agent).—Madame Herrmann, Jack Harlow and Co., Melody Four, Luigi Piasco, Troupe, Robisch and Childress.

PARKWAY (A. H. Lewis, mgr.; Frank Q. Doyle, agent).—Lew Hawkins, The Four Lincolns, Van Camp, Lewis-Irving Co., Nancy Lee Rice.

**SAN FRANCISCO**

By J. E. McLENNAN.

VARIETY'S San Francisco Office, 808 Market St.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct).—"Cheyenne Days" turned out to be a real sensation on this week's bill. It is a miniature wild west show, with Lucille Mulhall, Art Boden and Otto Kline featured. The Trio Du Gros, comedy acrobats, made a

first class opening number. Lee Lloyd, singer, with Jay Roberts at the piano, were pronounced hit, the pianist sharing the honors. Klein Brothers and Sibil Brennan in their bits from "In Panama" were liked. Mme. Beeson & Co., second week, pleased. Cadets De Gascogne, also holdover, encored. Crouch and Welch repeated last week's success. Wynne Bros., well received, also second week.

Richard Carle, in "Jumping Jupiter," opened at the Columbia, 22, to a packed house. In the role of the beauty doctor, he carried off the honors of the evening. This piece should do a record business here in San Francisco. "The Spring Maid," which follows, is a very much heralded production, and will open here for two weeks.

With the opening of the new Cort, the theatrical season commenced in earnest. This house is bound to be a winner, as it is one of the most beautiful in the west, and the line of productions that have been booked in, are of the class A order. The opening piece, "Baby Mine," was billed like a circus.

Oakland took a little spurt, theatrically speaking, with Henry Miller and Max Dill appearing at the McDonough theatre. This house has been dark since the Lander Stevens company closed there to go on tour. The Broadway theatre, an independent vaudeville house of Oakland, has had a change of policy. Seven acts. Price of admission, which was ten cents, has been raised to 10-20. Guy Smith, manager of the Broadway, states that when the Pantages house is finished he will have opposition that will make him rustle to keep up his end of the business, and as he is a firm believer in the old adage, "In time of peace, prepare for war," he decided to take this step.

Margaret Webb, partner of Jack Connelly in the act playing at the Oakland Orpheum last week, while curling her hair preparatory to the performance, accidentally let the iron drop, striking her across the eye, and injuring her so seriously it is feared she will lose the sight of the eye. Mr. Connelly went on alone and did very big.

Walter Messenger was "a friend in need" to H. Darlington. Darlington has been doing the advance work for Glen Harper on a round of one night stands about the country. He got into an argument with Harper over money matters. Harper snatched out a warrant in Watsonville charging felony embezzlement to the amount of \$18.00. Darlington was found in this city and arrested and placed in detention over night. Messenger heard about the trouble and went his bail, stating that Darlington was an innocent party. In the meantime Messenger got into communication with District Attorney Ben Knight of Santa Cruz, explaining the matter to him. He immediately reached Harper, with the result that the matter was settled satisfactorily. Darlington was reinstated in his official capacity as manager ahead of the show.

George O'Farrell, who was slated to appear with Roberts, Bergen and Roberts in the cast of "Jim the Penman," has been engaged by Manager Harry Bishop of the Ye Liberty theatre, Oakland.

The roster of the Pantages theatre, new stock, in Bellingham, Wash., is as follows: Victor J. Donald, Ollie Gook, Clarke Burroughs, Carl Caldwell, Fred McKnight, Louis Koch, Minor Reid, Maude L. Francis, Grace McGinn and Mae Simmons. They open with "Mrs. Temple's Telegram."

Another grand opera company is slated to appear here this fall, presenting well known artists and a repertoire complete of the favorite operas. This is no other than the Lombardi Opera Company. The French company slated to appear, and the Bevan company, there will be plenty of opera in San Francisco.

The Cort, Ogden, will be under the management of Mr. Barry, who has been with Mr. Cort for a long time.

Allen Doone, at the close of his engagement with the Wigwag theatre, will sail for Australia with Edna Kelley, where Mr. Doone will manage theatres in Melbourne and Sid-

# LEO IN VAUDEVILLE BOOKED SOLID GARRILLO

Still Represented by **PAT CASEY**

ney. He will appear alternately in the two cities, with his own Musical Comedy Company.

Mabel Rigelman, a talented young Oakland soprano, will give a special afternoon concert at the Columbia. 17. She has just returned from abroad after studying under Mme. Gadekl. It was while the famous artist was touring the west that she heard Miss Rigelman, and became interested. The program has been arranged by Mme. Gadekl herself.

Because A. Burton Wesner, formerly an actor at the Alcazar, did not pay \$25.00 a week alimony, as ordered by the court, his divorced wife accused him of extravagant living. In an affidavit filed, Mrs. Wesner declares that she was so ill from the strain of the divorce proceedings that she is now regaining her health in New York. She thinks her husband is getting \$100.00 a week instead of \$75.00, as he claims. Wesner told Judge Van Nostrand, who had him appear to show cause why he should not be sentenced for contempt of court, that he was \$475.00 in debt and that he could not afford to pay \$25.00 a week. He asks that it be changed to \$25.00 a month. His wife, he says, is a dancing teacher and fully able to take care of herself. He claims that she is now taking a vacation in New York on the money that he has paid her as alimony.

The Ed. Armstrong musical comedy company closes at the Lyceum, Los Angeles, Oct. 15. Mr. Armstrong is in San Francisco at present negotiating with Mr. Cort for an opening at the Savoy.

Ernie Walker is leaving San Francisco, 13, to play four weeks in Honolulu. He will go from there to Australia, where he will meet his partner, Mr. Strum, and they will play the Brennan Circuit there. They will return to the States some time next year.

The Four Black Diamonds who took "Nanna's" place on the Orpheum bill at Oakland have been re-engaged for this week.

PORTOLA-LOUVRE (Herbert Meyerfeld, mgr.; Lester Fountain, amusement mgr.).—Four Black Diamonds; Jenne Fletcher; Marguerite Favar & Co.; Susanne Remi; Reed and Wilbert.

## PHILADELPHIA

By GEORGE M. YOUNG.

KEITH'S (H. T. Jordan, mgr.; agent, U. B. O.).—So much latitude is allowed for the stretch of imagination in producing vaudeville sketches that the average patron has to guess whether the idea is to interest or amuse. There is a vast difference between the two and both points are very often missed. For his return to vaudeville, Sidney Drew is presenting, in conjunction with Lionel Barrymore a sketch composed of two scenes from "The Rivals," the piece being called "Bob Acres." The scenes used are the challenge and duel. The sketch is well played by both Mr. Drew and Mr. Barrymore, are admittedly clever artists and they have excellent support from S. Rankin Drew, Bradford Lovett and Fredrick Bernard, but as a vaudeville sketch bid-

ding for popularity, the offering ranks not very high. The Draw-Barrymore sketch cannot be credited with attaining much. For a name act to head a vaudeville bill the now act may do, but it will not create any great mark of success. It was well received here through its clever treatment. Paul Dickey's "The Come Back" was more to the liking. This is another "college life" sketch, employing four men and a girl. The sketch starts slowly, but gains speed and the last few minutes of it is a regular hurrah. There is the usual fault of over-playing, but it has a corking ending, and the boys work it up to a regular riot. It brought a burst of applause after a liberal amount of laughter and held down its position on a good bill in excellent shape. Ray Cox, who is one of our regular visitors did rather better than usual here. The Chestnut Street audience has been rather hard for Miss Cox, but this time her material seemed to hit the mark, and she cleaned up nicely. Miss Cox stands well in front of women who can talk and get away with it on the stage as a "single." Haines and Videoq, a couple of dorkies who have been ambulating around for a few periods put over a solid laughing hit. The blackface pair, who have just begun to split the cost of their burnt cork drew down their share of the laughs and did it after the Dickey sketch had left the house pretty well laughed out. Nat Haines shares the dividend on the cork comes from Videoq hearing so much about "split-weeks." It's been a long while since anything but a "sight" act closed a Keith bill, but Gus Zedwards "Schoolboys and Girls" held down the spot in fine style. James F. McDonald offered a mixture of songs and stories which pleased and Canfield and Carleton won liberal favor in their sketch. "The Hoodoo." McGinnis Brothers did nicely with their natty dancing and singing turn and Bertisch proved a good opener.

VICTORIA (Jay Mastbaum, mgr.; agent, H. Bart McHugh).—The "Aviator Girl" was the feature act on this week's bill. It's a good bit novelty for these houses and it was well staged. The Pike's offered a pleasing musical act. The eggs should be cut out. Kearney and Rellie got some laughs with a lot of old material. Walter Stead did nicely with English songs which he announced as original and of his own composition. One of them was sung here by an English comedienne. The Shrier Trio act is a boxing bout between two youngsters of tender ages, the third member of the trio acting as referee. The kids go four rounds. This is too long and the act needs something more than the boxing to get anywhere. John Dempsey and Healey and Barry were the others.

PALACE (L. B. Hock, mgr.; agent, H. Bart McHugh).—Ye Olde Home Choir, headlined. Others were The Knobs; Chet York; Bates and Blake; Aerial Dunham; Herbert and De Calvi; Jimmy Cowper.

COLONIAL (Al. White, mgr.; booked direct).—The season opened this week with a pleasing bill at "pop" prices.

CASINO (Elias & Koehn, mgrs.).—The principal fault noticed in the majority of the shows on each "Wheel" seen so far this season in this city is that they are sadly in need of finishing or that they are in such a state of turmoil from continuous changing that nothing seems to run smoothly, and as a result the show suffers. While a manager must

be commended for trying to improve his show as quickly as possible the idea ought to be settled by the time the show has played three weeks so that a fairly smooth performance can be given. This is all evident in the "Big Gaiety Show," one of the Jacobs & Jermom attractions playing the Casino this week. There is not a great deal that is new in the "Big Gaiety Show." Most of it is reminiscent of last season's "The Majestica." This is no doubt due to the fact that Gus Fay and Joe Hollander are the principal comedians and several other members of the principal cast were with Fred Irwin's show last year. The title used is "A Florida Enchantment," used for another piece in the same show last season. There is a story which runs so disconnectedly that it is soon lost track of and the entertainment is a musical melange, composed of "bits" with Fay always holding the center of the stage for comedy, and Hollander offering good support when the opportunity affords. There are plenty of laughs in the "Big Gaiety Show." In the first and second parts or acts, Fay keeps the laughs going at a lively clip. In the first act the "Violator" bit is used with Clara Douglas Rackett and Charley Montgomery and proved just as big a laugh as ever, while the funny jail scene used in the "Majestica" with Fay and Hollander as the star prisoners got its full reward. There is a corking good olio followed by a "bit" of money changing in "one" between Fay and Eddie Lovett, which bails the speed started by the vaudeville portion of the bill. There is little to the second act except the "Nancy" song with the piano specialty between Fay and Hollander. The Lusier Sisters, the original "I Do and I Don't" sister act, open this scene with a hit of stepping, and Miss Rackett leads a number in tights, followed by a French number led by Marie Beaugarde. This is worked up by Fay from the orchestra seats, but the number, like nearly all the others in the show, suffers for want of proper support and staging. The numbers are nearly all badly done. There are sixteen girls in the chorus, none overburdened with attractiveness or ability to get the needed results. This may not be the fault of the girls. They are probably doing their best, but their best, if this is it, is below what it should be to add to the show that which it needs most. It seems odd to see Fay and Hollander with a poor singing show. The "Big Gaiety" will need a lot of building up. The costumes may have cost money, but was selected, evidently with an idea of securing something odd, rather than beautiful. The color schemes and designs in nearly all the dresses are inharmonious and not at all catching to the eye for beauty. Miss Rackett is the only one who has been treated liberally in allotting the business or songs. She does her work creditably and wears her clothes well, including the tights. Miss Beaugarde has been slighted and she is too useful to a burlesque show to be kept in the background. She wears two or three stunning costumes and handles the French bit in good style. With proper material she ought to be a bright spark in the show. Beulah Benton is noticeably present at all times when her volve is given a chance, for Miss Benton has a splendid voice and knows how to use it. Eddie Lovett and William West handle the straight roles in good shape and the other male members of the cast fill their respective roles accept-

ably, without ever growing prominent. Al Herman's blackface specialty in the olio was one of the hits of the show. He put three "coon" songs over in great shape and his talk with a catch line brought plenty of laughs. The Majestic Musical Four were also a big hit with their instrumental music. The boys have a dandy act, sent along without any stalling or too much comedy, and they are above the average in musical ability. West and Benton were very well liked in their familiar specialty. West's neat stepping and suits. Probably after they get through juggling with the show and get some snap and speed into the numbers it will furnish first rate entertainment, for Gus Fay's comedy and the olio specialties will help to hold the show up. It can be whipped into a good show. At present it is a good show in bad shape.

BIJOU (Joseph Dougherty, mgr.; agent, U. B. O.).—Lasky's Hoboes; Goldsmith & Hoppe; Fantell & Valerie; Kelly & Laferty; Leroy Harvey & Co.; Helen Dickson; La Montford.

WILLIAM PENN (Geo. Metzel, mgr.; agent, U. B. O.).—Trovato; Swor & Mack; Middleton & Hennings in "One Night Only"; Sampson & Douglas; J. F. Conroy & Annie Morecroft; divers; Heyn Brothers.

LIBERTY (M. W. Taylor, mgr.; agent, M. W. Taylor Agency).—May Toke; The Sombrosos; Guy Brothers; Tyson, Brown & Co.; "In Strawland"; Howell & Scott; W. F. Melrose, and Marie Meers.

FOREPAUGH'S (Miller & Kaufman, mgrs.; agent, I. Kaufman).—The LaMothe; Clay Mantley & Co.; Armon & Armon; Ed. Toller; Farley & Morrison; Dorothy Dumon.

GIRARD AVENUE (Kaufman & Miller, mgrs.; agent, I. Kaufman).—Four Kundles; Hallman & McFarland; Joe Wilton & Four Cafe Girls; Fred Hamill & Co.; Harry Antrim.

DIXIE (Davis Labell, mgr.; agent, I. Kaufman).—7-9. Juggling La Bell; Cameron & Ward; Yankee Comedy Four; Travis Yorke.

EMPIRE (Stanford & Western, mgrs.; agent, I. Kaufman).—7-9. Zvonagali; Steele & McWaters; Todd Judge & Co.; Harry Woods.

GREAT NORTHERN (M. Greenwald, mgr.; agent, H. Bart McHugh).—7-9. Burbank & Danforth; Agnes Aldra; Weston & Keith; Booth Trio.

AUDITORIUM (W. C. Herchenreider, mgr.; agent, H. Bart McHugh).—7-9. Billy Gantz; Will & Mabel Casper; Meeker Sisters.

EMPIRE (E. Israel, mgr.; agent, H. Bart McHugh).—7-9. Chess & Checkers; Zeller & Le Vere; Belmont; Four Howards.

HIPPODROME (M. Siegel, mgr.; agent, H. Bart McHugh).—7-9. The Fontellers; Hussey; Vlejo.

PLAZA (Chas. E. Oelchliager, mgr.; agent, H. Bart McHugh).—Eddie Kane & Co.; Ned Dandy; Bob & Bertha Hyde; Kitty Vincent; Wolfheim Statues.

NIXON: (F. G. Nixon-Nirdlinger, mgr.; agent, Nixon-Nirdlinger).—Great Ringling & Co.; Manning & Ford; Lloyd & Gibson; McKel; Monarch Comedy Four; McKenzie & Shannon.

PEOPLES (F. G. Nixon-Nirdlinger, mgr.; agent, Nixon-Nirdlinger).—7-9. Claude & Marion Cleveland; Ida Bell & Caprice Lewis Three Sunbeams; Fleeson & Hill; Alfred the Great.

JOE

CHAS.

# MORRIS AND ALLEN

"THE COMEDIANS WITH THE PIPES"

NEXT WEEK (Sept. 11) GRAND OPERA HOUSE, PITTSBURG

Sept. 18—COLONIAL, NORFOLK

Sept. 25—HAMMERSTEIN'S

Oct. 2—POLIS, BRIDGEPORT

Oct. 9—POLIS, WORCESTER

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COLISEUM (F. G. Nixon-Nirdlinger, mgr.; agent, Nixon-Nirdlinger).—7-9, Carl Wallner; Shelby & Richter; Kelly & Catlin.

GERMANTOWN (Walter Stuempfig, mgr.; agent, Chas. J. Kraus).—Howard & Linder; Arthur O'Brien & Co.; Martinelli; Mile. Cecile & Co.; Harry Gilbert.

MODEL (H. A. Lord, mgr.; agent, Chas. J. Kraus).—The Leighs; Harry Gilbert; Allen Delmain & Harold; Rosalie Slaters; Ader Four.

IRIS (M. J. Walsh, mgr.; agent, Chas. J. Kraus).—Billy Barlow; The Leighs; Willis Musical Comedy; Wygand & Brannan.

DARBY (Mr. Harrigan, mgr.; agent, Chas. J. Kraus).—La Zelle Bros.; Moore & Mack; Fred Sanford; American Trumpeters.

ALEXANDER (Geo. Alexander, mgr.; agents, Stein & Leonard).—7-9, Dancing Johnson; Nan Wagner Stock Co.; Omar; Hirsch & Berg.

FAIRHILL PALACE (C. Stangler, mgr.; agents, Stein & Leonard).—7-9 Clark & West; Two Reynolds; Ed Smith.

CRYSTAL PALACE (D. Baylison, mgr.; agents, Stein & Leonard, Inc.).—7-9, Singers; Philo & Co.; Barton & Fee; Clarine Moore; Martin & Reynolds; May & Gray.

MAJESTIC (Wm. Vail, mgr.; agents, Stein & Leonard, Inc.).—Haines Stock Co.; Revalle Bros.; Carter Trio; Side & Delane.

LYRIC (D. Tyrrell, mgr.; agents, Stein & Leonard, Inc.).—Three Russells; George W. Leont; Libby & Trayer; Sytz & Sytz.

AUDITORIUM (J. D. Gibson, mgr.; agents, Stein & Leonard, Inc.).—7-9, John Jenkins; Two Nashes; Hoemley Stock Co.

GAYETY (John F. Eckhardt, mgr.).—Chas. Robinson's "Crucue Girls"; Woods & Woods Trio, added attraction.

TROCADERO (Sam M. Dawson, mgr.).—"High School Girls."

EMPIRE (E. J. Bulkley, mgr.).—"Tiger Lilies."

## BOSTON

By J. GOOLITZ.

KEITH'S (Harry E. Quastin, mgr.; agent, U. B. O.).—A good holiday bill. "Paris by Night." Fine dancing pantomime; Bell Family, dandy feature; Mrs. Gene Hughes & Co., pleased; Walter & George Lawrence, good; Frey Twins, clever; Leo Carrillo, fine enter-tainer; Ruby Raymond & Boys, good; Marie Fenton, classy and scored; La Toy Brothers, opened, good. Pictures.

ORPHEUM (V. J. Morris, mgr.; agent, Loew).—Hyland & Palmer; Farnum & Delmar; Aurlama; Dick Thompson & Co.; Brady & Mahoney; Blake's Mule Maud; Roser's Aerial Dogs; Evelyn Clark; W. E. Whittle; Hetty Urma; Roland Carter & Co.; Francesca Redding & Co.; Gould Sisters; Mireno, Navarro & Mireno, pictures.

LORW'S SOUTH END (Irving Hamilton, mgr.; agent, Loew).—Roser's Aerial Dogs; Evelyn Clark; W. E. Whittle; Hetty Urma; Will Cross's Players; Roland Carter & Co.; Farnum; Aurlama; Dick Thompson & Co.; Brady & Mahoney; Blake's Mule Maud; two others to fill; pictures.

HUB (Joseph Mack, mgr.; agent, Fred Mardo).—Alexander's Ragtime Band; Frizlo; Jim Murray; Flo Davis; Emeline; Maxwell & Dudley; pictures.

BEACON (Jacob Laurie, mgr.; agent, Fred Mardo).—Verberto & Co.; Jack Symonds; Billy & Drew Slaters; May Hamilton; Cody & Linn; John Bohann; Burdell & Edwards; pictures.

NIPMUC PARK (D. J. Sprague, mgr.; agent, Fred Mardo).—The Aviator Girl; Ward Bros.; The Zarrells; Alex. Wilson; pictures.

BOWDOIN SQUARE (J. W. Commerford, mgr.; agent National).—Matt Ott & Co.; Not-lore & Niles; Albano Bros.; Kiplings; Billy Fay; Musical Thatchers; Vivian Clayton; Ruth Coulidge; Jack Trace; pictures.

PARTIME (Frank Allen, mgr.; agent National).—Jack Denton; John Hogan; Le Roy & Wardwell Sisters; Carlo Bros.; pictures.

OLYMPIA, South Boston (Frank Woodward, mgr.; agent National).—Frank Barrett; Henry Bird; Lois Berli; Chas. Galman; pictures.

Fred Mardo is now booking Leavitt's theatre, Haddford, Me. He is also putting in the acts for Sunday night shows at the Casino.

Russell Clark of the United Booking office left Boston Sunday night for his Southern

**THE SAYTON TRIO**

In Their Original Scene

**"IN THE LAND OF THE CROCODILE"**

This Week (Sept. 4) Greenpoint, Brooklyn

Next Week (Sept. 11) Colonial, New York

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THE SLANG PRINCE SUPREME

In the classy comedy sketch

**"SHORTY'S ELEVATION"**

NEW AND BETTER ACT THAN EVER

"CORONATION ARTISTS"

**SELBIN AND GROVINI**

After a PHENOMENAL RUN IN LONDON of Three Months, WE WERE CALLED HOME BY CABLE to open Aug. 28 for a SEASON OF FORTY WEEKS ON THE U. B. O. TIME.

DIRECTION, **JO PAIGE SMITH**

(Wish to thank Eastern and Western Burlesque Wheel Managers for many kind offers.)

**FLYING HENRYS**

AERIAL GYMNASTS

**HAMMERSTEIN'S, THIS WEEK (SEPT. 4)**

trip. He is going to look them over and may land some good material.

The Boston Symphony Orchestra begins its 30th season Oct. 6 with a public rehearsal and on the next evening the first concert will be given at Symphony Hall. Alma Gluck, the soprano of the Metropolitan Opera House, is to be the soloist of the first concert. The season for the orchestra will be thirty-one weeks this year. Max Fiedler is the conductor. This is his last season here.

John W. Belcher, a Newton machinist, claims to have perfected an automatic figure that will walk, talk, write and sing. It has taken him seven years to finish his invention.

Salmon Sirk has given the owners of Wonderland \$5,000 as part payment on artesian wells that were to yield 500 gallons a minute. He was to pay \$45,000 more on Sept. 3. He discovered that the wells only yielded 70 gallons a minute, so he asked to be relieved from the contract. The court found for Sirk, and he was also given back the first payment of \$5,000.

The Castle Square theatre opened 1 with the first stock production of "The Rose of the Rancho." This is the fourth season for John Craig and his players. They have made good.

All of the theatres here are open. Labor Day was a dandy from the box office standpoint. Every amusement resort played to capacity.

The annual Mardi Gras carnivals are being held this week at Revere Beach. A new feature is scheduled for every night in the week.

## ST. LOUIS

By FRANK F. ANFINGER.

COLUMBIA (Frank Tate, mgr.; agent, Orpheum Circuit).—Minnie Seligman & William Brummell & Co.; McRae & Levering; Charlotte Ravenscroft; Mazie King, assisted by Claud Leighton; John & Mae Burke; Bowers, Walters & Crooker; Hawthorne & Burte; Rice & Prevost.

AMERICAN (D. E. Russell, mgr.; agent, S. & H.).—Eugene Blair in "The Light Eternal."

HAVLINS (Harry Wallace, mgr.; agent, S. & H.).—Opens this week with "The Convict's Daughter."

STANDARD (Leo Reichenbach, mgr.).—"Queens of the Folies Bergere."

GAYETY (Charles Walters, mgr.).—Columbia Burlesquers.

Forest Park Highlands closed Labor Day, as did Mannion's and West End Heights. At the latter, the Higby Stock Company presented "Facing the Music" Sunday and Monday matinee and night only. This ends the garden season. Moving pictures at the Century and Garrick.

Charles T. Hendrick, former opera singer, died at San Bernardino last week. He formerly was of St. Louis.

## CINCINNATI

By HARRY KESS.

GRAND O. H. (T. E. Ayward, mgr.; K. & E.).—Jack Norworth and Nora Bayes offered an enjoyable musical comedy, "Little Miss Fixit." James C. Lane and Edna Hunter did "The Turkey Trot" and scored. Gilbert Douglas, Nellie Maicolm, Mary Johnson and Frank Shannon were excellent. Business good.

KEITH'S COLUMBIA (Louis Beers, mgr.; agent, U. B. O.).—Sunday rehearsal 11.—Robert De Mont Trio, strong opener; Chick Sale, exceptionally clever; Burton, Raymond & Co., hit; Newbold & Gribbin, artistic hit; "The Son of Solomon," clever; Lolo, featured; Mary Norman, hit; Bottomley Troupe, very fine. Great business.

EMPRESS (H. E. Robinson, mgr.; rehearsal Sunday 10).—Grace Leonard, very good; Art Adair, opened; Phillips & Merritt, did their act not withstanding Miss Merritt suffering with a broken ankle; Vilmos Westony, hit; Sullivan & Paquelena, very funny; Kara, hit; AMERICAN (Harry Hart, mgr.; agent, Consolidated; rehearsal Monday 9).—Dora Roben, Copeland & Pierce, Susie Hiett's Dogs, Soano & Co., Du Boise & Young.

PEOPLES (James E. Fennessy, mgr.).—"Cosy Corner Girls." Crimmins and Goo featured in a two-act conglomeration "A Hot Match," mostly "bits" of the oldest burlesque material. The "slap-stick" and "bladder," and a lot of nasty talk are used for comedy. Crimmins is exceptionally comical. Lizzette Howe and Gladys St. John both sent over some "corking" good musical numbers. John West, Frank Wesley, Marty Ford and Gus Bruno are the other male principals. Whoever put on the numbers did a fine job. The chorus possesses fine voices, are good dancers, rattling good lookers, and liberally and handsomely costumed. Ford and Wesley sing a number of parodies that were a distinct hit.

STANDARD (Frank J. Clements, house agent).—"Vanity Fair." It is doubtful whether "Vanity Fair" will last if the Censor Committee ever sees "Buffering Suffragettes." The show is below the standard and not worth while. Tilford, ventriloquist; Brighton Four and Dewar's Comedy Animal (Circus by the olio numbers).

WALNUT (W. W. Jackson, mgr.; agent, S. & H.).—"Merry Mary" is built along the lines of the old farce "Turned Up." Ruby Rothman was very good. Edna Mary did some fine dancing. Jack Kenyon was very funny; Bertha Gibson had but a small part.

HEUCK'S O. H. (James E. Fennessy, mgr.; agent, S. & H.).—"The Heart of Chicago." A really capable cast presenting last season's favorite.

LYCEUM (Andy Hettesholmer, mgr.).—The Lawrence Players in "St. Elmo." Mr. Lawrence played the title role and Violet Barney, leading lady, did nicely; Margaret Leasure made a splendid impression. J. J. Croley and Edwin Hansford were good.

AUDITORIUM (M. A. Neff, mgr.; independent).—King & King. Ouida Melrose, Dearest St. Clair, Anton Zinka, Geo. Austin & Co.

## NEW ORLEANS.

By O. M. SAMUEL.

GREENWALL (Arthur B. Leopold, mgr.; rehearsal Sunday 10).—Viewed as a big "time" program, the opening show at the Greenwall, given before a capacity audience, proved disappointing. Kenneth R. Waite, opening, did fairly; the youthful sub affected in a detraction; Casius and Louie, who received considerable applause, the pianologist, evidently trying to out-act Valaska, held attention; Alma & Harold elicited scant appreciation; Davis & Hodge



# GEO. W. COOPER and WM. ROBINSON

SOME COMEDIANS!

OPENED THEIR SEASON at the COLONIAL, NEW YORK, THIS WEEK (Sept. 4)

NEXT WEEK (Sept. 11) ORPHEUM, BROOKLYN

With the other P. G. Williams' houses to follow

might have taken their material from a joke book bearing a later date; Dennick & Gentry, unskilled artists, started nothing; Woods' Animals, regular act, scored emphatic hit. The old sets and drops which have been in use for several years did not tend to enhance the performance.

LYRIC (L. E. Sawyer, mgr.)—Rida Johnson Young's "Brown of Harvard," presented by the Gagnon-Pollock Players, drew packed house Sunday evening. The company is adequate, and the audience evidenced its appreciation by frequent applause. CRESCENT (T. C. Campbell, mgr.; agents, Stair & Havlin).—"McFadden's Flats" opened to S. R. O. Sunday. The obstreperous farce seems perennially effective, being in its twentieth year, and still drawing an element that seems never to tire of the antics of the "New Kids and the amusement afforded by the feud between McFadden and Baumgarden, both aspirants for political honors and incidental elements.

William Gurtzinger, manager of the Alamo, was married recently to Stella Cox, a non-professional.

Fabacher's is again giving nightly concerts. Kaspar Weick is this week's soloist.

Logan Quick, re-appointed for the coming season at the Dauphine, claims to be the oldest stage-door keeper in harness.

William Deering has been appointed treasurer at the Lyric.

G. McIlranda of Calmoutier, describing himself as a musician and the organizer of bands of musicians for leaders of orchestras, and who operates what he styles "The Artistic Agency" in this city, appears in the role of plaintiff in a suit against M. de la Puente, leader of the orchestra at Spanish Fort, for \$184.15. D. Calmoutier avers that Puente employed him to engage musicians for and to train the orchestra to play at Spanish Fort, and that Puente agreed to pay him 6 per cent of the salaries of the orchestra. He claims to have performed his part of the contract, but alleges that Puente paid him only for one week and that, despite the fact that he has collected from individual musicians some part of the debt due him, Puente still owes him a balance in the amount sued for.

B. F. Brennan, the "Pat Casey of the South," will shortly remove his headquarters to an office building. An artist for whom Brennan arranged a route sent him, as a token of appreciation, a silk tie the other day. Commenting on the present, Manager Leopold, of the Greenwall, told the agent that while it was not costly, it showed gratitude, and that he should never look a gift horse in the mouth. "That's a foolish crack for a guy like you to make," Brennan replied. "If a fellow don't look a gift horse—or any other kind of horse—in the mouth how's he going to tell its age?"

Mile. Opelvins will be the premier danseuse at the French Opera House the coming winter.

## BALTIMORE

FORD'S (Charles E. Ford, mgr.; K. & E.).—"Polly of the Circus." Ida St. Leon makes a pretty and lovable Polly. Good house opening night.

AUDITORIUM (Frank McBryan, mgr.; Shubert).—Al. H. Wilson in "The German Prince." Fall houses.

HOLIDAY ST. (William Rife, mgr.; S. & B.).—"Another Man's Wife."

SOVAY (H. Bascom Jackson, mgr.).—"Diamond Chip."

MARYLAND (E. C. Schanberger, mgr.; agent, U. B. O.; rehearsal Monday 10).—Frank Tinney, scream; Montgomery & Moore, great; Norton & Nicholson, many laughs; Ten Vassar Girls, fine; Norton & Maple, classy; Majestic Trio, pretty well; Ioleen Sisters, nicely; Three Escardos, good.

NEW (George Schneider, mgr.; agent, Chas. Kraus; rehearsal Monday 10).—"Balloons Girl; headline; Hill & Hill, fair; Hilton & Bannan, hit; Crown Musical Duo, pleased; Spellman & Somers, excellent; George Schroder, amused.

VICTORIA (C. Lewis, mgr.; agent, Nixon-Nirdlinger; rehearsal Monday 10).—Marie Dreams, clever; Edwin George, dexterous; Bell & Lewis, liked; Pierson & Hill, amusing; Three Sunbeams, appreciated; Walter Daniels, laughs; Arnold Bros., fair; Claude & Marion Cleveland, clever; Richard Bros., passed; Barhon's Miniature Circus, hit.

GAYETY (William Ballauf, mgr.).—"Sam Howe's Lovemakers."

MONUMENTAL (M. Jacobs, mgr.).—"Miss New York, Jr."

GREAT EASTERN (Thomas & Elliott, mgrs.; McCaslin, agent; rehearsal Monday 10).—New house. Not well located; good section to draw from and having practically no opposition. Good business opening night.

## DENVER

By CHAS. F. LONDONER.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct).—Alaice & Lorraine in their musical production opened the show very nicely. Holmes, Wells & Finley kept things going. Gen. Ed. Lavine, big laugh. Corcoran & Dixon in blackface helped the show for comedy also. Emma Dunn & Co. in "The Baby" have a good sketch, well played. Willa Holt Wakefield at the piano had "class" spread all over the stage and was a big hit. Chas. Ahearn's cycling act gave the bill a strong comedy finish. Good business.

PANTAGES (Alex. Pantages, mgr.; agent, direct).—"The Shooting Stars," on the style of "The Balloon Girl," rather artistic; V. P. Woodward, with tambourine, juggling, fair; Italian Trio, operatic selections, excellent; Beck & Henry, "piano act" good; Louise

Tanner, fair; Billy Swede Hall & Co., comedy hit.

Max Witt's "Kilnary Girls" are one short. A member left the act at Los Angeles to return to Australia, her home. A new girl arrived here from New York.

Peter McCourt will manage four houses this season. Broadway, Tabor Grand, Shubert and Baker.

## ATLANTIC CITY

By J. B. PULASKI

YOUNG'S PIER (Jack D. Flynn, mgr.; agent, U. B. O.).—Alexander & Scott, hit; Rolfe's Ten Dark Nights, hit; Julie Herne & Co. in new sketch, very funny; Madden & Fitzpatrick, well liked; Robust Four, very big; Marron & Heins, big; Leightner & Bates, well liked; Kessler & Wood, good; Altus Brothers, excellent.

MILLION DOLLAR PIER (J. L. Young & Kennedy Crossan, mgrs.; Wieler Crockett, bus. mgr.; agent, Joe Dawson, direct).—Six Cornelios; Flying Lavelles; Great Henri Davis; Nugent & Madden; Rensetta & Lyman; Ad. Carlyle's Dog & Pony Circus; Beech Minstrels; M. P.

STEEPLECHASE PIER (R. Morgan & W. H. Fennan, mgrs.).—Pavilion of Fun; M. P. STEEL PIER (J. Bothwell, mgr.).—Murphy's American Minstrels; M. P.

CRITERION (J. Child & C. Daly, mgrs.).—M. P.

COMET (Anson & Levy, mgrs.).—M. P.

EXPOSITION (Purchase & Tait, mgrs.).—M. P.

APOLLO (Fred E. Moore, mgr.; agent, K. & E.).—Madame Sherry.

This is "blow off" week in Atlantic City for the season of 1911. With the opening of the schools and the ending of vacation time, the recreation seekers are on their way to the job. The season has been a most successful one for the whole town. The rain of last week put a damper on things ahead of time, but business "came back" and Labor Day saw an unprecedented crowd here. It is a fact that Atlantic City year after year is becoming more and more a winter resort. If this growth continues the town is sure in a few years to become a strong competitor of the winter resorts in Dixie.

Acting Mayor George Carmany was called upon to perform the marriage ceremony Monday for the first time since he became mayor—and, in fact, the first time in his career. While he knew the name of the groom, who is a wealthy Philadelphian and an old friend, he could not recall the name of the bride after the knot was tied. He said that he was sure he married 'em anyway.

Mr. Brown, of Brown and Ayer, is here for a much needed rest. He is one of the very few actor folk remaining of the vast number who were here this summer. The rest are

rehearsing, working, or over in the "big village" looking for jobs.

B. A. Rolfe, who closes with his band on Young's Pier Sunday, is to appear with his Rolfeans this season. It is probable that he will return here next July and August, with the chances of playing the month of June at Willow Grove Park, Philadelphia.

The "Extra Dry" Cafe, situated on Atlantic Ave., is to close its doors permanently, due to the long illness of its proprietor, Martin Kane. This cafe is a landmark in the town and was noted for its steaks and sea-food.

Eddie Cassidy, a very popular member of Murphy's Minstrels, was for several weeks greatly annoyed by the attentions of one Sophia Burns, who hails from Philadelphia. At the end of his act Eddie throws out flowers to the audience. One night the woman scrambled over several people, captured one of the roses, kissed it and threw it back on the stage. From then on Eddie received numerous missiles and was often held up on the walk by his ardent admirer. Things got to such a stage that he was compelled to have Sophie pinched. To the police she said that she was Eddie's wife, and then came a story about a child. It afterwards developed that the "child" was a doll baby. In her purse was found a "character" which indicates that the woman is a domestic—by calling, but surely not by nature. From her actions the police are having her sanity examined.

James B. Donovan and Chas. McDonald form a new team which opens on Young's Pier next week. The act is entitled "A Good Old Friend," the men doing "toda." Mr. Arnold is formerly of Donovan & Arnold, while Mr. McDonald was of Conroy & McDonald. The act is in "two" with special scenery. The "King of Ireland" again reports that Mrs. Arnold and "Prince" Arnold are still in Cleveland, "doing well, thank you."

## ALTOONA, PA.

ORPHEUM (A. E. Denman, mgr.; U. B. O. agent; rehearsal Monday 11).—Joachim Four, very big; Moore & St. Clair, clever; Rutledge, Pickering & Co., big laughs; Ward Baker, good; Jumping John Hawkins, big applause.

MIRHLER (I. C. Misher, mgr.).—1. "The Commuters"; 2. "The Country Boy," fair business; 4. "Town Talk," good business; 5. "The Jolly Bachelors"; 7-9. "Thais"; 11. "Girls"; 13-14. "Get-Rich-Quick Wallingford."

G. L. WONDERS.

## BEAUMONT, TEX.

HIPPODROME (Bert Bright, mgr.; Hodkins, agent; rehearsal Monday 130).—Week 28, Bovis & Darley, pleased; Hitt Wood, clever; Edna Jarve, good; Morie & Scromie, excellent; Will Edwards, fair; West & Willis very good; Eaton's Boston Terrier, pleased; Hawkins & Cushman, very good.

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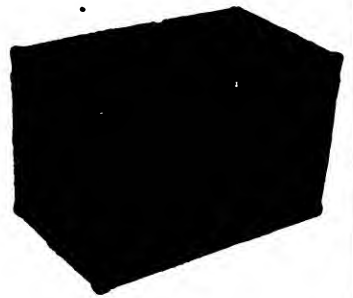
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**BANGOR, ME.**  
NICKEL (R. F. Atkins, mgr.)—Ettta Gardner; Al. D. Weston.  
OPERA HOUSE (Frank A. Ower, mgr.)—4, "The Lottery Man"; 3, "The Man on the Box"; "HOWARD."

**CLEVELAND, OHIO.**  
HIPPODROME (E. A. Daniels, mgr.; agent, U. B. O.)—Mildred Holland, headliner; Old Soldier Fiddlers, scored; Frank Fogarty, good; Diamond & Nelson, hit; Laura Buckley, pleased; Four Ladellas, great; Five Piescoffs, clever; "Honor Among Thieves," well received.

GRAND (J. H. Michels, mgr.; agent, U. B. O.)—La Reine, headliner; Toomer & Hewins; Tilly Whitney; Ward & Calhoun; "That Kid"; Nat Goetz.

PROSPECT (H. A. Daniels, mgr.; agent, U. B. O.)—Daley, expert; Macky; Charles A. Clark & Co., good; Ross & Adams, pleased; "Sambo" Giris, headliner; Hal Merritt, novelty; Gillette Troupe, clever.

PRISCILLA (P. E. Seas, mgr.; agent, Gus Sun)—Star Trio; Valroy Major; Australian Wheelers; Transfield Sisters & Cane; Blake's Comedy Club; Vera De Basinas; Adams & Clark; Hazel Watson.

STAR (Drew & Campbell, mgrs.)—"Daftydilla."

EMPIRE (E. A. McDard, mgr.)—"Jersey Lilies."

COLONIAL (R. H. McLaughlin, mgr.)—Docketader Minstrel.

OPERA HOUSE (Geo. Gardner, mgr.)—George Evans Minstrel.

GEUM (Geo. Todd, mgr.)—"The Goose Girl."

CLEVELAND—"The Adventures of Polly." WALTER D. HOLCOMB.

**CAMDEN, N. J.**

BROADWAY (W. B. McCallum, mgr.)—4-6, Dayton & Edwards, hit; Lucy Tonge, good; Ray Fern, recalls; Lucifer & Kilber, good; Cox Family Quintet, excellent; 7-9, Metropolitan Minstrel; Emily Egman; Marlowe & Plunkett; L. Barto; Holden Herron.

TEMPLE (Garnier & Wilbur)—Stock; business good.

**DES MOINES, IA.**

ORPHEUM (H. B. Burton, mgr.; rehearsal Sunday 10)—Week 28, Adams & O'Donnell Co., good; Charles & Fannie Van, pleased; Hopkins & Astell, clever; Slaw, scored; Mosher, Hayes & Mosher, liked; Boynton & Davis, good; Kramer & Spillane, pleased; INGERSOLL PARK (Geo. McCartney, mgr.; S. & C.)—Week 28, Annie Abbott, mysterious; Sadie Sherman, pleased; 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.

TEMPLE (Garnier & Wilbur)—Stock; business good.

**DES MOINES, IA.**

ORPHEUM (H. B. Burton, mgr.; rehearsal Sunday 10)—Week 28, Adams & O'Donnell Co., good; Charles & Fannie Van, pleased; Hopkins & Astell, clever; Slaw, scored; Mosher, Hayes & Mosher, liked; Boynton & Davis, good; Kramer & Spillane, pleased; INGERSOLL PARK (Geo. McCartney, mgr.; S. & C.)—Week 28, Annie Abbott, mysterious; Sadie Sherman, pleased; 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928,

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ers, Comedy Entertainers, fair; Bissett &  
Scott, fair; "Brenck's Models," excellent;  
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Thursday and Friday.

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PANTAGES (John A. Johnson, mgr.: Mon-  
day rehearsal 11.) Week 28, Three Marx  
Bros. & Co., excellent; Allie Lealie Hansen,  
nifty; William Flemen & Co., scream; Monk  
Herbert, treat.

OLIPHUM (Frank Coffinberry, mgr.: Mon-  
day rehearsal 11.) Thursday Four and Three  
Lightnings divide feature honors; Hermine  
Shone & Co., excellent; Wilson & Wilson,  
good; Blank Family, clever; Wood Bros., en-  
tertaining; Ben Horning & Co., very good.

EMPIRE (Chas. Ryan, mgr.: Monday re-  
hearsal 11.) Kaufman Lady Cyclists; Phila  
Haynes, Whipple & Co.; Shriner & Will-  
Maximo, Noodles Pagan.  
HEILIG (W. T. Pangle, mgr.: Week 28,  
stock to capacity.

BILLY BREED

### PITTSBURGH.

GRAND (Harry David, mgr.: agent, U. B.  
O.) (rehearsal Monday 10.) (Ruth St. Denis,  
scored; Charlie Case, roars; Tom Nawn &  
Co., pleased; Tom Edwards, enjoyed; Rooney

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& Bent, applause; Clemens Bros., enjoyed;  
Arthur Bowen, scored; Stuart & Keeley, good.  
FAMILY (John F. Harris, mgr.: agent,  
Mr. Morganstern.)—Conora's Dog Circus, fea-  
ture; Meredith, very good; Charles Bigelow,  
good; Langdon & Morris, scored; James  
Green, took well; The Williams, much ap-  
plause; Jack Bance, laughter.  
GAYETY (Henry Kurtzman, mgr.:—"Troc-  
adours."  
ACADEMY (Henry Williams, mgr.:—"Mou-  
lin Rouge."  
ALVIN (John B. Reynolds, mgr.: Shubert).  
Grace George in "Just to Get Married."  
H. George Arliss in "Diarrell."  
LYCEUM (C. R. Wilson, mgr.: agents, S.  
& H.)—"Three Twink" 11. "The Gooey  
Girl."  
NIXON (Thos. F. Kirk, mgr.: agent, Nix-  
on-Zimmerman)—"The Commuters" 11.  
"Thais" M. S. KAUL.

### PITTSFIELD, MASS.

MAJESTIC (Wm. Nagle, mgr.: agent, di-  
rect, rehearsal Monday and Thursday 10.)  
Aug. 31-2 Christine, clever; Martini & Trolie,  
good. 4-6, Caron & Farum; Jackson & Mar-  
koff.

COLONIAL (Chas. Sullivan, mgr.: agents, K.  
& E.)—Week 28, Helen Gracie & Co., busi-  
ness good; A. Frederik V. Bowser in "My  
Cinderella Girl," business good. 6. "The  
Thief" 9. "The Newwoods."  
EMPIRE (J. H. Tobetta, mgr.: agent, U.  
B. O.) rehearsal Monday 10. Valerie Ber-



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### "MITCHELL RANGER"

Spre & Co., hit; Sadie Fondelier, clever; Spiro  
& Lovins, good; Barry Halvers & Co., very  
good; Charles Olcott, big; Vittorio & Georget-  
to, good. FRANKLIN.

#### PORTLAND, ME.

JEFFERSON (Julius Cahn, mgr.; Shubert).  
4-5, "Giri in the Taxi." 8-9, "Lottery Man."  
KEITH'S (W. E. Moore, mgr.).—Rose Pit-  
nof, feature; Sydney Toier & Co., very good;  
Sam Holdsworth, fine; Flanagan & Edwards,  
hit; Cycling Brunettes, clever; Gordon &  
Keyes, entertained; Murray & Lane, hit.PORTLAND (J. W. Greely, mgr.; agent,  
U. B. O.; rehearsal Monday 10.30).—Musical  
Stewarts, laughs; Gertrude Dudley & Co., hit;  
Gertrude Reese, big; Elliott & Neff, scream;  
Corinne Snell & Co., impression; Joe Edmonds  
& Co., excellent.SCENIC (Westbrook) (Guy P. Woodman,  
mgr.; agent, U. B. O.; rehearsal Monday and  
Thursday 1).—Mack & Worth, passed; Cope-  
land & Walsh, novelty.

#### PORTSMOUTH, O.

SUN (W. L. Lee mgr.; agent, Gus Sun;  
rehearsal Thursday 10).—Junets, took well;  
Bartlett & Collins, pleased; Belle Meyers,  
good; Scott & Wallace, applauded. DOC.

#### READING, PA.

ORPHEUM (Wilmer & Vincent, mgrs.;  
agent, U. B. O.; rehearsal Monday and Thurs-  
day 10.30).—Ernie & Ernie, good; Adams &  
Schaeffer, pleased; Detton & Lucas, liked;  
Colonial Sextet, scored.HIPPODROME (C. G. Keeney, mgr.; re-  
hearsal Monday and Thursday 10.30).—Pietro,  
liked; De Forreasters, laughs; Carbetto &  
Forester, liked; Johnny Eckert & Co., head-  
liner.PALACE (W. K. Goldenberg, mgr.; agent,  
Mr. McHugh; rehearsal Monday and Thurs-  
day 10.30).—Booth Trio, pleased; Burbank &  
Banforth, good; Agnes Aldra, pleased; Wes-  
ton & Keith, well received. G. R. H.

#### ROANOKE, VA.

JEFFERSON (Isadore Schwartz, mgr.; Nor-  
man Jefferies, agent; rehearsal Monday and  
Thursday 2.15).—4-6, Phillips & Co., very  
good; Chiyos, clever; Pollette & Wicks, hit;  
Dixie Christy, excellent; 7-9, Ben Franklin &  
Tots. Tambo Duo; Bernie Clements & Lo-  
F. B.

#### RENOVO, PA.

FAMILY (Cabrigit & McCarthy, mgrs.;  
agent, W. J. Pimmmer).—4-6, Smith & Row-  
land, good; Musical Helix, big hit. 7-9, W.  
G. Ralle, Corbett & Forester.  
WM. E. ALBRIGHT

#### ROCHESTER, N. Y.

CORINTHIAN (Fred Strauss, mgr.).—"Gold-  
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LYCEUM (M. E. Wolf, mgr.; agent, K. & E.).—"A Man of Honor," new play, with Edmund Breese; enthusiastically received.  
TEMPLE (J. H. Finn, mgr.; agent, U. B. O.).—"McIntyre & Heath, hit; White & Perry, good; Mile. De Lauri; Alice Debrimont, well liked; "Baseballites," funny; R. A. G. Trio, good; Al. Carleton, fair; Reed Bros., good; Seibini & Grovini, scored.  
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MOHAWK (Ackerman J. Gill, mgr.).—4-6, "Queen of Bohemia"; large house. 7-9, "World of Pleasure."  
MAJESTIC (George Underhill, mgr.).—4-6, Mile. Palermo & Co., excellent; Conrad & Moscorp Sisters, well received; Mullen, Bartell & Kelly, good; Nelson, fair; Ben Pearce, fine.  
ORPHEUM (Frank X. Breyer, mgr.).—4-6, Vera Roberts, great; Reeves & Werner, good; Maurice Frank's Players, well received; Frank Breyer, excellent; "Three of Us," well received.  
VAN CURLER (C. G. McDonald, mgr.).—4, "The County Sheriff"; large attendance. 7, "Quincy Adams Sawyer." 9, "Three Twins."  
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SEATTLE, WASH.  
PANTAGES (Alex. Pantages, gen. mgr.; agent, direct; rehearsal Monday 11).—Week 28, Harry Davis Co., fine opera; Budd & Wayne, recalled; Beauvais Moridor Co., pleasing; Bernard & Jones, great; "The Awakening of Hudda," hit.  
SEATTLE (E. Drew, mgr.).—Stock, good business.  
LOIS (D. Inverarity, mgr.).—Stock, good business.  
ARCHIMEDES.

SYRACUSE, N. Y.  
GRAND (C. G. Anderson, mgr.; agent, U. B. O.; rehearsal Monday 10.30).—Ben Byer & White, recalled; Russell & Church, pleased; Al. B. White & Melody Girls, big; Frank Stafford & Co., fair; Welch, Mealy & Montrose, good; H. T. McConnell, good; Great Asahi, good.  
EMPIRE—4-5, Montgomery & Stone. 6-9, Edmund Breese.  
BASTABLE (F. Bastable, mgr.).—4-6, "Chief of the Secret Service." 7-9, "Cowboy and the Thief."  
SAM FREEMAN.

ST. JOHN, N. B.  
OPERA HOUSE (H. J. Anderson, mgr.).—Aug. 28-31, "Baby Mine," business good. 4-5, "The French Maid." 6-9, Constance Crawley.  
NICKEL (W. H. Golding, mgr.).—Kathleen Furlong Schmidt; George M. Mott; picture house.  
L. H. CORTRIGHT.

SALT LAKE CITY.  
Week Aug. 27.  
ORPHEUM (Martin Beck, gen. mgr.).—A good, pleasing hit; Willie Hill, Wakefield and Emma Dunn shared headline honors, and both scored big hits; Ahearn & Cleving Comedians, laughing hit; General Edward Levine, well liked; Alsace & Lorraine, pleased; Holmes, Wells & Finlay, clever; Corcoran & Dixon, pleased.  
MAJESTIC—Burlesque. M. P.  
CASINO.—Clark Sisters.  
Chester Sutton, manager of the Orpheum has gone to Denver to take charge of the Orpheum there, while the Denver manager is on vacation. Mr. Sutton will return in about three weeks.  
OWEN.

SAN DIEGO, CAL.  
EMPRESS (Wm. Tomkins, mgr.; Monday rehearsal 10).—Work 27, Josephine Sabel, good; Paul Conchas, well received; Florence Modena Co., pleased; Ferrell Bros., applauded. De Frances, good; Dancing Dupars, novel.  
PRINCESS (Fred Ballien, mgr.; agent, Bert Love; Monday rehearsal 10).—Nelson & Nelson, good; Musical Irving, hit; Glendell & Henry, pleased. Pictures.  
MIRROR (Fulkerson & Edwards, mgr.; agent direct; Monday rehearsal 10).—Boyd Chaffin Trio, good; Walker & Walker, adroit; Hawthorn, very good; Hubbert & Ball, very well received.  
ISIR (J. M. Dodge, mgr.; agent direct).—1, Harry Carson Clarke, "His Absent Boys." DALRY.

ST. PAUL, MINN.  
ORPHEUM.—"Night in a Turkish Bath," good; Bedini & Arthur, good; Belle Adair,

pleased; Laarena & Victor, good Smyth & Hartman, good; Dave Ferguson, pleased.  
EMPRESS—Harry First & Co., hit; Howard & Lawrence, clever; The Torleys, fine; Kenney & Hollla, pleased; Hate, good.  
PRINCESS.—Brink's Models: Military Trio; Hatter & Ray; Edwin Hartley.  
MAJESTIC—Boston Padettes, good; Noble & Brooks; International Opera Co.; McCauley & Conwell; Four Fishers; Edith Haney.  
GAITY.—Buck & Luck; Dobes & Borel; Dan Brady.  
SHUBERT.—"Painting the Town," pleasing week, "Girls from Reno."  
METROPOLITAN.—Chauncey Olcott, good. STAR.—Williams "Ideals," fair. Next week, "Dear Old Billy."  
GRAND.—"Mrs. Wiggs" BEN.

TORONTO, CANADA.  
CORONATION NATIONAL EXHIBITION.—At the Spectacular act, Turning High Dive; Hasson, Ben Alf's Arabs; Agnes Ahern Co. gymnasts; Morislin's Trained Dogs and Ponies; Orloff Troupe, high casting act; Marvellous Mells, spectacular ring act; Ernesto Sisters, triple wire act; Three Levis and Ten Bull Terriers; Ernst Trio, comedy in mid-air; Lochmary's Comedy Acrobats; Waltham Trio, cycle comedians; Festival of Empire; Tattoo Twelve Massed Bands; Lantern Drill; Living Ping; Coronation Procession; War Beneath the Waves; Coronation Fireworks.

The Coronation National Exhibition has broken all previous records for attendance for the first week, ending Sept. 2. The total attendance was \$65,500, an increase of \$1,500 over the previous week. Week ending 11 is considered the biggest one, and Manager J. O. Ou is hopeful of reaching the million mark at the close. The big vaudeville and spectacular show in front of the grand stand and the midway in quality are ahead of other years.  
HARTLEY.

WASHINGTON, D. C.  
CHASE'S (H. De Witt, mgr.; agent, U. B. O.; rehearsal Monday 10).—Emma Carus & Wilfred Clarke & Co., hits; Fields & Lewis, well received; Covington & Wilbur, applause; College Trio, clever; Spissel Bros. & Co., second honors; Rem Brandt, amused.  
COLUMBIA (W. K. Kirby, mgr.; agent, rehearsal Monday 10).—Heron & Doukass, hit; Nellie Burt; Monarch Four; Brady & Mahony, divided second honors; Curtin & Wilson, clever.  
COSMOS (A. F. Brylawski, mgr.; agent, rehearsal Monday 10).—"Ye Old Church Door" and McShane, Troy & Baker, first honors; Burns Sisters, encores; Roach & McQuady, laughs; La Reine Glorieuse, well received.

COLUMBIA (E. Berger, mgr.).—Stock; rapidly houses.  
ACADEMY (John Lyons, mgr.; agent, S. & H.).—"The Angel and the Ox"; good business.  
MAJESTIC (F. B. Weston, mgr.).—Stock.  
GAYETY (Geo. Peck, mgr.).—"Knickerbocker"; big houses.  
LYCEUM (A. C. Mayer, mgr.).—"Sam Devere"; good business.  
WM. K. BOWMAN.

YOUNGSTOWN, O.  
PARK (L. B. Cool, mgr.; agents, Felber & Shea).—Walthour Trio, fine; Rainbow Sisters, neat; Quilley Bros., fine; Dick, Writing Dog, headliner; Max Hart's Six Stoppers, hit; Geo. H. Wood, funny; Aerial Bartlett's, great.  
PRINCESS (Chas. E. Smith, mgr.; agent, Gus Sun).—Flying Carlos, good; Harry Isaac, clever; Burdette, fine; Williams & Sterling, entertaining; Harry Sullivan & Co., pleasing.  
GRAND (Joe Schagrin, mgr.).—4-5, "Browster's Millions"; capacity. "The Next Egg." C. A. LEEBY.

WOONSOCKET, R. I.  
OPERA HOUSE (J. L. Donovan, mgr.; Independent).—Kelly & Jodge, good; Frochette & Frizon, scored; Miller Sisters, good; Jesse Haywood & Co., hit; Burches & Richmond, good; Chasani fair. Business good.  
LYCEUM (Geo. A. Haley, mgr.).—Stock; fair business.  
C. L. A.

WILMINGTON, DEL.  
GARRICK (W. L. Dockstader, mgr.; agent, U. B. O.).—Overing Trio; Blippon; Mack & Walker; Swan & Barnhard; Carvey & Wagner; Robert T. Haines & Co. "The Leading Lady."  
AVENUE (A. J. Edwards, mgr.).—Stock. WILLIAMS.

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## VARIETY ARTISTS' ROUTES

FOR WEEK SEPTEMBER 11

WHEN NOT OTHERWISE INDICATED.

The routes given from SEPT. 10 to SEPT. 17, inclusive, dependent upon the opening and closing days of engagement in different parts of the country. All addresses are furnished VARIETY by artists. Addresses care newspapers, managers, or agents will not be printed.

ROUTES FOR THE FOLLOWING WEEK MUST REACH THIS OFFICE NOT LATER THAN WEDNESDAY MORNING TO INSURE PUBLICATION.

TEMPORARY ADDRESSES WILL BE CARRIED WHEN ACT IS "LAYING OFF."

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Bunce Jack 3219 13 Philadelphia  
Burbank & Danforth Berlin N Y  
Burdett Johnson Burdett 331 Main Pawtucket  
Burgess Harvey J 627 Trenton av Pittsburgh  
Burke Minnie Trocadero B R  
Burke Jos 344 W 14 N Y  
Burke & Farlow 4037 Harrison Chicago  
Burnell Lillian 2050 North av Chicago  
Burns Jack 287 Bainbridge Brooklyn  
Burns Sisters 714 S Park Kalamazoo  
Burt Wm P & Daughter 133 W 45 N Y  
Burton Raymond & Bain Grand Indianapolis  
Butler Sydney 136 2 av N Y  
Butlers Musical 423 S 5 Phila  
Buttersworth Charley 350 Treat San Francisco  
Byron Gleta 107 Blue Hill av Roxbury Mass

C.

Cahill Wm 306-7 Brooklyn  
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Cantway Fred R 6425 Woodlawn av Chicago  
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Cardonville Sisters 258 W 43 N Y  
Carey & Stampe 224 42 Brooklyn  
Carle Irving 4203 N 41 Chicago  
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Carter The Ava Mo  
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Casey & Smith 124 Franklin Allston Mass

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Caulfield & Driver Normandie Hotel N Y  
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Chameroys 1449 41 Brooklyn  
Chandler Claude 219 W 65 N Y  
Chantrell & Schuyler 219 Prospect av Bklyn  
Chapman Sisters 1629 Milburn Indianapolis  
Chase Dave 90 Birch Lynn Mass  
Chase Carma 2616 So Halsted Chicago  
Chatham Sisters 205 Grant Pittsburgh  
Cheers & Jones 212 W 59 N Y  
Chubb Ray 107 Spruce Scranton Pa  
Chunna Four 19 Loughborough Rd London  
Church City Four 149 Weirfield Bklyn  
Clairmont Josephine & Co 743 W 131 N Y  
Clare West Orpheum Easton Pa  
Clark Floretta 10 Lambert Boston  
Clark & Duncan O H Brownsville Pa  
Clark & Ferguson 121 Phelps Englewood  
Clarke Wilfred 129 W 44 New York  
Claton Sisters 1250 S av Nashville Tenn  
Claus Radcliffe & Claus 1649 Dayton av St Paul  
Clear Chas 459 W 122 N Y  
Clemento & Miner 39 W 9 New York  
Clever Trio 2129 Arch Philadelphia  
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Clifford Jake Trocadero B R  
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Austin & Klumker 3110 E Phila  
Australian Four 333 W 43 N Y

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Baehen & Desmond 1347 N 11 Philadelphia  
Bailey Frankie Trocadero B R  
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Ewing Charlie 510 W Oconee Fitzgerald Ga

Fairchild Sisters 320 Dixwell av New Haven  
Fairchild Mr & Mrs 1231 Vernon Harrisburg  
Falls Billy A 423 Lyell av Rochester  
Fanta Trio 3 Union sq N Y  
Fennel & Fox 529 Central av Camden  
Ferguson Frank 704 W 133 N Y  
Ferguson Joe 127 W 67 New York  
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Ferrard George 3716 Warsaw av Chicago  
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Gosse John & Seaver Haverhill Mass  
Gossens Bobby 408 So 6 Columbus O  
Gottlieb Amy 606 N Clark Chicago  
Gould & Rice 326 Smith Providence R I  
Gould Sisters Plymouth Htl N Y  
Goyt Trio 32 Willow Akron  
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Grannon Ha Melrose Park Pa Indef  
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Gremmer & Melton 1427 S 6 Louisville  
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Hamilton H L Cliffside Park Ashland Ky  
Hamline The 51 Scovall Pl Detroit  
Hampton & Bassett 4866 Winthrop av Chicago  
Hanes G Scott 612 Rinker Phila  
Haney Edith Grant Htl Chicago  
Hannon Billy 1533 No Hamlin av Chicago  
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Hanvey Lou 552 Lenox av New York  
Harris & Randall Lyceum Peoria Ill  
Hart Mary & Billy Orpheum Harrisburg  
Hart Bros Barnum & Bailey C R  
Hart Stanley Ward 3445 Pine St Louis  
Hart Maurice 165 Lenox av New York  
Hartman Gretchen 531 W 135 N Y  
Harvey & Welch T E 119 N Y  
Harveys 507 Western Moundsville W Va  
Hatches 47 E 123 New York

Inge Clara 300 W 49 N Y  
Ingils & Reading 192a Bower Jersey City  
Ingrams Tom 1604 Story Boone Ia  
Innes & Ryan Blijou Bay City Mich  
Jensen Sisters Temple Rochester  
Jennings Jewell & Barlow 3351 Arl'gton St L  
Joss & Dill 1203 N 5 St Louis  
Jewell Mildred 5 Aiden Boston  
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Johnson Homer 29 Tremont Cambridge Mass  
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Johnson Bros & Johnson 6245 Callowhill Phila  
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Johnstone Chester 49 Lexington av N Y  
Jones & Whitehead 63 Boyden Newark N J  
Jones & Rogers 1351 Park av New York  
Jones Maud 50 W 165 N Y  
Jones & Gaines 412 W 55 N Y  
Jones & Moore 99 Kendall Boston  
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Doherty & Harlowe 424 Union Brooklyn  
Dolan & Lenhart 2460 7 av New York  
Dolce Sisters 349 W 14 N Y  
Donahy G Francis 315 55 Brooklyn  
Donald & Carson 316 W 103 New York  
Donner Doris 343 Lincoln Johnstown Pa  
Doolleys Three Shubert Utica  
Dooley Billy 103 High Columbus Tenn  
Dow & Lavan 828 Cauldwell av New York  
Downey Leslie 2712 Michigan Chicago  
Doyle & Fields 2348 W Taylor Chicago  
Drew Dorothy 377 S av New York  
Drew Lowell E 580 Ford N Y  
Drew Virginia 2225 Michigan av Chicago  
Dube Leo 356 Stowe av Troy  
Du Bois Great & Co 30 N Wash av Bridgeport  
Dunell Paul Orpheum Kansas City  
Duncan A O 343 E 9 Brooklyn  
Dunn Arthur F 3051 E 14 Cleveland  
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Kaufmans 140 E 35 Chicago  
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Keaton & Barry 74 Boyland Boston  
Keeley & Parks 351 W 150 N Y  
Keeley Bros 5 Haymarket Sq London  
Kelfe Zena 110 W 44 N Y  
Kell Jack 1168 16 Milwaukee  
Kelley & Wentworth Orpheum Seattle  
Kelley Sisters 4983 Christiana av Chicago  
Keltner 129 Colonial Pl Dallas  
Kendall Chas & Maudie 123 Alfred Detroit  
Kennedy Joe 1131 N 3 Knoxville Tenn  
Kenton Dorothy Felix Portland Htl N Y  
Keough Edwin Continental Hotel San Fran  
Kessner Rose 422 D 154 New York  
Kidder Bert & Dor's 126 Santa Clara Alameda  
King Bros 311 4 av Schenectady  
Kling Violet Winter Gard'n Blackpool Eng Ind  
Klein Ott & Nicholson Majestic Little Rock  
K & Clifton Miles Detroit  
Knight Bros & Sawtelle 4460 Sheridan rd Chic  
Koehler Grace 5050 Calumet Chicago  
Kohers Threy 35 18 Wheeling W Va  
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Lensa 1814 Newport av Chicago  
Leonard & Drake 1099 Park Pl Brooklyn  
Leonard Joe Pat Whites Galety Girls B R  
Leslie Genie 261 Tremont Boston  
Leslie Frank 134 W 189 New York  
Lester & Kellett 318 Fairmount av Jersey City  
Levine & Eusele 14 Prospect W Haven Conn  
Levy Family 47 W 133 New York  
Lewis Walt'r & Co 677 Wash'n Brookline Mass  
Lingermans 705 N 5 Philadelphia  
Livingston Murray 180 E 168 N Y  
Lloyd & Castano 104 E 61 New York  
Lockhart & Webb 323 W 32 N Y  
Lockwoods Musical 123 Cannon Poughkeepsie  
Lols & Love 3914 S Brooklyn  
London & Riker 31 W 95 New York  
Londons Four Orpheum Los Angeles  
Longworth S Magnolia av Jersey City  
Lorch Family Orpheum Denver  
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Mitchell Geo Irwins Majestic B R  
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Montgomery Harry 154 E 124 New York  
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Morgan Bros 353 E Madison Philadelphia  
Morgan King & Thompson 516 E 41 Chic  
Morgan Meyers & Mike 1236 W 26 Phila  
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Frost Trio Ringling Bros C R

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Quinlan Josie 444 N Clark Chicago

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Raeferd Roy 567 W 172 N Y  
Reimund Jim 37 Adams Chicago  
Rainbow Sisters 540 14 San Francisco  
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Ray Eugene 5663 Prairie av Chicago  
Ray & Burns 237 Bainbridge Brooklyn  
Raymond Clara 141 Lawrence Brooklyn  
Raymond Gert Rome Italy  
Raymond Ruby & Co Orpheum Montreal  
Raymore & Co 147 W 35 N Y  
Redford & Winchester Hanna Hamburg Ger  
Redmond Trio 351 Halsey Elyria  
Redner Thomas & Co 275 Hudson av Detroit  
Redway Juggling 141 Inspector Montreal  
Reed Bros Grand Evansville Ind  
Reed & Earl 335 E 62 Los Angeles  
Rees Geo H 144-8 Troy N Y  
Reffkin Joe 162 Dudley Providence  
Regal Trio 116 W Wash Pl N Y  
Reid Sisters 45 Broad Elizabeth N J  
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Rensetta & La Rue 3331 So Hicks Phila  
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Rich Frank & Truman 316 S 48 av Chicago  
Rich & Howard 514 E 19 N Y  
Rich & Rich 248 Milwaukee av Chicago  
Richard Bros 116 E 8 New York  
Richards Great Temple Rochester  
Riley & Lippus 35 Plant Dayton O  
Rio Al C 220 W 146 N Y  
Ripon Alf 545 E 27 New York  
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Roberts Edna Majestic B R  
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Rogers & Mackintosh 314 Cleveland pl M't'n NJ  
Rolan Geo B Box 320 Cumberland Md  
Ro Nero 413 S George Rome N Y  
Roode Claude M Ringling Bros C R  
Rose Lane & Kelgard 155 Ven 48 N Y  
Rose Clara 635 37 Brooklyn  
Ross & Lewis Kings Edinburgh Scot  
Ross & Kittle Gresson Tampa Fla  
Ross Sisters 65 Cumerford Providence  
Ross Frank Trocadero Chicago  
Rossa Musical Novelty 318 W 42 N Y  
Rother & Anthony 3 Patterson Providence  
Roya Bullocks Providence  
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Russell May Pat Whites Galety Girls B R  
Rutledge Frank & Co Miles Minneapolis

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Lane & Ardell 223 Genesee Rochester  
Lane Eddie 505 E 75 New York  
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Lansear Ward E 338 Schaefer Brooklyn  
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La Centre & La Rue 3461 2 av New York  
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Mack Maud Hall 5015 E 25 Sheepshead Bay  
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Mantell Harry Trocadero B R  
Mantella Marionettes 4480 Berkeley av Chic  
Marcus 313 LaFin Chicago  
Mardo & Hunter 3123 Eugenia St Louis  
Marine Comedy Trio 187 Hopkins Brooklyn  
Marion Cliff Grant Hotel Chicago  
Marion & Lillian Freeport N Y  
Mario Aldo Trio 204 W 48 N Y  
Marsh & Middleton 19 Dyer av Everett Mass  
Marsh Chas 305 14 Milwaukee  
Martha Mlle 49 W 31 New York  
Martine Carl & Rudolph 457 W 57 New York  
Mason Dan & Co Empress Portland  
Matthews Mabel 331 Burling Chicago  
Matthieson Walter 348 W Ohio Chicago  
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McCarthy & Barth 3901 Missouri av St Louis  
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O'Donnell J R 122 E 124 N Y  
Ogden Gertrude H 3235 N Mosart Chicago  
Omar 358 W 16 N Y  
O'Neill & Regency 523 Warren Bridgeport  
O'Neill Trio O H Rumford Falls Me  
O'Rourke & Atkinson 1848 E 65 Cleveland  
Orr Chas F 131 W 41 N Y  
Orren & McKean 608 East Spring Ohio  
Ott Phil 173A Tremont Boston  
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Pelots The 161 Westminster av Atlantic City  
Pepper Twins Lindsay Can  
Perry Frank L 747 Buchanan Minneapolis  
Peter the Great 432 Blufffield av Hoboken N J  
Peters & O'Neill Grand Knoxville  
Phillips Mondane Calvert Hotel N Y  
Phillips Samuel 316 Claason av Brooklyn  
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Piccolo Midgets Box 23 Phenicia N Y  
Pickens Arthur J & Co Orpheum Harrisburg  
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La Toy Bros Keiths Providence  
La Verne Barber Players Unique Minneapolis  
La Vettes 1708 W 21 Kansas City  
La Vine Edward Orpheum Salt Lake  
Larose 326 Bleacker Brooklyn  
Larrievs & Lee 38 Shuter Montreal  
Laube Great 1611 Kater Philadelphia  
Laurent Bert 2 Platt Pl Scranton  
Lavardes Lillian 1309 Union Hackensack N J  
Lavine & Inman 3301 E 31 Cleveland  
Lawrence & Edwards 1140 Westm'r Providence  
Lawrence & Wright 55 Copeland Roxbury Mass  
Layton Marie 365 E Indiana St Charles Ill  
Le Grange & Gordon 3503 Lucas av St Louis  
Le Pages 326-8 Milwaukee  
Le Pearl & Bogart 401 Solome Springfield Ill  
Le Roy Geo 36 W 116 N Y  
Le Roy Vic 323 Everett Kansas City Kan  
Le Roy Chas 1806 N 7 Baltimore  
Le Roy & Adams 1812 Locust av Erie Pa  
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Scanlon W J 1531 Vinewood Detroit  
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Shepperly Sisters 330 W 43 N Y  
Sherlock Frank 514 W 135 N Y  
Sherlock & Holmes 3506 Ridge Philadelphia  
Shermans Two 353 St Emanuel Mobile  
Sherry Joe V Sparks Circus C R  
Shields The 307 City Hall New Orleans  
Shields & Earle 2544 So 3 Philadelphia  
Sidelio Tom & Co 4313 Wentworth av Chicago  
Siegel & Matthews 324 Dearborn Chicago  
Simmons & Carmontelle 383 Clinton Bklyn  
Simms Al 18 E 105 N Y  
Simms Willard 6435 Ellis av Chicago  
Slater & Finch 10 N 2 Vincennes Ind  
Small Johnnie & Sisters 420 Lenox av N Y  
Smir & Kossner 438 W 164 N Y  
Smith Allen 1243 Jefferson av Brooklyn  
Smith & Adams 403 So Halstead Chicago  
Smith & Brown 1324 St John Toledo  
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Spears The 67 Clinton Everett Mass  
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Steinert Thomas Trio 531 Lenox av N Y  
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Travers Roland 321 W 43 N Y  
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Van Dale Sisters 514 W 135 N Y  
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Western Union Trio 2341 E Clearfield Phila  
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Weston Edgar 245 W 44 N Y  
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Wilson Patter Tom 3566 7 Av N Y  
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Pt Scott 11 Iola 12 Ottawa 13 Leavenworth  
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W H Coulter & St Joe Mo.  
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Alma 12 Red Cloud 13 Blue Hill 14 Tobias  
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Burlsville Ark 11 Jonesboro 12 Wm Plains  
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Monett 16 Rogers Ark.  
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18 Gayety Milwaukee  
Robinson Crusoe Girls Gayety Baltimore 18  
Gayety Washington  
Rose Sydel Gayety Kansas City 18 Gayety  
St Louis  
Runaway Girls Gayety Milwaukee 18 Gayety  
Minneapolis  
Sam Devere Monumental Baltimore 18 Em-  
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timore  
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Rochester  
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erine (C)  
Chase Billy (SF)  
Claire Jack  
Clancy Geo (C)  
Clark Helen (C)  
Cole Mr & Mrs Fred  
Coleman John (SF)  
College Trio  
Connelly Mr & Mrs  
Irwin  
Connors Chas  
Crappo Harry  
Creasy Will  
Crispi Ida (C)  
Cummings Robt F  
Curtis Blanche

D.

Daly & O'Brien  
Day Carlie (C)  
De Rosella Rex  
Diamond Four  
Dixon M L (C)  
Downs Chas (C)  
Draper Bert & Bess  
Drown Olive  
Dunlevy Joe  
Du Gros Trio (C)  
Dunn Emma (SF)  
Dupree Jeannette (C)

E.

Eddowes Evelyn  
Edmonds Grace  
Edwards Jessie (C)  
Egan Geo  
Electra  
Elmore Alan

F.

Farley John  
Ferguson Dave  
Ferguson Marguerite  
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Fitzmaurice J W  
Ford Hugh  
Fox Helen (C)  
Fox & Clair (SF)  
Francis Adeline  
Fulton Rosa

G.

Gallagher Ed  
Garfield Frank  
Gaston Billy  
Gaten B S  
Goodrich Edna  
Green Geo (C)  
Grote Fred

H.

Haines Robt  
Hall Dick  
Hamlin Richard  
Harrison Lenore (SF)  
Hayes Brent (C)  
Herman Geo  
Hopkins Ethel (P)  
Hoppe Guy

I.

Ingalls Duffield & In-  
galls  
J.  
Jeeger & Rogers  
Jennings O'Malley  
Johnson & Wells (SF)  
Johnson Al  
Jones Edgar  
Julian Harry  
Juhasz Stephen (C)

K.

Kaplan Maurice  
Karl Rudolph  
Kelly Thos P  
Kelly Ethel  
King Mrs Jack

L.

La Belle Serran-  
ita (SF)  
La Estrella (SF)  
Lake Harry (C)  
Lane Gladys  
Lange Geo K (C)  
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Lee Phyllis  
Le Mont L A  
Lena Lily  
Leonardi Trio (SF)

M.

Mack Elmer  
Mallard Madge (SF)  
Malone E (C)  
Marx Bros (C)  
Martine & Maximilian  
McAllister Dick  
McCullough Carl  
McMahon Tim (C)  
Melville Josa (C)  
Metzer Edythe (C)  
Miller Jack (C)  
Millman Jennie

S.

Morgan W J  
Morrell Frank  
Murphy J A  
Murphy Francis (C)  
Munford & Thomp-  
son (C)  
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N.

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O.

O'Brien Jack  
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Orville Victoria  
Owen Frank

P.

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Platt Aurora  
Premier Trio (SF)  
Princeton Jack

R.

Rattray Allan (SF)  
Reed Edith

Rialto Mmo  
Roche J C (C)  
Ronair & Ward (C)  
Rose City Quintet  
Rogers Ed  
Royal Victor  
Russell Fred  
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T.

Shelley Hazel  
Simon L  
Snook Great (SF)  
Snook Great (C)  
Spasell Bros  
Squires John (SF)  
Stanley C B  
Story Musical (C)  
Stricker Will  
Sully Wm F (C)

V.

Van Cleve & Denton  
Van Hoven (C)  
Vann Jack (SF)  
Vozelka L

W.

Wade F A  
Walker Jack (SF)  
Walker Ernie (C)  
Ward Elsa (SF)  
Webber Chas D (C)  
We Chok Be (C)  
Weston Dick P  
White Lee  
Willie Louise  
Williams Fannie  
Wilson Grad (C)  
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Y.

Yale Agnes  
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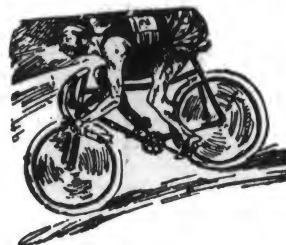


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SEPTEMBER 16, 1911.

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**Preliminary Contracts Signed This Week for Transfer of Property to Charles B. Leeds. 22-Story Hotel Going Up. Theatre Property Brings Close to \$4,000,000.**

Preliminary contracts were signed Tuesday for the transfer of the New York Theatre property to a syndicate of western capitalists, headed by Charles B. Leeds, brother of William B. Leeds, the multi-millionaire railroad and tin plate man.

It is also said the syndicate has secured control of the adjoining property on 44th and 45th streets, directly adjoining the New York property, which are necessary for the erection of a proposed twenty-two story hotel. The two houses on 44th street are owned by Abe Levy and Maxey Blumenthal, the racing men. The 45th street parcels are controlled by May Irwin and the Sires.

The papers for the transfer of the property were drawn in the law offices of Vogel & Vogel. The new building will be erected by the contracting firm of Fleischmann Brothers Co.

Outside of the price paid for the property in the rear, the deal involves about \$12,000,000. The New York Theatre property is assessed at \$2,175,000, but the price to be paid for it is close to \$4,000,000. The estimated cost of the new hotel structure is \$6,000,000. Over \$2,000,000 will be spent on the interior decorations and furnishings.

Klaw & Erlanger and their associates have held the property for the past ten years, principally as a real estate investment. They were quite content to continue to have it pay its carrying charges, until an opportunity such as the present one manifested itself. They will reap a handsome profit on the sale.

The building was erected in 1895 by Oscar Hammerstein. When sold at foreclosure, the New York Life In-

surance Company bid it in for \$967,400, disposing of it to the Fifth Avenue Realty Co., Henry B. Sire, president, for \$1,010,000. Klaw & Erlanger and their allies paid in the neighborhood of \$1,125,000 for the property.

Many reports have been circulated within the past year of the disposition of the New York. The New York Herald, American, and Marshall Field & Co. were mentioned most often as the probable purchasers.

### FOY'S NEWEST SHOW.

Eddie Foy will not appear in "The Pet of the Petticoats," after many weeks of rehearsals, first under the management of A. H. Woods, and afterwards under the direction of Charles B. Dillingham and F. Ziegfeld, Jr.

Foy's tour will be directed by Messrs. Dillingham and Ziegfeld in a new play now in rehearsal, written for him by George V. Hobart and staged by Julian Mitchell. The opening will take place in Chicago, probably at the Studebaker. The name of the new piece has not yet been decided upon.

### MADE SHOW CHANGE DIALOG.

Los Angeles, Sept. 13.

"The Girl in the Taxi," which opened here Monday, was ordered out of the city by the local municipal authorities.

The manager of the house, reinforced by the representative of the attraction, protested against such arbitrary ruling. Finally City Prosecutor Guy Eddie agreed that if changes were made in the dialog it might remain. This was done.

### \$5,000 ACT MAKES GOOD.

(Special Cable to VARIETY.)

London, Sept. 13.

Leoncavallo was an enormous hit at the Hippodrome, Monday night, receiving twelve curtain calls. He conducted his band, playing a condensed version of "Pagliacci," the opera which made him famous. His salary is \$5,000 weekly.

### WAR BRINGS CANCELLATION.

(Special Cable to VARIETY.)

Berlin, Sept. 13.

The threatened disturbance between Germany and France over Morocco may mean the cancellation of many theatrical contracts, if it should culminate in war between the countries.

War comes under the heading of a calamity, with epidemics and other things provided for in contracts, especially between music hall managers and artists. No doubt if war is declared, these contracts will be canceled by the manager.

### "MOUSME" IS UNFUNNY.

(Special Cable to VARIETY.)

London, Sept. 13.

"Mousme," at the Shaftsbury, proved to be a fine production, but very unfunny, totally lacking in humor. An attempt will be made to force a run, but the result of the efforts is not likely to prove successful.

### ARNOLD DALY BELIEVES IT.

(Special Cable to VARIETY.)

London, Sept. 13.

Arnold Daly is anxious to play "Hamlet" in this city. He is endeavoring to persuade Max Reinhardt to make the production. Daly has gone to Munich for a conference with Reinhardt. He is reinforced by a letter of endorsement from Beerbohm Tree. Whether Tree is really serious in his alleged belief that Daly can play "Hamlet" or is just "spoofing" Daly is not known.

### A "LOU," "No. 2."

Chicago, Sept. 13.

A "No. 2" company of "Louisiana Lou," now at the La Salle, is proposed by Harry Askin, its manager. The second company will trot out about New Year's.

### "PINK LADY'S" LONDON CO.

(Special Cable to VARIETY.)

London, Sept. 13.

"The Pink Lady" to be presented here by Klaw & Erlanger, is due to open in November and at the Duke of York theatre, probably.

In the company will be Frank Daniels, playing the role created by Frank Lalor in America. Hazel Dawn will remain in the title role, brought over here from the original cast in New York. Alice Dovey is also to appear with the London organization.

A "No. 2" "Pink Lady" company is now being rehearsed by Julian Mitchell. It is to open in Atlantic City or Baltimore toward the end of this month, and will travel westward, perhaps replacing "The Follies of 1911" at the Colonial, Chicago.

In the "No. 2" show will be Tom Waters, Alma Francis, Cecil Cunningham, Wallace McCutcheon, Jr., Lillian Concord, Fred Truesdell, Bert Devlin, Joe Doner, Marie Vernon, George Harvey, Eddie Morris, Gypsy Dale, Dan Young. Mr. Waters will play the Frank Lalor role, which is the comedy hit of the piece.

The "No. 2" show may be managed by John C. Fisher. Clarence Hyde is likely to be the advance man.

Mr. Mitchell is a busy rehearser these days. Besides "The Pink Lady" troupe, he has the Eddie Foy and Anna Held shows on his hands.

### SUTRO'S COMEDY EXCELLENT.

(Special Cable to VARIETY.)

London, Sept. 13.

Alfred Sutro's new comedy "A Perplexed Husband" was produced at Wyndham's theatre Tuesday evening.

The story is of a wife wooed from her husband by a woman's rights exponent. It proved to be excellent comedy, though just what kind of a moral it teaches, if any, is a matter of conjecture.

### H. R. JACOB'S SHOW CLOSES.

Fairmount, W. Va., Sept. 13.

"On The Suwanee River," under H. R. Jacob's management, after one week's playing, closed here Sept. 9.

Business has been bad from the start.

**LEAVING WINTER GARDEN SHOW.**

The new Winter Garden show with Gaby Deslys as the star, will probably not open Sept. 25 as announced. Rehearsals are behind schedule, owing to several defections from the cast.

Among those to quit were Frank Tinney, Willard Simms, Louise Dresser and Leeds and Lamar, all having objected to the small parts assigned them. Outside of Mlle. Deslys, whose turn will consume over an hour, no one will have a part of any size. Later it was arranged for Tinney to appear in his specialty only. The new comers are Maud Raymond, Lydia Barry, Kate Ellmore and Harold Crane.

Gaby is due in New York today, accompanied by M. Amedei, of the Marinelli Berlin office. He will return with the French girl, who speaks no English.

The La Lorraine is bringing in for Gaby 50 hats, 30 coats, 70 frocks, 25 trunks, and jewelry estimated worth \$1,000,000, for Gaby is known as a collector of valuable gems, with a reputation for persistency in that direction hardly equaled by anyone on the American stage, either as a collector or a preserver of them after collection.

Frazee & Lederer have a new star in Louise Dresser, who retires from the new Winter Garden show. She will be seen in a musical comedy by George W. Lederer and Junie McCree, with music by Hans Linne and a Mr. Becker. It is entitled "A Lovely Liar" and will be produced in Chicago Oct. 29.

**FIRST DATE AND SHOW NAMED.**

Seattle, Sept. 13.

Oct. 2 and Richard Carle in "Jupiter" have been named as the definite date and attraction for the opening of Klaw & Erlanger's new Metropolitan theatre here.

**JOHN MASON ENDING RUN.**

The 39th street theatre will house Margaret Anglin in "The Girl with the Green Stockings" and in repertoire, commencing some time toward the end of September, immediately after John Mason in "As a Man Thinks" shall have left that theatre, for a road tour, according to the plans of the Shuberts as now made.

**COLLIER IN CHICAGO, OCT. 22.**

Chicago, Sept. 13.

Following the few weeks south Willie Collier will play, with New Orleans as a week-stand in the travel sheet, the comedian is to open at one of the Shubert theatres here Oct. 22.

**MANN SHOW LIKED.**

Poughkeepsie, Sept. 13.

The new Lou's Mann show, "Elevating a Husband," written by Mr. Mann's wife, Clara Lipman, was first shown here Monday. The piece and Mr. Mann were well received. The show looks good to its managers, Verba & Luescher.

Mr. Mann is travelling over one-nights this week, opening for a stand at Baltimore, Monday, and billed to go into the Hollis Street, Boston, for two weeks, commencing Oct. 25.

**"TROUBLE MAKERS" WEAK.**

Boston, Sept. 13.

Ward and Vokes will have to re-name their program "musical comedy" unless they can make good in this production of "The Trouble Makers" on the "comedy" billing. The redeeming feature of the show, not excepting principals, choristers, settings or costumes, is Lucy Daly. Miss Daly does something. It's not difficult to imagine what would happen without her.

The show starts wrong with a medley of patriotic songs in a full stage costume set that seems to have been prepared by a blind man. The second act, supposed to represent a large room in a society leader's home, employs cheap wooden kitchen chairs as part of the furnishings. There is a third scene with the setting for that, averaging with the others before.

Twelve chorus men, who danced as though blessed with wooden legs, are carried, and there are six "ponies," probably paid to dance also. Among the "show girls" is Mrs. Annie Yeamans' counterpart—in looks only.

The plot shouldn't get mention. Harry Vokes and Hap Ward as tramps disguise themselves as suffragettes. Mr. Vokes does very little; Mr. Ward does less. Charles Sandy Chapman proved an earnest worker, while Richard Barry and Hazel Gilmore sang well. Their big song "Every Little Moment Has a Meaning" is familiar in title, at least, but the number is a good one and gets over. Aside from the songs sung by Miss Daly, the music is ordinary.

It is quite a task to place upon Miss Daly the entire burden of this show, which can't do as it stands.

**OPERATION ON SMITH.**

Sydney Smith, one of Henry W. Savage's young managers, was removed to a hospital this week, where an operation was performed. His condition is not regarded as serious.

**HIGGINS ON "SMALL TIME."**

Chicago, Sept. 13.

David Higgins, whose name is almost inseparably identified with his well worn racing play "His Last Dollar," is now engaged in the work of trying out a new vaudeville playlet, scheduled to open Sept. 21 at the Miles theatre, Detroit. The scene is laid in Mexico and the story will be told by five people.

**MARY MANNERING IS WILLING.**

Detroit, Sept. 13.

Interviewed by a VARIETY correspondent with regard to the announcement she had been engaged for the leading role in "The Garden of Allah," to be presented at the Century theatre, New York, by Liebler & Co., Mary Mannering stated that she is under a twenty-five weeks' contract to the Shuberts, and that she would be glad to avail herself of the opportunity to create the leading role in the new Liebler production, if the Messrs. Shubert release her. Miss Mannering is momentarily expecting that an arrangement can be effected.

**JIM DECKER LEAVES SHUBERTS.**

With service of two years as the general booker for the Shuberts to his list of engagements, James Decker will leave the Shubert employ this Saturday night. No one has yet been named to replace him.

Previously, manager for Lew Dockstader for several years, Mr. Decker succeeded Abe Thalheimer in the Shubert booking office. Thalheimer assumed charge of the routings for the American Theatrical Co.

Jules Murray is temporarily in charge of the Shubert's route sheets. Mr. Decker left the offices during the week.

**CHARLIE BIRD MENDING.**

Reports from Mrs. Van Alstyne's sanitarium regarding the condition of Charles A. Bird, general manager for the Messrs. Shubert, are to the effect that he is on the mend.

Mr. Bird has been ill the past two weeks with pneumonia. At one time last week his condition was critical.

**THE GRACE LARUE SHOW.**

Grace LaRue will star this season under Jed F. Shaw's direction in a new three-act comedy operetta entitled "Betsy," book by H. Kellett Chambers, music by Alexander Johnstone, and lyrics by Will B. Johnstone, of the "Evening World" staff.

The show opens the latter part of October in Boston. No chorus will be carried. There are twelve singing principals, four from Australia and England. The orchestra will have forty musicians. Klaw & Erlanger houses are to be played. Vincenzo De Crescenzo is musical director.

With Miss LaRue will be Cecil Jarvis Ryan, John Willard, Alfred Beery, George W. Callahan, W. L. Romaine, John B. Fobert, Lucille Carter, Myrtle Jersey, Laura Shannon, Caroline Marvin.

**AN OPENING IN FEBRUARY.**

Chicago, Sept. 13.

The Princess Amusement Co. expects to open its new theatre in the new City Hall Square theatre building some time in February. It is understood a new musical piece by Joe Howard in collaboration with other writers will be the first attraction.

**THE FOLIES SHOW.**

Lasky & Harris are not tooting any advance heralds about the new show they will present at the Folies Bergere next Friday. The attraction, "A la Broadway," book by William Le Barron, music by Harold Orlob, and staged by Ned Wayburn, is being tried on "the dog" the last three days of this week at New Haven.

"A la Broadway," a satire on musical comedy, runs about two hours. In the cast will be Will Phillips, Octavia Broske, May West, James Bradbury, Harold Clifford, Cook and Lorenz. The company numbers about forty-five people.

Much of Orlob's music has been heard in Western productions. He was the composer of the music in Mort Singer's "Heartbreakers."

**Mlle. SIMONE ON HER WAY.**

(Special Cable to VARIETY.)

Paris, Sept. 13.

Mlle. Simone, the famous French actress, sailed to-day for New York on the "Oceanic" from Liverpool to play a three-months' engagement in English in New York, afterwards visiting Boston, Chicago and Philadelphia.

She is scheduled to open in the American metropolis Oct. 21.

**"GREAT NAME" A WINNER.**

(Special Cable to VARIETY.)

London, Sept. 13.

"The Great Name," at the Prince of Wales' theatre, with Charles Hawtrey in the role created by Henry Kolker, is a certain success.

**BIG SHOW'S CONDUCTOR.**

(Special Cable to VARIETY.)

London, Sept. 13.

Oscar Fried, the Berlin maestro, has been engaged to conduct Humperdinck's music at the forthcoming Olympic show.

**MAY RUN ANOTHER YEAR.**

(Special Cable to VARIETY.)

London, Sept. 13.

"Baby Mine" had its 200th performance here at the Vaudeville theatre, last night. Weedon Grossmith cabled William A. Brady, interested financially in the production, that the comedy is likely to continue at the Vaudeville for another year.

**GETS WEEKS AND PRICE.**

Ten weeks at \$2,000 weekly, the conditions named by Blanche Walsh to insure her appearance in vaudeville, have been secured from the managers, says William L. Lykens, who did the work.

Miss Walsh is to open Oct. 9 at the Majestic, Chicago, appearing in a sketch written by Arthur Hopkins, and called "The Thunderbolt."

**MILLWARD-GLENDINNING.**

"The Man Who Sows" in miniature size for vaudeville consumption will be presented by Jessie Millward and John Glendinning. They open with the piece Sept. 25 at the Columbia, Cincinnati, placed through William L. Lykens, of the Casey agency.

Each of the legitimate stars has appeared before in vaudeville. This will be their joint debut.

**WITH "SHERRY" NOW.**

Frances Cameron, "The Merry Widow" girl, has been engaged to take Mae Phelps' role in the original "Madam Sherry" company. Josephine Burke was also engaged this week for the southern company, joining it at Atlanta.

**KEENAN CANCELS TIME.**

Weber, Albee & Evans held the grouch bag, Monday, upon learning that the vaudeville engagements made by them with Frank Keenan, in "Man to Man" for this season, would have to go by the board.

The Savage production Mr. Keenan has been engaged for is "The Million," opening at the Columbia, Washington, Sept. 25.

# THE REIS CIRCUIT MAY GET BACK INTO THE REGULAR LINE

**A Matter of About \$100,000 to Be Adjusted First When All Will Be Peace and Harmony. Klaw & Erlanger Want the Money. The Dillingham - Shubert - Brady Deal.**

The M. Reis circuit of legitimate one-night-stand theatres may yet find itself playing attractions from both sides of the factional fight, with the "opposition" tangle in its towns straightened out, provided, according to the story, that a matter of about \$100,000, claimed by Klaw & Erlanger from the M. Reis corporation is first adjusted to the satisfaction of "The Syndicate."

When Reis flopped over to the "Open Door" scheme along with other one-night managers, Klaw & Erlanger held a twenty-five per cent. interest in the Reis circuit and its booking department, it is said. This is supposed to fathom the accumulation of the \$100,000 claim.

It is not unlikely that a settlement will be made which will allow of the Reis theatres in New York and Pennsylvania to find out where they are at, through an elimination process which will remove the "opposition" houses along the line of Reis' travel.

The straightening out of the Reis circuit confusion will be the means of stopping the erection of the new B. F. Keith vaudeville theatre at Syracuse. Mr. Keith has had a site there for a year. He now plays vaudeville at the Grand Opera House, under an arrangement with the Shuberts. Mr. Reis operates the Welting Opera House, while M. Wolf, of Rochester with the aid of local capital, erected the Empire in Syracuse for the K. & E. shows. There's not enough show money in Syracuse for two opposition theatres. What there is the Empire has seen very little of since opening. In the event of a distribution of houses Keith will probably receive the Welting or the Empire for his vaudeville house there, with a chance of the Grand being turned over to the burlesque people for a split-week stand. The Bastable, another Syracuse legit house, is playing the popular-priced combinations this season.

The opening of "A Gentleman of Leisure" at the Globe, Wednesday night, at first suggested a Shubert-Brady-Dillingham affiliation. It is said however, that William A. Brady, who owns the show as an individual, reserved the right to book his personal enterprises as he saw fit. Mr. Brady is interested with the Shuberts financially in William A. Brady, Ltd., only. Other managers take the same stand. Henry W. Savage has routed his newest show "The Million," with Frank Keenan at the Columbia, Washington, for Sept. 25.

The fact of the Globe theatre matter, however seems to be that the Frank J. Gould interests, friendly with both the Shuberts and Dillingham, and concerned with the

latter manager in the Globe theatre property, asked that the "Gentleman of Leisure" booking be made to give the Globe a winner.

A suggestion that the Shuberts would eventually take over the Globe as their own house or for the sole booking privilege of it was not accepted as tenable by a man in touch with the Klaw & Erlanger side.

It is said, though, that the Shubert shows may be found in more than a single parcel at the Globe before the season is over, and that the Dillingham productions (four so far this season) may be yet routed for the Shubert houses in the larger cities, along with other dates made. This was also rejected as out of the question by VARIETY's informant.

"The Rack," opening to-night at Mr. Brady's Playhouse, from which "The Gentleman" removes, may if successful, also be shifted to another New York theatre. The regular season at the Playhouse, with Grace George in repertoire starts in October.

The next attraction announced for the Globe is A. H. Wood's "Gypsy Love." It is on the Klaw & Erlanger side of the theatrical fence. The production opens Oct. 2 at the Forrest, Philadelphia, with Marguerita Sylva starred. Henry E. Dixey is also of the cast.

## PRODUCING GERMAN PLAY.

A report is about that Herman Fellner, who came over to New York during the summer, is planning an American production of one of Germany's biggest successes.

That is "Polnische Wirtschaft," the title of a semi-musical comedy played at the Thalia, Berlin. The American translation of the title is "Upside down."

There has been no information obtainable as to the exact place Mr. Fellner intends putting out. That he will present the German play mentioned is something of a supposition, although Mr. Fellner admits having some show in hand, which will be first seen during October or November.

## HORKHEIMER'S "GIRLS" DONE.

Lewistown, Pa., Sept. 13.

H. M. Horkheimer's attraction, "Girls," after hitting the one-nighters for about a week, played here and then disbanded. Poor business caused the piece to quit.

"Girls" had been booked solid for a long trip through the South.

## SAM COLLINS JOINS "MISS JACK."

Sam Collins, who broke his leg last season, has fully recovered from the effects of his injury, will join the "Miss Jack" show next Monday. Collins will do a "Dutch" role.

## FIELDS MUSIC HALL.

Chicago, Sept. 13.

When the American Music Hall reopens, Oct. 2, the electric above the entrance will say that it is "Lew Fields' American Music Hall."

Mr. Fields will be the producer for the new policy of the musical comedy adjunct to regular vaudeville William Morris and Marcus Loew will install. The productions, to be along the style of those presented by Weber & Fields in the old days, will be put together by Mr. Fields.

Among those engaged for the opening shows are Carter De Haven and Gertrude Quinlan. Many others are under consideration.

Others engaged for the show are Bobby North, Harry Cooper, Max Rogers, Harry Tighe, Hughey Cameron and Flora Parker. Another female "name" is being sought for.

## ETHEL JACKSON COMES BACK.

Lucy Weston has retired from the cast of "The Quaker Girl," now in its final rehearsals prior to an imminent opening out of town for a short preliminary tour before it is produced at the Park (formerly Majestic) theatre here.

It is reported Miss Weston had some discussion with the management before leaving.

Miss Weston has been replaced by Ethel Jackson, who has not appeared upon the stage since she was seen in "The Merry Widow." Miss Jackson retired at that time to private life, taking unto herself a husband, to replace hubby number one, whom she divorced a few years ago.

## LAMBART OUT OF "THE ROSE."

Ernest Lambart, the Englishman in "The Red Rose" company, withdrew suddenly from the cast at the Grand Opera House, New York, Tuesday night. Lambart had some words with another principal during the second act with the result he did not appear in the third act.

Until his successor is named, a chorus man will look after his part.

## ELEANOR KENT'S MUSICAL ACT.

With five people and herself, Eleanor Kent will reappear in vaudeville Oct. 2 at Young's Pier, Atlantic City. William L. Lykens is the booking representative for Miss Kent.

## WHITNEY "DARK."

Chicago, Sept. 13.

For some unexplained reason, the engagement of A. G. Delamater's production of the new rural drama, "Cy Whittaker's Place," at the Whitney, last Monday night, was cancelled. As a consequence, that house is dark this week.

"Dear Old Billy" closed a successful run of several weeks Saturday, and has taken to the road. The succeeding attraction has not yet been announced.

It was expected that a new B. C. Whitney play, "Dollars and Dimples," would have its premiere here this fall, but late advices indicate the abandonment of this piece, for the present at least.

## DELAY FOR GAITES' PLAY.

There has been a delay in the production of "The Enchantress," in which Joseph M. Gaites is to star Kltty Gordon, due to the disapproval expressed by Victor Herbert over the book.

Herbert has had one or two sad experiences with books that were not strong enough to carry his music. He does not intend to have another repetition if it can be avoided. Mr. Herbert has been carefully scrutinizing the book and lyrics. From time to time he has insisted on radical alterations. It is now said to be in acceptable shape, and rehearsals are progressing.

The opera will be very strong in musical numbers, and the cast will have among its minor roles six princesses, all of whom have grand opera voices. They will be given solo and concerted numbers.

## RUSH BUILDING SHOW.

"Bob's Sister" is a production that Edward F. Rush is financing. It is to be presented about Oct. 2, for the first time, in some theatre booked by Klaw & Erlanger. Walter Lawrence is staging the show.

## BOOKED FOR CHICAGO, ANYWAY.

Chicago, Sept. 13.

Blanche Ring and "The Wall Street Girl" are booked to open their Chicago engagement at the Garrick, Nov. 12.

Although the show is not due in New York until very late in the season, the management expects to jump into Gotham on short notice if the piece shows Broadway proportions on the road.

## PLAY FOR VICTOR MOORE.

Victor Moore will play his final vaudeville engagement this season the week of Nov. 6, when he will once more appear under the direction of Frazee & Lederer.

The managers have two new pieces under consideration for Mr. Moore, both legitimate plays. One is a dramatization by Sewell Ford of Mr. Ford's "Shorty McCabe" stories. The other is a play by Walter Hackett.

Whichever is selected will be produced about Thanksgiving, and go in to the Cort Theatre, Chicago, some time during the winter.

## OVERSTUDY IN STOCK OPERA.

Chicago, Sept. 13.

Dorothy Vaughan has retired from the Col. Thompson show at the Angeles Opera House, and has been replaced by Sayde Hearl. Other additions to the same company are Arthur Dean, formerly with Caruso and last season a member of one of Henry W. Savage's companies; Dena Juliena, a soubret, who joins next week when "Alda" will be presented.

Henry has also been engaged for next week to play the title role in "Boccaccio" which succeeds "Alda." Miss Vaughan remained but one week, refusing to study a new role weekly.

"The Fighting Parson," under a Mr. Haywood's direction, will play the Stair & Havlin houses.

# GENERAL OPENING OF SEASON PROMISES EXCEEDINGLY GOOD

**Theatrical Business Beyond That of Last Year's in Most Instances. West and Middle-West Showing Up Nicely. Reports on Legitimate, Vaudeville and Burlesque.**

With the general opening of the legitimate season throughout the breadth of Uncle Sam's domain and Northwest Canada last week and this, comes favorable reports of excellent business, with the receipts in some sections eclipsing last year's figures at this time.

While two or three attractions passed away, all of the shows that opened in the east, particularly the New England territory, did a most gratifying business.

Though a surprising number of shows of lesser note are playing the west and middlewest, the returns have been most satisfactory. Even the "turkey" shows are getting theirs at the present stage.

As has been stated before in *VARIETY*, the west and middlewest were the managers' doubtful spots for this year. The conditions so far are decidedly encouraging. As a consequence more attractions are being arranged for that section. The attractions as a whole are not of the inferior brand. James Wingfield, booking chief of the Affiliated Theatres, which circuit covers some territory in the west and middlewest, tells *VARIETY*'s representative at Chicago that almost every town and city on his route is giving the visiting shows more money at this time than ever before. Furthermore he is yet to receive one authentic report of a really bad show. Reports from the Walker circuit headquarters, Aberdeen, S. D., and the Jencks circuit, Sioux City, Ia., promise a prosperous season.

Things are just starting to boom on the Wels Circuit in the south. General Representative A. Thalheimer, at the New York headquarters, is receiving splendid reports from the houses opening up. Attractions playing last week in South and North Carolina, Georgia and Arkansas went each of last year's opening cards \$200 better.

In vaudeville, while conditions are reported as favorable over the country, the "small time" division seems to be showing the most strength. It is yet early for the regular first class houses to draw their full quota of business. Managers say that where the business of the "big time" has not exceeded that of last year at this time, it is hovering close to the same mark. The bills this season are a trifle more expensive than those of last year.

The increase in merit and value of the "small time" shows seems to be drawing business to those houses. It was anticipated before the season opened that the patronage would fluctuate widely for the first few weeks. Many "small time" managers viewed the opening with apprehension, and are still on the alert, not accepting the good omen of the start for more

than its face value. It will take a few weeks yet before any intelligent line can be figured on the prospects for the year.

In burlesque the story of other seasons is being told. Burlesque shows opening in advance of the regular theatrical season always reap the benefit of the hungry theatre goer. The Burlesque Wheels have been favored with good business, but only for the good shows. The poor ones are being picked with a greater certainty and regularity this season than ever before.

About the only exception to the rule is the Columbia, New York, which has established itself so firmly on Broadway that it can now do \$6,000 on the week, with a light attraction within its doors. The prospects are that this will be a banner burlesque show year for those shows which can sail above the average burlesque height.

## GRANDCHILD BRINGS LUCK.

St. Louis, Sept. 13.

The baby entering the home of Mr. and Mrs. Louis Judah a week ago has made a grandfather happy, brought a one-third interest in a successful business to the father, and cost the Shuberts a crack manager.

Mr. Judah's father-in-law lives in Winchester, Ky. Elated over his first grandchild, he proposed to Mr. Judah that he resign as manager of the Garlick, this city (a post held by Judah for three days) and take up his residence in Winchester, so the grandchild could always be near the old folks. As a consideration the father-in-law gives his son-in-law a one-third interest in his business.

Mr. Judah has sent his resignation on to the Shuberts. His successor has not been named.

## "THE OGRE" SUCCESSFUL.

(Special Cable to *VARIETY*.)

London, Sept. 13.

Henry Arthur Jones' new three-act comedy, "The Ogre," was produced at St. James's theatre on Monday night, and proved highly successful. It is distinctly amusing. George Alexander, in the leading role, achieved a personal triumph.

He enacted the part of a middle-aged man with a grown-up family, wedded to a youthful second wife. They do not treat him with proper respect and he endures this for years, until, on losing his fortune, they reproach him so severely he rounds on them. Later on, retrieving his losses, he whips over a few things just to establish once and for all future time that he is master of the home.

## DANCERS WITH NAMES.

Max Rabinoff arrived from Europe this week with the announcement that Mr. and Mrs. Mikail Mordkin, Franz Trojanousky, Sergei Marosoff, Kiprian Barboo I, Kiprian Barboo II, Franciszek Warzynski, Veronin West, M. Marhat, Julia Sadawo, Stanislaw Poschitzkajo, Stanislaw Kuhn, Halina Schmolz, Ludmila Golouk, Dominica Barboe, Stefa Plaskowethskajo, Wanda Mezkowskajo, Rita Zalmarna, Feodora Ossipova, and other dancers are on the President Lincoln bound for the United States. Then Mr. Rabinoff called in a surgeon to examine his jaws.

Pavlowa and the second contingent of Russian dancers will start later.

Rabinoff announces that the All-Star Imperial Russian Ballet, with such choreographic stars as Pavlowa, Mordkin, Geltze, Eedowa, Zambelli and eighty others, will encircle the globe in a tournee that will cover a period of three years.

The Imperial dispensation has made it possible for the dancers to visit the United States, Mexico, Cuba and Central America, punctured by a long season at the Metropolitan Opera House here.

In May the Ballet has an extended season planned at Oscar Hammerstein's new London theatre, and at the Chatlet, Paris, which will lead up to an invasion of "Darkest" Africa, Asia, the Antipodes, with a return trip to South America.

Perhaps in going around the world, some of the Russians will change their names. If "Stefa Plaskowethskajo" or "Franciszek Warzynski" ever become as famous as simple "Palowa" all the linotype operators in the world will go on strike.

## REJANE AT HIP. SEPT. 25.

(Special Cable to *VARIETY*.)

London, Sept. 13.

Mme. Rejane opens her re-engagement at the Hippodrome, beginning Sept. 25. She will present a series of scenes from her biggest dramatic successes.

## "THREE STRIKES" GOING OUT.

May Robson's new play for the current season is called "Three Strikes." It is a farcical comedy, written by Charles T. Dazey, author of "In Old Kentucky."

## BANKRUPT ACTOR OWES \$3,800.

Detroit, Sept. 13.

Herschel Mayall, an actor with Vaughan Glaser's stock company, was declared bankrupt here, with debts amounting to \$3,800.

## CUT OFF THROUGH MARRIAGE.

Mrs. Elise Barney, widow of the late Ariel Barney, has brought suit to participate in the estate of her mother, who died last Spring and bequeathed her estate, valued at over \$100,000, to a son, cutting off her daughter entirely, giving as a reason Mrs. Barney's elopement with Mr. Barney when she was sixteen years old.

Mrs. Barney now has a son about eighteen years old. The estate consists mainly of plantations in Kentucky and Ohio.

## O'NEILL-KALISCH-NOT.

Chicago, Sept. 13.

Nearly the Majestic had James A. O'Neill and Bertha Kalisch, in a sketch, for the feature number of its program Oct. 2. But Oct. 2 is the wind up of the Jewish holidays. Miss Kalisch would not agree to appear upon the stage that day. Besides, it is said, the actress wanted many conditions inserted into a contract.

These conditions were so abundant that the Pat Casey Agency of New York, which was angling for the double headed topline, sighed with regret as it gave up all hope, after the Rushashonah thing was pulled.

Later this week Miss Kalisch evinced a desire, through her agent, William L. Lykens (Casey Agency) to appear in vaudeville as the lone star of a sketch. This will be attended to by Mr. Lykens, who also is submitting Mr. O'Neill, as an individual star in Henry Irving's "Becket."

"Becket" was to have been the vehicle for the joint appearance had that not fallen through.

## "THE REAL GIRL" IS BONITA'S.

"The Real Girl," backed by the Bonita Amusement Co., and directed by M. M. Thiese, opens Sept. 29 up-State. Rehearsals are now being held.

In the company will be Bonita and Lew Hearn, Sam Goldman, William Augustin and twenty chorus girls. Fred Bussee will be ahead of the show.

## STAIR'S SHOW GOING.

Toledo, Sept. 13.

Norman Hackett opened in "Satan Sanderson," a brand-new play, produced under E. D. Stair's direction, Sept. 10, at the Lyceum here.

A special train of Detroiters were on hand.



MLLE. SIMONE DE BERYL.

The French beauty, who poses amidst pretty scenes projected on a screen the young woman stands before.

Mlle. de Beryl commenced her American tour at the Folies Bergere, New York, where she was retained for a long run, and will be remembered as the girl who brought "In the Shadows" to America, employing that tuneful melody for the incidental music to her posing turn.

Vaudeville engagements for the young woman have been arranged, and Mlle. de Beryl is this week at the Orpheum, Brooklyn, where herself and act are attracting much attention. The turn is acknowledged to be in the headline class and has been placed at the top of the programs by most of the theatres in which she has so far appeared.

Mlle. de Beryl is under the direction of the H. B. Marinelli agency.



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## ADVERTISEMENTS.

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Vol. XXIV. September 16 No. 2

George Gillespie and Margorie Burt are now vaudeville partners.

Joe Meyers and Frank Arnold were in an agency partnership for a week.

Addison Burkhardt, librettist, is recovering in Chicago from his recent illness.

Lewis and Green close with Roble's "Knickerbockers" Sept. 16 at Pittsburgh.

Oscar Lorraine is arranging a new single turn for himself. It will have three new characters.

George O'Brien has joined the Jack Levy office staff. Mr. O'Brien was formerly with William Morris.

Louise LaBaron is prima donna of the English grand opera company, which opens in Albany, Sept. 21.

The Four Holloways will return in November to play the Orpheum Circuit, placed by Paul Durand.

Wagenhals & Kemper's "Paid In Full" will likely be produced Oct. 1 by the United Play Co., Chicago.

Burt Shepherd, the whip crack, arrived in New York this week from Europe, where he has been for a year.

Felix and Caire have been engaged for thirty weeks on the Orpheum Circuit, opening Sept. 18 at Milwaukee.

Joe Weber, brother of L. Lawrence Weber, left for Saranac, N. Y., this week, to spend the winter in the woods.

Marie Russell, formerly of Russell and Glenroy, has been placed for the season on the United Booking Offices Circuit by Pat Casey. Ed. F. Kealey is managing Miss Russell, now a singing turn.

Billy Mitchell, formerly of Mitchell and Cain, and Franklin Wallace, have doubled up for a singing and talking act in "one."

"Countess" Leontine has retired from Billy Clifford's company, after ten weeks, due to a financial misunderstanding.

Porter J. White has placed "The Beggar," his latest sketch, upon the shelf, and will revive "The Visitor" for vaudeville.

The new Fulgrath Opera House, Savannah, Ill., managed by J. D. Fulgrath, opened Sept. 6 with a legitimate attraction.

Eddie Holt, of the American theatre staff for some seasons, has been appointed superintendent of the Manhattan Opera House.

Geiger and Walters will separate shortly. Miss Walters is going home to Cleveland and Mr. Geiger will do a single violin act.

Chris Richards, the English comedian, will probably come over this season. The Marinelli agency is locating time for him.

Mrs. Sol Smith Russell has a sketch named "100 to 1." She would like M. S. Bentham to book her in vaudeville with the playlet.

"A Romance of Asia," with ten people, will "break in" next week on the Felber & Shea time. The act is owned by Claude W. Bostock.

Harry Sommers has appointed Ora A. Parks, manager of the Dryfus, La-Fayette, Ind. Mr. Parks was formerly at Richmond and Cairo.

The Lorenz Brothers, H. A. and H. G., California managers, are in Chicago organizing a company to open Sept. 25 at Ottumwa, Ill.

James Carson, German comedian, with the "Miss Jack" company, has been engaged for the new show to be presented at the Winter Garden.

Rose La Harte's contract for the prima donna role at the Hippodrome calls for but three matinees a week. Her understudy plays the other three.

Emma Carus doesn't know whether she will go with Lew Fields' "Wife Hunters," or remain in vaudeville. It depends on the vaudeville managers.

Yvette, who is playing under a twenty-five weeks' contract with the Shuberts, has been booked for four months in Europe beginning next June.

Howard's Shetland Ponies did not close the Majestic (Chicago) show this week as billed. The Bronleys, a casting act, with five people, replacing the animal act. One of Howard's ponies was taken sick. The trainer did not consider it advisable to accept the date without the use of the animal.

Sam Lederer, manager of the Olympic, Chicago, arrived from Europe Tuesday on the George Washington, where he went to visit his 86-year old father.

The Vaudeville Comedy Club will resume its "Clown Nights" during October. A house warming in the new quarters is being arranged for in the near future.

Mrs. Press Eldridge, wife of the minstrel, after a most serious operation at the Woman's Hospital, Central Park, is convalescing in the Catskills with her husband.

Wagenhals & Kemper are considering a drama of the Civil War, written by Austin Walsh and entitled "The Fanatic." The piece has thirty-two speaking parts.

John B. Campbell, son of the playwright, Bartley Campbell (deceased), is traveling ahead of his father's play, "The White Slave." The company is now in the middlewest.

Fred Wynne has organized a company with James B. Ross as principal comedian to present the three-act musical comedy, "It's All on the Quiet" on the road this season.

George J. Kraus, confined to his home for the past fortnight suffering from a nervous breakdown, is rapidly recovering and will be out again in a few days.

Abe Attell and Goff Phillips, with their boxing skit, were not an "extra attraction" with Bluch Cooper's "Jersey Lilies" last week. The act was at the Gayety, Pittsburgh.

Count De Butz is in New York, and will double up with Partner Kesney, formerly of the Jesse L. Lasky forces. Albee, Weber & Evans will look for time for the team.

The opening of the new McKinley Square has been postponed until Sept. 26, when it will start "splitting the week" with the new DeKalb, Brooklyn, both booked by Harry Shea.

May Elinore has completed her new home at King's Park, Long Island. She declares that it is "some cabin," and that it is furnished with a nice warm hearth, a cat, but no hubby.

Riley Chamberlin has been switched from the cast of "Next" to play the part created by Walter Jones last season in the Fritz Schoff company. The piece opens in Toronto, Sept. 18.

The Shuberts are considering the advisability of renting out the restaurant they are erecting as an adjunct to the Winter Garden. They would consider an offer of \$35,000 a year.

Hinton and Wooton, a foreign turn, who play football on bicycles, opened the Orpheum, Kansas City, Sunday. Lillian Schreiber (foreign act), announced as a pocket edition of Vesta Tilley, opens on the Orpheum Circuit, at Spokane, the same day.

"The Affair in the Barracks" will be the first of Liebler & Co.'s new plays to be produced, being given an early New York production with Menfee Johnstone and Emil Hoch in the leading roles.

Samuel L. Tuck has been appointed manager of the Family, Pittsburgh. Mr. Tuck succeeds Charles H. Preston, transferred by the Harris Circuit to replace the late David Markowitz at the Family, Detroit.

Fleischman Bros. the Fifth avenue contractors will build the new Julian Eltinge theatre in West 42d street. The work of demollishment of the private houses on the site has commenced.

A special car attached to the Lake Shore on the Central, leaving New York at 5:30 p. m., Sept. 24, will take a party of United Booking Offices men to see the opening of the new Keith house at Toledo the next day.

Polly Holmes, the character actress, who suffered a mental collapse as the result of worrying over her husband's death, has passed the crisis at the Cumberland Street (Brooklyn) Hospital, and expects to be outdoors soon.

"The Deep Purple" closes its New York engagement at the West End to-morrow and will take to the road. Emmett Corrigan, W. J. Ferguson, Ada Dwyer, Violet Heming and Sidney Booth will handle the principal roles.

Augustin and Hartley open on the Orpheum Circuit Sept. 24, at Duluth, placed by Henry Berlinghoff. Another of Mr. Berlinghoff's bookings, now playing the same circuit is "The Woodchoppers," booked until May, next.

The Olympia, Lynn, Mass., a small time vaudeville house is at present being remodeled, and will, when finished, have a largely increased seating capacity. The theatre which will play three shows daily, is booked by the Sheedy office.

Al. H. Hogan, assistant treasurer at the Orpheum, Brooklyn, last season, has been promoted by Percy Williams, being the regularly assigned treasurer of the Greenpoint theatre. Robert McDonald is the new assistant at the Orpheum.

M. H. Rose, of the Marinelli agency, has been looking over the real estate investments around Times Square this week. "Rosey" won twice playing poker, without a break. It has been enough to make him believe he can play the game.

About the end of June a repertoire theatre was inaugurated in Melbourne, Australia, conducted by Greggan McMahon, an Australian actor, assisted by a number of his pupils. It is Mr. McMahon's plan to coach his pupils for a period of from one to two months, and then give a few performances.

# HAVE THE DAYS OF \$3,000 SALARIES PASSED AWAY?

**Report That in United Booking Offices, Salaries Larger Than \$2,500 a Week Are Not Favorably Looked Upon.**

From a report about the United Booking Offices this week, it looked as though the day of the \$3,000 weekly salary in vaudeville had been done. Acts submitted at the \$3,000 figure are said to have been given the cold shoulder of late although there haven't been enough in sight to cause any consternation over their loss, if not accepting a lesser amount.

One act said to have been agreed upon by several United managers, without the contracts being confirmed, received notice according to report, that the salary of \$3,000, placed and accepted, could not be paid through orders received to that effect.

There is an act or two booked for vaudeville at \$2,500 weekly. This may be the extreme limit set by the vaudeville managers, who, however, have not acted in concert in the matter. Percy G. Williams, M. Shea and James H. Moore are not concerned in the salary limit, according to the story. Either manager is apt to pay the amount he believes an act is worth to him.

The other half of the picture is the possibility of a scarcity of features which will make even the managers who see the \$3,000 sign as a nightmare forget that the money is to be considered, although it is possible that if a few managers found they could secure their bills and drawing cards at a lesser amount than before, the remainder of vaudeville's managerial contingent would quickly pick up the cue.

## AGENTS HAVEN'T ORGANIZED.

The organization of vaudeville agents, proposed by the larger of the commission men booking through the United Booking Office, did not come off. The proposition was discouraged by some of the United's officials. The negative of the managers was received before the agents had time to get together in a corporate body, that seems to have been sufficient to kill the plan, which dropped as suddenly as it arose.

Several of the biggest agents appeared in answer to a call for a meeting about two weeks ago. It was then suggested the agents booking through the United become united, when a request that the big agencies' doors be shut against others would come after. So far so good. The idea even went beyond the subject broached at the first meeting. A second was set down for about a week later. That is the one that did not happen, for the reason set forth.

It is the second attempt within four years of the agents to join on a purely protective foundation. Something each time intervened. The something was the managers, who apparently do not relish the scheme of the agents securing any more control of the booking business than they have at present.

While the original plan of the agents organization in this instance contemplated the "United agents," or those who now have admission to the managers room in that agency, the scope was to widen until all desirable agents were to be admitted, when the society would vote to discard the appellation of "agent" they have so long endured under all conditions, and become known as "theatrical brokers." Only members of the society were to be termed as such. A request would have been forwarded to the trade papers to that effect.

In this way the many agents familiarly known as the "A. K.'s" (alter kokers) and not voted upon as eligible to the regular agents organization would be classed by themselves.

The great number of people posing as "vaudeville agents" nowadays induced the larger agents to take some step to distinguish themselves.

## INJUNCTION FOR AN AGENT.

Claiming the Carl Damman Troupe of acrobats was under a seven weeks' contract, Frank Melville, of the American Vaudeville Circuit, restrained them from playing out an engagement under the Meyerhoff Agency's routing at Cornell, N. Y.

The case will be heard to-day (Friday) in the Supreme Court.

## DECISION RESERVED.

At the hearing Wednesday of the injunction application by Flo Ziegfeld against Jos. Hart in the "Everywife" vaudeville matter, decision was reserved. It is not expected for a month.

The papers as at first issued carried a restraining order against Mr. Hart producing the piece before an adjudication was had. This was after modified, and in time for "Everywife" to be presented at the Orpheum, Brooklyn, last week, by Mr. Hart filing a bond to indemnify Mr. Ziegfeld for any damage recovered in the trial of the action.

Mr. Hart now threatens to ask for an injunction against Ziegfeld further employing the "Everywife" skit as a part of "The Follies of 1911," on the ground that the Geo. V. Hobart sketch comes under the Hart-Hobart producing agreement.

## CAFES UNDER SHOW LICENSE.

Chicago, Sept. 13.

Mayor Harrison has issued orders that all cafes employing vaudeville talent must obtain amusement licenses. This edict affects particularly the Congress and Savoy cafes. Both give full vaudeville shows. Each are "finessing" through this week and expect to obtain licenses by tomorrow.

The order may extend to all places using entertainers of any kind. If so it will affect over three hundred cafes, most within "The Loop" district.

## EVANSVILLE IS O. K.

Chicago, Sept. 11.

It has been definitely decided that the New Grand, Evansville, will remain a regular Orpheum Circuit house for another season, any way. After a losing season last year, Martin Beck announced the Orpheum Circuit would steer clear of the Indiana town, but the townspeople wouldn't have it. While Mr. Beck was in Europe, some of the enterprising citizens of Evansville got busy and secured several thousand names to a petition asking Mr. Beck to reconsider his decision, the result being that the house will reopen Sept. 25 with an Orpheum bill.

Henry Sonnenberg, formerly an Orpheum manager at Salt Lake City and Des Moines, will handle the managerial end, replacing Dave Beehler, who is now in the producing business in this city with his brother Charles.

Manager Billings, of the Lincoln Orpheum, has been shifted about. This season he will look after the Orpheum, Duluth, while H. N. Pierong, of the latter house, will navigate to Lincoln.

## ALHAMBRA CHANGES.

When Victor Williams leaves the managerial post of the Alhambra, about Oct. 15, Dave Robinson will assume charge of the house.

Young Mr. Williams will remove to his father's headquarters in the Putnam Building, and assist Williams, pere, in directing the Metropolitan Circuit or "Bix Six," now operated by "P. G."

Mr. Robinson formerly directed the Colonial in cool weather. He is away for a short vacation, following the close of the Brighton theatre season.

## TIM CRONIN'S NEW ONE.

Havez & Donnelly have written a new monolog for Tim Cronin, and are coaching him in its delivery.

## RATS LEASE LAND.

The White Rats have leased the property at 227-229-231 West 46th street for a long term. It is reported the Rats intend to build a clubhouse.

Ed. F. Rush held the leasehold on the property at about \$17,500 a year. It is said. The Rats secured it from him and will erect a building on the site if the clubhouse plan goes through.

## "BIG TIME" DENIALS.

A report gaining some currency that B. F. Felth shortly expected to play big time vaudeville in the Union Square, and that F. F. Proctor would do likewise at the 38th Street house, were denied this week.

F. F. Proctor, Jr. said the subject had not arisen in any way. In the United Booking Offices, no one could be found who had heard anything about the Square making an immediate change of policy.

## POLL MANAGER RESIGNS.

New Haven, Conn., Sept. 13.

Fred Windisch, manager of Poll's here for five years, has resigned, leaving for a new field of endeavor.

## STOLL BOOKS "RIALON."

(Special Cable to VARIETY.)

Paris, Sept. 13.

"Rialon," a pantomime, by Fremiska (author of "Sumurun") now playing at Ronacher's, Vienna, with Alwin Neub, has been booked to play the Coliseum, London. Oswald Stoll recently saw the pantomime and was strongly impressed with it.

(Special Cable to VARIETY.)

Vienna, Sept. 13.

Since Oswald Stoll and H. B. Marinelli visited here around the first of the month, it is reported that Mr. Stoll cast covetous eyes upon the pantomime "Rialon" at Ronacher's, and the big ballet in the Imperial Opera. Messrs. Stoll and Marinelli visited both houses together.

There is also a report that Mr. Marinelli intends opening an office in this city, with L. Kornau in charge. Mr. Kornau first brought out "The Boys in Blue."

(Special Cable to VARIETY.)

London, Sept. 13.

The H. B. Marinelli agency added another branch office to its chain, Monday, when M. Cockerill took charge of the suite in the Hippodrome Building, Manchester.

This town is an advantageous point for an international agency, such as Marinelli's. It is the biggest provincial center over here, containing a great number of turns that never go to London. New York and Chicago occupy the same relative positions in the States as regards vaudeville bookings as do London and Manchester here.

"Rialon," with its sub-title, "The Girl From the Streets," has been reported as a very attractive pantomime, somewhat away from the stereotyped. The stage is set in all black, reported at the time the pantomime was produced to have been highly effective in aiding the realism of the sketch.

The story is of a girl of the streets, taken home by a nobleman, who marries her. Later he finds she is deceiving him. The finale discloses it has been a dream, with the "dream" prettily worked out.

At Ronacher's the company included about twenty choristers. An average production of the number, with necessary principals, would cost about \$1,000 weekly. The act runs around twenty-five minutes.

## WILL MARRIAGE CHANGE BEN?

Chicago, Sept. 13.

Ben Huttlinger, the "stock company" of the Majestic theatre, has finally fallen off the fence and will join the ranks of the benedicts. This week Ben will change Lithian Fredericks name to Lithian Huttlinger. The ceremony is scheduled to take place in Milwaukee. Abe Jacobs does not look with pleasure upon the coming event, for he believes the change will affect Ben's acting. Ben is to the Majestic theatre what Bob Little is to the Alhambra, New York.

The couple will honeymoon somewhere between here and Milwaukee. Arrangements have been perfected so that Ben will not lose a performance.

# THEATRICAL LABOR TROUBLES ARISING OVER THE COUNTRY

## A Mild Epidemic This Week of Strife Between Managers, Musicians and Stage Hands.

Cincinnati, Sept. 13.

The National Theatre Co., operating the Sun theatre, a moving-picture house, and the Motion Picture Operators' Union trouble reached the courts here by the theatre management seeking an injunction against the union, asking that it be restrained from interfering with the theatre's business.

The complaint was filed by Adler & Jones. It alleges that competition in the moving-picture business in Cincinnati is becoming pressing, and that the business done by the theatre does not warrant the employment of union operators; also, that the union has men stationed in front of the theatre passing handbills announcing the house is "unfair" to organized labor, and that the persons employed are non-union.

When the case was called, the union announced it desired a continuance for one week. That was granted by the court, on condition the union will desist upon the policy pursued, and upon the further agreement not to pass any handbills or other literature charging the theatre management to be unfair.

Ottawa, Sept. 13.

Unless the management of the Russell theatre accedes to the demand of Local Union No. 95 of Theatrical Stage Employees, there will be trouble here next week when non-union labor attempts to run the stage.

At the time negotiations were on between Manager Peter Gorman and the union, William A. Brady's "Baby Mine" was booked in for Exposition week. When the International Alliance of Theatrical Stage Employees, at its Niagara convention, voted the Ottawa union its full moral and financial support, it was decided to let the union men perform their usual duties at the Russell until the proper warning was sounded. "Baby Mine" closes to-morrow night, with another legitimate attraction underlined.

There are fifty-one union members here. They will not return to work unless Gorman hires only union labor and signs the scale, which the union claims is the smallest in the country for a city the size of Ottawa. R. Marcel is president of No. 95.

Charles C. Shay, president of the International Alliance of Theatrical Stage Employees of the United States and Canada, has returned from a trip to Toronto and Syracuse, where some important matters received his official sanction.

Toronto Local No. 58 signed an agreement with every house in that city whereby only union labor and union prices will prevail during the ensuing year.

Syracuse Local No. 9 signed a

three-years' agreement with the committees representing the theatres of that city, whereby the union receives the recognition it desires.

Chicago, Sept. 13.

The new scale of wages asked by the Picture Operators went into effect here this week and from now on the Union men will receive a minimum scale of \$25 weekly for their services. At first it was thought that the Jones, Linick & Schaeffer, who have fourteen picture houses scattered throughout the city, would resist the demand, but when a committee of the executive board of the union called upon Aaron Jones, he agreed to pay the scale.

The Jones, Linick & Schaeffer houses employ Union picture operators, but the majority of their stagehands are not members of the local union. In addition to the requests of the operators, Local No. 2 of the stagehands union has asked the J. L. & S. people to either pay their present staff of stagehands the minimum scale of \$25 weekly and have them join the union or else replace them with union men. The stagehands union agreed to take the men now working for the Jones people into the union provided Jones lives up to his agreement to pay the scale asked. This week it is expected that the working staff of the fourteen J. L. & S. houses will become union men. Unless they do, the executive board will call the operators out. According to Aaron Jones this will not occur, as he has commenced paying the union scale this week and his stage employees will join the union.

A representative of the stage hands union informed a VARIETY representative that after the Jones, Linick & Schaeffer matter had been definitely settled they intended demanding the new scale from Alfred Hamberger, who has a string of small houses in Chicago. Hamberger stated that he hadn't been approached as yet and could not tell just what he would do provided the union presented demands.

The executive board in charge of the new ruling has President John Fallon of the union, Abe Jacobs of the Majestic, Mart Morrison of the Folly, Clarence Savage of Power's and Henry Batty of the Illinois theatres working on the matter.

Cincinnati, Sept. 16.

Trouble is brewing between the management of the Auditorium theatre and the Stage Hands' Union. The Union is demanding that the management place a full crew of three men on the stage to handle the scenery. In this the management refuses to acquiesce.

The management was given until yesterday morning whether he would comply.

Sioux City, Mo., Sept. 13.

The fight between the Musicians' Union and the management of the Orpheum theatre, as to whether the town will support an outside orchestra leader, was settled last week when the house management agreed to give J. K. Boniger, local, a tryout.

J. K. Russo, for several years leader of an Evanston theatre and a union leader, was called to Sioux City. The union refused to recognize the transfer on the grounds that it had a proficient member for the position.

When Manager Wilder agreed to give Boniger a tryout, the union secured an orchestra for the house. Saturday, after Russo had returned to Chicago, he received a wire from Manager Wilder to return to Sioux City, which he did immediately, and at present he is leading the musicians and without any trouble from the union.

The Shuberts have dispensed with their orchestras at the Maxine Elliott, Thirty-ninth street and Comedy theatres, using a bell somewhat along the lines inaugurated in New York by David Belasco.

It is said that this may result in a conflict with the musical union, when the managers desire to engage musicians for their musical shows. Belasco, who confines himself to dramatic productions, in adopting the policy of dispensing with orchestras, had nothing to fear, for the reason that he confines himself altogether to dramatic presentations.

St. Louis, Sept. 13.

Although chimes have taken the place of the orchestra at the Garrick theatre (Shubert) the orchestra from last season under the direction of Arthur B. Vogel claim to have a contract with the Shuberts for another year's music, and appeared for work Sunday.

"Mother" is being presented with chimes only. The no-orchestra plan was to have been tried at Havlin's theatre, but Stair & Havlin changed their mind on the first day.

Salem, Mass., Sept. 13.

There is a strike on between the members of the orchestras in the Salem and Empire theatres here and Julius Cahn, proprietor of the houses. The musicians objected to a cut in the size of the orchestra from seven members to five. The Musicians' Union also objected to the idea. The men went out on strike.

It is reported that all the other employees of the houses may go on a sympathetic strike. Julius Cahn was prepared for the strike and engaged women to take the place of the striking orchestra members. A woman's orchestra played at the Salem theatre Monday.

Chicago, Sept. 12.

A practical surrender is reported in the war that has been waged here against the local federation of musicians by the Shuberts. The latter have taken steps to comply with the demands of the union by again putting orchestras in the Lyric, Garrick and other houses that they control and operate.

TROUHANOWA AT OLYMPIA.  
(Special Cable to VARIETY.)

London, Sept. 13.

The principal mime for the Christmas pantomime to be presented at the Olympia will probably be Trouhanowa, now in Paris. She danced and acted under the direction of Max Reinhardt in Munich.

KEEPING BETH ON THE MOVE.  
(Special Cable to VARIETY.)

London, Sept. 13.

Beth Tate is working three West End halls nightly this week and going big. Miss Tate has established herself as a favorite over here.

HYMACK'S CLEVER NEW ACT.  
(Special Cable to VARIETY.)

London, Sept. 13.

Hymack opened Monday, at the Empire, with a new act, comprising "automatic mesmerism." It is very clever, and proved a hit.

GETTING THE FRENCH COIN.  
(Special Cable to VARIETY.)

Paris, Sept. 13.

Jack Johnson is sparring daily at "Magic City." An admission fee is charged. The place is doing a successful business.

GAUMONT FILMS AT HIP.  
(Special Cable to VARIETY.)

Paris, Sept. 13.

Gaumont has contracted to furnish motion films for the Hippodrome, beginning Oct. 1.

STOLL'S "YIDDISH" HOUSE.  
(Special Cable to VARIETY.)

London, Sept. 13.

Oswald Stoll has a theatre in Hackney a suburb in the northeast of London which he proposes turning into a home for Yiddish drama, and also vaudeville.

Jack Wolfe had a similar theatre in the Wonderland building, a popular fighting resort destroyed by fire a few weeks ago.

Vaudeville sketches were played in "Yiddish." Monologists and singers delivered their material in the same language. Wonderland was in the center of White Chapel, the most densely populated district in the Jewish section here. Hackney is not far distant.

SEVEN DEATHS IN A MONTH.

Within the past month the Grim Reaper has thinned out the ranks of the New York Theatrical Stage Employees Union considerably. Seven deaths have been recorded within the past fortnight.

Among the dead are John McMurray, electrician, Hippodrome; John McQuinlan, stage hand; "Circus Charley," Bachman, Bronx theatre; Cy Seymour, Fourteenth Street theatre; Edward Rounds, Metropolitan Opera House; Harry Clous, Frohman shops; and Harry Dodge, stage hand.

\$1,486 BENEFIT FOR WIDOW.  
Cleveland, Sept. 13.

A benefit performance for the widow of Harry Saywell, treasurer of the Colonial, killed in an auto accident a week ago, netted \$1,486. Fifteen acts took part in the Sunday testimonial.

# ENGLISH SALARY SITUATION NOT UNDERSTOOD OVER HERE

**Headliners and "Drawing Cards" Not Affected. Too Few of Them. Contracts Made Far Ahead Must Be Lived Up to, Unless House Changes Policy. The Managers' Plan.**

In view of the many recently absurd statements printed in the theatrical papers regarding the present music hall situation in England, the facts should be printed. Uninformed writers who attempt to explain the recent crisis which the railroad strike almost precipitated in the English music hall world are floundering in a sea of hearsay knowledge, if it is even that.

The business at the English provincial halls was hit a twister by the strike, also the warm weather. Hot weather is unusual in England. This summer was the hottest in many years. Business became so bad managers suggested to artists that they accept a cut in salaries to help tide over the situation. The artists refused. While they could not strike, according to the Arbitration Award (agreed upon after the strike of some five years ago) it began to look as though something akin to a strike would be the outcome.

The railroad strike opportunely came to an end just then, and the weather broke at the same time. The matter may end in the closing of some of the provincial halls in the future, during the summer months, or the agreeing upon a summer wage by the various circuits.

To state that there will be a wholesale chopping of English salaries is silly. Most of the English headliners are booked up for years to come. These contracts must be played. There may be a chance for a few halls changing hands or closing for various reasons, but, at most, this cannot happen in more than a very few cases. This is the only way in which English contracts may be cancelled by the managers.

One paper has had all the headline acts in England packing up and coming over here to decide whether or not they should accept \$1,500 or \$3,000 a week. "Headliners" and "drawing cards" in England are in as much demand as over here. Were there any trouble abroad acts like Wilkie Bard, Little Tich, George Robie, Marie Lloyd, Ada Reeve, Clarice Mayne and others (who draw people into the halls) would not suffer. It would be the rank and file.

Many of the English headliners would have no value on this side, no more than some American headliners over there.

One printed statement was "The Moss-Stoll interests control the situation in England." Anyone who has followed the vaudeville situation only casually is aware the Moss-Stoll combination dissolved last January. Another weird line of type said "Moss-

Stoll controls the situation in South Africa, Scotland and Ireland." Very bad information. Neither Moss nor Stoll had any holdings in South Africa when they were together. The Hymans are the vaudeville magnates of South Africa. They now have but one house at Johannesburg. Recently a few new halls of the smaller time variety have sprung up, due to the development of the moving picture craze in the country.

As regards Ireland and Scotland, that amounts to the same as saying the United Booking Offices controlled the situation in Pennsylvania. It sounds big and means nothing.

While the general situation in England today as regards the clipping of salaries affects almost wholly the smaller turns, it is likely the larger circuits will commence a systematic closing of their various theatres, one at a time, alleging as a cause that the policy of the house is to be changed. This vitates all outstanding contracts for the theatre changing. In a few weeks or months, the policy will probably be again changed, back to variety, with new contracts entered into at the cut rate the managers may agree upon, if they do agree, or the artists agree with them.

## 6,000 AT SELLS-FLOTO.

St. Louis, Sept. 13.

6,000 people attended the two performances of the Sells-Floto circus here Monday. It is the first time the show has played St. Louis.

## VAUDEVILLE FOR MISS LLOYD.

While Werba & Luescher are attempting to locate a play that will be acceptable as a starring vehicle for Alice Lloyd, the vaudeville managers have requested Pat Casey to ask Miss Lloyd to listen to reason. This the English girl has announced she will do, and will probably play some engagements between now and Christmas.

It is two years since Miss Lloyd toured the Eastern vaudeville field, although having appeared in a few Eastern houses on her way to and from the coast. There is a chance she may accept the offer of the Orpheum Circuit for a return engagement West commencing around the first of the year, if a suitable play for her starring tour is not shortly submitted for her approval. Several have been rejected by her. The Werba & Luescher contract with Miss Lloyd forbids her appearance in vaudeville in New York City prior to entering under their management. Through this Mr. Casey was obliged to decline the P. G. Williams six weeks in New York.

## COMPANY FOR MEXICO.

G. Molasso and his organization of players sail Sept. 21 on the steamship "Mexico" for Mexico City, where they are scheduled to open at the Teatro Mexicano, Sept. 30.

A special feature of the show will be Eugene Fougere. The others will include Esther Scarzi, Albert Girault, Five American Girls (who will do an act of the "coon" type), the Markoffs, Russian troupe, Jongleur and assistant, juggling act, and all the Molasso pantomimic productions, the principal ones being "L'Amour de la Apache," "La Sonnambule" and "Paris by Night."

Mr. Molasso has protected himself this time by having his guarantee money deposited in a New York bank together with return fares for the entire company.

## ANOTHER SALE IN CHICAGO.

Chicago, Sept. 13.

Another important sale occurred here Saturday, when Mrs. C. E. Kohl purchased the Martin Beck interest in the Bijou and Academy theatres on the West Side, thus gaining complete control of both houses. The sale carried a transfer of the building and ground of the Academy, and the Beck interest of twenty per cent. in the Bijou.

While neither Mr. Beck nor C. E. Kohl, Jr., who represents his mother, would say anything regarding the transaction, it is known that Beck received in the neighborhood of \$25,000 for his end.

The Bijou at present is playing the Stair & Havlin road shows. The Bijou-Academy Co. has only a year remaining on its lease, but it is understood this will be renewed. The Academy is playing "pop" vaudeville. Situated a few feet from Halstead and Madison streets, the Academy is a good real estate investment, if nothing else.

This sale has no effect on the downtown Kohl & Castle theatres, their position remaining exactly the same.

A conference attended by Mrs. C. E. Kohl, Messrs. Beck, Meyerfeld, Anderson and C. E. Kohl, Jr., took place in the latter's office Saturday. Nothing of importance developed.

Messrs. Beck, Meyerfeld and Herman Fehr (of Milwaukee) arrived in New York Monday.

## COMEDY CLUB HAS BECK.

The application for membership of Martin Beck into the Vaudeville Comedy Club was favorably passed upon by the Board of Governors at the first reading of the application Tuesday evening. The Club has E. F. Albee on its roll.

An impression the Vaudeville Comedy Club passed upon the recent equitable contract issued by the Vaudeville Managers' Protective Association should be corrected, the club believes. It is merely a social organization. Although receiving a copy of the contract, no action was taken upon it.

Commencing Monday, repairs which will cost about \$8,000 will be made in the new quarters of the club on West 45th street. The "clown nights" will be resumed in two weeks. An annual election occurs the last Tuesday in December. The present officers and Board of Governors retire with the ending of the year.

## STELLA TRACEY.

Leaping ahead in vaudeville in great bounds, Stella Tracey has attracted unusual attention for a new comer. Miss Tracey entered vaudeville from musical comedy. Pretty of face with much magnetism, and ability to "put over" songs, the young woman as a "single" has become already recognized.

This week Miss Tracey is singing at the Greenpoint. Next week she will appear at Hammerstein's, then return to the Percy G. Williams' time. Her pictures are upon the front page of this issue.



VICTOR MOORE AND EMMA LITTLEFIELD

BACK IN VAUDEVILLE.  
For a short time.  
Direction of ALF. T. WILTON.



# CHICAGO INJUNCTION CASE SETTLES PRIORITY CLAIMS

**Columbia Amusement Co. and Hyde & Behman Reach Understanding Regarding Shows "First In" at Chicago, Following Firm's Action Against Reeves' "Beauty Show."**

Chicago, Sept. 13.

The difficulties existing between Hyde & Behman and the Columbia Amusement Co. were practically settled last week, when the former appealed to Judge McSurley, of the Circuit Court, asking for an injunction to stop the Al Reeves "Beauty Show" from playing the Columbia theatre here.

Messrs. Richard and James R. Hyde, who applied for the order, based their argument on the face of an old contract in which the Columbia Amusement Co. agreed to give the Star and Garter its choice of all Chicago incoming attractions on the Eastern Wheel. The Reeves show was due in Chicago Sunday. Both the Columbia and the Star and Garter promised their patrons the privilege of seeing it first. The Columbia covered the town with Reeves' paper, but the Star and Garter wisely withheld their billing until the last moment. The show is at the Columbia.

Up to Saturday afternoon it was a question where "Vanity Fair" would play, but on that day the Hyde people withdrew their motion and commenced billing the "Vanity Fair" show. Manager Moe, of the Star and Garter, sent out fifteen men and five wagons, besides the American Billposting service. The result was, Sunday afternoon, the Star and Garter sold out, breaking the season's matinee record.

Richard Hyde, while here notified Pete Clark that George Armstrong could not appear in any of his houses. Accordingly, Armstrong left the bill Wednesday. He rejoined the show this week in Milwaukee. Mr. Hyde claimed Armstrong's material was a little "strong" for his theatre.

The Censor Committee of the Eastern Wheel were here during the fracas.

The Bowman Bros. "Vanity Fair" Co., also broke the night record at the Star and Garter, Sunday night, playing to the biggest single performance this season.

## GUS FAY'S ACCIDENT.

Philadelphia, Sept. 11.

Gus Fay, principal comedian with Jacobs & Jermon's "Big Gaiety Show" was so badly injured during the performance at the Casino Saturday night he was forced to go to a hospital, where it was found he had fractured two ribs.

In the burlesque Fay works up a number led by Marie Beauguard and takes a seat in the audience. He afterwards mounts the stage and is chased back by other members of the company. Saturday night when Fay

jumped into the aisle he tried to avoid striking a man's leg. He fell against the arm of a seat. Mr. Fay was unable to leave here on Sunday with the company and will be out of the show for at least two weeks.

## SOME "TURKEYS" OUT.

Chicago, Sept. 13.

Though Harry Armstrong, who is some picker of chorus beauties, says the scarcity of girls this season is the "worst ever," he managed to send out a bunch with some "turkey" shows.

George Belford's "Champagne Belles" opened September 3 at Waukegan, Ill. Others that have been sent out are Harry Scott's "The Wizard of Wiseland," Swartz & Lorch's "A Married Bachelor," Hirsch & Baker's "Parisian Beauties," and Charles M. Baker's "Gay Morning Glories." "The Isle of Spice," under Charles Mumford's management is preparing for the road here.

## THE ROCHESTER OPENING.

Rochester, Sept. 13.

An auto parade of Gerard's "Follies of the Day" company and a band concert, with big matinee business and a turnaway house at night, marked the opening of Western Wheel burlesque at Cook's Opera House.

The theatre is now controlled by the Aster Amusement Co., comprising some of the business men of the city. Many had their families at the opening. Shriners and Knights of Columbus turned out en masse.

W. C. Muntz, a stockholder, will manage the theatre.

## J. J. BUTLER'S FATHER DIES.

St. Louis, Sept. 13.

Ed. Butler, father of James J. Butler, president of the Empire Circuit Co., is dead. The deceased was past 65 years old.

The venerable man was interested, financially, in theatricals, though he never took any active interest in the affairs of the Empire Circuit or the running of the Standard here, letting his son "Jim" attend to that. The deceased was at one time a blacksmith.

## SHUBERTS' "JOLLY BACHELORS."

"The Jolly Bachelors" has been taken over by the Shuberts. Rehearsals are under way. The show is to open in the South, Sept. 25.

A full route through the cotton belt and gulf towns is being arranged.

This is Lew Field's Broadway Theatre piece which title was used for brief season on Western Burlesque Wheel.

## WESTERN SHOW WITHDRAWN.

With the house managers complaining the company was mediocre, and business on the wrong side of the ledger, "The Jolly Bachelors," "Bobby" Harris' show, has been withdrawn from the Western Burlesque Wheel and replaced with "Town Talk."

Richie Craig and Joseph Leavitt have the Harris franchise and will play out the latter's time on the route, starting this week at the Avenue, Washington. Craig will be the principal man with "Town Talk."

From the start, "The Bachelors" proved unsatisfactory. Efforts made to improve the troupe failed to deliver the goods.

## THE STAR GOES OVER.

Chicago, Sept. 13.

The Star has finally captured the west side with burlesque. After four weeks of fairly good business, it held a capacity matinee Sunday. The house was sold out at one-thirty.

The neighborhood in which the Star is located is populated with Bohemians and Poles. Vaudeville seemed to amuse them for awhile, but they soon lost interest.

Burlesque seemed to be the logical solution of the problem. Herman Fehr annexed the house as a Western Wheel spoke. "The Whirl of Mirth" is the attraction this week.

## STOPS EXTRA TALK.

Cleveland, Sept. 13.

The stage manager of the Empire theatre, the home of the Eastern Wheel in that city, has put the ban on all "audience songs" and "kidding" from the stage across the footlights.

This also takes in patter between an artist and the stage hands or musicians.

## IMHOF WITH ROBIE.

Roger Imhof has been engaged by Louis Robie as chief comedian for the revised "Knickerbockers," on the Eastern Burlesque Wheel. Another act taken by that manager is Duff and Walsh.

The Sam Howe show ("Lovemakers") has had Davy and Pony Moore, Reinee Dyris, and the West sisters placed upon its roster, in substitution for principals first engaged. The Howe show is to be a new one.

Material changes are also to be made in the cast of J. Goldenberg's "Majestics."

## BUSY BRUSSELS THIS WINTER.

Paris, Sept. 6.

New theatres, skating rinks and a "Luna Park" will be among the new places of amusement for Brussels during the coming winter.

The Diamant Palace at St. Gilles is being converted into a theatre. Other houses to open will be the new Theatre de la Gaiete and the immense Palais de Glace. In the Rue Verve a gigantic cinema is being built. "Luna Park" will be back of the Fish Market.

The Galeries theatre reopened Sept. 8 with "The Chocolate Soldier" with "The Merry Widow" and "L'Enfant de l'Armour" to follow.

## MARION'S MONEY UP.

The \$1,000 posted by Dave Marlon as a wager with Al Reeves that Marlon's "Dreamlands" will draw in more gross this season, and is a better show than Reeves' "Beauty Show" has been received at the offices of the Columbia Amusement Co. The money is in the form of a check, made payable to Sam A. Scribner, official stakeholder. It arrived at the Columbia offices after Mr. Scribner left for the tour of the Eastern Wheel circuit as a member of the Censor Committee.

Upon Mr. Scribner's return in about ten days, there will be opportunity for Mr. Reeves to cover the amount, when he is officially notified of the Marlon deposit. Mrs. Reeves has a check for \$1,000 from her husband for that purpose.

There is a reasonable likelihood that Mr. Reeves will call upon Mr. Marlon to substantiate, by another check, his printed statement that if Mr. Reeves would make any bet with him at all, he (Marlon) would make Reeves a present of \$500 as a bonus.

Meanwhile both shows are going along the Eastern Wheel route, and doing business.

Boston, Sept. 13.

"The Girls From Happyland," at the Casino this week, has a comedian who wants a piece of the almost betting between Eastern Wheel managers. Billy W. Watson is the fourth entry. The other and original Billy Watson was disqualified through being on the Western Wheel.

The Eastern Wheel Watson says that besides the publicity he thinks there may be in this betting thing, he will wager \$1,500 that his show will beat either Marlon's or Reeves'.

Buffalo, Sept. 13.

Billy Watson (the original) with his Western Burlesque Wheel Show, "The Beef Trust," says that Dave Marlon and Al Reeves are afraid to let him in on their bet. One of the reasons why, according to Mr. Watson, is his usual season's record for receipts. Last week at Toronto, during the Exposition, with rain for three nights, Billy states he did \$6,841. Next week he catches the State Fair at Detroit, with no baseball in the town.

## BABE LATOUR ALL RIGHT.

Chicago, Sept. 13.

"The Bon Tons," in Toronto this week, will be reinforced to-day by "Babe" Latour, who was taken suddenly and seriously ill during a recent engagement of the company at the Star and Garter theatre in this city. It was necessary to leave the little comedienne behind in a local hospital when "The Bon Tons" departed from Chicago. Her part was temporarily taken by Lydia Berg.

## PLAYED WITHOUT SCENERY.

The "Broadway Gaiety Girls" was forced to open Monday at the Casino, Brooklyn, under great difficulties. The scenery for one of the burlesques was not delivered from the paint shop on time. The delivery was made Tuesday.

# BOSTON'S SMALL TIME SHOW IN NATIONAL AT 5-10-15 CENTS

**B. F. Keith's New House, With Big Capacity, Cutting Prices. Minstrel Performance and Vaudeville to Worry Other Managers.**

Boston, Sept. 13.

The new National, the largest vaudeville house in the world, seating over 3,500, will open next Monday. The United Booking offices is booking the house. The management is advertising the biggest show for the money in Boston. Prices 5-10-15.

A minstrel show with forty people will open the performance. This will be followed by vaudeville acts, and then a burlesque on popular successes. One of the features of the opening will be a big minstrel parade Monday afternoon and a band concert in front of the theatre in the evening.

At the head of the minstrel company are Hughey Dougherty and Lew Benedict. Other well known minstrels will be in the circle. The Columbus double quartet has been engaged for the show.

The management gives as its reason for being able to produce such a big show for the small admission price, the fact of the large seating capacity.

Boston will undoubtedly get some big "small time" acts in the future. This house booked by the United Booking Office, and Marcus Loew with the Orpheum and the South End theatres, makes it look like busy business.

Boston has more than its share of "small time." The addition of the new one with its enormous seating capacity, will make the little fellows hustle. Most of the "pop" houses are charging ten cents. The new National has the others worrying.

The public will benefit and the house with the best show will get the money.

## \$60,000 FOR THE EMPIRE.

Bridgeport, Conn., Sept. 13.

\$60,000 was the price Frank A. Keeney paid Spitz & Nathanson last week, for the Empire theatre, formerly leased by Mr. Keeney, and in which he plays small time vaudeville.

Watertown, N. Y., Sept. 13.

The Orpheum will continue with its stock company policy throughout the winter, if business does not take too decided a drop. The theatre is under the management of Frank A. Keeney. It formerly played the cheaper vaudeville.

## TRYING GRAND AGAIN.

The Grand, Brooklyn, which William Fox turned into a "pop" vaudeville house earlier in the year, but closed in June, will give "small time" a second trial, beginning this Saturday.

It is a Klaw & Erlanger house, the last legitimate attraction there being Chauncey Olcott, following Fox's summer closing.

The bill will comprise eight acts and pictures. Lep Solomon, formerly manager of the Nemo, goes to the

Grand, John McGee succeeding Mr. Solomon at the Fox 110th (Broadway) theatre.

The Bijou, Brooklyn, operated by the Loew Circuit, will resume its regular policy next week, having played a minor grade of "small time" during the summer. The reopening of the Grand, with the Bijou in the same neighborhood, will revive the "small time" opposition on that section of Brooklyn.

The Royal, Brooklyn, one of the Loew Circuit's, which played "small time" last year will stick to the straight picture policy, which started there Sept. 11, for the present season.

## NEW NORTH SIDE HOUSE.

Chicago, Sept. 13.

The North Side is to have another vaudeville theatre when the plans of Nicholas Wetzel, Jr., have been fully developed. Recently he secured a ninety-nine-year lease on a corner property at Fullerton and Lincoln avenues, on which he proposes to erect a combination theatre, store and office building, which, when completed, will cost approximately \$75,000.

The structure will be of brick and terra cotta. The theatre is to have a seating capacity of 825.

## FILM CO. ORDERS.

San Francisco, Sept. 13.

Monday the General Film Co. put in force their new film service. It is now arranged that houses that play vaudeville and three changes of pictures weekly must have not less than three stage hands. All houses charging ten cents having a capacity of 399 are allotted three changes weekly, but no first runs.

## CUT OUT LURID POSTERS.

Boston, Sept. 13.

Moving picture houses in Boston are in trouble again. A notice has been served on all the managers that in the future no posters will be allowed on exhibition in the lobby of the theatres, that are of the blood curdling order. It is claimed that all the trouble was caused by a poster in the lobby of a Tremont Row picture house, showing one man on the ground and another standing over him with a bloodied stained knife in his hand.

Censors from the Mayor's office made a round of all the houses and passed on the paper on exhibition.

## CAN TAKE ANOTHER TRIP.

Chicago, Sept. 13.

Walter Butterfield was visited by the stork last Monday which deposited a nine-pound baby girl on the Michigan magnate's door sill. Butterfield is now the father of four girls. He looked for a male member in the family this trip.

## BERT LEVEY IN THE EAST.

Chicago, Sept. 13.

Bert Levey, the San Francisco independent agent, arrived in Chicago Tuesday from Denver and left the following day for the east, stopping in Cleveland, and from there going direct to New York.

While in the east, Mr. Levey will book up several novelties for his circuit, as well as place several western acts with the eastern managers. Levey will return to Chicago next week sometime, and remain about two weeks.

While here Levey will make his headquarters with Bob Burns, his Chicago representative. Though nothing positive is known, it is expected Mr. Levey will affiliate with one of the middle west circuits, thus making it possible to route an act from Chicago to the coast and back.

## ALL BAR ONE HOUSE.

Denver, Sept. 13.

The Baker theatre acts have been barred by the small-time vaudeville houses here. The Baker, managed by Peter McCourt (who also runs other houses), is playing the cheaper vaudeville, booked by Hagen a local independent agent.

Representatives of other circuits in the West, to the coast, are refusing to play an act appearing at the Baker.

San Francisco, Sept. 13.

Bert Levey, the coast agent, while on his way east, arranged to book four acts weekly into the Baker theatre, Denver, managed by Peter McCourt. This will bring the Levey agency into direct opposition with Sullivan-Consdine, that circuit having a Denver house.

Mr. Levey is making the booking to help break jumps for acts brought west or sent east by him.

## HAS AKRON ALL ALONE.

Akron, O., Sept. 13.

Due to the depression in the theatrical business here, the Norka, a small time vaudeville house, which was some opposition to the Colonial (playing the better class of vaudeville shows) has decided to give the latter the whole field.

The Norka is now playing pictures only. Felber & Shea have the Colonial, securing it by lease last season.

## AL. TANNER'S MARRIAGE.

Al. Tanner, the vaudeville agent, was married last week to a Miss Mathos, who is a member of his repertoire company.

## AGENTS ON THE OUTSIDE.

The Family Department of the United Booking Offices, Tuesday, issued its regular notification for the "outside agents" to do business over the railing, commencing with this week.

The order becomes effective when the agents press too much atmosphere out of the larger and inner room by their numbers. The agents don't like it, but generally slip in one at a time, until the next order arrives.

## WESTERN BUSINESS BOOMING.

Chicago, Sept. 13.

Things theatrical are booming in the W. V. M. A. offices and the recent acquisition of several new houses in the middle-west has prompted general manager C. E. Bray to establish a branch in Kansas City, Mo. Walter De Orto has been placed in charge of the new office. For the present he will not do any booking direct, but in the near future it is expected that Mr. Bray will hand over several of the new houses to De Orto to book in conjunction with the Chicago office.

Among the newcomers in the W. V. M. A., are the Grubel circuit of "Electric" theatres as well as houses in Kansas City, Mo., Jefferson City, Columbia, Tulsa, Okla., Pawhuska, Okla., Freemont, Neb., Excelsior Springs, Mo., Salina and Ossawatimla, Kans., and a new house in Springfield, Mo., to open Sept. 17. Mitchell and Redfield, S. D., have also agreed to accept their shows from the Association.

The new press bureau recently inaugurated by C. E. Bray will occupy a suite of offices on the 14th floor of the Majestic theatre building. It is expected to begin operations in a few weeks.

The doors of the National, a new vaudeville theatre in Detroit, will open about Sept. 20, under the management of Charles Hagerdorn, formerly manager of the Wilson, Star and Comedy, Chicago. The new playhouse is in the business district. It will have a capacity of 1,100. Estimated cost is \$105,000. Frank Q. Doyle of this city will book the attractions. In St. Louis, the new Hippodrome will open some time next month, and will be able to boast of 3,500 seats, and a stage large enough to accommodate a "Ben Hur" production.

The Gayety, Springfield, Ill., reopened Labor Day. Each of the last two houses will play Doyle bookings this season.

At the Interstate Circuit's office, Cella Bloom, booking manager, announces the new season has started with pronounced success, especially the opening of the new Majestic, Fort Worth. This season the Interstate people will supply the attractions for fifteen houses in the south. President Karl Hohlitzel is still in the south supervising the openings of the new houses and will remain there until the San Antonio house opens Sept. 24. Sunday, Sept. 17 the new Majestic, Houston, starts for the season continuing the two-a-day policy as before.

A publicity bureau has been opened at the Interstate offices, where the agency will look after the billing, photos and newspaper matter for all the managers. Aby A. Chouteau is in charge. It may later affiliate with the publicity department inaugurated a few weeks ago by Mr. Bray.

The Lyric Vaudeville Association and General Manager Hopkins claim a total of thirty-eight houses now under contract, with several more certain of being signed up within the next few days.

Elsie Janis is going to sing "Bless Your Ever Lovin' Little Heart" in "The Slim Princess."

# PARIS NOTES

BY EDWARD G. KENDREW

Paris, Sept. 6.

Delorme and Leo Pouget, the new managers of the Marigny, invited a big crowd to sample their new September program, with the result that for once in August the theatre was crammed. But it was not at all necessary to make a big feature of this event, for the show has nothing novel to justify it as a "premiere." Not even "La Carmela," the ballet mimos-drame written for Regina Badet, is sensational. The Three Mullers did extremely well, while the Harmony Four made good with singing. Trio Maryland (Swedish), the 8 Gems Terpsichore (English girls), Paul Gorden, wire equilibrist, Diva Alda, Italian singer, formed the remainder of the program. Business has not been good at the Marigny. With the opening of the Folies Bergere, Alhambra and Olympia, still fewer playgoers will wend their way up the Champs Elysees this time of the year. The revue has now been entirely withdrawn, but perhaps the August show had much to do with the reduced receipts.

As reported by cable the American act "Arvi's Mysteries" was cancelled at the Olympia, owing to delay in getting the baggage through. In a recent conversation with manager Jacques Charles, VARIETY's representative mentioned this point, and was informed that the management was fully justified, as Arvi knew the date of opening, was in England from Aug. 5, and had plenty of time to send his baggage to Paris. He suggested that Arvi should bring a suit against the railway company, in which case he would join him as a plaintiff, but he could not start an action alone as he had not had anything to do with sending the baggage. This Arvi declined, and has placed his case in the hands of the French syndicate of artists. Manager Charles further states that Arvi threatened a strike, the majority of the acts on the bill being Americans, but no joint action was taken by the other artists. The Olympia will bring an off-set suit against Arvi for failing to carry out the terms of his contract.

Frank Lawton declares the manoeuvre on the part of the present manager of the Moulin Rouge is dishonest, a bluff to try to get rid of what he considers an expensive artist and to fill his place by a much cheaper one. Lawton had another month to do on the contract, (Lawton cancellation in "The Belle of New York" reported by cable) and presented himself at the theatre as usual Aug. 30, declining to be put off in this arbitrary manner, but he was not permitted to take his part. He has acquainted the V. A. F. (of which he is a member) with the facts. If manager Fabert's debut in the music hall business were unknown it would be imagined that he had served an apprenticeship some years ago with the German managers.

How different was the behaviour of Clement Bannel last season. He had some expensive people in the six months' revue at the Folies Bergere, whom he could have dispensed with, and who as a matter of fact were away all several days, but he lived up to his contracts and although legally he could have cancelled some, he availed himself of no such mean trick but took the artists back as soon as they were in a condition to play.

Oct. 11 will be the centenary of the Decree of Moscow. It was by this decree, drawn up by Napoleon, during his Russian campaign, that the regulations governing the Comedie Francaise were settled. It is proposed to commemorate this centenary by a special performance. Moreover in a few days Jules Claretie, the administrator of the House of Moliere, will celebrate his 26th year of management here.

The comedian Benedict and Mlle. Jeanne Maubourg are to be married in May next, when the latter returns to Paris from her engagement at the Metropolitan Opera, New York.

Referring to the robbery of the famous portrait of "Mona Lisa" by Leonard de Vinci, called the "Joconde," from the Louvre museum, it is interesting to remember (although I have it from hear-say), that a play entitled "La Joconde" by Regnier and Paul Foucher was produced Oct. 19, 1855, at the Comedie Francaise. The piece was so named because the heroine was supposed to resemble the Florentine grocer's wife, Mona Lisa Giocondo, and to have that wonderful smile which has, since the days of Francois 1, caused connoisseurs to come to Paris to admire this valuable picture now estimated to be worth \$2,000,000.

The Casino de Paris will reopen, under A. Cqllat, Sept. 7. The Eldorado opens same date. La Cigale Sept. 10, with a revue. The Nouveau Cirque, Cirque Medrano, and Euro-teen opened Sept. 1.

"The Chocolate Soldier" will be played for the first time in the French language Sept. 8, at the Theatre des Galeries, Brussels.

It is possible that "Tales of Hoffmann" by Offenbach will be given at the Opera Comique during the season. "La Lepreuse" by Henry Bataille and Silvio Iazzari may also be mounted at this house.

Henryk Sienkiewicz has authorised V. Lodiel to adapt an operette from his book "Lillian Morris" for which Gaston Paulin will write the music. The story, it may be remembered, is about the early gold seekers in the United States.

# LONDON NOTES

VARIETY'S LONDON OFFICE  
5 GREEN ST., LEICESTER SQUARE  
W. BUCHANAN TAYLOR, Representative  
("BAYARD")

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

London, Sept. 6.

"The Variety Artists Federation being satisfied from the evidence furnished that Moss Empires (Ltd.), and the Variety Theatres Controlling Company (Ltd.) have formed a combine introducing a new and highly dangerous factor into music-hall affairs, desires to express its deep regret at the action taken by these managements, which can only be regarded as a distinct breach of the spirit of the Arbitrators Award, whereby it was agreed that no disturbing element should be introduced into the relations then established between managers and artists, at least until the revision of the award in 1912. And further, that this meeting is content to leave the matter in the hands of the executive committee to watch developments very closely, and to take such action as circumstances may warrant."

These are the terms of the resolution passed at the mass meeting of artists. Exactly what it means is not easy to discover. To say the least, it is a trifle veiled, if indeed, there be anything to veil. Established artists whether in receipt of large or small wages may rest assured that no effort on the part of various managements can bring about a permanent leveling-down of salaries. It is absurd to argue that the salaries of performers may be regulated in the same way that the prices of every-day commodities can be ruled. The art dealers of the world might as well try and get together to dictate terms to all the greatest, and even least great, painters.

Though the high brows will not have it so, vaudeville is an art, and it requires brains in a greater or lesser degree to be a successful vaudeville artist. When the financial magnates are able to corner the brains of the world, then, and not until then, will the vaudeville managers be able to control and regulate artists' salaries. Of course, it was necessary that the V. A. F. should make a splash in response to the expressed views and unexpressed actions of some of the managers, and having done that they can rest content in the security of the Arbitrators Award until such time as the ramifications of that document cease to be. My opinion is that whilst regular efforts will be made by certain managements, to effect a sort of unification of salaries, the peculiar circumstances of the music-hall business, will defeat their ends without a great amount of effort on the part of the V. A. F.

Though to my mind there is very little chance of "The Concert" proving a failure at the Duke of York's Theatre, there are differences of opinion here as to its fate. In fact, the

greater number of the criticisms have been unfavorable. Yet it is attracting good houses. It cannot be denied that its weaknesses, from the English point of view, are considerable. The subject of foolish hero worship has never been considered "quite nice" here, particularly when it has reference to the seductive effects of music upon women. The acting is beyond reproach, however. Henry Ainley as Gabor Arany proves that he is even a greater character man than many gave him credit for. Irene Vanbrugh's playing of Helen is so easy as to convey the impression that she had played the part for months. May Blaney was one of the most successful portrayers in the cast. Charles Bryant was the Doctor to a "T."

The Folies reopening found them in great trim. The only thing they do not seem to have included in their burlesque list is "Bunty Pulls the Strings," but as Pellessier has paid 4 visits to the Haymarket in the last fortnight, we may safely look for an early inclusion of the Scottish play. "Self-Consciousness or the Fourth Wall" consists of an effort to convey something of a satire on a composite play written by Shaw, Goldsworthy, Granville Barker and Ibsen. The humor of this effort is either small in stature or extraordinarily subtle. The Folies will continue to have their following.

"Hope" is the title of the Drury Lane drama. The name belongs to a three-year-old which is the hope of the Young Earl's ancestral home. The race-course scene will show Tottenham Corner in the race for the Derby, and the race will be run diagonally across the stage, in contrast to the racing efforts in "The Whip" and "Ben Hur." The other big scenes consist of the Delhi Durbar and an earthquake.

Marie Tempest will produce Arnold Bennett's "The Honeymoon" at the Royalty this month end.

Ibsen's heroic drama "The Vikings of Helgeland" is to be done by Miss Horniman's company at Manchester during the autumn.

A boiled-down edition of "The Tale of Two Cities" by Dickens is now being done on the music-halls here.

The creditors of Frank Macnaghten have called upon the debtor to execute a deed of assignment so that the business of the circuit will be carried on by a trustee of the creditors.

Billy Ritchie will return to America with a new cycle act, called "Ritchie's Rough-Riders."

# PETITIONING CLEMENCY FOR GEORGE L. MARION

**Theatrical Profession, From Bottom to Top, Urged to Sign and Forward Petition Below to the Board of Pardons at Harrisburg, Pa.**

(Reprinted from VARIETY, Sept. 9.)

From all sections of the United States and Canada have come letters to VARIETY urging that all possible be done to save from the gallows George L. Marion, a former actor and advance agent, under sentence of death at Wilkes-Barre, Pa., Sept. 28.

The only remaining chance of saving Marion's life lies with the Pennsylvania Board of Pardons, which meets in the State Capitol Building, Harrisburg, Sept. 20. It is desired that all members of theatrical or allied professions who would save this unfortunate man from so untimely a fate, write in his behalf to the Board of Pardons. With this idea in view is printed below a petition which those so disposed may sign and forward to the Board of Pardons, State Capitol, Harrisburg, Penn., to be delivered before Sept. 20.

As is noted in the petition, Marion is believed to have been insane long prior to the killing of the woman who lived with him as his wife, and who had borne him a son. Evidence which might have effected the jury which tried him was not presented at the trial, because the prisoner refused to divulge his right name and antecedents, thus precluding the admission of testimony of his invalid mother and sister as to an accident to his head, sustained in a railroad wreck in his early youth, and which had always made him erratic, to say the least. Other evidence as to mental irresponsibility was not forthcoming, as Marion was penniless and there was no money available to bring material witnesses to his aid.

That the entire theatrical profession is aroused in its efforts to save this man's life is evidenced by the standing of the producers, managers, actors and others who have already written their appeals for clemency.

Charles Oram Lander, a well known recitationist, who has but recently returned from Europe, has placed this

petition in the leading theatrical clubs of New York for signatures. The petition was drafted by Leander Richardson and William Raymond Sill at the request of Marion's attorney, the Hon. Charles E. Lenahan, of Wilkes-Barre. Messrs. Richardson and Sill knew Marion as an advance agent, and are fully convinced of his mental deficiencies.

Mr. Lander has suggested that the following excerpt from Oscar Wilde's "Ballad of Reading Gaol" might well be read first by all interested in the fate of Marion:

"The man had killed the thing he loved,  
And so he had to die;  
Yet each man kills the thing he loves,  
Yet each man does not die.  
He does not die a death of shame,  
On a day of dark disgrace,  
Nor wear a noose about his neck,  
Nor a cloth thrown o'er his face,  
Nor drop feet foremost through the door,  
Into an empty space."

## PETITION.

To the Board of Pardons,  
State Capitol, Harrisburg, Pa.  
Honorable Sirs:

We, the undersigned, associated in various active capacities with the theatrical profession in America, respectively and earnestly petition the Pennsylvania Board of Pardons for the commutation of the death penalty in the case of George L. Marion, an actor and business manager, awaiting execution Sept. 28 of this year, in the County Prison at Wilkes-Barre, our reasons for this prayer for clemency being:

**First**—That we believe Marion to have suffered numerous acts of wanton infidelity at the hands of the woman he slew, to the end that he became crazed with grief and humiliation and was incompetent and irresponsible at the time of his act;

**Second**—That strong testimony to this effect, offered at the trial by persons who interviewed him immediately following the tragedy, and that might have mitigated his punishment, was excluded;

**Third**—That prior to this event Marion bore an excellent reputation, never had been in trouble of any kind, never had been arrested, and always had served his employers honorably and faithfully;

**Fourth**—That during all his detention, prosecution and conviction, rather than drag into disgrace the relatives who might have given evidence of a railway accident in which he sustained injuries to the head and spine, calculated to unsettle his reason, Marion refused to communicate with them, preferring to sacrifice a strong aid toward acquittal;

**Fifth**, and finally—That the Theatrical Profession in America never has supplied an instance of a member sent to execution, and we pray that our honored calling be spared this disgrace and sorrow; to all of which we are hereby subscribing.

Address .....

## VAN'S SHOW TAKES.

Philadelphia, Sept. 13.

"A Lucky Hoodoo," with Billy B. Van and the Beaumont Sisters, opened to big business this week. The new piece is a musical comedy built from the vaudeville sketch used by the three principals, Van playing the part of "Props," at the Gaiety theatre.

A plentiful supply of catchy musical numbers well done by a lively and well drilled chorus, is one of the features in support of Van's very likable comedy. The show is well dressed throughout. Press generally praised the show.

J. J. Murdock is reported as improving.

## "THE RUNAWAY" CHARMING.

Atlantic City, Sept. 13.

Billie Burke opened here at the Apollo Monday night in "The Runaway," by Pierre Veber, adapted by Michael Morton, and presented by Charles Frohman. It proved to be a charming four-act comedy, excellently acted.

Miss Burke has never had a better vehicle nor a better supporting company. The leading members are Edwin Nicander, George Howell, C. Aubrey Smith, Alfred Austin, Jr. The stage settings were rich and in good taste.

Herbert Hayman has joined the Alf T. Wilton office.

## RIVAL MINSTRELS TOGETHER.

Cleveland, Sept. 13.

Lew Dockstader's Minstrels played at the Colonial last week, while the Evans Minstrels were at the Euclid Avenue. Dockstader is booked by the Shuberts; Evans by Klaw & Erlanger. Lew is reported to have had considerably the best of the opposition struggle for patronage, having done \$8,000 on the week.

From here the Evans troupe left for the south, where it will be brought into close conflict with the Al G. Fields' organization, often following that company in or preceding it by one night. If the south were to elect a president of its own, Mr. Fields would be first choice. It is likely the Evans show will discover that before it is very long in the Fields territory.

The close minstrelsy booking is reported to have been done on the theory that two minstrel troupes fighting each other means larger business for both. In the south Evans show will charge \$1.50; Fields, \$1.

## FOUR WOODS & FRAZEE SHOWS.

H. H. Frazee has purchased from A. H. Woods a partnership interest in "The Great Desire," the new play in which Guy Gates Post is to be starred. It will open in Detroit, Oct. 30.

Other Woods and Frazee productions will open as follows: "The Grayhound," New Year's Day at the Chicago Opera House; "Modest Suzanne," Oct. 29, either in New York or Chicago; "The Master of the House," by Elmer James, Nov. 5, at the Cort, Chicago.

A Wichita, Kan., newspaper carried a headline, reading, "Who Next?" with a sub-head saying, "A woman 76 years old restored to health by United doctors." Major Doyle cut out the head and mailed it to Doc Steiner, asking him if he had anything to do with the recovery.

## THREE LIMBLER SHOWS.

At the Maxine Elliott theatre, Oct. 2, Gertrude Elliott will debut in "Rebellion" by Joseph Medill Patterson. It is a Liebler & Co. production. The piece is called "a drama of modern conditions."

Another Liebler show will be "Disraeli" with Geo. Arliss at Wallack's, Monday. In the company are Ian Maclaren, making his first American appearance, Elsie Leslie, Margaret Dale, Herbert Standing, Margurite St. John, Alexander Calvert, Oscar Hyde, Lelia Repton, Charles Carey and Frances Reeve. The show this week is in Pittsburgh.

Dorothy Donnelly has been attached by the Lieblers for stellar honors, to play in "Princess Zim Zam," written by Edward Sheldon. It is a tale of a Coney Island snake charmer. One or more of those have been featured in vaudeville within the past five years. Whether Mr. Sheldon built his piece after seeing one on a regular stage isn't contained in the announcement of Miss Donnelly's starring career. She is best known as the wife in the original cast of "Madame X."

## SHERIDAN IN NEW PIECE.

Frank Sheridan is in the cast of "The Fatted Calf," a comedy in three acts, written by Arthur Hopkins, who will produce it.

Among the others selected are Marjory Wood, Robert Wade, Jr., Mary Cross, Lowell Sherman, Roy Fairchild, Julia Hanchette, Mary Malloy.

Tully Marshall will stage the piece.

The Worthleys, from vaudeville, have been engaged by Leffler & Bratton for "Let George Do It," opening near New York late this month. The cast will also include George P. Murphy, Roy Purviance, Tom Burton, James Du Bois, Tony Williams and Leona Stephens.



LEON ERROL.

The above is a likeness of Leon Errol, who stages the dances being shown by Maud Ronair and Joe Ward in their latest success, "Ocean Breeze." Mr. Errol's work carries the stamp of originality and, as presented by Ronair and Ward, is a credit to his efforts. "Ocean Breeze" is now being featured over the Orpheum Circuit, under the direction of Thos. J. Fitzpatrick.



# STOCK

## STOCK PUSHED OUT.

Newark, Sept. 13.

With the resumption of vaudeville, Proctor's theatre closed its stock company, Sept. 9. Una Abell Brinker has been asked to continue playing at another of Proctor's houses.

Miss Brinker may return to vaudeville. The Proctor house did profitable business of late with stock.

## ENTERPRISING OFFICE KID.

Donald Meek, of Lowell, Mass., telephoned Paul Scott to send him "The Henrietta." In order to get the play in Meek's hands immediately, Bernard Solomon, the youthful office clerk, was sent posthaste, Sept. 7, to Lowell.

Bennie is some wise boy as Paul Scott will swear to. A telegram came from Boston, with forty cents charges, telling P. S. that Benny was in Boston, safe and sound, and would try and do some business there for the Scott office. Just what the biz was, Benny's message didn't state. The wire handed Paul an eighty-cent laugh, which left him still to the good, so there must be money in the agency business, from any angle.

## STICKING TO PICTURE STOCK.

Mace Greenleaf, who was cast for one of the principal roles in Charles Dickson's new play, has decided to stick to picture work, remaining with the Reliance company.

Jane Gernlay, a former dramatic star, is now leading woman of the Reliance company.

## MAKING FOURTH TRY.

Seattle, Sept. 13.

After running stock with four different companies, the Alhambra theatre will try it again, beginning Sept. 17.

The Coliseum, formerly the Orpheum, closes, owing to poor business. It may reopen later, with stock.

Zimballist, Rumanian violinist, will be the first of instrumentalists to give Sunday night concerts at the Metropolitan Opera House, his first being given Dec. 10.

Florence Austin, violinist, has gone west to give recitals in Minnesota and the Dakotas.

Henri Scott, American basso, is announced to make his debut with the Philadelphia-Chicago Grand Opera Company in "Die Walkure" with Gadski and M. Dalmores. His second appearance will be with Tetrazzini in "Lucia."

Charles Hackett, American tenor, due for an extended tour this fall, while out sailing last week barely escaped a watery grave when his boat turned over, by swimming two miles to shore.

Albert Spaulding, the young American violinist, will make his first public appearance in New York at Carnegie Hall, Oct. 21, under R. E. Johnstone's management.

Rudolph Gans opens with the Boston Symphony Orchestra, Oct. 20. His appearance with the Theodore Thomas Orchestra occurs Oct. 26.

Leon Rennay, American baritone, who has come to New York from the other side, will give a series of recitals in the large cities this winter.

Clarence Eddy, organist, has returned to New York, after spending the summer in Connecticut, and will start shortly on the longest recital tour he has ever arranged.

M. Eugene Yaaye, who is routed for 100 concerts in the United States, is understood to receive \$100,000 for his work.

## ORGANIZING IN ST. LOUIS.

St. Louis, Sept. 13.

John H. Havlin, who came on here for the opening of Havlin's theatre, brought with him Walter Baldwin, of New York, who will be the new manager of the Imperial, which is to open soon with a dramatic stock company.

No names are announced or dates. Baldwin formerly was of the Baldwin and Melville stock company. He is now organizing the company, it is said.

## FRISCO WANTS HADLEY.

San Francisco, Sept. 13.

Henry Hadley has been offered the position of conductor for the San Francisco Symphony Orchestra, provided he secured a release from his Seattle contract. The Seattle organization took action on Hadley's request to cancel his contract with them, on his return from a long tour which began last December. Hadley had been in receipt of \$10,000 a year from the Seattle people.

## FORTY GREAT TALKERS.

Philadelphia, Sept. 13.

A local news service is sending out matter on the Second World's Christian Conference, to be held at Portland, Ore., in 1913.

There will be two score or more of the best known orators, men and women, drawn from all over the world. They will be available for the Lyceum platform after July, 1912.

Among the talkers listed are the Lord Bishop of London, Lady Frances Balfour and Rev. Dr. Patterson (rector to the King).

The Rev. Dr. James S. Martin, of Pittsburgh, and R. M. Raymond of Portland, have the direction of the orators while in America.

## MUSICIANS CLUB OWN HOME.

The Musician's Club of New York, organized last Spring, now listing 500 members, will have a new home before many months. As soon as all members have returned to the city, a selection of one of two sites in the neighborhood of Forty-fifth street will be made.

## HAENSEL & JONES' STARS.

Haensel & Jones have arranged the annual winter-spring tours of their long list of artists, and have also arranged a route for the New York Symphony Orchestra.

Among the most prominent of their people are Alessandro Bonci, lyric tenor, who comes from Europe in January, 1912, opening at Carnegie Hall, Jan. 11, going to the Pacific Coast before the end of the season; Jeanne Jomelli, soprano, formerly of the Met, Jeanne Gerville-Reache, contralto, and Carmen Melis, Boston Opera company, Francis McMillen, tenor, Chicago Opera Co.; Ellison Van Hoose, tenor, Nicola Zerola, tenor, and Arthur Shattuck, pianist, the last name debuting Oct. 10.

## BIG CONVENTION OVER.

Chicago, Sept. 13.

The lyceum and chautauqua folks are all back in town after the ninth annual convention of the International Lyceum Association at Winona Lake, Wis.

The reports unanimously agree that this year's session was one of the most successful in the history of the Association.

The convention lasted for a period of ten days, attended by nearly every lyceum and chautauqua promoter of note in the country. A large, diversified and interesting program of volunteer talent was presented with a complete daily change of the personnel. It included many of the most notable and distinguished stars of the lyceum world.

Jan. Kubelik, violinist, who tours America under management of P. C. Whitney, will open at the New York Hippodrome, Oct. 19. He is listed for his Chicago opening Nov. 5.

Anna Ziegler, a New York woman, is now in Chicago, where she is making a concerted effort to organize a branch of the New York Society for Opera in English.

# LYCEUM AND CONCERT



MR. AND MRS. GEO. FULLER GOLDEN.

From a recent snapshot, taken on the lawn of their home at Los Angeles.

## STETSON'S HOWARD CO.

Washington, Sept. 13.

The Howard stock company is being organized in New York by Mr. Stetson of "Uncle Tom's Cabin" fame, to open Sept. 25 at the Howard.

## NEW GROUP IN BALTIMORE.

Baltimore, Sept. 13.

The Savoy theatre opened with stock Sept. 11, with Maxine Miles again leading woman. The company for the most part is composed of new faces.

Bertha Morena, the Wagnerian soprano of the Metropolitan, is to tour the States during the time she isn't singing with the company.

## PRIMA DONNA'S OPERA.

Mme. Emmy Destinn, the grand opera prima donna, is the author of a libretto, which is now being set to music by one of her countrymen. The story of the opera tells of Libussa, a daughter of King Krok of Bohemia, who eloped with a peasant.

## DR. COOK STILL ON THE GO.

Chicago, Sept. 13.

Dr. Frederick Cook, the noted Arctic explorer, is playing a successful series of lecture-course entertainments through Illinois and Iowa. He is being booked by the Mutual Lyceum Bureau of Chicago.

# BILLS NEXT WEEK (Sept. 17-18)

In Vaudeville Theatres, Playing Two Shows Daily

|  |   |  |  |   |
|--|---|--|--|---|
| <b>NEW YORK.</b> -<br><b>ALHAMBRA</b><br>Amelia Bingham & Co<br>Ada Overton Walker & Co<br>Frank Tinney<br>Clarice Vance<br>McConnell & Simpson<br>Stern<br>Musical Fredericks<br>Van Hoven<br>Flying Martins<br><b>BRONX</b><br>"A Japanese Honey-moon"<br>Wm. Courtleigh & Co<br>Cliff Gordon<br>Barry & Wolford<br>Chadwick Trio<br>Musical Spillers<br>Fred Watson<br>Zeno, Jordan & Zeno<br><b>HUSHWICK</b><br>Wm. & Littlefield<br>Eugene & Willie<br>Howard<br>Travato<br>Mack & Orth<br>Asaki Troupe<br>Harvey De Vora<br>Trio<br>Herman's Dogs & Cats<br><b>'COLONIAL</b><br>Irene Franklin<br>"Billie's Tombstones"<br>Jack Wilson Trio<br>Merrill & Otto<br>Simone de Beryl<br>Musical Cuties<br>Lane & O'Donnell<br>Ollie, Young & April<br><b>FIFTH AVENUE</b><br>Lillian Russell<br>Walter C. Kelly<br>Wynn & Russon<br>Mrs. Gene Hughes & Co<br>Kalmers & Brown<br>Helm Children<br>Rawson & June<br>Altus Bros<br><b>GREENPORT</b><br>"Everywife"<br>Paul Dickey & Co<br>Fanny Rice<br>Aurea Troupe<br>Kauffman Bros<br>Stuart & Keely<br>James F. McDonald<br><b>HAMMERSTEIN'S</b><br>Herman Lab & Co<br>Frank Fogarty<br>Willard Simms & Co<br>York & Adams<br>Barnes & Crawford<br>Stella Tracey<br>Witt's "Melody Lane Girls"<br>Marini & Bronski<br>The Kratons<br>Trochich<br>Bert Velrose<br>Luckie & Yost<br>Warner & Evans<br>Rice & Flynn<br>Baker & Moore<br>Leonard & Williams<br><b>ORPHEUM</b><br>Billie Reeves & Co<br>Ryan-Richfield Co<br>"Honor Among Thieves"<br>Frank Tinney<br>Smith & Campbell<br>Big City Trio<br>Sayton Trio<br><b>ATLANTA.</b><br><b>FORSYTHE</b><br>Lois Edwards' "Country Kids"<br>Burnham & Greenwood<br>Brown & Mills<br>Lee Nevas<br>College Trio<br>Rosar's Dogs<br><b>ATLANTIC CITY.</b><br><b>YOUNG'S PIER</b><br>Marvellous Grimsby<br>Sabel Johnson<br>W. B. Patton & Co<br>John T. Kelly & Co<br>Doc O'Neill<br>Mark Hart & Arthur Forbes<br>Jas. F. Leonard & Clara Whiting<br>Laypo & Benjamin Carberry Bros<br><b>BALTIMORE.</b><br><b>MARYLAND</b><br>"Romance of Underworld"<br>Melville & Higgins<br>Fields & Lewis<br>Stuart Barnes<br>Hilbert & Warren<br>Mile, Martha | <b>BOSTON.</b><br><b>KEITH'S</b><br>Houdini<br>Three White Kuffs<br>Four Huntings<br>Mr. & Mrs. Perkins<br>Fisher<br>Sully & Husky<br>Corinne Francis<br>Wentworth, Vesta & Teddy<br>Meehan's Dogs<br><b>BRIDGEPORT.</b><br><b>POLIT'S</b><br>Rock & Fulton<br>Hanlon Bros<br>Ray & Rogers<br>Kimberly & Hodgson<br>Louis Stone<br>Hyland & Palmer<br>(One to fill)<br><b>BUFFALO</b><br><b>SHEA'S</b><br>Bell Family<br>Joe Welch<br>Holly Nichols<br>Harry Richards & Co<br>Al Lawrence<br>The Rials<br>(Two to fill)<br><b>CEDAR RAPIDS, IA.</b><br><b>MAJESTIC</b><br>Eustolia Ponies<br>Tuxedo Comedy<br>Four<br>Dorothy Deshelle & Co<br>Hildebrand & DeLong<br>Gilmore Sisters & Brigham<br>Wilson & Doyle<br>Charles Harris<br><b>CHICAGO.</b><br><b>MAJESTIC</b><br>Ruth St. Denis<br>Ethel Green<br>Dolan & Lenhart<br>Sager Midgley & Co<br>Edwards, Ryan & Tierney<br>6 Bracks (foreign)<br>first American appearance<br>Cunningham & Marion<br>Hal Merritt<br>McRae & Levering<br><b>CINCINNATI.</b><br><b>COLUMBIA</b><br>Seligman & Bramwell<br>Montgomery & Moore<br>Lester<br>Mullen & Correll<br>Nevis & Erwood<br>4 Regals<br>Fox & Foxie<br>Stewart & Alexandria<br><b>CLEVELAND.</b><br><b>HIPPODROME</b><br>"Dinkiespie!"<br>Christmas"<br>Hart's 6 Steps<br>C. C. Nugent & Co<br>Tom Edwards<br>Musical Noses<br>Perry & White<br>3 Escardos<br>Paul La Croix<br><b>COLUMBUS.</b><br><b>KEITH'S</b><br>"The Hold Up"<br>"Palace Girl"<br>Haines & Vidocq<br>H. T. McConnell & Co<br>Campbell & Yates<br>Art Bowen<br>Ben Beyer & Bro<br><b>DALLAS.</b><br><b>MAJESTIC</b><br>Augusta Glone<br>Exposition Four<br>Blanche Holt & Co<br>Rose & Mack<br>O. Herbert Mitchell<br>Two Ahlbergs<br>Eile Murphy<br><b>DAVENPORT, IA.</b><br><b>AMERICAN</b><br>Anna Jordan & Co<br>Three Roslins<br>Myrtle Bryne & Brothers<br>Beth Denmore<br>Lyric Quartet<br>Cook & Oaks<br><b>DENVER.</b><br><b>ORPHEUM</b><br>Wm. H. Thompson & Co<br>Hawkins & North<br>Don Burke & Girls<br>Patsy Doyle<br>"The Dandies"<br>Wilson & Wilson<br>Woods Bros | <b>DETROIT.</b><br><b>TEMPLE</b><br>(Running order)<br>Gordon & Kinley<br>Four Avolos<br>Bowers, Walters & Crocker<br>Marie Fenton<br>Kajiyama<br>McKay & Cantwell<br>Hert Fitzgibbon<br>Hickey's Circus<br><b>ELMIRA, N. Y.</b><br><b>COLONIAL</b><br>Jas. Grady & Co.<br>Geo. H. Woods<br>Knight Bros. & Sawtelle<br>Helen Shipman<br>Kennedy & Mack<br>Millard Bros<br><b>FORTH WORTH, TEX.</b><br><b>MAJESTIC</b><br>Maclyn Arbuckle & Co<br>Alberts Russian Dancers<br>Kiell, Ott & Nicholson<br>Elina Gardner<br>Carter, Stanley & Will<br>Rose Ivy<br>Asaki Japs<br><b>LYRIC</b><br>(Opening Season)<br>"Those French Girls"<br>Rice, Sully & Scott<br>Nevis & Gordon<br><b>MOBILE.</b><br>Johnny Johnson<br>Van & Schenck<br>De Witt Young & Sister<br><b>MONTREAL.</b><br><b>ORPHEUM</b><br>J. J. Corbett & Co<br>Diamond & Nelson<br>Ashley & Lee<br>Wireless Balloon<br>"Pick"<br>Gardner & Stoddard<br>Ioleen Sisters<br>Two Macks<br><b>NASVILLE.</b><br><b>ORPHEUM</b><br>Arthur Dunn & Marion Murray<br>Covington & Wilber<br>John & Mae Burke<br>The Rexos<br>Bertich<br>Barro & Lafferty<br>Bert Cutler<br><b>NEW HAVEN.</b><br><b>POLIT'S</b><br>"Leading Lady"<br>Marimba Band<br>Gordon & Brogan<br>Kangaroo<br>Jimmy Lucas<br>Barry & Johnson<br>Maud Tiffany<br>Lo Toy<br><b>NEW ORLEANS.</b><br><b>ORPHEUM</b><br>John & Emma Ray<br>Martineti & Sylvester<br>Madden & Fitzpatrick<br>Ronair & Ward<br>Quigley Bros<br>Barnes & King<br><b>GREENWICH.</b><br>Emilie Troupe<br>Alvidos<br>Hazel Lynch<br>Musical Mills<br>Fields & Williams<br>Bovis & Darbey<br>Vecchi Sisters<br><b>NORFOLK.</b><br><b>COLONIAL.</b><br>Bond & Benton<br>Mr. & Mrs. Hugh Emmett<br>Marie Russell<br>Swor & Mack<br>Herbert's Dogs<br>Friedel & Carleton<br>Ruby Raymond & Co<br>Reed Bros<br>Hon & Tracy<br>Helen Dixon<br><b>OTTAWA.</b><br><b>DOMINION</b><br>Sam J. Curtiss & Co<br>Homer Miles & Co<br>Tunfield & Carleton<br>Ruby Raymond & Co<br>Reed Bros<br>Hon & Tracy<br>Helen Dixon | <b>PHILADELPHIA.</b><br><b>KEITH'S</b><br>McIntyre & Heath<br>Five Sataides<br>Kate Watson<br>Mack & Walker<br>The Langdons<br>Tim Cronin<br>DePave Sisters<br>Bennett Bros<br>Loris Loyal<br><b>PITTSBURG.</b><br><b>GRAND O. H.</b><br>Rose & Fenton<br>Pouchot's Ballet<br>Milton & Dr. Long<br>Sisters<br>Will Dillon<br>Frank Spisell & Co<br>Sampson & Douglas<br>Rita Gould<br>Vittori & Georgetti<br><b>PORTLAND, ME.</b><br><b>KEITH'S</b><br>"Parla by Night"<br>Sidney Toier & Co<br>Nellie Elliott & Valery<br>Rob & Lester<br>(One to fill)<br><b>PORTLAND, ORE.</b><br><b>ORPHEUM</b><br>Six American Dancers<br>Avon Comedy Four<br>International Polo Teams<br>D. Moore & Adair<br>Strolling Players<br>Kelly & Wentworth<br><b>SEATTLE.</b><br><b>ORPHEUM</b><br>"Romance of Underworld"<br>Nichols Sisters<br>Mason & Murray<br>Haviland & Thornton<br>Chas. & Fannie Van<br><b>SYRACUSE</b><br><b>GRAND</b><br>"Song Revue"<br>Rice & Cohen<br>Mr. & Mrs. Mark Murphy<br>Rube Duckinson<br>Fiddler & Shelton<br>Richardson's Dogs<br><b>TORONTO.</b><br><b>SHEA'S</b><br>Romany Opera Co<br>Harry Fox and Mili-<br>tership Sisters<br>John Ford<br>Charles Leonard<br>Fletcher & Co<br>Selbini & Grovini<br>Linden Beckwith<br>Hugh Lloyd<br>(One to fill)<br><b>UNION HILL, N. J.</b><br><b>HUDSON</b><br>Sherman & DeForest<br>Five De Wols<br>Victoria Four<br>Bill Davis & Co<br>Richards & Grover<br>Victoria Four<br><b>VIENNA.</b><br><b>RONACHERS</b><br>Berg Bros<br>La Mase Trio<br>Surf Bathers<br>Toni & Chica<br>Austria Quartet<br>Louis Hardt<br>Charlene & Charlene<br>Jeanette Denarber<br>40 Lipnaskia Dogs<br>"Rialon" Pantomime, with Alwin Neub<br>Die Bittalichtaufnahme"<br><b>AMSTERDAM.</b><br><b>CRYSTAL PALACE</b><br>(Por Sept.)<br>De Wit, Burns & Torrence<br>Annie Millie<br>Musical Cates<br>Zertha's Dogs<br>Mirza Golden<br>Serene Nord<br>Mignon Quintette<br>Gordon | <b>PARIS.</b><br><b>JARDIN DE PARIS</b><br>Miles Lili Scott,<br>Cyntheria,<br>George, Jane Doe<br>La Marujita, La<br>Bonelli<br>Sisters Gaudenla<br>Massoli Trio<br>El Sarraino<br>Ludgis & Miss Lidia<br>Milly Lily<br>M. Guisconet<br>Assilia Wilson<br>"Blossom Girls"<br><b>ALHAMBRA</b><br>Horace Goldin<br>Emerson & Baldwin<br>Garcias<br>Holloways<br>Goodlow Trio<br>Paul Gordon<br>Gypsy Wolf<br>Canovas<br>Christli Duo<br><b>OLYMPIA</b><br>Tiller's "Blanc & Noir"<br>Strength Bros<br>Berg Bros<br>Mme Chung & Co<br>Romonoff<br>"Home du Train"<br>Three Ernests<br>Billbo & Tayunta<br>Allan Shaw<br>La Mosita<br>Marshall Montgomerie<br>Bert Swan<br><b>FOLIES BERGERE</b><br>Ballet "Sisilia"<br>W. C. Fields<br>4 Readings<br>Caselli's Dogs<br>Verona Troupe<br>Samoroff & Sonia<br>Les Melbette<br>Maurice Chevalier<br>Paulham Team<br>Joe & Willy<br><b>ETOILE PALACE</b><br>Lucette Valgrand<br>Camille Helda<br><b>BLISSER DUO</b><br>The Malcos<br>Amel Bros<br>Blasens<br>Longhi & Predazzi<br>3 Flying Winakills<br>Glachi Family<br>Trio Gero<br>"Fin de Mola"<br>La Guarany & Her Arab<br><b>MARIGNY</b><br>"La Carmela," ballet - mimodrome, with Regina Badet, Gabriel Chalon, Volbert, Brann, Antony, Mariani<br>Paul Maryland<br>Trio Gordon<br>8 Gema Terpsichore<br>3 Mullers<br>Diva Aida<br>Harmony Four<br><b>VIENNA.</b><br><b>RONACHERS</b><br>Berg Bros<br>La Mase Trio<br>Surf Bathers<br>Toni & Chica<br>Austria Quartet<br>Louis Hardt<br>Charlene & Charlene<br>Jeanette Denarber<br>40 Lipnaskia Dogs<br>"Rialon" Pantomime, with Alwin Neub<br>Die Bittalichtaufnahme"<br><b>AMSTERDAM.</b><br><b>CRYSTAL PALACE</b><br>(Por Sept.)<br>De Wit, Burns & Torrence<br>Annie Millie<br>Musical Cates<br>Zertha's Dogs<br>Mirza Golden<br>Serene Nord<br>Mignon Quintette<br>Gordon |
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## THE SEASON'S SENSATION CHARLOTTE PARRY IN THE PSYCHICAL FANTASY "INTO THE LIGHT"

HAMILTON, ONT.

TEMPLE

Charlotte Parry & Co

Fred Dupres

Colin & Hart

Great Richards

Dixie Serenaders

The Pelots

Charlotte St. Elmo

"Vassar Girls"

Horton & Co

Carlin & Penn

4 Regals

Stella Tracey

Moore & Franchise

McGinnis Bros

HOUSTON.

MAJESTIC

Mrs. Eva Fay

Major & Roy

Kingsbury & Mun-

son

Minstrel Four

Anderson Twins

Tinney's Klasse

Kids

Harry Havelle

INDIANAPOLIS.

GRAND O. H.

Midred Holland &

Co

Gordon Eldrid & Co

Mullen & Coogan

Eckhardt & Berg

Ethel McDonough

Jas Cullen

Robt De Mont Trio

KANSAS CITY.

ORPHEUM

Edward Abeles &

Co

"The Courtiers"

Marcel & Boris Trio

Chas. Ahearn Troupe

Kenny Nobody &

Platt

Belle Adair

LOS ANGELES.

ORPHEUM

Planophiends

Minstrels

Nana

Pender's Giants

Carlton

(Others to fill)

LOUISVILLE.

MARY ANDERSON

(Opening season)

Charmon

Mr. & Mrs. Erwin

Connelly

Sherman, Kranz &

Hyman

5 Pierrotellas

Musical Goodman

Newbold & Griffin

King Sisters

Jetter & Rogers

MONTREAL.

ORPHEUM

J. J. Corbett & Co

Diamond & Nelson

Ashley & Lee

Wireless Balloon

"Pick"

Gardner & Stoddard

Ioleen Sisters

Two Macks

NASVILLE.

ORPHEUM

Arthur Dunn &

Marion Murray

Covington & Wilber

John & Mae Burke

The Rexos

Bertich

Barro & Lafferty

Bert Cutler

NEW HAVEN.

POLIT'S

"Leading Lady"

Marimba Band

Gordon & Brogan

Kangaroo

Jimmy Lucas

Barry & Johnson

Maud Tiffany

Lo Toy

NEW ORLEANS.

ORPHEUM

John & Emma Ray

Martineti & Syl-

vester

Madden & Fitzpat-

rick

Ronair & Ward

Quigley Bros

Barnes & King

GREENWICH.

Emilie Troupe

Alvidos

Hazel Lynch

Musical Mills

Fields & Williams

Bovis & Darbey

Vecchi Sisters

NORFOLK.

COLONIAL.

Bond & Benton

Mr. & Mrs. Hugh

Emmett

Marie Russell

Swor & Mack

Herbert's Dogs

Friedel & Carleton

Ruby Raymond &

Co

Reed Bros

Hon & Tracy

Helen Dixon

OTTAWA.

DOMINION

Sam J. Curtiss & Co

Homer Miles & Co

Tunfield & Carleton

Ruby Raymond &

Co

Reed Bros

Hon & Tracy

Helen Dixon

PHILADELPHIA.

KEITH'S

McIntyre & Heath

Five Sataides

Kate Watson

Mack & Walker

The Langdons

Tim Cronin

DePave Sisters

Bennett Bros

Loris Loyal

PITTSBURG.

GRAND O. H.

Rose & Fenton

Pouchot's Ballet

Milton & Dr. Long

Sisters

Will Dillon

Frank Spisell &

Co

Sampson & Doug-

las

Rita Gould

Vittori & Georgetti

PORTLAND, ME.

KEITH'S

"Parla by Night"

Sidney Toier & Co

Nellie Elliott & Valery

Rob & Lester

(One to fill)

PORTLAND, ORE.

ORPHEUM

Six American Dan-

cers

Avon Comedy Four

International Polo

Teams

D. Moore & Adair

Strolling Players

Kelly & Wentworth

SEATTLE.

ORPHEUM

"Romance of Underworld"

# SIXTH WILLIAMS' HOUSE TAKES A RUNNING START

**Percy G. Williams' Bushwick Gets Off Monday Before  
a Big Audience, and a Floral Display That  
Made Brooklyn Wonder.**

The blaze of light streaming across Broadway, Brooklyn, Monday night, from the new Bushwick, at Howard street, drew all the residents of the vicinity to mingle with those around the front doors, who knew that Percy G. Williams was opening another vaudeville house.

The Bushwick is the sixth vaudeville theatre of the first class on the Williams Circuit, all contained within Greater New York. The last is as good as the first, comparatively. The first "Williams' theatre" was the Orpheum, Brooklyn, still the base of all the others that have since arrived.

The premiere brought 'em from all

proud of his offering, and called at the Bushwick in full confidence that it would be featured above all others that might arrive. When young Mr. Harold looked over the lobby he had to ask where the windmill had been placed. Some of the decorations reached nearly to the ceiling, especially that contributed by the United Booking Offices. Another from the employees of the Colonial was about ten feet in width. It was a map of New York and Brooklyn, with Williams' theatres marked by incandescents. The Bronx theatre sent over something unique in the form of a three-sheet, with the bill-



**BUSHWICK'S FLORAL DISPLAY.**

Some of the flowery pieces grouped and photographed after the performance at the Bushwick theatre, Brooklyn, Monday night.

over Brooklyn and New York. Mr. Williams' native town turned out a representative delegation to witness the dedication, and New York sent over a theatrical contingent.

With a seating capacity of 2,500, in probably the best location that portion of Brooklyn can boast of, the Bushwick hopped off in line with glittering prospects. Mr. Williams has dropped into virgin territory for his class of show. Over one-half the audience had never previously seen an act appearing on the opening program, which contained naught but tried favorites. The house is located in the center of a populace that at the least will count up to 300,000. The neighborhood is about of the character surrounding Mr. Williams' Bronx theatre. Prices range up to one dollar (for box seats).

The opening was a big event, with the spacious foyer nearly hidden with the gorgeous floral decorations. The flowers recalled an Easter exhibition. Harold Williams, a son of "P. G.," turned a few hairs gray "doping" a design that turned out to be a very pretty windmill effect, standing about five and one-half feet high, with the spokes of the mill labeled with the names of each of the Williams' houses. Harold was deservedly

ing for this week's program artfully worked out. The Alhambra also had a pretty design. Nellie Revell had an "Extra" sheet of a newspaper, with Mr. Williams' photo and new theatre as a "front-page story."

After the speechmaking, indulged in by Mr. Williams and Herbert Gun- nelson of the Brooklyn "Eagle," and the show were over (at 12.10), the usual Williams hospitality flowed copiously in the manager's office upstairs, where Mr. Williams had been assisted during the evening in the entertainment of guests by J. J. Maloney, the general manager.

Benedict Blatt is the Bushwick's manager; Harold Heyla, treasurer; David Burk, stage manager; and Andrew Byrne, musical director of an orchestra attired in natty military uniforms, which have a little something on the conventional "evening dress" for the men in the pit.

Acts engaged for the Williams' Big Six will be routed, as a rule, in the following order of travel (all street car transportation): Colonial, Orpheum, Alhambra, Bronx, Greenpoint, Bushwick. There will be exceptions for convenience of bookings.

This is the route laid out for "Old Home Week," to start at the Colonial, Oct. 2.

## ADELE OSWALD ILL.

Milwaukee, Sept. 13.

Perhaps today or later in the week Adele Oswald will be able to leave the local hospital, where the singer was taken upon being attacked with ptomaine poisoning early last week, while at the Majestic in this city. Her condition for a time was quite serious, but later the doctors set Wednesday of this week as her day of escape from confinement.

Miss Oswald was obliged to leave her important position on the Majestic program, and canceled for Grand Rapids this week. It is likely she will forego the Temple, Detroit, next week, but may take up her route at the Temple, Rochester, Sept. 25.

## MRS. APDALE BETTER.

Chicago, Sept. 13.

Lillian Apdale, wife of Jack F. Apdale, has recovered sufficiently from the effects of the injuries received Sept. 3 at Sans Souci Park, to be able to leave the Washington Park Hospital, and has gone to Cleveland, where she will spend the winter at the home of her sister at 2241 East 80th street.

While taking part in her husband's trained animal act last week, Mrs. Apdale was severely bitten on her right forearm by a Canadian black bear. For a few days it was feared amputation of her arm would be necessary. Mrs. Apdale's place in the act has been taken by a male assistant.

## RINGING IN "SEVEN PALACES."

Rehearsals for "Seven Palaces" have been conducted at Daly's. The Shuberts expect to open the play in a Broadway house in two weeks, to take the edge off of the forthcoming production of "Kismet," planned by Klav & Erlanger and Harrison Grey Fiske. "Seven Palaces" will have several hundred people on the stage.

It is the piece referred to several weeks ago in VARIETY, as designed for this purpose.

## OBITUARY

Philadelphia, Sept. 13.

Harry J. Stanley, formerly an actor for several years and later acting in the capacity of business manager for the Boston Fadettes Orchestra when that organization played the big United time, died at his home, 3546 North 21st street, this city, Tuesday. Stanley was found in his bathroom suffering from hemorrhage of the lungs and died shortly afterwards. Since quitting the theatrical business, Stanley was engaged in the real estate business with Fred Wilson of this city.

**IN MEMORIAM**  
A LOVING WIFE AND MOTHER  
**MRS. HOWARD TRUESDELL**  
**DIED SEPT. 20th, 1910**

Philadelphia, Sept. 13.

Eliza O'Brien, widow of John O'Brien, one of the pioneers of the circus business, died at her home in this city.

## ST. PAUL.

"MME. SHERRY"—Metropolitan.  
"THE ROSARY"—Grand.  
"BIG HANSEN SHOW"—Shubert.  
"JARDIN DE PARIS"—Star.

## SYRACUSE, N. Y.

18-19, "SEVEN DAYS"—20-21, "THE SLIM PRINCESS" (Eldie Janis)—22-23, "THE OTHER MARY" (Nazimova)—Empire.  
19, "ADORN OPERA CO."—22-23, "EARL OF PAWTUCKET" (Lawrence D'Orsay)—Wellington Opera House.  
19-20, "HORTH LADY"—21-23, "THE MAN BETWEEN"—Bastable.

## OMAHA.

17-20, "CONVICT'S DAUGHTER"—21-23, "THE LIGHT ETERNAL"—Brandels.  
"MIDNIGHT MAIDENS"—Gayety.  
"GIRLS FROM RENO"—Kruk.

## ST. LOUIS.

"THE SIGN OF THE ROSE" (George Heban)—Olympic.  
"TRAVELING SALESMAN"—American.  
"DENVER EXPRESS"—Havlin's.  
"IMPERIAL"—Havlin's.  
ROSE SYDELL—Gayety.

## LOUISVILLE.

"GIRL OF MY DREAMS" (Hyams & McIn-tyre)—Maculey's.  
REULAH POYNTER—Walnut.  
"THE BOY DETECTIVE"—Avenue.

## WASHINGTON.

"THE TOP OF 'TH' WORLD" (Balley & Aus- tin)—Columbia.  
"THE RED ROSE" (Valeska Suratt)—National.  
"ACROSS THE PACIFIC"—Academy.  
KINEMA-COLOR PICTURES—Belasco.

## DENVER.

"THE MAN, THE GIRL, THE GAME" (Billy Clifford)—Tabor Grand.  
"ALIAS JIMMY VALENTINE" (H. B. Warner)—Broadway.

## CLEVELAND.

"WAY DOWN EAST"—Colonial.  
"THE OLD TOWN" (Montgomery & Stone)—Opera House.  
"PAID IN FULL"—Lyceum.  
"ST. ELMO"—Cleveland.  
"WHIRL OF MIRTH"—Star.  
"KNICKERBOCKERS"—Empire.

## BALTIMORE.

"ELEVATING A HUSBAND" (Louis Mann)—Ford's.  
STOCK—Albaugh's.  
STOCK—Navy.  
"THE TRAITOR"—Holiday St.  
"STAR AND GARTER"—Gayety.  
"MERRY MAIDENS"—Monumental.

## LOS ANGELES.

"THE FLIRTING PRINCESS" (Harry Bulger)—Majestic.

## READING, PA.

18, "MADAM SHERRY"—19, "ROYAL SLAVE"—20, ETHEL HARRYMORE, 22, "FORTUNE HUNTER"—Academy of Music.

## KANSAS CITY.

"THE GIRL I LOVE"—Grand.  
"IDEALS"—Century.  
"PAINTING THE TOWN"—Gayety.

## NEW ORLEANS.

"THE GIRL IN THE TRAIN"—Tulane.  
"GIRL FROM RECTORS"—Crescent.  
STOCK—Lyric.

## PHILADELPHIA.

"THE GIRL IN THE TAXI"—Chesnut St. Opera.  
"ALMA"—Forrest.  
"THE NEIGHBOR'S WIFE" (Arthur Byron)—Walnut.  
PINAFORE (All Star Cast)—Lyric.  
"GREEN STOCKINGS" (Margaret Anglin)—Adelphi.  
"THE WINNING WIDOW"—Grand.  
STOCK—Chesnut.  
"ANOTHER MAN'S WIFE"—National.  
DUMONT'S MINSTRELS—Ninth & Arch.  
"THE ANGEL AND THE OX"—Harc's.

## CINCINNATI.

EVAN'S MINSTRELS—Grand.  
"THE WHITE SLAVE"—Walnut.  
"A FUGITIVE FROM JUSTICE"—Houc's.

## TORONTO.

"THAIS"—Princess.  
"REBELLION"—Royal Alexandria.  
"BOWERY BURLINGERS"—Gayety.  
"STAR SHOW GIRLS"—Star.  
"THE VIRGINIAN"—Grand.

## KEITH'S, LOWELL, IS OPEN.

Lowell, Sept. 13.

B. F. Keith's new \$300,000 vaudeville theatre opened Sept. 11, under favorable conditions, the lobby being filled with flowers. W. H. Stevens will manage the house.

The opening bill was "Paris By Night," Sam Holdsworth, J. K. Murray and Clara Lane, Flanagan and Edwards and Frey Twins.

Gertrude Vanderbilt has had her London music hall appearance definitely set for April 8, next, at the Palace. The Marinelli agency arranged it.

## NEW ACTS NEXT WEEK

**Initial Presentation, First Appearance or Reappearance in or Around New York**

Marini and Bronski, Hammerstein's.  
Froehlich, Hammerstein's.  
Luckie and Yost, Hammerstein's.  
Warner and Evans, Hammerstein's.  
Rice and Flynn, Hammerstein's.  
Mrs. Gene Hughes, Fifth Avenue.  
Helm Children, Fifth Avenue.  
Wynn and Russon, Fifth Avenue.  
"A Japanese Honeymoon," Bronx.  
Richards and Grover, Union Hill, N. J.  
Geo. W. Wilson and Co., Union Hill, N. J.  
Five De Wolfs, Union Hill, N. J.

**Irene Franklin.**

**Songs.**

**35 Mins.; Three (Parlor).**

**Bushwick.**

In appearing as the headliner of a new house Irene Franklin tendered nearly a new act to the first audience assembled there. Four of the six numbers were "tried out" by Miss Franklin for the first time. Of these a "chorus girl" song is extremely good in the lyrics and will be always, as it was Monday night, a huge success. "The Janitor's Child," while in the "kid" class, and so, put over nicely by Miss Franklin, does not rank with any of her former childish creations. "She's a Friend of Mine," is strong enough to go in the Franklin list, when it shall have been whipped in, while "What About It?" a Coster song, is entirely away from Miss Franklin's style. It seems a pity, too, after the costume Miss Franklin dresses it in. "The Chambermaid" (from last season) was the second song sung, and "I'm Bringing Up the Family," that great song characterization by Miss Franklin closed her turn. "Redhead" was called for, but not delivered. The audience enjoyed the act greatly, including Burt Green's piano accompaniment and playing. Besides the new songs, the program carries titles of twelve compositions employed by Miss Franklin at various times. From these and the new ones she can make up four acts any day, each good enough to headline the best of bills.

*Sime.*

**Ayer and Walsh.**

**"Piano-act."**

**18 Mins.; Three.**

**Follies Bergere.**

Nat Ayer, one-half of the new team (on the program) was of Ayer and Brown. His present partner is a blonde young woman, with some personality, which she doesn't know how to get over, or has been miscoached in handling herself. As Miss Walsh has personality only, she should be very careful of it, for that precious quality must overcome her voice. "Rags" and others, including an "audience song" are used, with Mr. Ayer easily walking away with all honors, whether at the piano or singing the numbers, each taking the songs as solos. Miss Walsh makes three changes of gowns, and all "gowns." The act as at present composed had better retire for a couple of weeks until the girl is made competent to hold up her end.

*Sime.*

**Sydney Drew and Lionel Barrymore and Co.**

**"Bob Acres."**

**26 Mins., Parlor Set and Full Stage. Orpheum.**

In selecting "The Rivals" to make a subject for vaudeville, it seems these two actors have made a mistake, judging from the way the piece is being received at the Orpheum. Two scenes are shown. The first is the apartments of Bob Acres. The other the Duel Scene in Mead Fields. Sydney Drew plays the simple minded Bob Acres, Mr. Barrymore is Sir Lucius O'Trigger. The first scene seems painfully slow and the audience accepted it just as slowly. There could be no other reason for this than for the fact that it followed vaudeville acts. A play like "The Rivals" is pretty slow in starting. A vaudeville audience waits for nothing so as a result the curtain silently fell on the first scene notwithstanding the dialog of old time wit indulged in by Drew and Barrymore. In the duel scene there were a few scattered laughs, but not enough to pull the whole act through. Mr. Drew and Mr. Barrymore are convincing enough, Mr. Barrymore being especially excellent as an Irishman, but the two have not a successful affair for vaudeville. The act closed the first part of the show.

*Jess.*

**Billie Reeves & Co.**

**"A Night In An English Music Hall" (Comely).**

**26 Mins.; Four (Interior; Special Setting).**

**Colonial.**

Billie Reeves is himself again. That is, the English comedian is back in his original role of the "drunken swell" in Fred Karno's London company, now here in a revival of "A Night In An English Music Hall." Though Mr. Reeves has been away from the Karno piece for a long time he plays the intoxicated swell in the same old, careless, rough-and-tumble way. He is taking just as many hard falls and bumps as he did in other days, and goes through his gruelling with as much relish as he did with Ziegfeld's "Follies." Reeves is surrounded with a typical English company. The act has new stage investiture. At the Colonial Mr. Reeves got a reception upon appearing, and the act proved conclusively it has lost none of its former requisites to entertain and amuse. Like wine, this English funmaking piece improves with age—and Billie Reeves.

*Mark.*

**Three O'Conner Sisters.**

**Singing and Dancing.**

**11 Mins.; One.**

Three hard-working girls who will get regular time for their present act with a few changes. At present one of the girls sings a "Lonesome" song alone, and she should not do it. Her voice could be easily hidden rather than featured. There are a couple of imitations and songs by the three, also the usual wind-up dance on a mat. They are three coking dancers and look well. On the small time they can remain the hit of any bill, and they are suited for an early position on the better time.

*Jess.*

**Virginia Drew Trescott and Co. (2).**

**Comedy Dramatic Sketch.**

**22 Mins.; Full Stage (Interior).**

**Grand Opera House (Sept. 10).**

Virginia Drew Trescott and company are canvassing for metropolitan approval with a "Girl from the Golden West" dramatic sketch. Vaudeville has had a vast number of these Western playlets wished upon it in the past couple of seasons. Of the entire number, it would be a difficult task to find more than one or two of them still on the "big time." The main trouble with all has been the lack of a real thrill, and after that the similarity of plot. The latest one has the two faults of all the others. The story is of a cattle thief, in the business principally to help his sister. He is being hunted closely. Only the night before his arrival at the sister's house he had received a nasty revolver wound from one of the sheriff's men. The sister makes a big fuss over the boy. Incidentally, she lets fall a remark that quickly conveys to the brother that there is more than a friendly feeling existing between her and the sheriff, who is hunting him. The sheriff arrives at the house. There is the scene: the sheriff, the thief and the girl. It is simply a question of how they are to work it out. In this instance the boy confesses. The sheriff, loving the girl, does the proper thing—turns him loose. The piece is very well acted. Were it in less capable hands it could never hope for further attention. Even as it is, it cannot go far. One fault in the playing seems to be a desire of the principals to inject comedy. Comedy is a great thing for vaudeville, but the only chance for a sketch of this sort is in an intense dramatic situation. Miss Trescott, the girl, is attractive and seems capable of something stronger. The two men give good support, especially the brother, who, in the most difficult role of the three, does splendidly. The sheriff looks the part, but appears heavy of foot for the lightning daredevil sort of a sheriff the girl describes.

*Dash.*

**Irving Berlin.**

**Songs.**

**10 Mins.; One.**

**Hammerstein's.**

"Why, he's a song writer and he doesn't use a piano on the stage" was heard many times around Hammerstein's Monday afternoon, when the regulars started talking about the fellow who turned out "Alexander's Rag-Time Band." Irving Berlin is different. Along with his personal popularity, he had a great start before his turn began Monday matinee. Mr. Berlin is singing a number of brand new numbers, written by himself. The first, a song with a comedy lyric, readily found a home in Hammerstein's. "Don't Wait Until Your Father Comes Home" may be its title. This is followed by an Italian and a "Yid-ish" song, also "The Mysterious Rag," "Alexander" and "Ephraim." Berlin has a dandy style in delivering a song. A pleasing personality assures him of success singing a few of the excellent numbers he has written.

*Jess.*

## NEW SHOWS NEXT WEEK

**Initial Presentation of Legitimate Attractions in New York Theatres**

**"Disraeli" (George Arliss), Wallack's.**  
**"Modern Marriage" (Cyril Scott), Bijou.**

**Revue, Follies Bergere.**

**"The Arab" (Edgar Selwyn), Lyceum.**

**"The Kiss Waltz," Casino.**

**"The Woman," Republic.**

**"What the Doctor Ordered," Astor.**

**Dr. Ludwig Wullner.**

**Lieder Singer.**

**15 Mins.; Three.**

**Majestic, Chicago.**

It's safe to say that three-fourths of the Monday night Majestic audience never heard of Dr. Ludwig Wullner, claimed by the Majestic management to be the world's greatest lieder singer. The other fourth was German. They took it upon themselves to take care of the Doctor, and greeted their landsman with vociferous applause. The doctor is a trifle over six feet tall, a decided blonde, with a nervous disposition. He rendered four numbers, all in German. The management had thoughtfully supplied the audience with a translation of the doctor's repertoire. It came easy after one found the combination. However, those who didn't understand the doctor's native tongue stalled nicely and applauded quite as enthusiastically as the German element. It was just like attending an Italian opera. In a high baritone voice, Wullner opened with "Eri-konig," a poem by Goethe. This was followed, in turn, by "Ein Weib," "Die Bleden Grenadiere" and "Cae-clille." The doctor was accompanied on the piano by Conrad V. Bos, who, in turn, was accompanied by another individual who turned the pages for Bos. The doctor is a wonderful study. It takes him fifteen or twenty seconds to get into the character he portrays. Then he stays with its right through to the finish. In short, Wullner is a master of German art (something exceptionally intricate—for an Irishman to appreciate). While the doctor is a novelty for vaudeville (and possibly a drawing card because of his international reputation), he could hardly repeat. The doctor played last week in Milwaukee. Report has it that he had the town by the ears. Cincinnati and St. Louis would probably welcome the lieder singer, while in Hoboken he should break records. It takes a German to appreciate Doctor Ludwig. There are plenty of the Kaiser's subjects in Chicago. His local engagement should be a success. Monday night he did well.

*Wynn.*

**The Great Otto.**

**Bag Punching.**

**10 Mins.; Full Stage.**

The Great Otto is great in his line and second to none in walloping the inflated bladder. This old boy makes the punching bag move around in such a weird manner that some in a small time house couldn't be convinced that they were not run by an engine off-stage. Otto has a ten minute act that's very interesting and it should be a dandy big time opening turn.

*Jess.*



Virginia Milton and Co. (8).  
 "Mrs. Jones-Smith-Cary" (Comedy).  
 15 Mins.; Four (parlor).  
 Academy of Music (Sept. 10).

It might be said that Virginia Milton and Co. in presenting "Mrs. Jones-Smith-Cary," written by Lawrence Grattan, have a sketch that will fit in on the small big time, and the review could end. But the playlet is possessed of the faults that seem to be growing so prevalent in vaudeville sketch building. This sketch was drafted and casted for the "big time." The piece itself and the company attest to that. The author proceeded on the theory of "obtaining laughs." It's a good theory, but there are various styles of laughter. If the sketch writer will bear in mind that a laugh drawn naturally is worth a dozen of any other kind, its odds on always he will turn out a vehicle that will secure recognition. There is one such in Mr. Grattan's sketch, where the husband, seeing his wife pick up a revolver from the table, (which was sent home as a present to him), exclaims to put it down, he will read the newspaper story "which explains all." That is a natural situation bringing a natural laugh. Everything else in the sketch is manufactured, with the bits carefully made to fit into each other. Therefore the comedy sketch with a farcical inner story never convinces, never gets to the audience in a natural way, and leaves the house to watch its working out, knowing it is just acting and for the purpose of fun making. That is the error Mr. Grattan, as well as ninety-nine per cent. of all sketch writers, have fallen into. Mrs. Jones-Smith-Cary married a second time, without telling her latest husband she had had a first fling at wedded bliss. Through some circumstance, while Mrs. Jones, Mr. Jones was obliged to assume two other names, Smith and Cary. The servants engaged by the second husband recognize the wife, the cook asking her if she wasn't Mrs. Jones at one time. The cook explained that by saying she did washing for her while under that name. The colored butler recalled her as Mrs. Smith, having once 'aken in a ton of coal for her husband, who tipped him to five cents for the job. The wife much alarmed at a possible disclosure of her past marriage experience, before she can inform her present husband, bribes the servants not to tell, but they do, with business, and libitum. As it happened that Mr. Jones, the first mate, died by taking poison in mistake, this so impresses itself upon the second husband that each move of the wife indicates a desire by her to likewise remove him. Incidentally the wife saves \$50,000 from a bank failure, as fluky as the rest of it. Yet the company is much better than usually found in these sort of sketches, without anyone drawing glittering attention. There is enough comedy to pass it along the small big time about "No. 3," but then remains whether the small big time will pay the price for this sketch necessary to support it if properly played. *Sime.*

Walters and Franks.  
 Comedy Sketch.  
 17 Mins.; Full Stage (interior).  
 Grand Opera House (Sept. 10).

Walters and Franks have a comedy sketch along the lines as old as variety itself. It is of a husband, domineering and exacting, with a wife, a sweet young thing, ever submissive and obedient. The wife finally turns the tables by becoming aggressive and taking the wind out of the husband's sails. The sketch as originally written is probably not followed very closely by the principals. In endeavoring to insert new stuff into the piece, they have tread upon other people's corns. At different times each is on the stage alone and indulge in short monologs. The patter is not new, entirely foreign to the sketch and is out of place. In one instance the wife remarks "You can't insult me, I've been insulted by experts" a funny line the way Nita Allen says it, but here it is only absurd. Walters and Franks would do better by devoting their time to arranging details, rather than discovering "smart lines." The woman, although cleaning house in the morning, returns to be buttoned into an evening dress, after her husband objects to her wearing a dressing gown in which no sane woman would attempt to do anything but read a book. The couple play the piece in a farcical manner and should be able to get laughs with it on the small time. The offering will not do for the larger houses. *Dash.*

Sampsel and Reilly.  
 Songs.  
 13 Mins.; One.  
 Grand Opera House (Sept. 10).

Sampsel and Reilly from their first appearance lead one to expect a song and dance team. They never reach the dancing. The couple have appearance. That is their asset. The woman is of the tall slender stunning type. She can wear clothes, although showing but one gown Sunday. She wears a couple of coverings over it. One is extremely stylish and becoming, while the white lace affair first worn is quite the opposite. The man wears evening clothes. From his first appearance you begin to make a mental bet that he will pull one of those George Cohan's Life's a funny proposition after all, and you have the satisfaction of picking a winner. The act received three or four recalls at the finish because of the woman's good looks, her display of trim ankles and well filled silk stockings. The couple possesses class, but there is no big time material there. It will have to be an entirely new vehicle if they expect to make the better houses. *Dash.*

Anthony Smith and Co. (2)  
 Comedy Sketch.  
 12 Mins.; Four (Parlor).  
 This sketch is played by two men and a woman. The plot has to do with a man who loses \$100. His wife finds it. She sees the ad her husband puts in the paper, and so on, into "mistaken identity." Laughs may always be had on the "small time" with this act. *Jess.*

"The Girl and the Key."  
 Comedy Sketch.  
 13 Mins.; Interior.

A woman stenographer has a man for her boss. The boss tries to flirt loosely with the stenog., but she freezes up. Finally she bounces one off his nose when he grows too persistent—and she makes it bleed. She drops the key down his neck (her latch key) to stop the injured organ from staining the office carpet, and that's the plot. The girl makes so many speeches about the dishonorable intentions of her boss that everyone is believing him to be a dirty dog, until the finish, when he proposes marriage to her. But he loses out only because the author figured that a laugh should be had at the finish. But the laugh wasn't there, and no where else in the sketch, either. It is a silly affair. If a trip around the "small time" won't convince its principals of this, nothing else will. *Jess.*

Wilbur Mack and Nella Walker.  
 "The Dollar Bill"  
 15 Mins.; One.  
 Fifth Avenue.

Wilbur Mack and Nella Walker are peculiar unto themselves. Their new act differs from the previous offering, only in the material. The idea is practically the same. Yet it is quite sufficient, as it is not so much the material as the manner in which it is handled. The cross-fire dialog is, if anything, even brighter than the former, but they do not seem to have quite hit the mark with the songs. Put over in their own individual, clean-cut manner, the team is certain of approval before any audience. Yet a substitution of songs would materially enhance the turn. *Jolo.*

Miss. Leris Royal.  
 Equestrienne.  
 9 Mins.; Full Stage.  
 Fifth Avenue.

Miss. Leris Royal's turn is of a decade ago. With the assistance of an attendant in uniform and a "continental comedian" she goes through a routine of bareback riding, attired in full evening dress. Miss. Royal possesses the grace of a seasoned performer and appears to have had years of experience. Her principal trick consists of drinking a bottle of champagne, seated on a chair on the horse's back and then simulating intoxication as the equine continues his circles. In a circus, surrounded by a galaxy of other equestrian acts, Miss. Royal might fit in, but first class vaudeville has raced beyond her foreign act. *Jolo.*

Manley and Walsh.  
 Songs and Talk.  
 15 Mins.; One.

These two fellows have a long winded patter act that contains some ancient "gags." However, even with the old boys, they will make people laugh on the "small time," but would be foolish to attempt the turn in the larger houses. The comedian has a very good slinging voice and gets one number over well. The talk is what stamps the act as the Small Time brand. *Jess.*

Vittori and Georgetti.  
 Novelty Acrobats.  
 12 Mins.; Full Stage.  
 Folies Bergere.

Although the comedian of Vittori and Georgetti speaks English quite well, the act is foreign, and the names are not Anglo-Saxon. But the comedy is continental. It doesn't matter much, though, for there is little of it. In the remainder of this novelty act, one may find something new in acrobatics. It closes with a boxing bout, the comedian using gloves upon his hands, while the straight man boxes him with his feet, while standing on his hands. It is one of the best things of its sort, from every point, that has ever been shown in vaudeville. Previously, both men turned out a corking dance upside down. The straight fellow is a marvel at hand balancing. In boxing, while in that position, one almost forgets he is using his feet from a hard balance. The act has a carriage at the opening, much as in using in riding acts. A small stage at the Folies did not set this off greatly. Neither did that funny audience there seem to get the act, nor the finish. In a regular house, this turn, if placed right, (made important) should be a big card with that finish. *Sime.*

Barnes and Barron.  
 Talk, Parodies and Dances.  
 18 Mins.; One.

Barnes and Barron have been out in the west. These Hebrew comedians have an act that is funny enough for any company. Barring a portion of their patter which may not bring the desired results in the eastern houses, their act should find big favor. The taller is some comedian. His looks alone are an asset that help him right off the reel. Much taller than the ordinary tall men and almost as thin as a buggy whip in his tight-fitting evening clothes, he puts over his stuff in tiptop shape. The dance is funny and the way he swings those long arms and legs is worth watching. It must be said that the men are not using a lot of stereotyped patter and their parodies are up to the minute. At the New York Tuesday night they stopped the show. *Mark.*

The Sharps.  
 Singing and Talking.  
 15 Mins.; One (Special; Exterior).

One will readily admit that the very little girl is the support of the act. The man does a Ruben, and he should pay more attention to his dialect. The comedy most of the way is below par. The girl sings two songs that bear a pretty old label, but her "souse" bit receives attention. For the windup they use zobo horns and give a few band imitations.

The act will pass in the "pop" houses. *Mark.*

Mack and Mullahy.  
 Dances.  
 8 Mins.; One.  
 Academy of Music (Sept. 10).

Mack and Mullahy are a "two-boy dancing act." They dance like the others. *Sime.*

(Continued on Page 24)

# BELLES OF THE BOULEVARD

Ed. P. Moran, who wrote the two-act piece the "Belles of the Boulevard" company has been saddled with, will have to take all the responsibility for the present shortcomings of the performance. The show has been better fitted with principals than any troupe seen to date on either Wheel. There are more in numbers than usually allotted in burlesque, and furthermore there is quality as well as quantity. Even so, they are not giving a good show. There are many bright snappy things, bound to follow from the principals engaged. As they step forward to do their specialties the book has no chance to interfere. These moments save the day. The two-act piece is of a troupe, backed by an Irishman and Dutchman rehearsing to play in New York. There is a general mix up of wives and children. The company ends by moving to Paris for the burlesque, where a man named Smith has died without relatives, leaving a few million. Several Smiths in the company claim relationship. That is the reason for the troupe moving.

There is one good idea for comedy. Were the pieces boiled down to surround the mixing of the wives and children, only there would crop out comedy possibilities. Now it is a long drawn out affair, in which none of the principals seems to have any confidence. Whenever the thread of the story is picked up after a number or specialty, the show begins to creep.

The production end while not up to one or two other shows seen is, with the principals engaged, quite adequate. An exterior and interior are shown neither elaborate, but good looking. The costuming takes on about the same proportions. There are not a great many changes for the eighteen girls, but what there are do very nicely, and the girls, especially the "ponies," stack up much better than any of the other strings. Two or three of the little ones show prominently.

The show is strong in numbers, through capable people to lead them, besides the willing chorus. A few more ensembles might be put in to advantage. "Moonbeam Rag" takes the front rank in the number line. It is led by Lanier De Wolfe, and Dale and Harris, two boys who benefit the show immeasurably. The boys have a great idea of the "rag" dance, and with Miss De Wolfe, bring the encores to the limit. A little rough handling of the girl in the number should be eliminated. "Isle of Man," lead by Johnny Dale, also brought many encores, through Dale's eccentric acrobatic dancing. Dale has uncorked something new in this line. There were several other good numbers led by the various principals and all got over. Whenever the show was singing it was being well received and looked great. The comedy is the fault. Aside from the Italian character of Sam Dody, the audience found little to laugh at, and in this they were laughing at the good Italian of Dody, rather than at anything which had been handed to him. Dody got more laughs singing "Looka Dat Hat" than

were forthcoming in the rest of the show. Absolutely clean, without the least sign of suggestiveness, the comedians labor with some time-worn material and also with a quantity not so time worn but still as unfunny, and never get to a real landing place.

The show has no olio but three specialties are introduced into the pieces. Four Musical Harmonists are billed as a specialty, but the four girls played but one number on the brasses, repeating for an encore, which can hardly be termed a specialty. They do well and might be allowed at least another number. Sam Lewis and Mr. Dody put over a singing specialty that will never do any worse in a burlesque house than at the Galety, Brooklyn, where they were a big hit. Both boys have corking voices and they mix up a quantity of laughable stuff with the singing that helps make up for the lack of laughs elsewhere. Dale and Harris have easily gotten away from the two-men singing-and-dancing thing. They are away ahead of the average in both singing and dancing, and scored tremendously. These two will have no trouble with vaudeville any time they wish to start, and they can easily get out of the one-priced class for all dancing teams. Aside from the four men mentioned there are several other principals also capable with very little to do that loom up strongly and make it appear too bad that a better vehicle has not been supplied.

Harry Campbell is the Irishman, playing opposite to Sam Lewis' Dutchman. Campbell is not out of the ordinary in the role, but gets away satisfactorily with what has been handed him.

Florence Bennett is the leading female principal, although Miss Bennett is never prominent in the proceedings. She leads a couple of numbers capably, looks stunning in several pretty gowns, and is an all around fitting star to build a show around.

Miss De Wolfe is the soubret, a dainty pretty girly of the blonde type. Dancing well, without an over strong voice, and with a pretty selection of soubret gowns, Miss De Wolfe accentuates the regret that there is not a better show for the principals. The Lanier De Wolfe type of soubret is what most burlesque shows seem to lack. Perhaps because they are so rare.

Lillian Hoover and Belle Wilton are used only to carry along the story of the book. Both look exceedingly well and can deliver lines intelligently. Neither has even a number to lead. From past performances both are capable.

Whoever started out to put "The Belles of the Boulevard" together had the right idea. He went out and engaged a company of principals, capable of handling a book of the best sort. Then the book delivered fell down. There is no reason why, with the present company, "The Belles of the Boulevard" should not be one of the best shows in the Wheel before long. Rewriting and rearranging will accomplish that.

Dash.

# THE FASCINATING WIDOW

"The Fascinating Widow" may be summed up in one word—ELTINGE. Julian Eltinge is a greater artist than even his most ardent admirers ever gave him credit for. It is a genuine pity that for his starring debut in New York he was not supplied with a better vehicle. The book is simply a rehash of a number of old-time conventional farces and musical comedies, yet in spite of that Mr. Eltinge rises above it so far that he completely overtops it.

Ever since the days of "1492" there have been female impersonators, of one kind or another, but Eltinge completely disarms you by his constant transitions from his real self to that of his feminine impersonation. At the moment of his greatest rise to the feminine characterization he drops back into his fine manly self and immediately you give him his just due as an actor.

His manager, A. H. Woods, has surrounded him with a cast of more than adequate merit—more than adequate, for the reason that they are given so few opportunities, due solely to the inadequacy of the book. So far in only the beginning of the season Otto Hauerbach has had three of his books 'produced on Broadway—"Dr. De-Luxe," "The Girl of My Dreams" and "The Fascinating Widow." Whatever success "The Fascinating Widow"

may have in the metropolis will be due in no part to the merits of the book.

Edward Garvie, as a fat college trainer is the character comedy hit of the show. James Spottswood in a juvenile role was all that could be expected. Lionel Walsh played his vapid Englishman, and was admirable. James E. Sullivan had his usual make-up and German dialect. Carrie Perkins struggled "manfully" with a silly dowager role, as did also Charles W. Butler in the part of a college chaplain. Pretty little Winona Winter, with her fascinating lisp, was an alluring ingenue, while Natalie Alt sang sweetly and effectively.

But when all has been said, it is no reflection on the remainder of the cast to reiterate, that it is Julian Eltinge and Eltinge alone who is responsible for lifting the show out of the jaws of a non-success. Whenever he is off the stage the proceedings take a severe drop, immediately Mr. Eltinge returns you are once more literally lifted out of your seat by some new revelation of his inimitable artistry.

Eltinge will draw money to the Liberty theatre just as he did in Chicago, and wherever else he has appeared, not because of "The Fascinating Widow," but in spite of it.

Jolo.

## AMERICAN ROOF.

Away to a pretty slow start the bill at the American took a jump as it traveled, and the show rounded out into a fairly good evening's entertainment. The cool evenings may not interfere with the business atop the theatre but it has hit the leonade traffic a screeching blow. After intermission the replacer of Whitey with tears in his eyes was begging for customers at one cent a glass. Business was not good Tuesday night. The orchestra was about half filled, with the balcony a trifle better.

Hennella, with a rather light magical offering, opened the bill. He made up for the lightness of the real stuff by getting the audience into good humor with his closing trick. Hennella passes through the audience dispensing drinks, giving each the drink called for from the same bottle. He works this well and for good results. As a finisher, he breaks the bottle, extracting a guinea pig. Hennella should quicken his entire act and strive for comedy effects only. Master David Schooler (New Acts) followed and did well, without enlivening the show any.

Young Alabama assisted by Kaufman and Beck stuck in a good lively period, just when the show seemed about to flop. Alabama is doing the same act as at the Folies Bergere (cabaret). It isn't the act, but the boy who gets over. He is the slickest of the shoulder-and-foot-dancers. An easy grace and a dandy personality make him a certainty. The production field would probably fit him better than vaudeville.

Nat Carr, doing his Hebrew special-

ty in straight make-up, scored a big hit mainly through several capital parodies. Carr's idea of working straight doesn't seem to affect the parodies, where it is really the lyrics that count, but in his talk the lack of make up is felt. Dialect doesn't seem convincing on the stage, coming from one dressed in evening attire, with an appearance of a stock juvenile favorite.

"The Country Club" the former Lasky production, has been done over for the "pop" houses. While it makes rather a pretentious offering for the small time, it does not resemble, from a production end at least, the original act. The lyrics and music are the same. The girls look badly throughout, and the men do not get much further. The girl who leads the offering although somewhat affected, carries what little honors the act gains.

De Faye Sisters opened after the intermission, with their banjo specialty. The girls look and play well, but they should and would do much better if they would liven up their selections.

"The Card Party" scored nicely. It is a good sketch with comedy and dramatic periods, and is very well played.

Dugan and Raymond, next to closing, put some good comedy where it was badly needed. The man is a good comedian with new as well as familiar material. There is no reason why the pair with a little brushing up should not make a strong bid for the big time.

Walhour Trio closed the show.

Dash.

# REEVES' BEAUTY SHOW

Chicago, Sept. 13.

Al Reeves and his "Big Beauty Show" are in our midst, according to his programing, "Back Home Again." Ushered in with a baseball game that practically handed the pennant to the McGraw clan and backed up by a good old Lake Michigan rainstorm, the "Give Me Credit" kid handed the calamity prophets a jolt by pulling a near capacity house at the Columbia Sunday afternoon, thus proving that a good show will make the money paddle through any old kind of weather and circumstances. Al Reeves certainly has a good burlesque show. It easily surpasses anything the Columbia management has offered this season. Until Chicago sees something with the twenty-two karat mark stamped on it, Mr. Reeves will get the credit.

The opening romp is given in three scenes and labelled "Flying High." The old Reeves method of introducing the chorus is still in vogue. When the last broiler had waltzed across the stage, the audience sat back to look over the classiest, girliest beauty show that has struck town this season.

Andy Lewis, Billy Inman, George Scott and Reeves himself make up the male department, Reeves working only in the burlesque. The quartet of principals work like a well oiled machine. With the cooperation of the several excellent women who handle parts, the show is kept on the jump from curtain to curtain.

The theme is rather complicated, but affords unlimited possibilities, all well taken care of. Andy Lewis has contributed the majority of his old race-track offering to the piece, substituting an aeroplane for the horse in the story. This alone is sufficient to supply enough material for a whole show, but Reeves has elaborated on the theme and stretched it into life size, the result being a breezy musical farce that kept the auditors busy checking up each scene until the finale, when the complications are finally and comically adjusted.

Blanche Martin heads the list of women principals, but Blanche Curtis and Zella Russell keep in the running all the time and for honors the trio finish a dead heat. Miss Russell had the shade if there can be any, for she contributed a specialty to the show that corralled one of the big hits and classified her as par excellence. This, a planolog, has been exceptionally well selected for burlesque. Miss Russell, with her perfect delivery and nifty appearance, does the routine full justice. Incidentally, Miss Russell would go as well in any big time vaudeville house, for her repertoire has been arranged to fit any kind of audience. Miss Martin is a favorite in Chicago. Her popularity was freely evidenced by the Sunday assemblage. She has never been better cast and throughout the performance was always welcome. Another specialty introduced during the change of scenes was Marie Brandon's conception of toe dancing. Miss Brandon for the few minutes that she worked had an easy time convincing the audience she was perfect, and finished to a solid and appreciative hand.

Another little girl who came in for a share of the credit was May Holden, who led a few numbers when not in the chorus line. Unless all signs fail, she should round into a skillful ingenue under Reeves' tutelage.

"Alexander's Band," a number that is gradually wearing out from constant use, sounded like a classic in Miss Holden's hands. The number had been carefully staged, especially the encores.

Andy Lewis tackled light comedy in the first section, changing to his familiar Yossel Hachievitch for the burlesque. With practically all the comedy at his command, needless to say Lewis was always in demand. However, in one scene Andy overstepped, and shadowed what was other wise an extremely clean performance. Impersonating a bogus Duke in the burlesque, he is engaged to endeavor to disgust the mother of a wealthy title hunter, whose sole ambition is to marry a nobleman. Andy not only disgusted the young woman, but everyone else. Scraping food from the floor and his own head and then eating it is not for the good of the "Beauty Show."

One of the best bits in the piece is presented in "one," showing a corridor in a hotel. The Misses Crawford, Morton, George and Mannion are given ample opportunity to display their ideas of a "souse," after which Miss Curtis imitates the same character in a way that brings back memories of Sallie Cohen and Bertie Fowler. Running fifteen minutes in all, this scene outstripped all others from a laughing standpoint and remained a pleasant memory after the final curtain. The four show girls who participated in the drunk scene were conspicuous throughout the performance, especially Katherine Crawford, probably selected by Reeves for durability and appearance. Right to the finish Miss Crawford led the chorus in work and lapped them all forty ways in looks.

In the first section Billy Inman acted naturally (he's funnier as himself than in any character), but as an Englishman in the burlesque, Billy acted quite unnaturally. However, the dialect was there, and his appearance suggested a "swanking toff."

Scott makes a valuable addition to the show, and in the Inman specialty, which has the olio all to itself, he made a great feeder for Billy. "Recognition" is going better than ever. While a graduate from the infant class, it still has several seasons to go before Oslerism will set in.

The burlesque is notable for the presence of Get-Rich Quick Reeves. All duded up, with his ice dimming the houselights, Reeves made his entrance with a topical number called "I'm the Same Old Al," wherein he asks for the credit and likewise the dough. He worked throughout the burlesque and helped a lot.

There are any amount of good numbers in "Flying High," and with one exception, all without a trace of suggestiveness. "Hula Hula," handled by Lewis, might be construed two ways, but Andy renders it carefully and wise-

# GINGER GIRLS

The interesting and somewhat experimental portion of Hurtig & Seamon's "Ginger Girls" this season is "The Futurity Winner," the second act or burlesque of the show. The first part from last season has been retained, with Ed Lee Wrothe playing Janitor Higgins, a character he continues throughout the show. The story of the first section is rewritten to properly introduce the melodramatic scenes and horse race finish of "The Winner" in the final act.

The racing finale gives an exciting ending, and holds the audience. It is very well worked in "The Ginger Girls." Three horses are on the tread-mill. The panoramic view runs past quickly, although it does seem the slight waving of the sheet can not be remedied. It is only this that detracts from the illusion.

In the racing scenes, Mr. Wrothe discovers "Crook Chambers" the ruled-off jockey, (who finally wins the race), is his long lost son. This requires that Mr. Wrothe shall become dramatic, at two different times. He does, but no one believes it. The burlesque is necessarily slow moving through the incidents, sometimes broken up by numbers, but it is well set, the betting ring looking very bright. The burlesque is really saved by the race.

Among the principals are Geo. Hoey, playing "Crook" very well, and Walter Pratt Lewis, the wicked trainer. Mr. Lewis was the referee in "The Star Bout." Another of the former "Star Bout" people is Owen Martin, who did not appear at the Columbia last week, after Monday, having

ly inserts a pronoun in the proper place to kill the double entendre. "Hail to the Duke" was hailed with repeated requests for encores and makes a capital number for the burlesque.

A series of living pictures came during the action of the burlesque and while the idea is good, the execution is rather poor. A large frame is wheeled to the center of the stage. Scott makes a brief but complete announcement about the subject to be shown, the curtains are withdrawn, showing several choristers posed. While the bit passes, it does not help.

The costumes and scenery are in a class by themselves; likewise the chorus, as usual. Careful attention has been paid to the color schemes. Changes are many and varied.

In sizing up "The Big Beauty Show" without overlooking a detail, Al Reeves has gone ahead. He deserves almost as much credit as he seeks. It will give the topnotchers a tussle for supremacy in the Eastern Wheel, but as the season is still young and the new attractions many, it would be foolish to make a prediction at this end. One thing is certain. If Al Reeves doesn't cop the prize, he will be within easy reaching distance of it. Wynn.

broken his shoulder blade in the "fight" scene the first night. A member of the Alpine Four took the role, doing extremely well.

Frank Wakefield plays an unimportant part in the opener, but comes to the front as a race track tout in the burlesque, where he and Mr. Wrothe have a very long scene in "one." Though considerable fun is in the talk between the two, it is stretched out overlong, especially as the burlesque runs slowly enough as it is, altogether too much so for Mr. Wakefield to have perpetrated that recitation about "1000 to 1."

Eighteen chorus girls are nicely dressed, with more than average comeliness distributed among them. They were best in action in the "Jockey" number, led by Beattie Evans. Each girl had an opportunity to dance individually. This should work into a big hit after awhile. Miss Evans looked real fetching in tights here, and did the leading prettily, as she did in one number just before. Miss Evans is buried in the first part under a married woman's role, though playing that well. Jane La Beau is also a principal and has the catchiest dressed number of the show to lead, in the first part, the "Fi Fi," with the girls tights having light shawls cast over them. Of these girls, one is an apt kicker, aiding the stepping of the young women, who appear to have been trained to always keep in motion, without regard to whether that action means anything. The Alpine Four become the sole specialty, introduced during the first part, and playing principals in both pieces. Helen Bellew is a maid, with one number allotted to her. Miss Le Beau has three in the first act.

"The Ginger Girls" will do very well over the circuit this season. Between Wrothe and "The Futurity's" race finish, big business should be attracted. It's fortunate for all concerned, including Jos. Hart, who dug "The Winner" out of its vaudeville storage house for this show, that the race track appendix is there.

Sime.

## BOOKINGS PICKING UP.

Matt Grau says business in the booking line has perked up a bit in the last few weeks. His recent engagements are Laura Burt and Florence Kolb with Daniel V. Arthur for the Grace Van Studdford show; Henry Gardner, Bertie Herron, Eleanor Henry, Robert O'Connor, Ted Burns, Eva Fallon, Daisy Leon and Charlotte Burt with Harry Askin's "Louisiana Lou," "Sweetest Girl in Paris" and "The Girl I Love" companies; Zoe Barnett, Eddie Burns, Whitney Bennington, Ethel DeVon, Geo. Wilson, Wallace Beery, Sydney Brougletton and Grace Ellsworth with "The Red Rose," Ben Johnson, Julia Ralph, Ralph Deimore, Geo. Bokues, Joe Milton, Frank Kelly, Harry Sherwood, William Friend, Mary Annis, Thos. DeVassey, Marcia Harris, Chas. Walton and Annette Flack with Joe Weber.

**BUSHWICK.**

For the regular, there was little interest in the first program at the new Bushwick, Brooklyn, which opened with the night show Monday. But the side issues to the premiere of the sixth Percy G. Williams theatre were entertaining, as those things always are.

After the inspection of the theatre and lobby layout, the orchestra started at nearly scheduled time. When Frank Fogerty concluded his riot of laughter and applause, the monologist, in a neat and brief speech (during which he referred to Mr. Williams as the greatest showman of them all) introduced the theatre builder. This was in variance with the customary procedure of speech-making at intermission, Mr. Fogerty appearing "No. 4," one before the interval.

A few remarks (with some humorous) were delivered by Mr. Williams, who received a loud and long reception, causing him to say if he could go like that all the time there would be no need of giving a show. Applause broke in upon his statement that the Bushwick would offer entertaining and clean programs. Ending his "dedicatory oratory" (as Mr. Williams remarked, and made it good for a laugh), he mentioned that the Bushwick was without three things generally found in all new theatres—no posts, no fire insurance, and no mortgage. Herbert Gunnison, who owns an interest in the Brooklyn "Eagle," and admitted that twenty-five years ago he was a reporter in the Bushwick section, followed Mr. Williams with complimentary comment. The regular show then proceeded.

In the archives of the Bushwick these facts may be placed in connection with the first bill ever appearing there. That Wentworth, Vesta and Teddy were the first act to appear upon the stage (and made good from every angle); that it was close between Frank Fogerty and the Chadwick Trio for the comedy hit of the bill (with Mr. Fogerty in the best position); that the audience kept Irene Franklin, who was the headliner, on the stage for thirty-three minutes (after she had arrived there at eleven o'clock); and that the Jack Wilson Trio were on too late to put it over. Also, that for the first time in seasons, Avery and Hart were placed where they belong—"No. 2."

E. Frederick Hawley and Co. closed the first part with "The Bandit," having exchanged places with Wilfred Clarke and Co. in the latter's new and very likeable fast-playing comedy sketch, "The Dear Departed." It was a better arrangement, keeping the first half racing to the finish (broken in harshly by "encores"), when Mr. Hawley scored.

Opening the second part, the Chadwick Trio, now with the aid of all the family group of three in it, and particularly with that nimble and eccentric Ida May, just turned the laughs and applause loose. Mr. and Mrs. Chadwick can now walk up Broadway with Ida May between them. The parents have developed

**FIFTH AVENUE.**

Business was a trifle off at the Fifth Avenue Monday evening. The bill had been switched around from the afternoon's running, in a vain endeavor to adjust matters. Somehow or other, it wasn't quite a first rate show. In the readjustment it became necessary to have Frank Tinney close the program. The programming gave this spot to Mlle. Leris Royal, an equestrian act, which was found to be not strong enough for the spot and was changed to opening position (New Acts).

Smith and Campbell, with their "Mr. Piffletir" sidewalk nonsensicalities has second position. They did not find it necessary to furnish any encore. Dill and Ward with a rather conventional song and dance number, were next in line. On a high-grade vaudeville program they might fit in the opening position.

The first "lift" to the show was the Great Howard with his artistic ventriloquistic classic. He was succeeded by Bessie Leonard, a dainty little woman with an agreeable personality, bubbling over with breeziness. Miss Leonard prattles, prances, dances and sings, and makes costume changes from a trunk in view of the audience, all of which is done cutely. It argues, however, a woeful lack of enterprise to find in Miss Leonard's repertoire, Vesta Victoria's "Billy Green" of several seasons ago. Given bright material, plump little Bessie will take a place with the modern, big-time soubrettes.

The Three White Kuhns put over a "wallop" in sixth position that awakened the audience to the fact that there was "something doing." Mack and Walker (New Acts) carried the show along in style. Amella Bingham, in "Big Moments from Great Plays" was the dramatic offering of the bill. In the extract from "Sans Gene" the woman who plays the role of Her Majesty the Queen of Naples makes her entrance with a gait anything but queenly. Frank Tinney picked up his audience and toyed with it.

*Jolo.*

into regular actors, and have made of "For Sale, Wiggins Farm," a regular comedy act, still with Ida May the big card through her dancing, although the good looks of Mrs. Chadwick, in a handsome new gown, became a feature also.

Miss Franklin (New Acts) had to follow this hurrah. Besides that, Miss Franklin "tried out" several new songs. After the sixth, the house called for "Redhead," but the singer declined.

It was going on for twelve when the Jack Wilson Trio turned out. Franklin-Battle's voice and songs got all the applause. Mr. Wilson secured some laughs with his wee travesties and other comedy, although the old bit of a hat that when worn draws money from the observers, and the "rube" incident of selling that hat to a come-on for \$1,000, seemed to be recognized in a neighborhood where there has been a burlesque theatre for years.

The Aurora Troupe on their cycles closed an excellent bill.

*Simé.*

**COLONIAL.**

It took the audience a provokingly long time to get settled in their seats. When all were in, there was still room to spare. It took almost the same length of time for the bill to get started. When there were signs of life, they were immediately hushed by following acts, which caused the time to pass almost drearily.

Barring some of the stepping in Billie Reeves (New Acts) music hall offering, there was no dancing, and with the comedy coming in spurts the bill did not come up to expectations.

The Kratons were there before the audience was, but drew the attention of those seated, Jolly-Wild and Co. were also caught in the early undertow, but before finishing caught a better audience and fared well at the finish. One man in the centre near the front did some mighty suspiciously tall clapping, but the act went big despite that.

The Saytons, with contortions, brought big applause. They do some good work, but permit the act to sag at a time when the connections should hit more speed.

Charlie Case is back among the theatre folk with several new ones, which helped him get away with his former stories about Hank, his sister and his girl. He talked for seventeen minutes.

The Thomas J. Ryan-Richfield Co. in "Mag Haggerty's Visit" with Sallie Calhoun as Mike Hagerty's (Ryan) daughter, took up considerable time, but thanks to Mr. Ryan's inimitable delineation of the old Irishman, whose undying affections for the land of his birth, makes yellow look like poison to him, they did very finely. There isn't much to the sketch but the capital comedy of Ryan.

The Victoria Four followed the intermission and got away nicely. The quartet hasn't picked out the strongest song arrangement but pass with what they have. These boys are now running along smoothly in the big houses. They should keep a sharp lookout on themselves.

Joseph Hart's "Honor Among Thieves," with Kingsley Benedict and George Leach doing the high-toned burglars, William Foran, the low-browed thief and Thomas Delmar, the big, strong-voiced, graft-soaked copper, held attention. The audience took a liking to Foran's work. Without him, the act would fall flat.

The sketch is tame and overdrawn but has coloring, some gunplay and one man with a good makeup that will help it ride.

Clarice Vance entertained with four songs but received the biggest results on "Oceana Roll" at the finish. Miss Vance is an easy favorite at the Colonial.

It was nice picking for Billie Reeves at the windup.

*Mark.*

Charles McCaull, general manager of the William A. Brady offices, who was taken quite ill and sent abroad by Brady to recuperate, was forced to have an operation performed in a Paris hospital for hernia. McCaull will be confined for at least another fortnight, unless further complications arise.

**FOLIES BERGERE.**

Simply the Cabaret show is on at the Folies Bergere this week. The new revue, "A La Broadway," at the house Sept. 22, rehearsed until last night, when it opened out of town. The Cabaret will continue alone up to next Friday. Meanwhile, the management is having an opportunity to ascertain what strength the vaudeville performance has in drawing powers from outside those who might attend the first show in the regular way. The Cabaret now starts at eleven at night. This will likely lead to the next revue, closing by 10.50 at the latest, instead of 11.15, as the "Hell" burlesque did.

The program this week holds eight acts, if Marcel's Poses and James J. Morton are to be considered two acts. Each appeared often. The pictures came in between the acts. Mr. Morton came in between both to inform the audience what would happen next. During one of Jim's discourses, the audience asked him to keep right on with his turn, but Mr. Morton turned the remark into a laugh, which let him out.

A middling assemblage saw the performance Tuesday evening. Nothing became anywhere near a riot. Ina Claire was the hit of the bill, made so through her Lauder impersonation. Miss Claire looked very nice, and the girl certainly does do Lauder right. She is of the regular Folies Bergere cast of principals, and opens with the road show next week.

Vittori and Georgetti opened the program, after a flash at Marcel's company of five was given. This turn (New Acts) should have been placed anywhere but so near the beginning, although at the Folies it will ever be doubtful what position is the best. The act that gets over there has a good spot, wherever it may be. The Rappo Sisters, with their Russian dancing, raised a ripple. The girls have new costumes, and looked good in them, working as well and the same as ever. Ayer and Walsh, "No. 3," came next (New Acts).

Of the two "straight" songs sung by Miss Claire, one is "You Remind Me of Someone I Want to Forget." Perhaps, Miss Claire doesn't recall that that number, in its melody, is almost a transcript of the score of Clarice Mayne's "I'm Looking For Someone to Love Me," but whoever "composed" the piece has an ideal memory. Ina sang it very well. The song fits her appearance.

"La Sonambule" closed the performance. It is the Molasso pantomime, with Nina Payne, practically unchanged.

*Simé.*

**DR. COOK CLOSES A PARK.**

Dubuque, Ia., Sept. 13.

The Union Park theatre closed Saturday night for the season. Dr. Frederick A. Cook placed the finish to the season on the summer resort with two lectures about Polar Expeditions, on which Doc qualified as an expert in Denmark.

Jake Rosenthal's new Majestic opens Sept. 17, with vaudeville. The house seats 1,400. It is located on the main street.



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**CHICAGO**  
MAJESTIC THEATER BLDG.

**Fred Warren and Matt Keefe.**  
Singing and Talking.  
20 Mins.; One.  
Majestic, Chicago.

Figuring on past performances, Warren and Keefe should make a splendid team in every way, and they do. And still, while the pair were one of the big hits of the Majestic bill, if not the biggest hit of the week, there is something radically wrong with their routine. After dissecting the offering and carefully examining each bit, it brings the flaw to Warren's single song, "The Navaho Rag." This, while a dandy number if appropriately used, should be taken out, for it slows up the action and makes it necessary for the two men to work doubly hard in order to recover themselves. Without Keefe's yodling it is even then doubtful if they could recover; but once the audience hears "Roll On, Silvery Moon," that settles it. Opening with a good, snappy number called "Good Bye, Honey Boy," Warren and Keefe go right into a subject that as yet has not been thoroughly explored by the vaudeville, the aeroplane. The material has been well penned. In the hands of Keefe and Warren it makes corking good. After Warren's solo, rendered in two verses and as many choruses (to give Keefe time for a change), the latter offered two yodel numbers and one straight song, "Love Me." It was the life of the whole act. For a finale, Warren appears in a nifty green harem skirt and the pair sing "Alexander's Band." It earned them six bows. Finally, Warren was forced to make a speech. Warren handles the comedy end in blackface, and with Keefe's appearance, the pair pass nicely on looks. If Warren could consistently taboo "The Navaho Rag" for something more appropriate, there would be no opening for criticism. After a few weeks together, Warren and Keefe should develop into a staple offering. They certainly helped the Majestic bill a lot this week.

Wynn.

**White and Futch.**  
Sketch (Dramatic).  
20 Mins.; Three (Interior).

The man's efforts to do enough dramatics to stock a half-dozen repertory companies had his audience stretching its aching joints. At least fifteen minutes are lost in a lot of talk that never lands. Some houses on the "pop" circuit won't fancy the twenty-minute devotion to conversation that is neither amusing nor entertaining. The man has talent, and should be with some organization doing work that fits his style of serious acting.

Mark.

**Hattie and Al. Barlow.**  
Songs.  
15 Mins.; One.

Miss Barlow is a real star at the piano, where she remains during the entire running time. Mr. Barlow is supposed to be a help singing, but he isn't exactly there when it comes to singing the live ones. The girl plays some "rag" on the piano. While her voice is not of the classical kind, it is pleasing, and she quite pulls down the honors of an act that is strong enough for the smaller "big time." Jess.

## OUT OF TOWN

**Donovan and McDonald.**  
"My Good Old Friend" (Talk and Songs).  
18 Mins.; Two (Special Drop).  
Young's Pier, Atlantic City.

Here is a real "tad" act by real tads, although neither has done the character before. James B. Donovan, "The King of Ireland," is of the late well-known team of Donovan and Arnold. Charles McDonald was of McDonald and Conroy. The special drop is the exterior of the house in which these two old "harps" live. They have been friends for "fourty years." Donovan is sitting on the steps, whittling a stick. He is lamenting that after all these years he and McDonald had quarrelled. It was over the color of Casey's mare. One said it was brown, the other that it was sorrel (as a matter of fact, the horse was black). McDonald comes ambling on with a present for Donovan on his birthday, but he won't talk to Donovan, who begins to hum an old Irish ditty. McDonald, not being able to resist, goes into some clever stepping, which brings the two together. After this comes some quaint gags and some pretty old Irish songs—"Old Plaid Shawl" and "Oh, Mrs. O'Flaherty." For the latter number, a silk hat is borrowed from a "plant." The hat is broken, and then begins an argument over the payment for the hat, which is joined in by another "plant." In the gallery. This was made funny, and when fully worked up will be a scream. "Tis a dandy act these two are doing. The make-ups are great, the brogue perfect, and the character portrayal the real goods. It is a turn everyone will thoroughly enjoy.

I. B. Pulaski.

**Clark Sisters and Jack Coogan.**  
Songs, Dances and Talk.  
21 Mins.; One.  
Young's Pier, Atlantic City.

Jack Coogan was formerly with John Dillon, the team being known as the Dillon Brothers. The Clark Sisters were last with Billy Farnum. This trio have framed a routine that is good all the way through. They open with "Navaho Rag," all three being very neatly dressed. A bit of comery, half pantomime, follows, in which Jack buys his girl some wine, the other sister playing waitress. The wine affects her, and she accumulates a quick "bun." Her work as a "souse" is excellent. She gives away her shoes, this giving her a chance to do some very clever tumbling while making her exit. Coogan did a fine eccentric dance, his narrow form helping. After a straight song by the three, they came back with a very good encore number. Coogan did something new as a "nance" railroad conductor. His work was funny and clever, the girls adding their full share, and brought them out to big applause again. This act is sure to make good.

I. B. Pulaski.

**Ross and Ashton.**  
Songs and Talk.  
18 Mins.; One.  
Young's Pier, Atlantic City.

Harry Ross and Mose Ashton, who have been together for several years, are doing a new act of rapid-fire talk

and songs which is scheduled to get right over. Ross works as a "straight" man. A capital one he is. Ashton does a "Yiddish" character; he surely looks the part and talks it. The patter is fast and funny, a goodly number of laughs being registered. But it is with the songs, each having its parody, that they scored. "Gee, It's Great to Meet a Friend from Your Home Town" was liked. Ross then gave "Kilkenny" to appreciation, and the spot-light thrown on the other side of the stage revealed Ashton, who came back with a good parody on the song. For a finish, they had a fine comedy number, "Bobbing Up Like This," that took them off to big applause. This pair should have no trouble.

I. B. Pulaski

**Hinton and Wooton.**  
Cycle.  
Full Stage.

Orpheum, Kansas City.

Hinton and Wooton made their first American appearance at the Orpheum this week. They are from the other side. The team opened the show with the best cycle turn ever seen here. They made a hit from their start, and are deserving of a better program position.

Phil McMahon.

**"A Japanese Honeymoon"** (11);  
Comic Operetta).  
33 Mins.; Full Stage (Special Set).  
Young's Pier, Atlantic City.

Clem Bevins, known for his character of "Constable Pike, Detective," heads the company presenting this pretentious offering. In chief support is Ada Mitchell, a former Aborn prima donna, who has an excellent voice. "A Japanese Honeymoon" is a condensed version of the comic opera of that name written by James A. Beall and played with success on the road. The plot deals with Pintu (Mr. Bevins), the new emperor of the Island of Dreams. The laws state that if he does not wed in three months after ascending the throne he shall be beheaded. Sang Foy (Miss Mitchell), an American visitor, teaches Pintu how to woo, but he finally elects to wed a foolish old maid. There is much pretty music, most finely sung. The production is excellent, no expense having been spared in the costuming. There are six chorus girls, with three costume changes for them. Mr. Bevins plays a sort of King Dodo character in a capable fashion, while the rest of the cast fit in nicely. There is some cutting necessary, but the act was liked immensely here. The indications are that it will prove a big success.

I. B. Pulaski.

## CORRESPONDENCE

Unless otherwise noted, the following reports are for the current week.

**JOHN J. O'CONNOR**  
(WYNN)  
Remember

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**MAJESTIC** (Lyman B. Glover, mgr.; agent, Orpheum Circuit).—The current week's bill at the Majestic falls several points below the usual run of shows booked there. With a poor start it runs slowly right through to the finish. A little more comedy could be appropriately injected into the program, and perhaps a rearrangement of the numbers would be a help, but, on the whole, as it runs on, evening the program is decidedly uninteresting and draggy throughout. The first number that received any kind of an appreciative hand was Fred Warren and Matt Keefe, "No. 4." And even this team failed to arouse the audience until half through their routine, when Keefe handed them his package of yodling. The pair cleaned up from then on and finished one of the few big hits (New Acts). Dr. Ludwig Wulner, the celebrated leader singer, accompanied by Conrad Bos on the piano, tops the bill. Were it not for Mary Norman who followed the doctor in the next to closing spot the audience (possibly excepting the Germans present) would have left, sadly disappointed. Dr. Wulner (New Acts) is not quite convincing enough to headline a Majestic bill. After the Daleys had skated and danced into favor at the opening, June Innes appeared in a pretty brown outfit and rendered "In Dixie Land." This was followed by "Thank You, Kind Sir," from "Jumping Jupiter"; "I'll Be Back Again," and another of the same kind, used for a finale. Miss Innes makes a quick change from brown to pink, both very becoming, and in line with her general appearance. Her last number should be dropped and another character number introduced with "In Dixie Land" brought around for finish. Miss Innes' dialect and character in this number stamp her as an excellent character singer. She would do well to make capital of her ability in that line. Second position on a Majestic bill is a handicap to any single. There is little doubt but that Miss Innes would have made a better impression in a better spot. Mazie King, assisted by Claude Leighton, offered "The Legend of the Spring," with special scenery and some light effects that only the inimitable Abbe (Stage Manager Jacob) can produce. Miss King is an excellent toe dancer. She has a splendid idea to work upon, but Leighton needs rehearsing badly. His expression and delivery will stand considerable checking up. Once this fact is attended to, the offering will quickly jump to the front. His voice is excellent, as is his appearance. Miss King carried through alone Monday evening and finally caught the audience with her clever footwork, finishing quite well. Following Keefe and Warren, Una Clayton and her players presented "A Child Shall Lead Them." It was of the bright spots of an almost spotless bill. The story is full of

human interest, and the company was rewarded with several curtain calls. "Big Scream" Welch, Mealy and Montrose cornered their usual hit in a good spot. Mary Norman took all honors in next to closing position with her well written and better presented "single," that runs second to none of its kind. The Bromleys, a casting act, replaced Howard's Ponies, failing to appear, and succeeded in giving the audience in for the finale (a cast over the cradle in which both flyers take part). WYNN.

**EMPIRE** (I. M. Herk, mgr.; Western Wires).—Running top speed and a near perfection as the existing possibilities allow, "The Coxy Corner Girls" present but a fair second class burlesque show. This is due both to absence of material and proper principals. The show has been equipped on an economical basis. The producer has very foolishly overlooked the most important essentials in an endeavor to float a good show on the money saving plan, but fortunately, burlesque has advanced to the stage where the public expects a classy production and some good clean comedy in addition to the conventional burly-que chorus of leg-shakers. The two former are noticeably absent in the "Coxy Corner Girls." Likewise the theme which starts off promisingly but strays away a few minutes after the initial curtain only to return at the finale after its identity had been lost to the large majority. There is but one comedian in the house, and he is a poor specimen of the class. Dan Crimmins is unable to creditably shoulder the responsibility thrust upon him. He receives a little support from Marty Ford, but Ford's duties are so limited he fails to do much of material assistance. "The Coxy Corner Girls" is a Crimmins and Gore show, too much so, for toward the end the Crimmins' style of work which never varies becomes somewhat tiresome and the absence of another comedian becomes more evident. Rosa Gore is still worse off, for she must have the female department really unassisted. To Miss Gore's credit it must be acknowledged that through hard work, several changes and her own ability, she performed admirably, leaving a favorable and lasting impression. At times Miss Gore would play comedienne and then suddenly change to straight, but throughout, she was always active and always made her presence felt. Lisette Howe and Gladys St. John were among the principals, both badly miscast and equally badly handicapped. During the action of the first part, Miss Howe presented her specialty in a handsome green gown that resembled a "Hobble" and a "harem," and still was neither. While scoring one of the few hits of the evening, Miss Howe evidently exhausted her vocal abilities in this effort, for during the rest of the evening the highest note heard could have

MANAGERS--Look Who's Here From the West

(White)

**MAJESTIC TRIO**

RUSSO, KIRK and RAIRDON

MUSICAL MINSTRELS

Now Playing United Time

This Week (Sept. 11th) Trent Theatre, Trenton, N. J.

Direction, JO PAIGE SMITH

"THE TWO BILLIES"

**BILLY-FARNUM AND FOGARTY-BILLY**

TWO NUTS HAIL TO OUR KING, EERT FITZGIBBONS

DON'T ASK US WHERE WE ARE

WILL SEE YOU LATER

Management, HELEN LEHMANN and TOM PENFOLD

Direction, PAT CASEY AGENCY

been reached by a bass singer with a bad cold. A good singing principal is badly needed. John West and Gus Bruno gracefully sidestep several opportunities to make way for Crimmins. At the finish it was a question whether one worked harder than the other. This also includes Frank Wesley, who handles a minor role in both pieces. There are several long and uninteresting scenes, a few in which even the participants were not interested. They acted as though they wanted them over with quick, especially one between Wesley and Ford. Another monotonous affair occurs in the burlesque, when Crimmins has a long winded speech, interrupted by a tattoo of slaps on his back in the hands of Ford, the sticks ranging in size from a barrel stave to a fence rail. This bit is easily thirty years of age, and should have been left in its grave. Several good numbers were introduced, the majority well staged, particularly the "Moon" songs, in "one," with a drop representing a starry sky, from which several choristers pushed through their heads. Another deserving number is "Jungle Glide," led by Miss Howe, while "Would You Care" and "Spoon Time" were among the encore getters. The burlesque is supposed to be a continuation of the first part, the characters remaining the same excepting Crimmins, who essays several different roles. Crimmins and Gore offered their familiar specialty in this section, going big. Wesley and Ford with some talk and parodies cleaned up with ease. This should not create the impression that Wesley and Ford will repeat in any Western Wheel house. Their material just suited the Empire audience. The parodies are a bit risqué, and the patter could be a little more current. The girls are passable in every respect and make a good collection. "The Cozy Corner Girls" could use at least one more comedian and a good prima donna, or someone who could lead numbers. Good leading women of the May Howard kind are a rarity this season. One of them could do wonders with "The Cozy Corner Girls." WYNN.

Edward E. Rice, the veteran producer of "Evangeline" and other old time musical successes, has under preparation a "Cinderella" vaudeville act which is expected to have an early opening in this city.

Zella Russell, one of the principals with the Al Reeves "Big Beauty Show," playing

the Columbia this week, has announced her intention of invading the vaudeville field after the burlesque season winds up. Miss Russell is offering a pianolog in the show as well as playing one of the principal roles. Billy Inman and George Scott will also try vaudeville during the summer months with the Inman sketch, "Recognition."

Tom McGuire, the Scotch singer, arrived in town this week from San Francisco, where he has been playing for the past two years. McGuire has received several offers from Eastern agents and will probably accept one of them in the near future.

The Carmine Sisters will leave the Al Reeves show in two weeks. Another sister team will replace them.

The Western Vaudeville Managers' Association has taken over the bookings of the Boyie Opera House at Fon du Lac, Wis., which is to open 17 with four or five acts, playing three shows a day.

Thomas H. Sewall, formerly leading man with Beulah Poynter, is taking a whirl managerially this season, directing the business affairs of Miss Poynter's former vehicle "The Little Girl That He Forgot," on the Shair and Havlin circuit. Sewall's leading woman is Agnes Blial. Miss Poynter opened the season in "The Hoosier Schoolmaster" but has since been transferred to a new play entitled "Mamma's Girl," under the management of Burt & Nixon.

With the exception of the Grand and Circle theatres and a few more indefinitely pledged to pictures exclusively, the vaudeville season is fully under way here. One of the latest to be re-lighted is the Kedzie, which reopened Sept. 14, with a decidedly altered and new appearance. A material increase has been made in the seating capacity and the audience will be afforded a much better opportunity to see the shows this season because of a slanting floor having been installed during the summer. Alfred Hamberger, chief of the Louise Amusement Co., which now controls a chain of several family theatres, has announced the breaking of ground for a new playhouse at Sixty-third and Langley avenue, to have a seating capacity of 1,200. This will give the Louise Amusement Co. a string

of six theatres. Manager Hamberger inaugurated a new policy at the Century on West Madison street. Six acts with illustrated songs and pictures are offered Monday, Wednesday and Thursday evenings, and Wednesday, Saturday and Sunday matinees, at which the admission fee is ten cents. Tuesday night ten amateur acts are offered. Friday nights, professional "try-out" night, fourteen acts are carded. Saturday and Sunday nights added attractions are provided, reserved seats selling for twenty cents.

Among the most recent recruits to the ranks of the Thompson Opera Company at the Angelus theatre are Mmes. Aida Hemmi and Henry Davies. The former will be given the principal role in "Boccaccio," the next week's opera in the Thompson Company's repertoire. Mr. Davies will be assigned to a leading part in the same piece.

Two short plays from the Swedish were given last night at the Hull House theatre in this city by Mme. Bernhoff-Jebe, assisted by artists from the American and Norwegian stage. The titles of the offerings were "Suffrage and Love," a comedy in two acts by Duchess de Cajanello, and "Samum," by August Strindberg. A short musical program was presented between the plays.

Immediately following the conclusion of the present successful engagement of William Hodge in "The Man From Home," at the Grand Opera House, there will be presented a new play entitled "The Affair in the Baracks" which has been adapted from the German by C. M. S. McLeellan. The piece is to be interpreted by a specially selected cast at the head of which will appear Emmett Corigan, who will be withdrawn from "The Deep Purple" at McVicker's.

Rehearsals are about to commence for the production of "The Great Desire," a new American drama written by Edward Charles Carpenter, the dramatist, who is responsible for "The Barber of New Orleans," shortly to be produced in London. Guy Bates Post, last season's star in "The Nigger" and before that in "The Bridge," will play the leading role and his support is to be correspondingly strong. The new composition will have its premiers in Detroit, Oct. 30. Chicagoans are promised a look at it, as soon afterward as

a house can be secured here for the production.

The Farnums, Dustin and William, strenuously deny the report that they are to be separated shortly for the purpose of sending one of them east at the head of another company of "The Littlest Rebel." According to a current rumor, William is to remain with the Chicago show and Dustin is destined to be starred in the company that Manager A. H. Woods proposes to organize for an invasion of Broadway. The play has caught on so immensely here that the producer is well justified in sending it into New York City, even though he were compelled to engage a star other than Mr. Farnum to head the "No. 2" company.

Arrangements are being perfected for Henry W. Savage's production of "Everywoman," Walter Browne's last and perhaps greatest dramatic effort, at the Auditorium, Oct. 18.

When Elsie Janis opens at the Studebaker 24 in "The Slim Princess," her support will include such well-known musical comedy entertainers as Joseph Cawthorne, Douglas Stephenson, Charles Judels, Julia Frary, May Fields and Queenie Vassar.

As a result of the illness of Charles E. Wells, a member of "An Everyday Man" at the Cort, his part is being creditably played by H. G. Lonsdale, recently of "Dear Old Billy" Company at the Whitney.

The present engagement of the Ziegfeld "Follies" is scheduled to terminate Nov. 1 at the Colonial. The succeeding attraction is as yet unannounced.

The managerial duties of Otto H. Henkel at the La Salle Opera House were brought to a conclusion last Saturday night and with his exit entered Harry Askin, who, for the present, at least, will look after the affairs of the Madison street playhouse. Henkel goes northwestward, whither he intends to embark in some commercial enterprise.

Chooceeta, the dancer, is not with "The Pacemakers," as recently announced. Chiquita, another dancer, was the individual referred to.

# LEO IN VAUDEVILLE BOOKED SOLID CARRILLO

Still Represented by **PAT CASEY**

LONG LIVE THE IRISH

JAMES B.

HERE'S TWO REAL ONES

CHARLES M.

# DONOVAN AND M'DONALD

(Formerly of Donovan and Arnold)

(Formerly of Conroy and M'Donald)

Opened This Week (Sept. 11) at Young's Pier  
Atlantic City Taken by Storm

In "MY GOOD OLD FRIEND"

SPECIAL DROP FULL ACT IN "TWO"  
Under Management of PAT CASEY

J. W. Harrington is producing several big feature acts which he intends breaking in here for presentation to the vaudeville circuit managers this fall.

ANGELUS O. H. (Col. Wm. M. Thompson, mgr.).—The Thompson Opera Company is catching on splendidly with stock opera. The class of the weekly offerings is deserving of the patronage. This week, "Begger Student." CHICAGO O. H. (George Kingsbury, mgr.; K. & E.).—Dustin and William Farnum are on their third week in "The Little Rebel." The advance sale is indicative of an unusually healthy engagement of the Woods attraction.

COLONIAL (James Jay Brady, mgr.; K. & E.).—Capacity business the regular order for "The Follies" here for a limited engagement. "CORT" ("Sport" U. J. Herman, mgr.; Shuberts).—The popularity, locally at least, of Thos. W. Ross is clearly evidenced by the rousing reception the star is receiving in "An Everyday Man." The show is breaking all records of attendance at this house.

LA SALLE (Harry Askin, mgr.).—Alex Carr and his co-entertainers are "packing 'em in" for the new La Salle production "Louisiana Lou." This offering looks to be destined for an entire season's run here.

LYRIC (A. Toxen Worm, mgr.; Shuberts).—The opening of the season was celebrated this week with a series of Russian dances by Gortrude Hoffmann and company. Next week the attraction will be Lew Dockstader's Minstrels. The engagement of the latter will be limited to one week. The succeeding attraction is unannounced.

O. O. H. (Harry Askin, mgr.; K. & E.).—History is repeating itself in the case of Wm. Hodge, now scoring another success in the time worn but still popular comedy "The Man From Home." Mr. Hodge has "come back" with convincing success in a play that three years ago was one of the biggest hits that the Grand ever housed.

GARRICK (A. Toxen Worm, mgr.; Shuberts).—Holbrook Blinn is scoring big in "The Boss" and may be expected to continue his success until the conclusion of the present limited engagement.

ILLINOIS (Will J. Davis, mgr.; K. & E.).—Jefferson De Angelis will open the season Sunday (17) in a new comic opera entitled "The Ladies' Lion." The engagement is for two weeks.

BLACKSTONE (Augustus J. Pitou, Jr., mgr.; K. & E.).—The season opens Sunday (17) with James K. Hackett and company in a new play "The Grain of Dust."

OLYMPIC (Sam Lederer, mgr.; K. & E.).—The present success of Thomas A. Wise and John Barrymore in "Uncle Sam" appears to warrant the prediction that these stars will remain here for the entire season.

## SAN FRANCISCO

By J. E. McLENNAN.

VARIETY'S San Francisco Office,

308 Market St.  
ORPHEUM (Martin Beck, gen. mgr.; agent, Orpheum Circuit) Hermine Shone & Co. did very well in "The Little Goddess." Primrose Four, tough position but pushed through to a big success. Three Leightons, well known at the house, repeated. Blank Family went over great. "Cheyenne Days" easily stood the

## MAY=THE KEMPS=BOBBY

FEATURING

"LOVIE DEAR" and "ADOPTED CHILD"

Published by The Rogers Bros. Music Pub. Co.

COLONIAL THEATRE NEXT WEEK (Sept. 18)

Management, JAS. PLUNKETT

COMPLETE VAUDEVILLE PRODUCTION

of Offenbach's Grand Opera.

## "The Tales of Hoffmann"

Presented by HOMER LIND, With a Cast of GRAND OPERA ARTISTES.

CECILIA RHODA, Prima Donna;

MARTIN DE LANEY, Tenor;

MARIE LOUISE ROGERS, Contralto;

BYRON DICKSON, Bass, and

GEORGE CRAMPTON, Baritone, in his original role of "Doctor Miracle."

Musical Director

Under the Management of

ISIDOR EISENBERG

JULES RUBY

Showing Thursday, Friday, Saturday and Sunday (Sept. 14-17), Proctor's 125th Street.

MARGARET

BOB

## ROSA AND BURKE

The Lady with the "Freak Voice."

The Man with the "Funny Legs."

Presenting "STAGE ASPIRATIONS"

Direction, ALF. T. WILTON

second week test. Du Gros Trio gave the bill a good send off. Lee Lloyd, hit. Klein Bros. & Brennan, please.

An act of considerable novelty that has been interesting patrons of the Market and Haight Street theatres is that of Mms. Bjorhvide, "Mistress of Electricity."

Commencing Monday the policy of the Market Street theatre changed. In place of playing four acts, the management has decided to play six acts and they will be divided into two shifts, one playing afternoons and first half of the week, and evenings the last half. Admission 10-20 all day

The fire at the Miles Brothers' Film Studio last week wiped out the entire top floor. Jim Saroni was very badly burned, as were a battalion chief and two firemen. On this floor was stored all of the negatives of films taken by Miles Brothers for the last fifteen years.

Lee Lloyd at the close of his 'Frisco engagement at the Orpheum has been engaged as a feature attraction in Tali's case.

All of the trust moving pictures, commencing 4, are under the control of the General Film Company Exchange. Turner and Danken have sold out their interest to the General Film Co.

The Bell, Oakland, the S.-C. house there, has raised its prices to 10-20-30.

Isabelle Fletcher, who will soon close her engagement at the Ye Liberty theatre, Oakland, will take back her former position as leading lady at the Empress, Vancouver.

Barnett Franklin has charge of the press department of the new Cort. Charley Newman is in the box office. Tony Bianchi is the advertising man.

Ernest Glendenning, formerly a member of the Alcazar Stock Company, is in the cast of "Baby Mine."

Grace Van Studdiford will be one of the early stars to be seen at the Cort. "Miss Nobody from Starland," the Mort Singer musical comedy, will be another one of the early attractions at the same house.

Myrtle Dingwall has been engaged by Chas. B. Cavanaugh to play her former part in "The Campus." She opened in that place at the Savoy.

At the Diepenbrock theatre, Sacramento, the offering was the musical comedy, "The Girl from Paris." The present season of musical comedy has not been very successful. It is rumored Manager McRae will retire from the management of the house. Chas. Edler has been negotiating for the lease. It is also rumored that Gleesa and Henry are after the house for their road shows.

Landers Stevens and his manager Frank Graham are in New York, to select the plays for Stevens coming season.

Edward Fielding closed at the Ye Liberty Theatre, Oakland and returned to New York. He will go with Chas. Frohman.

S. H. Friedlander is attending the convention of the International Lyceum Association of America at Winona Lake, Ind., and will work to secure the 1915 convention for San Francisco.

The Elks are building a new theatre in San Luis Obispo. It will be finished next March. The seating capacity will be one thousand, with a stage, 35 by 60 feet. Dan Wolf, the veteran manager, will in all probability be in charge.

Chas. W. York, formerly manager of the Spokane theatre, Spokane, has succeeded Harry Hayward as manager of the Auditorium theatre there. Mr. Hayward will leave Spokane some time this month for San Diego to manage the Spreckels theatre, now under construction. Mr. York assumed his duties as manager 1.

Clarence Drown, manager of the Los Angeles Orpheum, and his family are spending their vacation at Klamath Falls.

Leslie Morosco and wife are booked for Australia for next season.

Roy D. Johnson, for ten years theatrical agent of the A. T. S. F. Railroad, is now passenger agent of the Santa Fe in 'Frisco under Jim Duffy.

Ernest Howell has taken over the lease of the American theatre. It is Mr. Howell's intention to run this as a vaudeville house. He has not decided to keep the Central theatre open or not. This leaves the Graumans (D. J. and Sid.) out of control of the American.

The Pekin Zouaves opened at the Broadway, Oakland, Sunday. This is their first stand since the act was reorganized. Mr. Smith,

NOTICE TO THE THEATRICAL PROFESSION—The costumes worn by LOPEZ and LOPEZ were not made abroad but by

## CHARLES (COSTUMER) OF CHICAGO

for which I received full payment to the amount of

**\$5,000**

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"CLEANING UP"

STOPPING SHOWS!

KEITH'S, PROVIDENCE, THIS WEEK

JAMES

# DIAMOND AND NELSON

CLARA

ALSO SIGNED WITH  
WILL ROSSITER'S "HITS"

"LET'S MAKE LOVE

WHILE THE  
MOON SHINES"

"LOVELAND"



manager of the Broadway, has gotten out a special paper and advertised the feature extensively.

**PORTOLA-LOUVRE** (Herbert Mayfield, mgr.; Lester J. Fountain, amusement mgr.).—Four Black Diamonds; Mlle. Susanne Remi; Margaret Favar & Dancing Girls; Jeanne Fletcher; John P. Rogers.

# PHILADELPHIA

**By GEORGE M. YOUNG.**  
**KEITH'S** (H. T. Jordan, mgr.; agent, U. B. O.).—Novelties seldom fail to draw business to the big Chestnut Street playhouse. Manager Harry Jordan appears to be strong in picking them out. This week he has Mme. Sumiko, the Japanese prima donna, headlining a corking good bill. Tuesday night the big playhouse held almost a capacity audience, and, no doubt, curiosity to see and hear the little Japanese singer drew many beside the usual patrons. Mme. Sumiko is interesting, and in her quaint Japanese way she sings opera, ballads and a "rag" number. It is almost with the Orientals to have small voices, and Mme. Sumiko does not differ in this respect. In comparison with the American operatic singer or vaudeville "single," Mme. Sumiko might be termed a fairly good vocalist, but the novelty of hearing a Japanese woman singing "Garden of My Heart" and "Steamboat Bill" makes the singer a real novelty, and her act was interesting. Pretty stage-setting, a couple of Geisha girls and E. S. Takatori, director of the Imperial Opera House, in the conductor's chair added atmosphere to the act which was nicely received. Those who came to see Mme. Sumiko, however, found plenty of enjoyment in the American acts on the bill, the show running along in splendid shape from start to finish. Melrose was a real big hit as a starter. His balancing on the three-high table pedestal was a scream. Melrose has a single comedy acrobatic act second to none. Harry Shunk, a local favorite, put over a very likable black-face number. Shunk has some dandy parodies, sings them well and handles the talk in good style. Shunk works along the line of Press Eldridge. Will E. B. and others of a class seldom seen in present-day bills and ought to fit in nicely on what he did here. Robert's Dancers, with their whirlwind stepping and piroettes, won liberal favor. The team dancing is rather long and in need of variation, but it is a clever act. Al and Fannie Steadman jumped right into big favor as a "piano act." The breezy style of working is a never-failing asset, and the girl is there with it every minute. "She does a lot of "mugging" but makes it funny and has plenty of help from her brother, who fills in the time between changes with some lively stuff at the piano. The dramatic sketch, "Tony and the Stork," presented by Maurice Freeman and Co., was nicely placed and scored solidly. More than the usual attention was paid to the dramatic points of the story, and the bit of comedy at the finish got its reward. Bud Fisher, the originator of the "Mut and Jeff" pictures and finished with a little burlesque sketching, taking his subjects from the audience. It was a nice little bit of comedy for the finishing to a pleasing turn. Following the Japanese singer, Mack and Orth landed one of the big applause bills of the bill with their sketch, "The Wrong Hero," which the pair offered here before as a new act. It has proved everything predicted for it and ought to keep well along in the front rank of singing and talking acts. The little time Zeno, the Joan and Zeno closed the show, and there were few who did not remain until the finish of their high grade aerial act. There was not a vibrating moment in the entire bill, which is a very high mark of merit.

**VICTORIA** (Jay Meatsbaum, mgr.; agent, H. Bart McHugh).—Bill ran well up to the high mark on general average this week. Texico was the featured act. Tex is a female impersonator who wiggles about the stage, handles a snake and then does a "Jimmy Rice" down a flight of stairs in the Temple of Alish or some old man's palace. While Texico never gets near enough to the original, he has evidently studied some other acts. He can stand on his own merit in the "pop" houses if he will spend a little money on costumes. Texico cannot dance, but has the Ruth St. Denia hand stuff down fine. The weak part is the finish. The end should come quickly after the snake bite. If it's the snake's fault, Tex ought to get a wild snake or tease the poor old thing he uses now. The wig-lighting brought a lot of "Ahs," so Texico can feel satisfied that he can fool some of the people some of the time. Ward and Bohman are a new act noticed in this section, and the boys have one of the best of the kind seen for some time. Both were formerly members of quartets, and they know how to put the songs over with the harmony effects. A little rearranging might help some, and they should try it. Ward does the comedy and Bohman makes a dandy looking straight. The act ought to get plenty to do. The College Trio is another act which can fit in any bill in the "pop" houses and get away with their shere. They have been doing it for some time now. Estelle Sisters appear to be newcomers. The girls have a nice looking act which can be developed into a likely number. At present the girls are working at a disadvantage through the selection of songs and too little use is being made of the dressing screen. If it is their intention to feature this in the act, it should be done right. In its present form the girls with the bunchlight gets all the effect. The girls have a pleasing appearance, dress prettily, and should improve when the act is properly presented. Snappy, popular songs will help them more than the comic opera selections chosen. There are two musical acts

State of Ill.,

County of Cook.

88.

In the Superior Court of Cook County

Richard Hyde

vs

Columbia Amusement Co.,

and Alfred H. Reeves,

otherwise known as Al Reeves.

No. 11297

No. 289098

BILL FOR INJUNCTION. YOUR ORATOR,

RICHARD HYDE, etc.

THAT the said Al Reeves' "Beauty Show" is comprised of a large number of performers, including the said Al Reeves, who is a comedian of unique, rare and peculiar abilities and great and unusual merit and who is widely known among the patrons of burlesque and vaudeville theatres in the city of Chicago and its vicinities as a comedian of unique and rare talents and abilities.

That the said Al Reeves is the principal performer and feature of said Al Reeves' "Beauty Show" and that because of the aforesaid peculiar and extraordinary abilities of the said Al Reeves as a comedian and burlesque and vaudeville actor and entertainer and because of the great renown and reputation of said Al Reeves and the favoritism and liking he has created among the burlesque theatre going public of Chicago and its vicinities by reason of his said renown and his performances in the past, and because of personal connection and performance of said Al Reeves with the said Al Reeves' "Beauty Show" as well as because of appellation, of said show as the Al Reeves' "Beauty Show," the said show has gained and holds a large prestige among the said patrons of burlesque entertainment and the burlesque theatre-going public of Chicago and its vicinities and that because of the said highly unique and individualistic talents and attainments of Al Reeves, his services as well as the services of the said Al Reeves' "Beauty Show" cannot, in the opinion of the said burlesque theatre-going public and your orator, be duplicated, replaced or substituted by any other performer or burlesque show.

(Signed)

RICHARD HYDE.

RYAN & CONDON, attorneys for Richard Hyde.

KERN & CLARE, attorneys for Columbia Amusement Co.,

and Alfred H. Reeves.

(Prayer for injunction restraining Al Reeves from playing the Columbia theatre and restraining the Columbia theatre from playing Al Reeves' "Beauty Show.")

# Give Me Credit Boys

When answering advertisements kindly mention VARIETY.

on the bill; both scored nicely, but ought to have hit the mark harder, suffering through the need of proper selections for their instrumental numbers. One is Vincento, a pianist of no mean ability; but he sticks too closely to the classy stuff to suit the "pop" house patronage. If he can play a "rag," it should help a lot, for he can play the piano. Tiana uses an accordion of the concert class for his music. Tiana plays a medley of popular stuff, and this is his best. A lively, snappy number at the opening is needed. Kip Reed, one of the old Reed Birds act, did his familiar blackface specialty.

**PALLACE** (L. B. Block, mgr.; agent, H. Bart McHugh).—All Rajah, the mind-reading act, headlined this week. He is no stranger here and as there was an act of this kind featured only two weeks ago Rajah created no enthusiasm. Jordan and Jordan did nicely with their piano act. The Webb Trio performed some showy head and hand balancing stunts with good results. Green and Adams offered a singing and talking act which pleased. Floyd and Russell, colored, did some singing and talking. The McCos Brothers drew a liberal amount of applause for some whirlwind comedy acrobatics, and Dan Mason, not the original, met with favor in a character song act.

**BIJOU** (Joseph Dougherty, mgr.; agent, U. B. O.).—John F. Conroy & Annie Morecroft, expert swimmers; Hilda Hawthorne; Williams & Warner; Mildred Grover; Fordyce Trio; Edna Berg; Virginia Hennings; Eddie Middleton in "One Night Only."

**LIBERTY** (M. W. Taylor, mgr.; agent, M. W. Taylor Agency).—Joseph Madden & Katherine Nugent in "Too Many Darlings"; Jack McAuliffe; Folly & Ethel Hazel; Rice; Elmer; Too Doss, Reed & Doss; Rossow Midgits, featured.

**WILLIAM PENN.**—Barnes & Crawford; Wilson & Scott; Gus Williams; Kelly & Laferty; Four Melody Monarchs; Nick Santora & Co. in "The Grand Windmill of the World." **FORREST** (Thos. M. Love, mgr.; agent, K. & E.).—"Alma," with Truly Shattuck; second week.

**WALNUT** (Frank Howe, Jr., mgr.; agent, K. & E.).—"The Arab," second week. **LYRIC** (Shubert).—"The Kiss Waits"; second week.

**CHESTNUT** (Grant Lafayette, mgr.).—Orpheum Players in "The Chaperon."

**NATION** (J. Kelly, mgr.; agent, Stair & Havlin).—"Ten Nights in a Bar Room."

**HART'S** (J. Hart, mgr.).—Richard Anderson in "Beyond the Divide."

**EMPIRE** (E. J. Buckley, mgr.).—If Monday night's audience is a sample of wit can be expected in the future at the Empire, the new house added to the Western Wheel Circuit this season, there is every reason to believe that burlesque on Broad St. is going to be a success. It was a fine, agreeable night for business in any theatre, but the Empire held a good sized audience, the lower floor being half filled and the balcony and gallery more so. It was not the regular burlesque audience, either, but one which might be found in any of the popular-priced theatres, many women, young and old, being among those present. If there were any "regulars," the majority were in the loft, and they made their presence known for it was about the most unruly bunch noticed in burlesque house in some time. The management made an effort to quiet things, but there were times when the show dragged, so the noise could be heard. It means a favor, it is the week's bill. It is called "The Famous \$10,000 Beauty Show." There is nothing in it to warrant the use of the title, but with a little bit of rearranging and cutting it ought to be whipped into first rate entertainment. The principal fault lies in the fact that the comedy has been sacrificed in favor of two numbers in the olio. One of these is "A Mother's Last Wish," presented by John Black and Co., and the awakening, an "Apache" piece in which the character, Mitchell, are featured. The two acts do not fit in the same show. The first named is the one which should be dropped. It is a silly bit of stuff anyway, so badly played that it is hardly worth mentioning. The other, a mime story, makes it hard to follow. But this is not the only fault. The members of the company were evidently selected with the two sketches in view, with no thought of their ability to handle the comedy roles in the first part and burlesque. This is where the show needs help. Mr. Black is credited with staging both pieces. He has not devoted much from the beaten path in choosing material. The first part is called "Up-to-Date Married Life," and tells of the escapades of the men and their wives at a seashore resort with the elopement and discovery for a finish. At no time does the comedy reach any great height, though James R. Waters labors industriously to make his brew role funny. With the proper material at hand he should succeed, for he adopts a quiet method of clean comedy throughout. Clyde J. Bates, Francis T. Reynolds, John J. Black and Ben and Edna are the other men in principal roles. In the burlesque, "Fifty Miles from Denver," Black and Waters do the best of the work, but a great deal of time is wasted on a burlesque hand which is none too well handled. The show is fully supplied with principals, for in addition to the corps of men there is a quartet of women who make themselves useful. Of these, Pearl Black stands out for praise for her earnest work throughout the show. She is a husky little person in the first part and burlesque, besides appearing in the rural sketch, and goes through a mauling at the hands of Mr. Mitchell in the "Apache" dance. Miss Black, or the other principal women in the show, display nothing else but dancing, but several pretty gowns are worn. Miss Odell does little beside lead several numbers and she does this well. In the burlesque Miss Odell led the chorus girls down into the aisle where the showman has a hard time to discover where the \$10,000 worth of beauty was hidden. It was a big number for the

# KAUFMAN BROS.

## TUNEFUL ORIGINALITIES

**BOOKED SOLID**

Under the Management of **EDW. S. KELLER**

show. When Myrtle Franks whooped it up by kissing the bald spot on the head of an occupant of the third row, the house was in an uproar. It is no doubt new to the uptown people and they seemed to think it funny. Miss Franks is the comedienne of the troupe. In an eccentric make-up in the first part she helped considerably to enliven things up, but had little to do except boost the kissing number. Her name is Sophie and she wears her in the burlesque. Myrtle has a sister in the show. Her name is Sophie, and she wears tight. Sophie looks well in them. She also just about started something in the "cooch" line for the closing number but did not go through with it although the gallery bunch just coaxed her to death to cut loose a little. One of the strong assets of the "Miss New York Jr." show is the singing. If the chorus of fifteen brunettes and a lonely blonde, who range all the way from the "pony" to the "beef" class, are not blue ribbon winners for beauty, they can sing. This ought to prompt Mr. Black to make more use of them. Two or three more snappy numbers would be a big help to the show. If it had not been for the "Mother's Last Wish" sketch the olio would have averaged nicely. James R. Waters scored with an Italian specialty for the opener. After the sketch the Franks Sisters put over a well liked number in blackface with Myrtle again shining as the comedy end and Sister Sophie doing the elegant in tights. The act secured good results. The "Apache" followed very closely the one used by Mitchell last season. During the action the Mitchells did a bit of whirlwind dancing which got them liberal reward. Bennett Mitchell may be trying to get away from his old style of working, but he is not improving as he should. Mitchell is a corking good dancer in his line. But Bennett Mitchell is not a clever actor and he is not a comedian. He tries too hard to be both in this show and works to his own disadvantage. Miss Black does good work in this sketch and Clyde T. Bates is seen to better advantage than at any other time. The "Georgia Campers" was an added feature and proved a clean-up. "Miss New York, Jr." is a good show for the Empire audience, but in its present shape it lacks the needed snap, speed and comedy necessary to meet the requirements of the houses where the "regulars" have to be seen.

**FOREPAUGH'S** (Miller & Kaufman, mgrs.; agent, I. Kaufman).—Sidonias; Yankee Comedy Four; Smilletta Sisters; John W. Cowper; Prior and Addison; Altman and McFarland.

**GIRARD** (Kaufman & Miller, mgrs.; agent, I. Kaufman).—14-16, Loretta; Twins; Clay Mantley and Co.; Three Mitchells; McClain and Mack; Blanch Gordon.

**DIXIE** (D. Labeli, mgr.; agent, I. Kaufman).—14-16, Veronica and Kurlalls; Nellie Verily.

**EMPIRE** (agent, I. Kaufman).—Lamothe; Mr. and Mrs. Harry Stockton; Corbett and Forrester; Mack and Lord.

**ALHAMBRA** (Frank Migone, mgr.; agent, M. W. Taylor Agency).—This was the opening week of the new house at 12th and Passayunk Avenue and a good show was arranged. The only other big house of the "pop" chain is the Plaza. This is far enough away to give each house a chance at the big population downtown. The bill includes Six Cornellas; Harry Holman and Co.; Whirl's Four Harmonists; Harry Antrim; Dewar's Comedy Circus.

**COLONIAL** (Al White, mgr.; agent, M. W. Taylor Agency).—Libbey and Thayer; El Barto; Four Howards; Miss James; Lester Brothers.

**NIXON** (F. G. Nixon-Nirdlinger, mgr.; agent, Nixon-Nirdlinger Vaudeville Agency).—Ida Bell and Caprice Lewis; Marie Dreams; Beannah and Miller; John B. Cook and Co.; Gilligan and Draper; Five Musical McLarens.

**PEOPLE'S** (F. G. Nixon-Nirdlinger, mgr.; agent, Nixon-Nirdlinger Vaudeville Agency).—14-16, Freda West and Co.; Richards Bros.; Anita Julius; Nelson and Raymore Sisters; Three Golden Sisters.

**COLISEUM** (F. G. Nixon-Nirdlinger, mgr.; agent, Nixon-Nirdlinger Vaudeville Agency).—

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**RAWSON and CLARE**

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**B·A·N·J·O·P·H·E·N·D·S**

Special feature with

**GEORGE EVANS MINSTRELS**

**Wilfred Clarke**

Presenting his own sketch, "THE DEAR DEPARTED."

Direction **Max Hart**

**DEAS, REED and DEAS**

Some Singing

Some Comedy

Some Clothes

THIS WEEK (SEPT. 11), SOME HIT.  
LIBERTY THEATRE, PHILADELPHIA, PA.  
SOME CLASS

**SARTELLO**

ECCENTRIC MAGICIAN AND CHALK ARTIST

HAMMERSTEIN'S THIS WEEK (Sept. 11) Direction, **AL. SUTHERLAND**

14-16, Those Four Boys; Magnani Family; Pearl Street.

**PLAZA** (Chas. Oelschlagler, mgr.; agent, H. Bart McHugh).—Swan and Bamard John J. Dempsey; Ye Old Home Choir; Erwin and Piper; White's Circus.

**GREAT NORTHERN** (M. Greenwald, mgr.; agent, H. Bart McHugh).—14-16, Jack Hawkins; Zelle and LeVere; Heareem and Giggle; Gates and Blake.

**HIPPODROME** (M. Siegel, mgr.; agent, H. Bart McHugh).—14-16, Musical Pikes; Pearl O'Donnell; Weston and Keith.

**GLOBE** (B. Israel, mgr.; agent, H. Bart McHugh).—14-16, Ned Dandy; Richards and Thatcher; Kathleen DeVore; Shrier Trio.

**AUDITORIUM** (W. C. Herchenreider, mgr.; agent, H. Bart McHugh).—14-16, Katherine Rose; Connors and Morse; Seven Merry-makers.

**GERMANTOWN** (Walter Stumpff, mgr.; agent, Chas. J. Kraus).—14-16, Charles and Ellis; The Leighs; Mrs. Pater Maher and Son; Catherine Chalmers and Co.; Guy Bros.

**MODEL** (H. A. Lord, mgr.; agent, Chas. J. Kraus).—14-16, Bill Jones; Moore and Mack; Loro, the Girl and the Parrot; Howell and Scott; Deyo and Rehan.

**IRIS** (M. J. Walsh, mgr.; agent, Chas. J. Kraus).—14-16, Hilton and Bannon; Teresa Miller; George Moore; Arthur O'Brien and Co.

**DARBY** (Dr. Harrigan, mgr.; agent, Chas. J. Kraus).—14-16, Billy Barlow; Howell and Scott; Electra; Booth and Cunningham Sisters.

**ALEXANDER** (Geo. Alexander, mgr.; agent, Stein & Leonard, Inc.).—14-16, Nan Wagner; Ross and Sumner; The Howards.

**FAIRHILL PALACE** (C. Stangler, mgr.; agent, Stein & Leonard, Inc.).—14-16, Dab-boll School Act; The Lovelittes.

**CRYSTAL PALACE** (D. Baylinton, mgr.; agent, Stein & Leonard, Inc.).—14-16, Gibson Bros. Ingram and Lind; The Dunbars; Barnhold and Elwood.

**LYRIC** (D. Tyrell, mgr.; agent, Stein & Leonard, Inc.).—14-16, Seide and De Lane; Stone and Gilbert; J. Cunningham.

**MAJESTIC** (W. Vail, mgr.; agent, Stein & Leonard, Inc.).—14-16, Haines Stock Co.; Knight and Ransom; Berkley Trio.

Jay Mastbaum, manager of the Victoria, is acting as one of the campaign managers for George H. Earle, Jr. in the mayoralty fight. Earle is a heavy stockholder in the Moving Picture Co. of America, which operates the Victoria.

Fred G. Nixon-Nirdlinger has returned from his European trip. He engaged several novel features, which will be seen in the houses booked by the Nixon-Nirdlinger agency.

Duff and Walsh, the dancing team, who have been playing the United team, joined Robie's "Knickerbockers" in Pittsburg this week.

Frank Donnelly is now connected with Norman Jefferies' office in the De Long Building. Mr. Jefferies moved into the new office this week.

**BOSTON**  
J. GOOLTZ.

**KEITH'S** (Harry E. Gustin, mgr.; agent, U. B. O.).—The humidity lowered the audience's appreciation of the acts and the headliners were not given the usual applause. Ed Wynn and Edmund Russell, carried off the honors. Ray Cox held them safe. Rose Coghlan & Co. fell down, as the sketch dragged. "Bathing Girls" were not in the swim. Alf Grant & Ethel Hoag, clever; Stanley & Birbeck, transformation, as good as ever; Lane & O'Donnell, good; Joe Kelsey got his songs over; Heyn Bros., opened with new hand-to-hand work. Pictures.

**ORPHEUM** (V. J. Morris, mgr.; agent, Lowy).—Great Otto; Duffy & Edwards; Joe Ward; Margo's Manikin Actors; Elmore &

**Water and Georgie Lawrence**  
In the Irish Musical Comedy Skit "Just Landed"

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## ALBEE, WEBER &amp; EVANS

PRESENT

## HERMAN MULLER

In "DOPE" By MEDILL PATTERSON

HAMMERSTEIN'S VICTORIA NEXT WEEK (Sept. 18)

Raymond; Will Cressy's Players; Monarch Comedy Four; Chapman & Barube; Meyers & Rose; Weston & Le Roy; Mascagnis; Jack Atkin; Sheridan & Sloan; Maude Parker & Co.; Mamie Harlish; Stirk & London; pictures.

RUB (Joseph Mack, mgr.; agent, Fred Mardo).—Low Palmore; Grace King; Wilson DeCarte & Co.; Creo; Nola Family; Jack Symmonds; Seymour & Burns; pictures.

BEACON (J. Laurie, mgr.; agent, Fred Mardo).—Edwards & Sparks; The Allisons; Dan Haley; Bobby & Dale; Dickson & Floyd; The Majestic Four; George Hardon; pictures.

COLONIAL (Thomas Lothian, mgr.; K. & E.).—"The Red Widow." with Raymond Hitchcock. Second week of standing room business. Can stay here indefinitely.

TREMONT (John B. Schoeffel, mgr.; K. & E.).—"Excuse me." Fourth week. Going big.

HOLLIS (Charles B. Rich, mgr.; K. & E.).—"The Price." with Helen Ware. Doing big business for the second week.

PARK (W. Andreas, mgr.; K. & E.).—"The Next Egg." with Zelta Sears. Doing well for the second week.

SHUBERT (E. D. Smith, mgr.; Shubert).—"Over Night." They are still making money and this is the sixth week.

BOSTON (Al Lovering, mgr.; K. & E.).—"The Round Up." Repeating the hit of last season. Second week.

GLOBE (R. Janette, mgr.; Shubert, Stair & Wilbur).—"The Trouble Makers." with Ward and Vokes. Not up to the standard. Local people in the cast attract good houses.

MAJESTIC (Lindsay Morison, mgr.; agent, direct).—"Stock."—"Jim, the Penman." Last week of summer stock season. Very successful.

CASTLE SQUARE (John Craig, mgr.; agent direct).—"Stock."—"Her Husband's Wife." GAIETY (G. H. Batchellor, mgr.; agent, direct).—"The Broadway Girl."

CASINO (Charles Waldron, mgr.; agent, direct).—"The Girls from Happyland."

OLD SOUTH (Frank Collier, mgr.; agent, C. B. O.).—"Roses & Shaw, music and comedy, well received; Lloyd & Castano, talking and singing, went well; Mr. & Mrs. Fairchild, fair; Nat Burns, splendid dancer; Nellie Moran, comedienne, clever; Dick Howard, monologue, scored; Arthur Browning and His Dog, hit of bill; Warren Bros., good hand balancers; pictures.

WASHINGTON (Frank Collier, mgr.; agent, C. B. O.).—"Cunningham & D'Arcy; Louise Elliott; Rube Goldie; Barrows & Milo; Farley & Duggan; Blanche Vincent; pictures.

BOWDOIN SQUARE (J. E. Commerford, mgr.; agent, National).—"Gostine Opera Co.; Powers Trio; Fred & Edna Durand; Shelley Trio; Will F. Allen; pictures; pictures.

PASTIME (F. Allen, mgr.; agent, National).—"MaJune; Geo. Kaine; Geo. Hardon; Willetts; pictures.

Fred Mardo has been elected a member of the Comedy Vaudeville Club, of New York. Some class to Fred.

Church's Booking Office is sure up-to-date. A telautograph machine has been installed. No admittance unless on personal business. Tell your troubles now to the man in the outer office, who writes your wants on his end of the machine. His writing then appears on another machine in the inner sanctum. Looks like business.

Mrs. Bridget Donahue filed a suit against the Boston theatre, charging that a seat collapsed and let her drop to the floor. She was watching a performance at the time. The suit was filed in the Suffolk Superior Court.

Maud Adams has been resting at the home of Mrs. Alice Harcourt Fisher, at Hawthorne Inn, Gloucester.

Cambridge will look like a midway, week Oct. 9, when the city will hold a carnival. A fakir's row and an open air show will be the features. The Church Booking Office will place the acts for the show.

A railroad crossing tender in Lynn has left that position to take up aviation. Asa G. Kimball is his name and he has taken out corporation papers for the Kimball Aeroplane Co. He is also the inventor of a biplane which he will attempt to fly in the near future.

Coronation pictures have been shown at Tremont Temple for six weeks and are still an attraction.

Fred Mardo will shift the Marcus Loew New England Headquarters from the Colonial Theatre Building to the Gaiety Theatre Building Oct. 1.

Aisle Ayckroyd, the East Boston school girl who beat Rose Pitonof's time from the Charlestown bridge to Boston Light, is under contract with Warren Church and H. H. Pattee.

The Central Square theatre at Lynn, and the Broadway theatre at Lawrence had a big opening. Conolly and Frankel are the managers. They are using ten acts. "Split."

## ST. LOUIS

By FRANK E. ANFENGER.

COLUMBIA (Frank Tate, mgr.; agent, Orpheum Circuit).—"Bessie Wynne, scoring a great success, heads this week's bill; Hugh Herbert & Co. in "The Son of Solomon," close second; Bob & Tip Co.; Knute Erickson; Eugene O'Rourke & Co.; Temple Quartet; Raymond & Caverly; Lola Troupe.

OLYMPIC (Walter Sanford, mgr.; K. & E.).—"James K. Hackett in "The Grain of Dust." New here.

SHUBERT (Melville Stoltz, mgr.; Shubert).—"George Darnall & Ruth Peebles in "The Heart Breakers." New here.

GARRICK (Louis Judah, mgr.; Shubert).—"Mary Shaw in "Mother."

AMERICAN (D. E. Russell, mgr.; S. & H.).—"Beulah Poynter in "Mother's Girl."

HAVLIN'S (Harry Wallace, mgr.; S. & H.).—"Human Hearts."

STANDARD (Leo Reichenbach, mgr.).—"Washington Society Girls."

GAIETY (Charles Walters, mgr.).—"College Girls."

An Inventor's Exposition is the attraction of the week at the Coliseum.

Naomi Childers of St. Louis has been given an engagement to play the role of "Beauty" in Savage's "Everywoman." Miss Childers is very young; this will be her first big part.

Mort H. Singer came to St. Louis to attend the opening performance here of "The Heart Breakers" at the Shubert.

A story of a clash between William A. Brady and Donald Robertson, of the Chicago Drama League, over Mary Shaw and where she would play, seems to have been a press agent story. Miss Shaw appeared at the Garrick in "Mother" all right, all right.

## CINCINNATI

By H. HESS.

KEITH'S COLUMBIA (Louis Beers, mgr.; agent, U. B. O.; Sunday rehearsal 11).—"Jeter & Rodgers, good; James H. Cullen, good; Musical Goolmans, novel and artistic; Dorothy Rodgers & Co., hit; Sherman, Krans & Hyman, riot; Ruth St. Denis, featured; McKay & Cantwell, hit; 5 Original Proscotts, strong closing number.

GRAND O. H. (T. E. Aylward, mgr.; K. & E.).—"Nora Bayes and Jack Norworth, second week, good business, but below that of opening week.

EMPRESS (H. E. Robinson, mgr.; rehearsal Sunday 10).—"Anna Buckley's Canine Wonders, good; Harry Thomson, humorous; Rawson & Clare, excellent; Newell & Niblo, good; Nat Fields & Co., featured.

AMERICAN (Harry Hart, mgr.; agent, Consolidated; rehearsal Monday 9).—"Moody & Goodwin, very good; Smith & Ardo, big hit; Vernon & Sheneff, good; Barnes & Edmonds, good; Musart, interesting.

LYRIC (James E. Fennessy, mgr.; Shubert).—"Low Dockstader has got together the best company he ever had and is offering a show that is well worth while. Dockstader himself is one large laugh. Neil O'Brien was great. "Lee" Copeland, scored. "Lord Have Mercy on a Married Man," was vigorously anchored.

PEOPLES (James E. Fennessy, mgr.).—"Merry Muldons," "Studio Life" and "The Dashing Willow" are two average sketches in which William Harris and Murray J. Simmons work hard. Joe Phillips, Margaret Utter and Lillie Brennan are principals. The chorus is bright and handsomely costumed.

STANDARD (Frank J. Clements, house agent).—"The Merry Whirl" made a big hit.

although weather hot. No burlesque show has appeared here in a long time which has given such good satisfaction as those connected with this company.

WALNUT (W. W. Jackson, mgr.; agent, S. & H.).—"The Traveling Salesman." Two capacity audiences Sunday. Shep. Camp assumes the role enacted by Thos. W. Ross; Faith Avery was strong.

HEUCKS O. H. (James E. Fennessy, mgr.; agent, S. & H.).—"The Denver Express," real thriller. Cast small but capable, and is as follows: William J. Dyer, C. A. Taft, Jack J. Edwards, Muriel Adams, Harry Eldon, Grace Jones, Jessie Mae, Tom J. Normoyle, Jack Percy, Roy E. Butler, Charlotte Leighty, and Maria LaTour.

LYCEUM (Andy Hetteshelmer, mgr.).—"Lawrence Players in "A Western Girl." Third week of stock shows. Increased popularity, indicating long run.

## NEW ORLEANS.

By O. M. SAMUEL.

ORPHEUM (Martin Beck, gen. mgr.; agent direct; rehearsal Monday 10).—"Disclosing an interior beautifully redecorated. Orpheum opened with well balanced bill Monday. Johnny Johnson proved program's hit; De Witt Young & Slater, did nicely; Amoros Sisters, fared well although retarded somewhat by heat; Nevins and Gordon's Fly Patter struck home; Macklin Arbuckle, conventional sketch splendidly interpreted; Schenk & Van, liked; Rice, Sully & Scott, closed show.

CRESCENT (Thos. C. Campbell, mgr.; agent Stair & Havlin).—"Beverly," dramatization of George Barr McCutcheon's novel, in drawing Johnny Johnson proved program's hit; De Witt Young & Slater, did nicely; Amoros Sisters, fared well although retarded somewhat by heat; Nevins and Gordon's Fly Patter struck home; Macklin Arbuckle, conventional sketch splendidly interpreted; Schenk & Van, liked; Rice, Sully & Scott, closed show.

MAJESTIC (Virginia Tyson, mgr.).—"The Tyson Extravaganza is back again after an absence of several months. The theatre has been renovated and redecorated. Large houses prevail.

GREENWALL (Arthur B. Leopold, mgr.; agent, B. J. Williams; rehearsal Sunday 10).—"Current program is a vast improvement over last week. Romero, clever baton spinning and hoop rolling, gave show splendid start; Billy Wandas, appearing "No. 2," scored decisively; Rogers & Dorman and the Clerise-Keller-Groagan Trio, divided first honors; Rhodes & Fritchie and Lucile Whitmore should have been given an earlier position; Picard's Reels closed.

LYRIC (L. E. Sawyer, mgr.).—"The Gagnon-Poore Players are surprising the viscares who predicted failure for stock of any sort in this city. Record breaking audiences viewed this week's offering. "The Great John Ganton," at both performances Sunday.

ALAMO (William Gueringer, mgr.).—"Billy Beard; Harry Duncan; Ruth Riley; Venazy's Hungarian Harmonists.

A NOVELTY

# "JULIET AND ROMEO"

TWO EDUCATED CHIMPANZEES

PUPILS  
OF

## A. DROWISKY

Trainer of  
"Consul"

THIS ACT WILL BE PRESENTED BY MRS. A. DROWISKY

TO MANAGERS: If you have houses of large capacity, capable of holding the crowds this act will draw.

Address at once, all Private Communications, care VARIETY, New York.

Aphie James appears at the Tulane 24 in a new play entitled "Judy O'Hara," by Frances Hodgson Burnett.

Walter Brown is once again at the Dauphine in the capacity of business manager.

The Shubert has been renamed the Lafayette. The theatre, a K. & E. house, was originally built for, and occupied for a time by, the Shuberts.

Harry Newton, half a brother act, and Gertrude Thompson, half a sister team, were recently booked for life by Rev. J. P. Quinlan.

Phil J. Reilly is submitting stuff to the editors in behalf of the Greenwall and Lyric.

Kinesmacolor pictures, advertised for the Dauphine for this week, canceled at the eleventh hour.

Al. Durning, manager of the Happy Hour, has purchased an interest in the National Film Exchange.

Mme. Zavaschi, late of the Lombardi Opera Co., is "soloing" at the Shubert.

## BALTIMORE

By ARTHUR L. ROBB.

MARYLAND (F. C. Schanberger, mgr.; agent, U. B. O.; rehearsal Monday 10).—J. C. Nugent, hit; Edwards' School Boys and Girls, riot; Mr. & Mrs. Hugh J. Emmett, success; Rita Gould, pleased; McGinnis Brothers, excellent; Ellis & McKenna, well liked; George H. Wood, funny; Flying Martins, clever.

NEW (C. E. Whitehurst, pres; George Schneider, mgr.; agent, Chas. Kraus; rehearsal Monday 10).—McShane, Troy & Baker, hit; Lee Beggs & Co., excellent; Kresko & Fox, good; Elsie Van Nally & Baby Virginia, scored; Monte Carlo Trio, passed; Dave Rafael, good.

VICTORIA (C. Lewis, mgr.; agent, Nixon-Nirdlinger; rehearsal Monday 10).—Frede West & Co., novel; Graham & Larkins, pleased; Anita Julius, liked; Gooddays, clever; Cameron, Larkay & Co., laughs; Annetto Lord, scored; Ernie & Ernie, fair; Ice Man & Co., enjoyed; Great Ringling & Co., very good; Begere Sisters, neat.

FORD'S (Charles E. Ford, mgr.; K. & E.).—Bailey & Austin, in "The Top O' Th' World," pleasing; big house.

ALBAUGH'S (J. Albert Young, mgr.; Indp.).—Columbia Players, fair business.

HOLIDAY ST. (Wm. Rife, mgr.; S. & H.).—"The Angel and the Ox," good houses.

SAVOY (H. Bascom Jackson, mgr.).—Stock.

Big house.

GAYETY (Wm. Ballauf, mgr.).—"Crusoe

GR.

MONUMENTAL (Montague Jacobs, mgr.).—Sam Devere Show.

This week marks the closing of River View Park, Bay Shore Park, Gwynn Oak Park and Suburban Park. Business has been generally good at all of these resorts—the weather in the main being favorable. Electric Park, featuring roller skating; Flood's Park, and Greater Hollywood Park will tump fate a while longer.

Eleanor Pendleton, who has gained temporary fame and newspaper notoriety through her marriage with the money burner, Louis Ream, was formerly a Baltimore belle. As Neil Davidson she made her stage debut in this city some few years ago with The Maryland Opera Co. in "The Persian Lamb," at the Maryland Theatre, under the management of Messrs. Kernan & Schanberger. Shortly afterward she hiked to New York and joined Edna May's Co. Several years ago the remaining members of her family shook the dust of Baltimore from their feet and joined the fair Neil in New York. In the old days it was Miss Davidson's boast that she would some day marry a millionaire. It looks as though she has at last made good.

Helen Buckwalter and Louis J. Petel, both members of the Johnson Comedy Co., appearing at Greater Hollywood Park, were joined in holy wedlock by the Rev. David T. Neelov on the 9th inst. They will close with the above company in two weeks and return to Philadelphia, their home town. Both will continue their stage work.

## Mrs. Gene Hughes

AND CO.

FIRST TIME IN NEW YORK CITY

In that extremely novel comedietta, entitled

### "YOUTH"

By Edgar Allen Woolf

NEXT WEEK (Sept. 18) FIFTH AVENUE

Sept. 25—Greenpoint Oct. 2—Bronx

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Direction, GENE HUGHES

## DICK CROLIUS

THE SLANG PRINCE SUPREME

in the classy comedy sketch

"SHORTY'S ELEVATION"

## ESTELLE WORDETTE And Co.

In "A HONEYMOON IN THE CATSKILLS"

THE BEST LAUGHING SKETCH IN VAUDEVILLE

NOW PLAYING FOR WESTERN VAUDEVILLE ASSOCIATION. Direction, FAT CASEY.

A New Act—Honk? Honk? Honk? Honk?

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## Barrington and Howard Co.

THE GYPSY TRIO

Presenting a Spectacular Singing, Dancing and Whistling Novelty

Entitled

"A NIGHT IN A GYPSY CAMP"

Own Scenery and Electrical Effects.

Permanent Address, 1241 Washington Boulevard, Chicago

Two hundred Washingtonians attended the opening night of the Columbia Players at Albaugh's Lyceum Theatre and whooped things up for the company. After an informal supper they returned in the early morn to Washington.

Horace Porter, a Baltimore boy, who has appeared in the support of Billie Burke, Frank Keenan, Hattie Williams and Amelia Bingham, joins the Columbia Players this week. Mr. Porter will only remain three

weeks when he joins the Orpheum Stock Co. in Philadelphia.

Frits Gaul, a local musician of great ability, succeeds John Itzel, as director of the orchestra at the Academy of Music, this city. Mr. Itzel retires to devote his time exclusively to composition and arranging.

There is quite a merry little "Amateur" war on between the New Theatre and the Victoria, two very successful local small time houses. At the New Theatre they are given on Thursday night under the name of Home

Talent Tryouts and at the Victoria they are advertised just plain amateurs. They are proving good drawing cards at both houses, but they will likely be discontinued when the regular winter season opens.

## DENVER

By CHAS. F. LONDONER.

ORPHEUM (Martin Beck, gen. mgr.; agent, Orpheum Circuit).—Gerard Griffin & Co., laughing hit; Lorch Family, aroused enthusiasm; Fay 2 Coleys & Fay, hit of the program; Maude Hall Macy & Co., excellent; Clifford Walker, very English, did well; Parker, Horfall & Blamont, pleased; Mabelle Fonda Co., neat club act, passed easily. Fair business.

PANTAGES (Alex Pantages, mgr.; agent, direct).—"Night with the Poets," treat; James Prior & Hagen, good; Savo, fair; Clark Trio, entertaining.

A. M. Clune, proprietor of the Clune chain of vaudeville and picture shows in California, was in Denver this week. The visit was one of pleasure only.

George "Waltz-Me-Again" Wilson, who was to have played Pantages, week 9, received a wire that his wife was very ill. He cancelled and rushed to his home in Binghamton, N. Y.

Business better this week, but still not up to standard. LONDONER.

## ATLANTIC CITY

By I. B. FULASKI.

YOUNG'S PIER (Jack D. Flynn, mgr.; agent, U. B. O.).—"A Japanese Honeycomb" (New Acts); Hal Davis, assisted by Gertrude Perry, went big; Sophie Everett & Co., very good; Donovan & Arnold, fine (New Acts); Ross & Ashton, did big (New Acts); A. O. Duncan, immense; Clark Sisters & Jack Coleman, scored nicely (New Acts); Charles Sharp, well liked; Lockhart & Webb, clever.

STEEL PIER (J. Bothwell, mgr.).—M. P.; Murphy's American Minstrels.

MILLION DOLLAR PIER (J. L. Young & Kennedy Crossan, mgrs.; Wistar Grockett, bus. mgr.).—M. P.

STEEPLECHASE PIER (R. Morgan & W. H. Fennen, mgrs.).—M. P.; Pavilion of Fun.

CRITERION (J. Child & C. Daly, mgrs.).—M. P.

COMET (Anson & Levy, mgrs.).—M. P.

EXPOSITION (Purchase & Tait, mgrs.).—M. P.

APOLLO (Fred E. Moore, mgr.; agent, K. & E.).—11-12, Billie Burke in "The Runaway." 14-16, Elsie Janis in "The Slim Princess."

Saturday the Atlantic Garden closed. It is probable that this will have been the last season for that old music hall, for it is said that the owners of the property will raze the building and that another amusement venture will be opened for the season of 1912. Saturday also the William Delia Pier closed its show and discontinued other features.

Johnny Mack, who has been giving acrobatics from this pier throughout the summer, packed up and is on his way to fill engagements at various fairs. Although there is still a good crowd in town, and the fashionable fall visitors are arriving, amusement places are closing one by one. Within a week only the regular winter houses will be showing.

B. A. Rolfe and his band closed the most successful band season yet recorded here, when he bowed to a big standing audience Sunday night last. The closing selection was a corking number, "The International Handshake," which brought the auditorium to its feet. Then came "Auld Lang Syne" and the ovation accorded the band and its leader was great. It was necessary for Mr. Rolfe to respond with a neat, short speech, in which he thanked all heartily and hoped to be on hand next season.

P. Alonso, the booking manager for the Poli Circuit, was here for the week end. It was his first visit, and he liked the town immensely.

The Three White Kuhns returned to the Berkeley last week. They are playing the Fifth Avenue this week. The boys played Montreal the week of Aug. 28 and were to



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ELI DAWSON  
TEMPLE QUARTETTE  
BERT WILLIAMS

ED MORTON  
JAMES F. McDONALD  
COOPER & ROBINSON  
FRED WATSON  
—ARTHUR WHITELAW AND MANY OTHERS—

HARRY SHUNK  
PAT WHITE  
JOHNNIE CARROLL  
MULLEN & COOGAN  
AND MANY OTHERS

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## CHICAGO PERFORMERS, NOTE!!

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NEW YORK CITY

have played Lawrence, Mass., last week, but that house was closed, so they came on. They repeated their hit at the Berkeley.

Tommasino and his Banda Bianca are playing Young's Pier under the management of Jos. De Vito. The band is well liked.

Ross and Ashton, who are playing Young's Pier this week, were rehearsing the cross-fire talk in their act in front of the Dunlop late Sunday night, or rather early Monday morning. Three men ran up to them thinking a fight was coming off.

Monday Harry Dare, the musical monologist, joined Murphy's American Minstrels on the Steel Pier.

Walter C. Kelly, who has been here for several weeks, had the "mob" in an uproar the other night when he told some of the things that struck him funny while in England. He also told a boardwalk anecdote when he worked on the Orpheum time a short while ago. He had been following Julius Steger in "The Fifth Commandment" for some weeks. Steger asked him to say something that would gradually bring the audience from its tears. So Kelly went on and started: "Ladies and gentlemen, I know just how you feel about it. I've been following that act for five weeks and I know that—" Steger threw up his hands in horror.

Earl Smith, who has been in the box office for several years, has gone to the mountains for his health.

Sept. 23 the Hotel Windsor, one of Atlantic City's famous beach front houses, will close its doors. Last spring the property was bought by P. A. B. Weidner. Work will be begun on a hotel that is to be one of the finest in the world and which will cost \$3,000,000. The new hotel will be added to the Ritz-Carlton group, under the same management. It will have a boardwalk frontage of 150 feet, and the depth will be 500 feet. Jason Waters formerly owned and conducted the Windsor, and it was then well known as the headquarters of the horsecar crowd. S. S. Theobald has the house for the past two years.

After this week the matinees at the Apollo will start at 2:30. For years all theatres have begun at 3:15, and the overtime at night at 8:30. It is now claimed that many local folk attend the matinees and 3:15 has proved inconvenient to them, because of late ending of the shows. The other houses may also begin at the earlier time, but up to now nothing has been decided.

"Skigle," VARIETY's eighty-pound kid critic, is here with his mother on the fag end of his vacation. He pulled a case of whooping cough to beat out the opening-of-school thing—and he beat it.

**ATLANTA, GA.**  
FORSYTH (H. L. Cardozo, mgr.; agent U. B. O.); rehearsal Monday 11).—Rem Brandt, novel; Brown & Newman, liked; Henry Horton & Co., excellent; Black Bros., clever; Covington & Wilbur, feature; Swor & Mack, hit; Three Rianats, scored.  
AMERICAN (T. P. Holland, mgr.; agent Greenwood);—Chas. George; May Kenna; Wear Bros.; Frank Wynne.  
BIJOU (H. L. De Givne, mgr.; Greenwood);—Mack & Burgas; The Lewis; Big & Darnio; Tony Klunker; Chas. La Salle.  
BONITA (Chas. Morris, mgr.; agent Greenwood);—Ola Hayden; Lew Leuls; Harding & Wasson.  
LYRIC (H. L. Cardozo, mgr.; agent Wells);—Stock.  
ATLANTA (Homer George, mgr.; K. & E.).—George Beban, "Sign of the Rose."  
—BRIX.

**BANGOR, ME.**  
NICKEL (H. F. Atkinson, mgr.).—Master David Shechner, Etta Gardner, Al. D. Weston.  
OPERA HOUSE (F. A. Owen, mgr.).—15. "The Neclyeds and Their Baby."  
—HOWARD.

**BIRMINGHAM, ALA.**  
MAJESTIC (Carl Rettick, mgr.; agent, inter-late); rehearsal Monday 10).—Week 4, Harry Fields & Co., hit; Nick Paleveda, well received; Robert Wingate, took; Murry Bennette, pleasing; Frank Harms, good.  
BIJOU (Martin Seeman, mgr.; agent, Jak-Well);—Week 4, "Beverly."  
ORPHEUM (Bert Black, mgr.; agent, Jak-Well);—Week 4, "Dante's Inferno"; big business.  
—NAT WILLIAMS.

**BEAUMONT, TEX.**  
HIPPODROME (Bert Bright, mgr.; agent, Hodgkins, rehearsal Monday 130).—Collins & Elliott, good; Bert Bright, popular; Two Trillers, fair; Dorothy Lamb & Co., excellent; Marcelle Marion, clever; Kampian & Bell, good; Aganita, pleased; Addison & Livingstone, very good.  
—GEO. B. WALKER.

**CLEVELAND, O.**  
HIPPODROME (H. A. Daniels, mgr.; U. B. O., agent).—Five Athletic Girls, fine; Art Bowen, pleased; Four Huntings, good; Mr. and Mrs. Erwin Connelly, pretentious; Nellie Nichols, hit; Wireless Balloon, interesting; Will Dillon, fair; Eight Palace Girls, clever.  
GRAND (J. H. Michels, mgr.; U. B. O., agent).—Peppine, feature; Helene Hardy, good; Clous & Hoffman, fair; Berry & Mildred, fair; Arthur Righty, scored; Tod Noda, clever.  
PROSPECT (H. A. Daniels, mgr.; U. B. O., agent).—Claud Golden; Viva Roberts; Charles W. Terris & Co.; Boldens, "Models of Jardin de Paris"; Moore & St. Clair; Stubbfield Trio.

FRISCILLA (Proctor E. Seas, mgr.; Gus Sun, agent).—Mile, Jenny, Cats and Monkeys; O. L. Fultz; Bernard & Harris; Rado &

Bertman; "Bama Bama Girls"; Billy Chase; BeAnos.  
STAR (Drew & Campbell mgrs.).—"Face-makers."  
EMPIRE (E. A. McArde, mgr.).—"Troca-doro Burlesques."  
COLONIAL (R. H. McLaughlin, mgr.).—Grace George, "Just to Get Married."  
OPERA HOUSE (Geo. Gardner, mgr.).—Charles Cherry, "The Seven Sisters."  
LYCEUM (Geo. Todd, mgr.).—Louis Kimball, "Brewster's Millions."  
CLEVELAND (Harry Zirkler, mgr.).—"Thorns and Orange Blossoms."  
—WALTER D. HOLCOMB.

**DAVENPORT, IA.**  
AMERICAN (C. E. Berkell, mgr.; agent, Pantages; rehearsal Monday 12.30).—Week 4, Ed. F. Reynard, hit; Sylvia de Frankie, encores; The Newmans, novelty; Tower Bros. & Darrell, mildly; Four Cook Sisters, no enthusiasm.  
BURTIS (Cort, Shubert & Kindt).—5. "Morning Glories." 3, Billy Single Clifford, good business. 9, "The Girl I Love."  
GRAND (D. L. Hughes).—10. "Three Twins."

Princess opens 10, booked by Dourtrick, and managed by Jack Hughes; 4 acts.  
—SHARON.

**DETROIT, MICH.**  
TEMPLE (C. G. Williams, mgr.; U. B. O.; rehearsal Monday 10).—May Tully, very good; Rooney & Bent, hit; Hoey & Lee, scored; good business. 9, "The Girl I Love."  
Circus, fair; Barnarda Manikens, clever; Casting Dunbars, splendid; Charlotte Ravenscroft, nicely.  
MILES (C. W. Porter, mgr.; rehearsal Monday 10).—May Fehr, headliner; Silvia Bidwell & Co., great; Mile, Palmer & Co., good; J. E. Haney & Co., novel; Kline & Clifton, nicely; Zelaya, hit.

FAMILY (C. H. Preston, mgr.).—Roumeys Dog Circus; Wang Doodle Quartet; Davis & Pollack; Smith & Smith; Longdon & Morris; Transfield Sisters & Kane; Three Astrellas.  
GARRICK (Richard H. Lawrence, mgr.; Shauwauke).—Sam Bernard in "He Came From Milwaukee." Business good. 14-15, Grace Von Studdford.  
DETROIT (Harry Parent, mgr.; K. & E.).—Montgomery & Stone in "The Old Town." Business splendid.  
LYCEUM (A. B. Warner, mgr.).—"Three Twins." Business good.  
AYENT (Frank Drew, mgr.).—Pat White Co.  
GAYETY (John Ward, mgr.).—Bowery Burlesques.

**ELGIN, ILL.**  
GRAND (Thielen & Prickett, mgrs.; agent, W. V. A.; rehearsal Monday 11).—Week 4, Nip & Tuck, good; Alec Craig, Kelly & McKinnon, medium; Wendt Musical Quintet, good.

STAR (Thielen & Prickett, mgrs.).—The Sherman Stock Co. opened in "The Village School Teacher," with "The Girl and the Spy" for last half. Company booked here for 40 weeks; big following.  
—H. F. BARTLETT.

**ERIE, PA.**  
COLONIAL (A. P. Wescher, mgr.; C. R. Cummins, asst.).—Elliott & West, clever; Marie Davis, good; Cameron & Gaylord, scored; Gracie Emmett & Co., funny; Max Witts Harmonious Girls, clever; Four Bards, excellent.  
HAPPY HOUR (D. H. Connelly, mgr.).—Jack Halpy, well received; Hamilton & McIlvay, good; Budd Farnum, good; Pierce & Gordon, clever.  
MAJESTIC (J. L. Gilson, mgr.).—7, "Uncle Tom's Cabin," big; 8, J. K. Hackett, large house; 11, Geo. Evans, "Mistral," good house; 13, "My Cinderella Girl"; 14, Eire Helieu.  
—M. H. MIZENER.

**FORT WORTH, TEX.**  
MAJESTIC (A. C. Best, mgr.; agent, Interstate).—Week 4, Eva Fay, amused; Minstrel Four, good; Tinney's "Kids," well liked; Kingsbury & Munston, very good; Major & Roy, jugglers; Harry Harville, good; Anderson Sisters, fair, good business.  
IMPERIAL (W. H. Ward, mgr.; agent, Hodgkins).—Week 4, Alberto, good; Nealla & Morris, well liked; Carl & Rhel Sisters, good; Lucile Tilton, splendid; Clarence Able, singer, very good.  
PRINCESSES (Gus Arnold, mgr.).—Stock.  
HYPER (P. W. Greenwall, mgr.).—Dark.  
—I. K. FRIEDMAN.

**HARRISBURG, PA.**  
ORPHEUM (Wilmer & Vincent, mgrs., agent, U. B. O.; rehearsal Monday 10).—Pope & Uno, entertained; Roach & McCurdy, laughs; Marie & Billy Hart, scored; Arthur J. Pickens & Co., well received; Fred Bond & Co., hit; Ed. Morton, great; Spissel Bros. & Co., scream.  
MAJESTIC (N. C. Myrick, mgr.; Reis).—5, "Girl in Train," poor business; 6, "Jolly Hachelors," poor house; 9, "Get Rich Quick Wallingford," well filled houses; 12, "The Happiest Night of His Life"; 13, "Moulin Rouge"; 16, Billie Burke in "The Runaway"; 18, "Chocolate Soldier"; 19, "Madame Sherry."  
—J. P. J.

**INDIANAPOLIS, IND.**  
GRAND (Ned Hastings, mgr.; agent, U. B. O.; rehearsal Monday 10).—Carroll Gillette Group, good; Al. Carlston, clever; Burton, Raymond & Co., fair; Newbold & Gribbin, fine; "The Fire Commissioner," scored; Lola, mystifying; Carson & Willard, good; Four Regals, good.  
ENGLISH (Ad Miller, mgr.; agent, Boda).—Week 4, "The Fortune Hunter." 13-14, "The Commuters."  
SHUBERT-MURAT (F. J. Dalley, mgr.; Shubert).—Week 4, Kinemacolor Pictures, Weeks 11 and 13, Dante's "Inferno."

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PARK (Phil Brown, mgr.; agent, S. & H.).  
—Week 4, "Fantasma." Week 11, "The  
Rosary."

COLONIAL (A. R. Sherry, mgr.; agent,  
Loew; rehearsal Monday 10).—Joe. K. Wel-  
son; Tilly Whitney; Lonzo Cox; Chester B.  
Johnson; Mullers; La Riene; Schuck & Stylo.  
EMPIRE (H. K. Burton, mgr.).—"Queens  
of Polles Bergere."

GAYETY (B. D. Crose, mgr.; agent, Gus  
Sun; rehearsal Monday 10.30).—Five Musical  
Byrons; Mylle & Orth; Mae Taylor; Wm Birn.

JAMESTOWN, N. Y.  
LYRIC (H. A. Deschamps, mgr.; Gus Sun,  
agent).—Royal Balaschoff Troupe, excellent;  
Rainbow Sisters, satisfactory; Meade-Trow  
Trio, good; Frank Clayton, good; Augustus  
Neville & Co., satisfactory.

JAMUELS (James J. Waters, mgr.).—11,  
The White Sister; 20, "The Goose Girl".  
LAWRENCE T. BERLINER.

KANSAS CITY, MO.  
ORPHEUM.—Grace Cameron, scored; "The  
Little Stranger," excellent; Marvellous Mil-  
lers, clever; Gene Green, big hit; Gordon &  
Marx, fair; Musical Girls, delightful; Roblo-  
dillo, wonderful; Hinton & Wootton, hit; (New  
Acts).

EMPRESS.—Geo. Rolland & Co.; Francelli  
Troupe; Aldert Evans & Zell; The Vindobonas;  
Sandberg & Lee; Josie Omers. Pretty poor  
show.

CENTURY.—"Imperiala," snappy, with  
splendid olio.

GAYETY.—"London Belles," pleasing, with  
good olio.

GRAND.—"The Light Eternal."  
SHUBERT.—Pictures. PHIL McMAHON.

KNOXVILLE, TENN.  
GRAND (Frank Rogers, mgr.; agent, Inter-  
state; rehearsal Monday 10).—Week 4, Gladys  
Wilbur, hit; Five Musical Lassies, well re-  
ceived; Art. Raphael, good; Cork & Beall, ex-  
cellent; Harry Marvel, good.

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STAUB'S (Frits Staub, mgr.; agent, K. &  
E.).—9, Al. G. Fields' Minstrels. 11, "Girl in  
the Train."

BIJOU (Corbin Sheld, mgr.; agent, Wells).  
—4-6, "St. Elmo"; big business.

WALTER N. BLAUFELD.

### LOS ANGELES, CAL.

ORPHEUM (Martin Beck, gen. mgr.; agent,  
direct; rehearsal Monday 10).—Week 4, excel-  
lent program: Vincent-Terris Co., strong;  
Stone & Kallas, clever; The Londons, great;  
Lou Anger, big. Holdovers, Simlan Jockey;  
Wright & Deltrich; Leipzig, and "The Dar-  
ling of Paris."

EMPRESS (D. B. Worley, mgr.; agent S-C;  
rehearsal Monday 11).—Week 4, Robinson &  
La Favor, good; Adeline Francis, unique;  
Brown & Cooper, pleasing; Homer Miles, fair;  
Makareno Duo, took well; Berrens, artistic.

PANTAGES (Carl Walker, mgr.; agent, di-  
rect; rehearsal Monday 11).—Week 4, Stanley  
& Edwards Co., entertaining; Albany Trio,  
good; Eleanor Otis & Co., clever; W. J.  
McDermott, eccentric; Arizona Joe & Co., en-  
tertaining.

MASON (W. T. Wyatt, mgr.; agent, K. &  
E.).—Week 4, "The Girl in the Taxi"; big  
houses. EDWIN F. O'MALLEY.

### LOUISVILLE, KY.

HOPKINS (Irvin Simons, mgr.; agent, S.  
& A.).—Fred W. Hixon & Co., very good;  
U. S. A. Boys, good; Gruet & Gruet, fine; Deac  
& Price, good.

BUCKINGHAM (Whallen Bros., mgrs.;  
agent, W. W.).—"Lady Buccaneers."  
GAYETY (Mr. Taylor, mgr.).—"The Colum-  
bias."

AVENUE (Morton Shaw, mgr.; agents, S.  
& H.).—"Black Patties in the Jungles."  
WALNUT ST. (Col. Shaw, mgr.; agent, S.  
& H.).—Thomas E. Shea in a repertoire.

McCAULEY'S (Mr. McCauley, mgr.; agent,  
K. & C.).—"The Fortune Hunter."

MASONIC (Shuberts, agents and mgrs.).—  
Kinemacolor Pictures. J. M. OPPENHEIMER.

### LOWELL, MASS.

KEITH'S (Wm. Stevens, mgr.; agent, U.  
B. O.).—rehearsal Monday 10).—"Paris by  
Night," very good; Cycling Bennetts, good;  
Murry & Lane, scored; Col. Sam Holdsworth,  
good; Gordon & Keyes, funny; Flanagan &  
Edwards, fine; Frey Twins, very good.

MERRIMACK SQUARE (J. H. Carroll,  
mgr.; Johnnie Quigley, agent; rehearsal Mon-  
day 10).—Chenault, good; Cubanola Trio; Dan  
Harrington, strong; Eva Westin, good; Kendal  
Weston, very good.

HATHAWAY (Gartland & Shapiro, mgrs.).—  
Stock.

LOWELL (Jules Cahm, mgr.).—Stock.  
JOHN J. DAWSON.

### MACON, GA.

GRAND (D. G. Phillips, mgr.; Shubert).—  
6, "Girl from Rectors"; 11-15, Dante's "In-  
ferno."

BIJOU (J. B. Melton, mgr.).—Stock. Good  
business.

PALACE (J. B. Melton, mgr.).—Harry  
Rawley, John & Harry Hamilton.

LYRIC (Dan Holt, mgr.).—Ralph Mayo,  
Baby Rawlston.

THEATRIUM (Dan Holt, mgr.).—Reggie  
Futch.

VICTORIA (N. L. Royster, mgr.).—McNally  
& Stewart, Joe Galvin.

ANDREW ORR.

### MALDEN, MASS.

AUDITORIUM (W. D. Bradstreet, mgr.;  
agent, Quigley; rehearsal Monday 11).—Wm.  
Morrow & Co., hit; Billy Ray, well applaud-  
ed; Fraser Troupe, scored; Dick Thompson  
& Co., favorites; Madeline Buck, big.  
T. C. KENNEY.



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## MILWAUKEE, WIS.

MAJESTIC (James A. Higler, mgr.; Orpheum Circuit; rehearsal Monday 11).—McRae & Levering, pleased; Hal Merritt, good; Sager Midgley & Co., snappy; Genaro & Bailey, great; Hawthorne & Burt, humorous; Millet's Models, artistic; Mabel Hite, clever; Zara Carmen Trio, novelty.

CRYSTAL (Ed. Raymond, mgr.; rehearsal Monday 11).—Jacobs & Sardell; Perrin, Crosby & Saparo; Hap Handy & Co.; Noble & Brooks; Ellis Musical Hawaiians.

EMPERESS (Wm. Gray, mgr.; S. C.; rehearsal Sunday 10.30).—Maude & Gill; Kennedy & Williams; Levinos; Donahue & Stewart; Owen Wright; "Telephone Girls."

GAYETY (B. R. Simons, mgr.).—"Runaway Girls."

NEW STAR (R. Schoenecker, mgr.).—Bohemians.

HERBERT MORTON.

## MUNCIE, IND.

STAR (Ray Andrews, mgr.; Gun Sun, agent; rehearsal Monday 10.30).—Elmore & Washburn, did well; Cleyer Conkey, good; Herbert Camp, hit; Harry Leonhardt's Pantomime Co., hit.

## OMAHA, NEB.

ORPHEUM (Wm. Byrne, mgr.; agent, Orpheum Circuit; rehearsal Sunday 10).—Week 4, Alburus & Millar, good; Siema, clever; "Room 44," liked; Lydell & Butterworth, applause; "The Courtiers," hit; Arthur Deagon,

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KRUG (Chas. A. Franke, mgr.).—"Ideals."

BRANDEIS (W. D. Burgess, mgr.; agent, Ind.).—10-12, "The Prince of To-night."

14-16, "Alias Jimmie Valentine."

AMERICAN (Ed. Monahan, mgr.).—Stock.

S. L. KOPALD.

## ONEONTA, N. Y.

ONEONTA (George Roberts, mgr.; agent, Prudential; rehearsal Monday and Tuesday 1).—11-13, Reeves & Werner, liked; Lester & Moore, ordinary. 14-16, Arthur Young & Co.; Herman Crystal. Excellent business.

Week 18, Charles K. Champin Stock Co.

DE LONG.

## PORTLAND, ORE.

PANTAGES (John A. Johnson, mgr.; rehearsal Monday 11).—Week 4, Homer Lind & Co., excellent; La Kellios, clever; Watermelon Trust, scream; Adair & Henney, entertaining; Vernon, good.

ORPHEUM (Frank Coffinberry, mgr.; rehearsal Monday 10).—Week 4, Mumford & Thompson, scream; Lily Lens, excellent; Edwin Stevens & Co., good; Australian Woodchoppers, novel; Four Eliza, good; World & Kingston; Paullinetti & Piquo.

EMPERESS (Chas. Ryan, mgr.).—Week 4, Gerard, Welda & Serano; The Orths; Mabel



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HEILIG (W. T. Pangle, mgr.).—Week 4, Henry Miller & Co.; capacity.  
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### PORTSMOUTH, O.

SUN (W. L. Lee, mgr.; Sunday, Monday and Thursday rehearsal 10).—Reese Bros. Minstrels, excellent.  
GRAND (F. Tynes, mgr.).—15, Howe's pictures.

### READING, PA.

ORPHEUM (Wilmer & Vincent, mgrs. agent, U. B. O.; rehearsal Monday and Thursday 10.30).—John LeClair, good; Overing Trio, pleased; John Dillon, liked; Sambo Girls, scored.  
PALACE (W. K. Goldenberg, mgr.; agent, Bart McHugh; rehearsal Monday and Thursday 10.30).—Gates & Blake, laughs; Jumping Jack Hawkins, liked; Hearem & Giggie, well; Zeller & LeVere, pleased.  
HIPPODROME (C. G. Keeney, mgr.; rehearsal Monday and Thursday 10.30).—Grace DeMar, pleased; Conroy & Wayne, nicely; Howells, good; Palfrey, Barton & Brown, headline.  
G. R. H.

### ROANOKE, VA.

JEFFERSON (Isadore Schwartz, mgr.; Norman Jefferies, agent).—11-13, Victor, clever; Burroughs & Co., laughing hit; Summerlin & McMullin, ordinary; Three Adkins, very good; 14-16, Danny Ahern; Bert & Iren Jack; Phil Bennett; Cornelia & Wilbur.  
T. B.

### ROCHESTER, N. Y.

TEMPLE (J. H. Finn, mgr.; agent, U. B. O.).—Gus Edwards' Song Revue, hit; Richards, good; Work & Over, big; Four Avolos, fine; Campbell & Yates, fair; A. L. Lawrence, pleasing; Ioleen Sisters, good.  
BAKER (F. G. Parry, mgr.; agent, S. & H.).—"Polly of the Circus."  
CORINTHIAN (Fred Strause, mgr.).—Marion's Dreamland Co.  
LYCEUM (M. E. Wolf, mgr.; agent, K. & E.).—"The Woman."  
A. LOEB.

### ST. JOHN, N. B.

OPERA HOUSE (H. J. Anderson, mgr.).—4-5, "The French Maid"; business fair. 6-9, Constance Crawley, business good. 11-16, Constance Crawley.  
NICKEL (W. H. Golding, mgr.; agent, U. B. O.).—Kathleen Furlong-Schmidt; George Moon; pictures.  
LYRIC (Thos. O'Rourke, mgr.).—4-6, Crawford & Patterson. 7-9, Everett, Shaw & Kirk; pictures.  
L. H. CORTRIGHT.

### ST. PAUL, MINN.

ORPHEUM.—Four Fords, excellent; Josie Heather, fine; Albert Hole, good; Macart & Bradford, good; Louise Stickney, pleased; Boynton & Davis, pleased; Marcellus, good.  
EMPRESS.—Swat Milligan, good; Sadie Sherman, good; Dunbar & Turner, pleased; Laque Quartet, good; Three Gannons, good; Falcons, good.  
MAJESTIC.—Three Comiques; Alice Berry; McGrath & Yeoman; Shayne & King; "Count First" (monkey); Lamb's Mankins.  
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METROPOLITAN.—"Dear Old Billy"; fine show.

GRAND.—"Graustark"; reported good.  
SHUBERT.—"Midnight Maidens."  
STAR.—"Girls from Reno." BEN.

### SALT LAKE CITY.

ORPHEUM (Martin Beck, gen. mgr. agent, Orpheum Circuit).—Wm. H. Thompson, immense; Wilson & Wilson, hit; Wood Brothers, good; The Dandies, pleased; Elsie Ward, liked; Patay Doyle, good; Dan Burke & Girls, hit.  
COLONIAL (Cort).—11, "The Barrier." 15, "The Filming Princess."  
MAJESTIC.—"The Midnight Express"; good business. OWEN.

### SAVANNAH.

By R. MAURICE ARTHUR.

LIBERTY (Henry C. Fourton, mgr.; S. & H.).—Henry Hicks in "The House Next Door."

SAVANNAH (William B. Seakind, mgr.; K. & E.).—Aphie James & Co. in "Judy O'Hara"; 14, "The Red Rose"; 15-16, Starkey Players; 17, "Alma."

BIJOU (Henry C. Fourton, mgr.; agent, Well's Circuit; rehearsal Monday and Thursday 2).—7-9, Biff and De Armo, clever; Lloyd Sisters, delightful; Anae & Edwards, hit; Edith Moore, artistic; 11-13, Collins & La Belle, good; Mlle. Brachard, entertaining; Pat & Fanny Kelly, scored; Orban's Birds, wonderful; 14-16, Mansfield & Clark; Robert Landors; Current & Edwards; The Buckleys, capacity attendance.

### SCHENECTADY, N. Y.

MOHAWK (Ackerman J. Gill, mgr.).—11-13 "Golden Crock"; fine business; 14-16, Harry Hastings show.

MAJESTIC (George Underhill, mgr.).—11-13 Carlton Sisters, fair; La Temple & Co., great; Billy Watkins & William Sisters, good; Clapton, Mahoney & Co., funny; Belmont Quartette, excellent.

ORPHEUM (F. X. Breymaler, mgr.).—11-13 Faust Bros., good; Mlle. Dolores & Co., good; Robbins, Lee & Helms, fine; Molly Maloney, well received.

VAN CURLER (C. G. MacDonald, mgr.).—Stock. 18, Aborn Grand Opera Co.  
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### SEATTLE, WASH.

PANTAGES (Alex. Pantages, mgr.; agent, direct; Monday rehearsal 11).—Week 4, Keeler and Don, laughable; Bernhardt's Marietta, pleased; John Reed, hit; Edw. De Cora, humorous; Doris Trio, nice; Dean Brothers, fine.

MOORE (Carl Reed, mgr.; agent, Cort.).—1-4, "Mim Nobody From Starland," light houses. Week 11, Henry Miller.

SEATTLE (E. Drew, mgr.).—2-9, "The Flower of the Ranch."  
LOIS (D. Inverarity, mgr.).—Stock; fair business.

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State Fair and Carnival Week. Theatres filled to overflowing. Big crowds in town. Phil. O. Parmalee, Wright aviator, a principal feature at Fair. Some opposition at night from open air spectacles arranged for the Carnival.

GRAND OPERA HOUSE (Charles Plummer, mgr.; Charles Anderson, mgr.; agent, U. B. O.).—De Renzo & La Due, fair; The Gray Trio, hit; Frank Milton and the De Los

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WITTING OPERA HOUSE (Francis J. Martin, mgr.; Reels Circuit);—13-16, Margaret Anglin in "Green Stockings."

EMPIRE (W. E. Wolfe, mgr.; K. & E.);—11-16, Ralph Hers in "Dr. De Luxe," fair show, good house.

BASTABLE (Stephen Bastable, mgr.; S. & H.);—14-16, "Polly of the Circus"

TROY, N. Y.

RANDS (W. L. Thompson, mgr.; agent. Reels; rehearsal 10);—"Quincy Adams Sawyer," good business; 13, Billie Ritchie, "Around the Clock."

LYCEUM (G. A. Freidman, mgr.; agent. F. Beirlein; rehearsal 10);—"Sombrero," good. Keno & Green, scored; Tom Gillen, good; Martineau's, pleased; Melrose & Mears, good; Hawley Olcott Co., good.

J. J. M.

WASHINGTON, D. C.

CHASES (H. W. DeWitt, mgr.; agent. U. R. O.; rehearsal Monday 10);—"McIntire & Heath, hit; "Vassar Girls," honors; O'Brien, Ravel & Kyle, applause; Delaur Duo, encores. Burnham & Greenwood, clever; Rexos, well received; Herbert's Dogs, amused.

CASINO (W. Kirby, mgr.; agent. Galaski; rehearsal Monday 10);—"Seven Hoboes, hit; Eldon & Clifton and Morris & Kramer, second honors; Trumpeters, encores; De Romos, clever.

CORMOS (A. T. Brylawski, mgr.; agent. Norman Jefferies; rehearsal Monday 10);—"Cox Family, headline; Fred & Bertini, hit; Blam-

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phn & Hehr Trio, encores; Lucifer & Kibler, well received; Rob. McDonald, honors; Williams Bros., clever.

ACADEMY (John Lyons, mgr.; agents, S. and H.);—"Another Man's Wife," capacity house.

BEASCO (W. S. Taylor, mgr.; Shuberts);—"Al. H. Wilson in "A German Prince," large house.

MAJESTIC (F. B. Weston, mgr.);—"Stock, good business.

GAYETY (Geo. Peck, mgr.);—"Lovemakers," LYCEUM (A. C. Mayer, mgr.);—"Merry Burlesquers."

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PARK (L. B. Cool, mgr.; Felber & Shear);—"Gardner-Vincent & Co., entertaining; Mullen & Coogan, "That Kid," fair; "A Night in a Police Station," good; Robert De Mont Trio, excellent; Lena Panter, fine.

PRINCERS (Charles E. Smith, mgr.; agent, Sun);—"Chas Devano and Dog, good; Golden & Golden, good; Davenport & Francis, pleasing; Vera De Bassini, great; Nichols-Nelson Troupe, fine.

GRAND (Joseph Schagrin, mgr.);—11-13, "At the Mercy of Theater," engagement to one business; 14, Geo Evans' Minstrels.

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Bicknell & Glibney 441 Marion Oak Park Ill  
Big City Troupe Four Orpheum Brooklyn  
Bimbo 373 Laws Appleton Wis  
Bisset & Shady 348 W 37 N Y  
Black & Leslie 3722 Eberly av Chicago  
Bloomquist & Co 3320 Chicago av Minneap  
Bogard James Rose Sydel B R  
Booth Trio 343 Lincoln Johnston Pa  
Borella Arthur 524 Stanton Greensburg Pa  
Bornsheim John F 4420 Sangamon Chicago  
Boulden & Quinn 313 W 42 N Y  
Boutin & Tillson 11 Myrtle Springfield Mass  
Bouton Harry & Co 1385 E 55 Chicago  
Bowers Walters & Crocker Temple Detroit  
Bowman Fred 14 Webster Medford Mass  
Boyd & Allen 2706 Howard Kansas City  
Bradley & Ward Barnum & Bailey C R  
Bradleys The 1314 Rush Birmingham  
Brand Laura M 537 Main Buffalo  
Brennan Samuel N 2554 Tulip Phila  
Brennen Geo Trocadero B R  
Breton Ted & Corinne 114 W 44 N Y  
Brinkleys The 424 W 39 N Y  
Britton Nellie 140 Morris Philadelphia  
Brixton & Brixton 708 Lexington Brooklyn  
Broad Billy Empire London Indet  
Broe & Maxim 1240 Wabash av Chicago  
Brookes & Carlisle 38 Glenwood av Buffalo  
Brookes & Jennings 361 West Bronx N Y  
Broder & Broder 620 E N E Minneapolis  
Brown & Brown 69 W 115 N Y  
Brown & Wilmet 71 Glen Malden Mass  
Bruno Max C 160 Baldwin Elmira N Y  
Brydon & Hanlon 26 Cottage Newark  
Bryson James Follier of the Day B R  
Bullock Thos Trocadero B R  
Bunce Jack 2219 13 Philadelphia  
Bur'ank & Danforth Berlin N Y  
Burdett Johnson Burdett 581 Main Pawtucket  
Burgess Harvey J 627 Trenton av Pittsburgh  
Burke Minnie Trocadero B R  
Burke Joe 344 W 14 N Y  
Burko & Farlow 4037 Harrison Chicago

Burnell Lillian, 3050 North av Chicago  
Burns Jack 387 Bainbridge Brooklyn  
Burns Sisters 114 S Park Kalamazoo  
Burt Wm P & Daisy 123 W 45 N Y  
Burton Sydney 126 3 av N Y  
Butlers Musical 423 S 9 Phila  
Buttersworth Charles 859 Treat San Francisco  
Byron Gleta 107 Blue Hill av Roxbury Mass  
Byrons Musical Orpheum Newark O

C.  
Cahill Wm 305-7 Brooklyn  
Campbell Al 2731 Bway N Y  
Campbell Henry Belles of Boulevard B R  
Canfield & Carlson Dominion Ottawa  
Canway Fred R 4425 Woodman av Chicago  
Capron, Nell Majestics B R  
Cardowale Sisters 258 W 43 N Y  
Carey & Stampe 324 43 Brooklyn  
Carle Irving 4303 N 41 Chicago  
Carmen Frank 455 W 163 N Y  
Carmen Beatrice 3183 Washington av N Y  
Carroll Nettle Troupe Barnum & Bailey C R  
Carroll Chas 439 E Kentucky Louisville  
Carrollton & Van 5433 Monte Vista Los Angeles  
Case Paul 21 S Clark Chicago  
Carters The Ava Mo  
Casad Irvin & Casad Darlington Wis  
Casad & De Verne 312 Valley Dayton O  
Casburn & Murphy Witchita Kan  
Case Paul 21 S Clark Chicago  
Casey & Smith 124 Franklin Allston Mass  
Casmas & La Mar Box 347 Montgomery Ala  
Castin Margie Irvins Majestics B R  
Caulfield & Driver Normande Hotel N Y  
Celest 74 Grove Rd Clapham Pk London  
Chadwick Trio Bronx N Y  
Chameroys 1449 41 Brooklyn  
Chandler Claude 319 W 68 N Y  
Chantrell Schuyler 319 Prospect av Bklyn  
Chapman Sisters 1629 Milburn Indianapolis  
Chase Dave 90 Birch Lynn Mass  
Chase Carma 3615 So Halsted Chicago  
Chatham Sisters 303 Grant Pittsburgh  
Cheers & Jones 318 W 59 N Y  
Chubb Ray 107 Spruce Scranton Pa  
Chunna Four 19 Loughborough Rd London  
Church City Four 149 Weirfield Bklyn  
Clairmont Josephine & Co 763 W 131 N Y  
Clare & West Orpheum Reading Pa  
Clark Floretta 10 Lamb Boston  
Clark & Duncan Princess Youngstown O  
Clark & Ferguson 131 Phelps Englewood  
Claton Sisters 335 1/2 S av Nashville Tenn  
Claus Radcliffe & Claus 1649 Dayton av St Pl  
Clear Chas 459 W 133 N Y  
Clemente & Miner 39 W 9 New York  
Clever Trio 3129 Arch Philadelphia  
Cliff & Cliff 4106 Artesian Chicago  
Clifford Dave R 173 E 103 N Y  
Clifford Jake Trocadero B R  
Clitto & Sylvester 298 Union Philadelphia  
Close Bros 41 Howard Boston  
Coden & Clifford 21 Adams Roxbury Mass  
Coggwell Cycling Toronto Exposition  
Cole Billy 19 4 av Bklyn  
College Trio Forsyth Atlanta Ga  
Collins Eddie 5 Reed Jersey City N J  
Collins & Hart Temple Hamilton Can  
Compton & Plumb 2320 Emerson av Minneap  
Comrades Four 854 Trinity av New York  
Conn Richard 301 W 109 N Y  
Connolly Bros 1906 N 24 Philadelphia  
Cook Geraldine 475 Jackson av New York  
Corbett & Forrester 71 Emmet Newark N J  
Cornish Wm A 1108 Broadway Seattle  
Costello & La Croix 313 Ewing Kansas City  
Cota El 905 Main Wheeling W Va  
Cotter & Boulden 1836 Vineyard Philadelphia  
Coyle & Murrell 3337 Vernon av Chicago  
Crawford Glenn 1439 Baxter Toledo  
Cromwells 6 Danecroft Gardens London  
Crooby Ana 163 E 8 Peru Ind  
Cross & Maye 1312 Huron Toledo

**CROUCH AND WELCH**

Next Week (Sept. 18), Orpheum, Oakland.  
Direction M. S. BENTHAM.

BOOKED FOR OVER 200 YEARS ON THE ORPHEUM TIME !!!

# PAULINE MORAN

CLEANING UP WITH  
WILL ROSSITER'S "HITS"

"Carolina Rag,"

"When I Woke Up This Morning"

When answering advertisements kindly mention VARIETY.

"THE GIRL WITH THE VOICE AND VIOLIN"

# NONETTE

THIS WEEK (Sept. 11)  
ORPHEUM, BROOKLYN  
"SHE'S AN INSPIRATION"

BOOKED FOR LIFE  
TO WILL ROSSITER'S SONGS

"LOVELAND," "CAROLINA RAG," "LET'S MAKE LOVE WHILE THE MOON SHINES"

Cullen Bros 2916 Ellsworth Philadelphia  
Cummings & Thornton Majestic Sioux Falls  
Cunningham B & D 112 Wash'ton Champaign  
Cunningham & Smith Majestic Milwaukee

Edythe Corine 225 S Robey Chicago  
Eldon & Clifton Savoy Atlantic City

## KATE ELINORE AND SAM WILLIAMS

At the Winter Garden, New York, Mon-  
day, Sept. 25.  
Personal Direction, Lee & J. J. Shubert.

D.  
Dacre Louie Folles of Day B R  
Dale Johnnie Belles of Boulevard B R  
Dale & Harris 1610 Madison av New York  
Daley Wm J 102 N 10 Philadelphia  
Dalton Harry Fen 175 Irving av Brooklyn  
Daly & O'Brien National Sydney Indef  
Daugherty Peggy 552 1/2 30 Portland Ore  
Davidson Dott 1505 Michigan av Niagara Falls  
Davis Hazel M 5535 Le Salle Chicago  
Davis & Cooper 1920 Dayton Chicago  
Davis Mark Rose Sydell B R  
Dawson Eli 244 E 58 N Y  
De Clairville Sid 1313 Douglas Omaha  
De Costa Duo 955 N Randolph Phila  
De Frankie Sylvia Saratoga Htl Chicago  
De Frates Manuel Majestic Colorado Springs  
De Grace & Gordon 923 Liberty Brooklyn  
De Leo John B 715 Jackson Milwaukee  
De Mar Rose 807 W 35 N York  
De Mario Circe Beketow Budapest  
De Milt Gertrude 818 Sterling Pl Bklyn  
De Mont Trio Grand Indianapolis  
De Oesch Mlle M 388 S 10 Saginaw  
De Vere & Roth 549 E 42nd Chicago  
De Verne & Van 4572 Yates Denver  
De Witt Burns & Torrance Stoll Circuit Eng  
De Witt Hugo 242 W 42 N Y  
De Wolfe Linton & Lanier Belles Boulevard B R  
De Young Tom 156 E 112 New York  
De Young Mabel 350 E 161 N Y  
Dean Lou 452 2 Niagara Falls  
Dean & Sibley 463 Columbus av Boston  
Deery Frank 204 West End av New York  
Delton Bros 261 W 35 N York  
Demarco Stoll Circuit England  
Demonic & Belle Englewood N J  
Denton G Francis 451 W 44 New York  
Deveau Hubert 264 Prospect pl Bklyn

## JIM DIAMOND and CLARA NELSON

Next Week (Sept. 18), Orpheum, Montreal.

Dias The 162 E 5 Mansfield O  
Dixon Madeline 225 Kelly Bronx  
Dixon & Hanson 4405 Prairie av Chicago  
Dodd Emily & Jessie 201 Division av Bklyn  
Dody Sam Belles of Boulevard B R  
Deberry & Harlowe 438 Union Brooklyn  
Dehan & Lohrer 2460 7 av New York  
Delee Sisters 349 W 14 N Y  
Donaghy G Francis 319 55 Brooklyn  
Donald & Carson 216 W 102 New York  
Donner Doris 343 Lincoln Johnstown Pa  
Dooley Throe H Pawtucket R I  
Doss Billy 102 High Columbus Tenn  
Dew & Lavan 898 Cauldwell av New York  
Dewney Leslie 2712 Michigan Chicago  
Doyle & Fields 2248 W Taylor Chicago  
Drew Dorothy 277 E 8 av New York  
Drew Lowell B Stratford N J  
Drew Virginia 2235 Michigan av Chicago  
Dube Leo 253 Stowe av Troy  
Du Bois Great & Co 80 N Wash av Bridgeport  
Dulzell Paul Orpheum Lincoln Neb  
Duncan A O 942 E 9 Brooklyn  
Dunn Arthur F 2051 E 14 Cleveland  
Du Pars Darling Majestic Colorado Springs  
Dupres Fred Temple Hamilton Can

E.

Edgar & Martine 523 N Howard Baltimore  
Edman & Gaylor Box 39 Richmond Ind  
Edna Ruth 419 W Green Olean N Y  
Edwards Geo Grant Hotel Chicago  
Edwards Shorty 213 Carroll Allegheny  
Edyth Mlle Rose Box 125 E Northport L I

Elson Arthur 456 E 149 N Y  
Eltson Jane 244 W 114 N Y  
Elwood Perry & Downing 934 Harlem av Balto  
Emelle Troupe 604 E Taylor Bloomington Ill  
Emerald & Dupre National Sydney Australia  
Emmett Mr & Mrs Hugh Colonial Norfolk  
Englebreth G W 2515 Highland av Cincinnati  
Esmann H T 1334 Putnam av Brooklyn  
Epe & Roth Biju Iowa City  
Evans Beale 2701 Cottage Grove av Chicago  
Evans Emila & Evans 2546 7 av N Y  
Evans & Lloyd 82 E 13 Brooklyn  
Evelyn Sisters 160 S James Pl Bklyn  
Evers Geo 210 Looey San Antonio  
Ewing Charlie 514 W Oconee Fitzgerald Ga

F.

Fairchild Sisters 320 Dixwell av New Haven  
Fairchild Mr & Mrs 1331 Vernon Harrisburg  
Falls Billy A 488 Lyell av Rochester  
Fenney & Fox 639 Central av Camden  
Ferguson Dick 68 W 53 Bayonne N J  
Ferguson Frank 704 W 180 N Y  
Ferguson Joe 127 W 67 New York  
Ferrard Grace 2716 Warsaw av Chicago  
Ferrell Bros Empress Denver  
Ferry Wm Palace Leipzig Germany  
Fiddler & Shelton Grand Syracuse  
Field Bros 146 Lenox av N Y  
Fields & Hanson Keitha Lowell Mass  
Fields & La Adella 3041 Mon av Chicago  
Finn & Ford 280 Revere Winthrop Mass  
Finney Frank Trocadero B R  
Fitzsimmons & Cameron 5609 S Green Chicago  
Fletcher Ted 470 Warren Brooklyn  
Fletcher 22 Rondell Pl San Francisco  
Florence G W 23 Bennett Buffalo  
Flynn Frank D 65 W 122 N Y  
Follette & Wicks 1824 Gates av Bklyn  
Forbes & Bowman 301 W 112 N Y  
Force Johnny 800 Edmondson Baltimore

Max Dora Mebel Edwin  
**4 FORDS 4**  
Next Week (Sept. 17), Orpheum, Duluth.

Ford Corinne Trocadero B R  
Ford & Louise 122 S Broad Mankato Mich  
Ford & Wesley Cory Corner Girls B R  
Formby Geo Waltham House Wigan Eng  
Foster Harry & Sallie 1826 E 12 Philadelphia  
Foster Billy 2316 Centre Pittsburgh  
Foster Phyllis Darlings of Paris B R  
Fowler Kate 224 W 96 N Y  
Fox & Summers 517 10 Saginaw Mich  
Fox Florence 173 Filmore Rochester  
Foyer Eddie 9920 Pierpont Cleveland  
Frances & Coleman 3147 N Broad Phila  
Francis William 67 W 122 New York  
Francisco 242 N Clark Chicago  
Fredericks Musical Alhambra N Y  
Freed Jack 26 W 116 N Y  
Freeman Bros Taxi Girls B R  
French & Williams 821 W Blaine Seattle  
Frobel & Ruge 214 W 22 New York

G.

Gaffney Sisters 1407 Madison Chicago  
Gaffney Al 392 Vernon Brooklyn N Y

Gage Chas 179 White Springfield Mass  
Gale Ernie 169 Eastern av Toronto  
Gardner Family 1952 N 8 Philadelphia  
Gardner Georgia 4546 Kenmore av Chicago  
Gardner Eddie Bijou Battle Creek  
Gardner & Stoddard Orpheum Montreal

## WILLIE GARDNER

Moan and Stoll Tours, England.  
Returns to America in August.

Gardfield Frank Passing Parade B R  
Gastunk Mm 517 George Cincinnati  
Gath Karl & Emma 50 Case Chicago  
Gaylor Chas 768 17 Detroit  
Germane Anna T 25 Arnold Revere Mass  
Geyer Bert Palace Hotel Chicago  
Gilden Sisters 216 Schuykill av Pottsville Pa  
Gilmore & Le Moyne 1415-22 Des Moines  
Girard Mark 41 Howard Boston  
Gladstone & Talmage 145 W 45 N Y  
Gleason Violet 489 Lexington Waltham Mass  
Glose Augusta Majestic Dallas  
Glover Edna 863 Emporia av Wichita  
Godfrey & Henderson 2200 E 14 Kansas City  
Goforth & Doyle 251 Halsey Brooklyn  
Golden Claude 177 Walnut av Brooklyn  
Golden Max 5 Alden Boston  
Goodall & Craig 146 W 26 N Y  
Goodman Joe 205 N 1 Philadelphia  
Gordo El 255 W 42 New York  
Gordon Ed M 6116 Drexel av Chicago  
Gordon Paul L 214 W 59 Los Angeles  
Gordon Dan 1777 Atlantic av Brooklyn  
Gordon & Barber 26 So Locust Hagerstown Md  
Gordon & Marx Orpheum Sioux City  
Goss John 23 Sawyer Haverhill Mass  
Gossau Bobby 400 So 4 Columbus O  
Gottlieb Amy 600 N Clark Chicago  
Gould & Rice 326 Smith Providence R I  
Gould Sisters Plymouth Htl N Y  
Goyt Trio 356 Willow Akron O  
Grace Lew 2844 Penn av Baltimore  
Grannon Hl Melrose Park Pa Indef  
Grant Burt & Martha 2566 Dearborn Chicago  
Gray Trio 1406 Woodlawn av Indianapolis  
Gray & Graham Vaudeville Club London  
Gray & Gray 1922 E 2nd Poplin Mo  
Green Ethel Majestic Chicago  
Gremmer & Melton 1437 S 6 Louisville  
Grieves John Folles of Day B R  
Griffith J P Trocadero B R  
Griffith Myrtle E 5805 Kirkwood av Pittsburg  
Griffith Marvelous 12 W Eagle Buffalo  
Griffe & Hoot 1328 Cambria Philadelphia  
Grimes Tom & Co Williamstown N J  
Groom Sisters 503 N Hermitage Trenton N J  
Grossman Al 525 North Rochester  
Grover Mildred Hudson Union Hill N J  
Gruber & Kew 408 Av E Flint Mich  
Guilfoyle & Charlton 302 Harrison Detroit

H.

Hall E Clayton Elmhurst Pa  
Hall & Pray 50 Columbia Swampscott Mass  
Hall & Briscoe 86 Orchard Norwich Conn  
Halls Dogs 111 Walnut Revere Mass  
Halpern Nan 1621 E 17 av Denver  
Halsen Boys 21 E 98 N Y  
Halsed Willard 1141 Tyltania New Orleans  
Hamilton Estelle 3686 N 31 Phila  
Hampton & Bassett 4866 Winthrop av Chicago  
Hanes G Scott 812 Rltner Phila  
Haney Edith Grant Htl Chicago  
Hannon Billy 1538 No Hamlin av Chicago  
Hansome & Co 1037 Tremont Boston  
Hanvey Lou 552 Lenox av New York  
Harris Murry Belles of Boulevard B R  
Harris & Randall Fox Aurora Ill  
Hart Bros Barnum & Bailey C R  
Hart Stanley War 345 Pine St Louis  
Hart Maurice 156 Lenox av New York  
Hartman Gretchen 521 W 125 N Y  
Harvey & Welch 7 E 119 N Y  
Harveys 507 Western Moundville W Va  
Hatches 47 E 132 New York

## E. F. HAWLEY AND CO.

"THE BANDIT."  
Sept. 25, Orpheum, Borslough, Pa.  
EDW. S. KELLER, Rep.

Hawthorne Hilda 2213 Jamaica Richmond Hill  
Hayden Jack Orpheum Sioux City  
Hayes eGrtrude Folles of Day B R  
Hayman & Franklin Hip Southampton Eng  
Haywood Chas 43 Clinton Newark N J  
Hazard Lynne & Bonnie Jewel Springfield Mo  
Hearn Sam Folles of Day B R  
Hebron Marie Irwins Majestics B R  
Hedge John Fair Hutchinson Kan  
Held & La Rue 1528 Vine Philadelphia  
Henderson & Thomas 227 W 40 New York  
Henella & Howard 646 N Clark Chicago  
Henry Dick 207 Palmetto Brooklyn  
Henry Girls 2228 So 17 Philadelphia  
Henry 422 E 162 N Y  
Herbert Barnum & Bailey C R  
Herberts The 47 Washington Lynn Mass  
Herman & Rice 232 W 36 N Y  
Herr Noodle Box 66 Wiltmer Pa  
Herr Geo 532 Stone av Scranton  
Hessie National Sydney Australia Indef  
Heverley Grace 201 Desmond Sayre Pa  
Hickler Bonnie Folles of Day B R  
Hill Edmunds Trio 862 Nelson New Brunswick  
Hillman & Roberts 516 S 11 Saginaw Mich  
Hilton Marie Folles of Day B R  
Hines & Fenton 151 W 63 New York  
Hoffman Dave 2341 E Clearfield Phila  
Holman Bros 614 Lake Cadillac Mich  
Holman Harry & Co Liberty Phila  
Holmes Ben 114 W Montana Allaine Neb  
Holmes Wells & Finlay Orpheum Omaha  
Holt Alf Sydney Australia  
Honan & Helm 128 Lockwood Buffalo  
Hood Sam 721 Florence Mobile Ala  
Hoover Lillian Belles of Boulevard B R  
Hopp Fred 326 Littleton av Newark N J  
Horter Kathryn 511 Halsey Bklyn  
Hotelling Edward 557 S Division Grand Rap  
House Carl C 195 Glover Detroit

## HOWARD

THE FINISHED VENTRILOQUIST.  
Next Week (Sept. 18), Keith's, Providence.  
Representatives, MORRIS & FEIL.

Howard Katherine Folles of Day B R  
Howard Bros 229 W 28 N Y  
Howard Emily 644 N Clark Chicago  
Howard Comedy Four 882 2 av Brooklyn  
Howard Harry & Mac 222 S Peoria Chicago  
Howard Bernice 3009 Calumet av Chicago  
Howard & Howard Bushwick Brooklyn  
Hoyt Ruth 172 Bradford Provincetown Mass  
Hoyt Edward N 166 W 47 N Y  
Hoyt & Starks 15 Hancock pl Bklyn  
Hugel & Quinn 536 Rush Chicago  
Hughes Mrs Gene & Co 5 Av N Y  
Hughes Musical Trio Bijou Flint Mich  
Hubert & De Long 4416 Madison Chicago  
Hunter Edith 4025 Troost Kansas City  
Hunter & Ross 820 So Senate av Indianapolis  
Hurley F J 152 Magnolia av Elizabeth N J  
Hutchinson Al 210 E 14 New York  
Hyatt & Le Noro 1612 W Lanvale Baltimore  
Hyland Chas 21 Cherry Danbury Conn  
Hynde Bosale 518 Pearl Buffalo

I.

## JUNE IMES

This Week (Sept. 11), Majestic, Chicago.  
Next Week (Sept. 18), Enroute.

Ingo Clara 300 W 49 N Y  
Ingalls & Reading 192a Bower Jersey City  
Ingrams Two 1804 Story Boone Ia

COMEDY GROTESQUE ACT IN "ONE"

# ROBBINS, LEE AND HEINE

THE MAN

THE GIRL

THE DOG

# EGG AIR AND SAMPSON

When answering advertisements kindly mention VARIETY.

Introducing "YOUNG CUB" the  
"White Man's Hope"  
REPRESENTATIVE  
JO PAIGE SMITH

"Nearly" the Strongest  
Men in the world  
Screamingly Funny  
Burlesque Strong Men

JOE

CHAS.

# MORRIS AND ALLEN

"THE COMEDIANS WITH THE PIPES"

NEXT WEEK (Sept. 11) COLONIAL, NORFOLK

Oct. 16—KEITH'S, BOSTON

Oct. 23—POLI'S, HARTFORD

Oct. 30—KEITH'S, PROVIDENCE

Sept. 25—HAMMERSTEIN'S  
Oct. 2—POLIS, BRIDGEPORT  
Oct. 9—POLIS, WORCESTER

Manager, JOE PINCUS  
(Pat Casey Office)

Innes & Ryan Bliou Lansing Mich  
Joleen Sisters 9 W 45 N Y  
Ireland Fredk Irwina Majestics B R  
Irving Pearl Indian Lane Canton Mass  
Irwin Flo 27 W 45 N Y  
Irwin Ferdinand 84 Horton Fall River

J.

Jackson Cyclists Palace London  
Jackson H'ry & Kate 206 Buena Vista Yonkers  
Jackson Alfred 80 E Tupper Buffalo  
Jacobs & Sardel Atkins av Pittsburgh  
Jeffries Tom 889 Bridge Bklyn  
Jennings Jewell & Barlow 3362 Arl'g't'n St L  
Jess & Dell 1202 N 5 St Louis  
Jewell Mildred 5 Alden Boston  
Johnson Great 307 W 17 N Y  
Johnson Henry 39 Tremont Cambridge Mass  
Johnson Kld Seguin Tour South America  
Johnson Bros & Johnson 6245 Callowhill Phila  
Johnstone Chester B 49 Lexington av N Y  
Johnstone Musical Empire Nottingham Eng  
Jones & Rogers 1351 Park av New York  
Jones Maud 50 W 135 N Y  
Jones & Gaines 412 W 55 N Y  
Jones & Moore 99 Kendall Boston  
Jones & Whitehead 38 Boyden Newark N J  
June & Wells 511 E 75 New York

K.

Kaufmans 240 E 35 Chicago  
Keaton & Barry 74 Boyland Boston  
Kealey & Parks 281 W 150 N Y  
Kealey Bros 5 Haymarket Sq London  
Keefe Zena 110 W 44 N Y  
Kell Jack 1162 16 Milwaukee  
Kelley & Wentworth Orpheum Portland  
Kelley Sisters 4832 Christiania av Chicago  
Keltner 132 Colonial Pl Dallas  
Kendall Chas & Maudie 123 Alfred Detroit  
Kennedy Joe 1131 N 3 Knoxville Tenn  
Kent Marie Folles of Day B R  
Kenton Dorothy Felix Portland Ht N Y  
Keough Edwin Continental Hotel San Fran  
Kessner Rose 438 D 144 New York  
Kidder Bert & Dor' 336 Santa Clara Alameda  
Kling Bros 211 4 av Schenectady  
King Violet Winter Gard'n Blackpool Eng Ind  
Klein Ott & Nicholson Majestic Ft Worth Tex  
Klein & Clifton Temple Grand Rapids Mich  
Knight Bros & Sawtelle 4450 Sheridan rd Chic  
Koehler Gracey 5650 Calumet Chicago  
Kohers Three 68 13 Wheeling W Va  
Komers Bros Wintergarten Berlin  
Kuhns Three White Kelt' Boston

L.

Lacey Will 1516 Capitol Washington  
Lafayette Two 185 Graham Oshkosh  
Lamba Maniklus Miles Detroit  
Lamont Harry & Flo 20 Clinton Johnstown NY  
Lancaster & Miller 546 Jones Oakland  
Lane Goodwin & Lane 3718 Locust Phila  
Lane & Ardell 169 Alexander Rochester  
Lane Eddie 305 E 78 New York  
Lane & O'Donnell Colonial N Y  
Lang Karl 373 Blackford av Memphis  
Langdon Keltis Philadelphia  
Langlan Joe 102 S 51 Philadelphia  
Lansar Ward E 252 Schaefer Brooklyn  
La Auto Girl 123 Alfred Detroit

**La Maze Trio**

Two months, August and September, Ron-  
sachs's, Vienna.

La Blanche Mr & Mrs Jack 3315 E Baltimore  
La Centre & La Rue 3461 2 av New York  
La Grange & Gordon 3602 Lucas av St Louis  
La Molnes Musical 332 5 Baraboo Wis  
La Nole Ed & Helen 6 Mill Troy N Y  
La Ponte Marg 123 W Commerce San Antonio  
La Rue & Holmes 21 Little Newark  
La Tour Irene 24 Atlantic Newark N J  
La Toy Bros Poliss New Haven  
La Vettes 1708 W 81 Kansas City  
La Vine Edward Orpheum Denver  
Larose 224 Bleeker Brooklyn  
Larriave & Lee 22 Shuter Montreal  
Lashe Great 1611 Kater Philadelphia  
Laurent Bert 3 Platt Pl Scranton  
Lavardas Lillian 1309 Union Hackensack N J  
Lawine & Inman 3201 E 81 Cleveland  
Lawrence & Edwards 1140 Westm'r Provid'ce  
Lawrence & Wright 55 Copeland Roxbury Mass  
Layton Marie 253 E Indiana St Charles Ill  
Le Grange & Gordon 2802 Lucas av St Louis  
Le Pages 285-8 Milwaukee  
Le Pearle & Bogart 401 Solome Springfield Ill  
Le Roy Lydia Folles of Day B R  
Le Roy Geo 46 W 115 N Y  
Le Roy Vic 323 Everett Kansas City Kan  
Le Roy Chas 1806 N J Baltimore  
Le Roy & Adams 1812 Locust av Erie Pa  
Leahy Bros 358 East av Pawtucket R I  
Leberg Phil & Co 224 Tremont Boston  
Lee Joe Kinsey Kan  
Lee Rose 1040 Broadway Brooklyn  
Lemmgwell Nat & Co 235 W 150 N Y  
Leipzig Orpheum Salt Lake City  
Lenox Cecil Trocadero B R  
Lenz 1914 Newport av Chicago  
Leonard & Drake 1099 Park Pl Brooklyn  
Leonard Joe Pat Whites Gaiety Girls B R

A COPY OF NONE COPIED BY MANY  
**BERT LESLIE**  
King of Slang in  
"HOGAN THE PAINTER"  
Next Week (Sept. 18), Chase's, Washington

Leslie Genie 861 Tremont Boston  
Leslie Frank 124 W 139 New York  
Lester & Kelleit 318 Fairmount av Jersey City  
Levering G Wilbur Folles of the Day B R  
Levine & Euse 14 Prospect W Haven Conn  
Levy Family 47 W 139 New York  
Lewla Walter & Co 677 Wash'n Brookline Mass  
Lewis Sam Belles of Boulevard B R  
Lingermans 705 N 5 Philadelphia  
Livingston Murray 820 E 162 N Y  
Lloyd & Castano 104 E 61 New York  
Lloyd Harry 324 Main Spokane  
Lockhart & Webb 228 W 125 N Y  
Lockwoods Musical 123 Cannon Poughkeepsie  
Lola & Love 3914 2 Brooklyn  
London & Riker 82 W 98 New York  
Longworths 8 Magnolia av Jersey City  
Lowe Musical 37 Ridge av Rutherford N J  
Lucas & Luce 284 N Broad Philadelphia  
Lucier & Ellsworth 473-41 Oakland  
Lynch Hazy 255 Norwood av Grand Rapids  
Lynch Jack 92 Houston Newark  
Lynn Roy Box 62 Jefferson City Tenn

M.

Mack & Co Lee 664 N State Chicago  
Mack Floyd 5934 Ohio Chicago  
Mack & Walker Keltis Phila  
Macy Maud Hall 2518 E 36 Sheephead Bay  
Mac Florence 43 Jefferson Bradford Pa  
Malloy Dannie 11 Glen Morris Toronto

Malvern Troupe Fair Madison Wis  
Manning Frank 355 Bedford av Brooklyn  
Manning Trio 154 N Wanamaker Phila  
Mantell Harry Trocadero B R  
Mantells Marionettes 4420 Berkeley av Chic  
Marcous 819 Laflin Chicago

## The MARIMBA BAND

(THE REAL ACT.)

Open from Dec. 25 to Mar. 18.

Mardo & Hunter Majestic Paterson N J  
Marine Comedy Trio 187 Hopkins Brooklyn  
Marion CHH Grant Hotel Chicago  
Mario Aldo Trio 204 W 42 N Y  
Marsh & Middleton 19 Dyer av Everett Mass  
Marsh Chas 306 14 Milwaukee  
Martha Mlle Maryland Baltimore  
Martine Carl & Rudolph 457 W 57 N Y  
Matthews Mabel 2921 Burling Chicago  
Matthewson Walter 343 W Ohio Chicago  
Mayne Ellababeth 1833 E Wilton Phila  
McCann Geraldine & Co 708 Park Johnston Pa  
McCarthy & Barth 2501 Missouri av St Louis  
McConnell Sisters 1247 Madison Chicago  
McCormick & Irving 1810 Gravesend av Bklyn  
McNamee & Grant 636 Benton Pittsburgh  
McDonald & Gevernue 228 Maxwell Sp'k'ne  
McDowell John & Alice 627 E Detroit  
McGarry & Harris 521 Palmer Toledo  
McGuire Tutz 49 High Detroit  
McIntyre Wm J Folles of Day B R

## JOCK McKAY

Rehearsing with "Miss Duddiesch"  
Management, WERBA & LUESCHER

McLain Sisters 38 Miller av Providence  
McNallys Four Irwina Majestics B R  
McNamee 41 Smith Poughkeepsie  
Macnichol Jas Charlottesville Canada  
McWaters & Tyson 471 60 Brooklyn  
Mendelsohn Jack Pat White Gaiety Girls B R  
Merritt Raymond 178 Tremont Pasadena Cal  
Methen Sisters 13 Culton Springfield Mass  
Meyer David 1584 Central av Cincinnati  
Michael & Michael 320 W 53 New York  
Milam & DuBois 234 W 52 N Y  
Miles P W Irwina Majestics B R  
Military Trio 475 E 24 Paterson  
Miller & Mack 2441 Federal Phila  
Miller & Princeton 38 Olney Providence

## TERESE MILLER

"THE COMEDY GIRL"

Material by Jack German, Music by W. Jones.

Miller Theresa 118 W Grand av Oklahoma  
Millman Trio Wintergarten Berlin  
Mills & Moulton 58 Rose Buffalo  
Milton Joe Big Banner B R  
Milton & De Long Sisters Grand Pittsburgh  
Ministry Four Majestic Houston Tex  
Mintz & Palmer 1305 N 7 Philadelphia  
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Omar 252 W 36 N Y  
O'Neill & Regener 592 Warren Bridgeport  
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Ormsby Geo Folles of Day B R  
O'Rourke & Atkinson 1343 E 65 Cleveland  
Orr Chas F 131 W 41 N Y  
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Hamlin Richard  
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Hayes Brent (C)  
Hill Will H  
Hume Harry  
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Peltier Dora  
Peltier Joe C (C)  
Peritt Robt (C)  
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Platt Aurora  
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J.

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Juhasz Stephen (C)

R.  
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Ring Julie  
Roche J C (C)  
Ronald & Ward (C)  
Rose City Quintet  
Ross Ethel (P)  
Rivers Viola (P)  
Royal Victor  
Ryder Amy (C)

K.

Kane Leonard  
Kaplan Maurice  
Karl Rudolph  
Kelcey Alfred  
Kelly Ethel  
King Chas

S.  
Samuels Ray  
Seiden Rose  
Simon L  
Sincilar Chas  
Smith Bruce (C)  
Snook Great (SF)  
Snook Great (C)  
Snyder W  
Spisnell Bros  
Squires John (SF)  
Story Musical (C)  
Stricker Will  
Sully Wm F (C)  
Sylvester Mr

L.

La Belle Serranilla (SF)  
La Croix Paul (P)  
La Estrella (SF)  
Lake Harry (C)  
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Lange Geo Y (C)  
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Le Clair Harry  
Lee Phyllis  
Lehmanns Thre (SF)  
Le Mont Dan  
Lena Lily  
Leonard Trio (SF)  
Leons Trio (C)  
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Lockette Mattie  
Lovette Lillian

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Travis Belle  
Trout A (SF)  
Tunis Fay

U.

Usher Claude  
V.  
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Van Hoven (C)  
Vann Jack (SF)  
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W.

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Walker Jack (SF)  
Ward Elsa (SF)  
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Cresay Will  
Crispi Ida (C)  
Cummings Robt F  
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B.

Bair Goldy  
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Barr Ida  
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Beckworth Linden  
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Bernivici Bros  
Blackmore Corinne  
Blanche Belle  
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Bolton Viena  
Bole Jack  
Boudinini Bros (C)  
Bowles Florence  
Bright Louise (SF)  
Brunelle Louise

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Daly & O'Brien  
Day Carita (C)  
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De Vaux Chas  
Diamond Four  
Downs Chas (C)  
Dudley Alice (C)  
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Du Gros Trio (C)  
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E.

Earle D R  
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C.

Campbell Louis (C)  
Carle Richd  
Carleton Will (SF)  
Carre Maybelle  
Carter Lillian  
Chadderton L (C)  
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Chase Billy (SF)  
Clancy Geo (C)  
Clark Helen (C)  
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Conchas Paul (P)  
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Ferguson Marguerite  
Fitch Tom  
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that makes the  
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**JAMES B. DONOVAN**  
AND  
**RENA ARNOLD**  
QUEEN OF VAUDEVILLE  
DOING WELL, THANK YOU.  
Director and Adviser, King E. G.



Well, we are in our old "Digs" at Manchester, and, believe me, we are having some real "eatings" this week.  
PANCAKES for breakfast and puddings, an "Everything." It's a regular place, and you all know Mrs. Magee's.  
Hedges Bros. & Jacobson are in next week. If we only had "Baleo" here, we all could initiate him with a lot of new English stuff.  
Not forgetting that we are the top of the bill at the Hippodrome this week; also playing the Regent Theatre, Salford.  
Doing turns in the Provinces is something out of the ordinary, which goes to show that they want the act and are going to get it.  
Very pancakey yours,

**VARDON, PERRY and WILBER**  
"THOSE THREE BOYS"

**Marshall P. Wilder**  
ATLANTIC CITY, N. J.  
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**Ritter and Foster**  
Back Home after three years continuous playing in Europe. Booked to return.  
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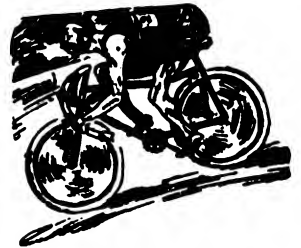


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Madely and Mirch  
In the original "SCHOOL ACT."  
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Direction, JO PAIGE SMITH

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# VARIETY

Vol. XXIV. No. 3.

SEPTEMBER 23, 1911.

PRICE TEN CENTS

## SENDING WHOLE PRODUCTIONS OF K. & E.'S TO LONDONTOWN

**"Ben Hur," American Made, to be Shown There About  
April 1 Next. At Amsterdam, New York,  
Nov. 1. American Production for  
London of "Pink Lady."**

(Special Cable to VARIETY.)

London, Sept. 20.

With the revival of "Ben Hur" for New York, London is to also receive it. Klaw & Erlanger will send over a complete American production for the piece, which will open at the Drury Lane April 1, next.

When "The Pink Lady" appears at the Duke of York's in November, the production for that show will have been shipped across by Klaw & Erlanger.

"Ben Hur" will follow "The Pink Lady" into the New Amsterdam, New York, about Nov. 1. Its out-of-town engagement will be at Boston, Oct. 15. Charles Towle who piloted the show for years has charge of the revived piece.

Another big scenic play in preparation by Klaw & Erlanger is "The Trail of the Lonesome Pine," with Charlotte Walker. It opens Oct. 2 at the Columbia, Washington. The theatre in New York for this show has not been decided upon.

### ORDERS R. H. DAVIS' SKETCH.

For the Orpheum Circuit's Producing Department, Martin Beck has ordered a dramatic sketch, from Richard Harding Davis. It is now in construction. The Davis assignment is said to be the first of several that Mr. Beck will place with well known writers, in lieu of chancing an acceptable manuscript from among the many miscellaneous ones by unknown writers. Charles Feleky will cast and stage the Davis playlet.

An Orpheum production to take the stage Oct. 15 at Memphis, will be called "Betty's Bet," with Ida O'Day.

Frank Dekum and Bob Hines. In the playlet Miss O'Day will finger a banjo.

### MORRIS' 20TH ANNIVERSARY.

September is the month in which occurs the twentieth anniversary of the entrance of William Morris into the show business. That happened on East 14th street.

Those aware of this month bringing Mr. Morris' 20th Anniversary around, and remarking upon his passiveness of the past few months, said they would not be surprised to find that Mr. Morris has been preparing to appropriately celebrate the festive day before the year ends by some announcement that will start something once again.

### DAN DALY'S SON PLAYING.

At the American Roof Monday, Dan Daly and Co. appeared in a comedy sketch, with seven people in the cast.

The Dan Daly of the troupe is the son of the late Dan Daly. Although not doing eccentric dancing in this act, the younger Daly is said to be an exact counterpart of his famous father in all other respects.

### BOND-BENTON MARRIAGE.

Harrisburg, Pa., Sept. 20.

Frederick Bond and Freemont Benton, at the Orpheum last week, were married Saturday afternoon by Alderman Caveny.

### WRIGHT LORIMER TRYING OUT.

Next week at Mt. Vernon Wright Lorimer and a company of five people will "try out" for vaudeville in a sketch called "The Crucifix."

### EDNA MAY'S TERMS.

(Special Cable to VARIETY.)

London, Sept. 20.

American vaudeville can draw Edna May from retirement which her marriage with Oscar Lewisohn has enveloped her for some years. Miss May has despatched a message to New York variety managers, stating she will accept ten weeks in the States at \$2,500 weekly, with no matinee nor Sunday shows.

An offer such as reported above is said to have been received by E. F. Albee, of the United Booking Offices. It will not be entertained. The customary vaudeville theatre has fourteen performances on the week.

### STAGE MANAGER DAMER DIES.

(Special Cable to VARIETY.)

London, Sept. 20.

Frank Damer, for many years stage manager of the Palace, London, died suddenly, Monday. He was at work at the hall Saturday. The deceased broke his leg about a year ago, and was absent from the hall for some months.

### ADE'S STORY FLOPS.

Kentland, Ind., Sept. 20.

George Ade, playwright and humorist, was held up by a lone woman as he was autoing through the timber that skirts the Iroquois river near his famous Hazelden farm. She said her name was Becky Long and that she wasn't going to hurt him, but wanted a ride in Ade's machine. She got it.

Ade told her he was a Chicago counterfeiter with a sheriff hot on his trail. Becky admitted a fondness for crooks, so Ade had to stand for it. If he had told Becky after that, he was a humorist besides, she probably would have attached Geo. for life.

### MARIE DRESSLER GOING OUT.

All differences between Lew Fields and Marie Dressler have been made up. The peace gathering was the augur of another tour by Miss Dressler in "Tillie's Nightmare" under the direction of Mr. Fields. The opening will occur within a couple of weeks.

### ADDED STAR AND EXPENSE.

(Special Cable to VARIETY.)

London, Sept. 20.

Through inability on the part of the management to secure a postponement of the return engagement of Mme. Rejane, the famous French artist is appearing on the same bill with Leoncavallo, the conductor, whose engagement has been prolonged, owing to his success.

This makes a record money bill for the Hippodrome. These two acts alone total close to \$8,250.

### BERNHARDT A FURORE.

(Special Cable to VARIETY.)

London, Sept. 20.

Mme. Sarah Bernhardt's return to the Coliseum in "Thedora" partook of the nature of a furore. An especially fashionable audience yelled itself frantic in the enthusiastic reception given the diva. On the same bill are Cecelia Loftus and Saharet. Both went very big.

### COLLINS' REOPENS.

(Special Cable to VARIETY.)

London, Sept. 20.

Collins' Music Hall, Islington, reopened on Monday, completely renovated and refurnished from pit to dome. The house is one of the oldest in London, dating back to 1863. It is opposition to the Gibbons Circuit.

### GROSSMITH IN REJANE REVUE.

(Special Cable to VARIETY.)

Paris, Sept. 20.

George Grossmith has been engaged for the revue which is to be first produced at the Theatre Rejane during November.

### THE PRIMROSES MAKE UP.

Portland, Ore., Sept. 20.

As the result of George Primrose, the minstrel man, and his wife attending a Heilig theatre performance together and dining at a local hotel, the report has been sent broadcast that the couple have effected a happy reconciliation.

Primrose filed suit for divorce some time ago, at Oregon City. Mrs. Primrose afterward came here and filed a cross-complaint.

# MELODRAMA'S DEATH AT HAND, AT LEAST FOR THIS SEASON

**Melodramatic Theatres Over the Country Playing to but One-Fifth of Last Year's Receipts at This Time. Meller Producers Losing All Hope.**

Reports from over the eastern section of the United States have written an obituary notice for melodrama during '11-'12. Producers of the melodramas have given up the fight as hopeless, at least for this season.

The National, Philadelphia, last season at this time playing to \$5,000 or \$6,000, has a good week now with \$1,200 gross. The same condition exists in the other larger cities, notably Baltimore, Washington and Chicago. Washington and Baltimore gave melos a \$4,000-week a year ago. Now it is with difficulty that \$1,000 may be drawn in either city during the week.

The melodramatic people are placing a great deal of blame for the changed situation upon the burlesque theatres. They claim the advanced burlesque, with popular prices of admission, have given the melodramatic houses a wallop it will take some years to recover from. Picture places are accused in part, although it is said that the poor quality of current moving picture would not injure the melodramas seriously, were everything else equal.

It is expected that unless the melodramatic situation improves, there will be very few on the road shortly.

Chicago, Sept. 20.

The Marvin-Roche Company, which controls the Alhambra and Marlowe theatres in this city, and which has perfected booking arrangements with popular priced dramatic houses in St. Louis, Minneapolis, St. Paul and Milwaukee, served notice on Stair & Havlin to the effect that the bookings of the latter circuit are not wanted after Oct. 1.

The reported cause for this move is the class of shows Stair & Havlin have been sending to the Alhambra.

General Manager Roche has made provision for this contingency by arranging for the organization of independent companies of their own, and with which they will produce standard plays for the delectation of the patrons of the theatres on the circuit.

The first opening will be Oct. 1, when "A Stubborn Cinderella" will be presented at the Alhambra with Medlyn Joureau and Charles Damerel in the leading roles. This piece will be succeeded by "The Chorus Lady" with Lella Shaw and Albert Phillips. Then following in rotation will be offered, "The Golden Girl," "Squaw Man," "A Broken Idol," with other well known successes.

## BUSINESS IN FRISCO.

San Francisco, Sept. 20.

Business at the Columbia ("Spring Maid"); Cort ("Miss Nobody from Starland"), and Alcazar (Nance O'Neill) is big. At the Savoy ("Campus"), it is poor.

"Miss Nobody" opened an engagement at the Cort Monday. It was extensively boomed, and seems to have caught on.

"The Spring Maid" last week, the first of its two weeks' stay, did \$14,000, with an advance sale indicating as large returns for this week.

One of the smallest gross weekly takings of late in Frisco was reported during the stay of Richard Carle in "Jumping Jupiter." That show is said to have drawn but \$2,300 for the week.

Providence, Sept. 20.

The first visit of the original "Spring Maid" company on the road, since ending its run at the Liberty, New York, was spent in this city ending last Saturday. The show drew \$10,000 on the week.

## WRITER ENGAGES TO MARRY.

Walter Hackett, a former newspaper man, who has turned dramatist, is engaged to marry Marian McDougall, an actress.

## BALLET TO THE COAST.

Morris Gest leaves New York, Saturday, for San Francisco, where he will arrange for Gertrude Hoffmann to present her Russian ballet at the Cort theatre. The Frisco appearance will occur early next year.

## MISS DRESSER IN REVIVAL.

Chicago, Sept. 20.

The next show at the Olympic will be "Mrs. Black is Back," according to the present schedule, under which "Uncle Sam" is to leave the house Oct. 28.

The "Mrs. Black" piece is the former May Irwin medium. Her role will be taken by Louise Dresser, a late acquisition by Lederer & Frazee, who will put the "Black" show on, rewritten and under another title.

Chicago, Sept. 20.

"Uncle Sam" will leave the Olympic Oct. 7. The following night will be commenced a three weeks' return engagement of "The Fortune Hunter," followed by Miss Dresser.

## ENGAGED FOR "THE FOX."

Los Angeles, Sept. 20.

Byron Beasley leaves here for New York shortly to become a member of the company rehearsing "The Fox." Accompanying him will be Harry Mestayer, to play the role he created in Chicago last season.

## "NEVER HOMES" OPENING.

Albany, N. Y., Sept. 20.

Lew Fields' new show, "The Never Homes" will first be shown in this city Sept. 25.

## "THE RACK" LASTS A WEEK.

"The Rack," Thompson Buchanan's play of New York life, has proved the biggest kind of a "flivver" at The Playhouse and will be taken off by William A. Brady tomorrow night.

The play reached the press and that's about all. It opened a week ago to-day. Business the second day (Saturday) was very disappointing. The matinee totaled \$65 while the night performance counted up \$215.

When the piece went into rehearsal Brady and his confreres were optimistic over the outlook. The newspaper critics took one peep and then whacked it for keeps.

To fill the breach, Brady will follow the departing piece with George Broadhurst's comedy, "Bought and Paid For" successfully produced at the waning end of last season. The piece, originally intended for a New York showing at Daly's, opens at the Playhouse Monday with Charles Richman, Marie Nordstrom, Julia Dean, Frank Craven, Allen Atwell, and Dorothy Davies.

The bringing into The Playhouse of George H. Broadhurst's new play "Bought and Paid For" to replace "The Rack", leaves Daly's open to Mme. Simone, the noted French actress, whose American tour is under the direction of Liebler & Co.

Mr. Broadhurst's piece was in rehearsal to open at Daly's following the finish of the engagement of "When Sweet Sixteen" at that house.

## "THE STRUGGLE" GIVES UP.

Members of "The Struggle" under the direction of the Wills Amusement Company, which has been out for about five weeks, losing \$200 on each week's stand, have received their two weeks' notice. "The Struggle" gives up Sept. 30.

The company was organized in New York by Charles Wills.

## DISMISSED WITH GOLD WATCHES.

Fall River, Sept. 20.

After a five-weeks' tour, the Laura Jean Libbey Players disbanded here last week. At no time was business big enough to warrant the company playing out the season. None of the people had anything to say about the treatment.

The Players hit Meriden, Waterbury, New Britain, New London and Fall River. At each, Laura Jean gave the members an auto ride.

Two plays, "Love or Conscience" and "The Shadow of the Past," were offered. William Trumborn managed the tour. Justin Adams staged the pieces.

Each member was given three week's salary. The women principals, Minnie Stanley, Julia Morse and Dorothy Lee, were presented with small, handsome gold watches, with Laura's compliments.

Laura took the company (fourteen in all) back to New York. She expects to try it again.

## RETURNS TO "THE WIDOW."

Commencing Oct. 2, Gilbert Douglas will return to "The Fascinating Widow," replacing Lionel Walsh, who stepped into the role Mr. Douglas created in the Julian Eltinge show.

## "JACK" SHOW CLOSES.

Chicago, Sept. 20.

The Princess is dark this week, "Miss Jack" having closed with its Saturday night performance at the Herald Square, New York.

That show had been billed for the Princess, ordered there, it is said, by the Shuberts against the wishes of Mort Singer, who saw the piece in New York. The cancellation arrived at the last moment.

"Over Night" will open the regular season at the Princess Sept. 26.

The members of the late Bothwell Browne organization are about town telling people that they did not receive their salaries for last week. There was a miniature insurrection at the Herald Square, Saturday night, after the performance, when the show closed instead of going to Chicago. The company was told to report at Manager Sangor's office, Monday, where they would be paid. Monday they were informed to come back Tuesday and see Lee Shubert, who, Mr. Sangor said, had assumed the salaries for the first of the two weeks played in New York, and hence, according to Sangor, should be liable for another "tap."

Mr. Shubert gave the company an audience, and informed them he had nothing to do with the ill-fated venture and knew nothing about the attraction, except that it played at one of his houses.

This week, Bothwell Browne indicated a willingness to return to vaudeville, but is asking a raise of \$300 over his previous salary in the two-a-day.

## WOULDN'T RAISE THE CURTAIN.

Bridgeport, Sept. 20.

Claiming that the company was giving a most mediocre performance of "The Arrival of Kitty" here last week on its opening, the local theatre management refused to permit the curtain to rise for the second act.

The show's manager returned to New York to recruit a more capable company. The attraction has solid bookings for the season. No objection was made against the piece.

With a new company, headed by William Lytell, who will play the gay old boy's part, the show will resume its interrupted tour Monday.

## "NIGHT RIDERS" THROUGH.

Elizabethtown, Ky., Sept. 20.

With business bad in the very country the play was supposed to draw them in, "The Night Riders," closed here last week. The Rex Amusement Co. of Syracuse put the show out Aug. 18, opening at Bethlehem, Pa.

Frank Du Coin organized the show in New York, John B. Ritchey managing the tour. The eleven people played the last three stands on their own hook, dividing the receipts. Several are stranded in Cincinnati.

## THE USUAL REASON.

Sacramento, Sept. 20.

The Delpenboch theatre, which has been offering a season of musical comedy, closed its doors last Saturday night, owing to bad business.

# HIGH WEEKLY LIMIT SET BY FORTHCOMING PRODUCTIONS

**"Gypsy Love," Winter Garden's New Show, and "The Garden of Allah" Reaching Around \$15,000 Each for Running Cost of House and Show.**

The limit of weekly expense for the operation of a legitimate theatre and attraction seems to have struck New York in "threes."

Three new productions, to be presented in the metropolis within a month, will oblige the theatre to take in \$15,000 for the weekly period to cover the gross cost of operating both.

"The Garden of Allah" is a "15,000 show." The performance will cost the Liebler & Co. that amount to present it at the Century theatre (their own house).

The second is the Winter Garden production, opening Monday, with Gaby Deslys at \$4,000 weekly as the star. The single item that holds the Winter Garden down to the \$15,000 mark is the cheap rent the Shuberts secured the house for.

The third will be "Gypsy Love," with Margurita Sylva, opening at the Globe. Between Charles Dillingham's weekly expenses for running the house (with a rental of \$56,000 yearly for the theatre), and A. H. Woods' payroll, the Globe will have to pull \$14,000 each week before both managers can call for a clean slate. "Gypsy Love" will have a chorus of forty girls, twenty-five men, and carry extra musicians to the number of thirty-five.

The Century has plenty of capacity to support a \$15,000 show with profit; the Winter Garden can hold from \$28,000 to \$30,000 weekly, while the Globe can play to about \$16,000 with seven shows.

## DALLAS WELFORD IN FOX SHOW.

Among the engagements entered for the new musical comedy show for Harry Fox, which A. H. Woods will produce and Paul M. Potter has written, will be Dallas Welford.

A title was settled upon this week. The show starts rehearsals Oct. 2.

## GETTING RID OF \$30,000.

It is reported around Broadway that before the Charles Frohman musical comedy, with Donald Brian ("The Siren"), opened at the Knickerbocker theatre, the New York hotels had taken \$30,000 worth of tickets out of the box office.

The supply held by the ticket booths is said to have held up the attendance at the Knickerbocker so well, show people are waiting to see the result, when the lot shall have been disposed of. "The Siren" has been the season's hit so far, in point of daily attendance.

## ISMAN IS IN ON IT.

Felix Isman and H. H. Frazee are partners in the new theatre to be erected at 220-228 West 48th street, to be called the Longacre. The plans call for a seating equipment of 1,100.

Mr. Frazee's partner in a number

of his road ventures, George W. Lederer, will also be a metropolitan theatre owner in the near future.

Mr. Lederer has leased for 21 years a plot of ground 100x100, on which he will erect a theatre to be used as a producing house for his attractions.

As a financial genius Lederer ranks with the highest. It is said that not only did he put up no money for the lease, but that the owners of the property have agreed to advance a goodly portion of the money with which to erect the structure. The location of the new Lederer playhouse is West 43rd Street, adjoining the Hotel Woodstock.

## MAY BE SHORTY McCABE.

Owen Davis is making the dramatization of Sewell Ford's "Shorty McCabe" stories, in which Victor Moore is to be starred by Frazee & Lederer—at least it will be one of two plays from which the managers will make a selection.

## CURRIER SEEKING DIVORCE.

Chicago, Sept. 20.

Frank J. Currier, now at McVicker's, playing Emmet Corrigan's part in "The Deep Purple," has commenced action calling for a divorce from Ada Dow Currier.

## MARRIED ON THE COAST.

San Francisco, Sept. 20.

Elsie Davis, daughter of George H. Davis, a partner of Fred Belasco's in the Alcazar theatre, is to be married to-morrow (Thursday) evening to Benjamin W. Myer, of New York, at the Fairmont Hotel.

J. J. Murdock is reported as continuing to improve.

## GETTING MONEY SOUTH.

The first of the big shows to go south, "The Red Rose" ("No. 2") under the management of John C. Fischer, with Geo. Barnett in the lead, is getting the money in that territory.

The press reports of the show have been very flattering. When playing Charleston as a night stand, the box office gathered in \$1,000. The show did nearly \$6,000 on the week.

E. J. Carpenter's "Forty-Five Minutes From Broadway" and "The Gamblers" are doing good business over the E. T. M. A. circuit.

At Dover, "Forty-Five Minutes From Broadway" did \$711 gross; \$625 at Newburg and \$700 at Poukeepsie. Carpenter is also having success with his other piece, "The Blue Mouse" now playing New England territory.

"Madam Sherry" and "The Girl in The Taxi," (eastern Cos.) are playing to big biz all along the line. Delamater's "Beverly of Graustark" and Baker & Castle's "Graustark" are also enjoying prosperity in the east.

## GAITES' "DADDY'S BOY."

"Daddy's Boy" is the play selected for Victor Morley's starring tour under Jos. M. Gaites' management. The piece will be produced after Gaites has launched "The Enchantress." Morley expects to start rehearsals sometime in December. The title "Daddy's Boy" may be changed. The story has a Spanish locale.

Morley will play a few vaudeville dates during the fall.

## "UNCLE SAM" LOSES MISS BROWN.

Chicago, Sept. 20.

George O'Ramey has succeeded Josephine Brown in the cast of "Uncle Sam" at the Olympic. Miss O'Ramey was a member of the "Seven Days" company during the run in New York City.

## A CHANGE OF "GRAIN."

Chicago, Sept. 20.

A change has been made in the cast of "The Grain of Dust" at the Blackstone theatre, Olive Oliver having been replaced, Tuesday night, by Olive Harper, who, for a season, essayed the role of the widow in "A Gentleman From Mississippi."



**BILL LYKENS IN RIGHT.**

Showing William L. Lykens who was a beautiful agent before shaving off his mustache as Master of the House on the Star Route at Morris Plains, N. J. Mr. Lykens is standing in the foreground. The people behind the fence admire his pig-raising proclivities, even if they are careful to have a fence between Bill and his pigs.

Before entering the Pig and Hog Line, Mr. Lykens was a human being, and oftentimes referred to as a good agent. The Star did the rest, furnishing Bill with a stock of 10,000 hogs Bill is looking for someone with \$50,000 to buy the entire lot. He knows 5,000 of them by their first name.

Each weekend Mr. Lykens takes the brief vacation to teach the pigs good manners. He says who knows but some of them will land in our best families (Bill himself has been all over.)

## GABY IS NO FREAK.

After looking over the shows in town this week, while waiting for the opening of the Winter Garden Monday, Gaby Deslys admitted an admiration for American performers. She quite enthused over the women, mentioning their work and style in dressing.

Mlle. Deslys was somewhat annoyed to find she was considered in some channels as a "freak." In commenting on this the French girl, who is a very pretty blonde, stated she wanted to be judged upon her merits alone.

Taking quarters at the St. Regis and leaving twenty-five trunks at the Appraisers' Store, Gaby surprised Broadway-New York by going the simple route. It was not until Wednesday evening that she could be induced to visit one of the night restaurants, saying her invariable rule in the season was to be at her home not later than 11.30. As this information was not given to the press agent for the Winter Garden, it had weight, borne out by the facts.

The opening date for the Winter Garden show was officially postponed Wednesday, from Monday to Wednesday of next week. A further adjournment of a day or so is likely. The condition at the Garden is akin to that of the opening of the first show there. Everything is being sacrificed to have the new show open, regardless of its length or material. An auction sale of seats for the premiere will take place at the Winter Garden this (Friday) afternoon at two o'clock.

Of the different scenes in the new revue, as rehearsed, it is expected the travesty on the Folies Bergere, entitled "The Folies Be Jabers" will be the hit. A "Luna Park" scene is reported as not rehearsing very well. The "Luna Park" follows a prolog which opens the show. After comes a Russian ballet, then a Jap ballet, with Gaby on about this time, "The Folies" travesty is the finale.

During the scenes specialties will be given by the vaudeville people in the cast, who also play roles, excepting Mlle. Deslys and Frank Tinney. Maud Raymond and Harry Jolson have a minstrel bit. A song "Pittsburg," is set to the music of "In the Shadows." Kate Ellmore has a large slice of the comedy to take care of.

The big number is "The Boardwalk Crawl," a "Grizzly," led by Miss Raymond. An ensemble number of comedy proportions is "The Shooting Show Girls," a skit on the Misses Lillian Graham and Ethel Conrad-W. E. D. Stokes-vaudeville affair.

Malaquinta's Spanish Girls, four in number, arrive this week, to take part in the "Folies Be Jabers" part of the Winter Garden show.

M. Armedel, of the H. B. Marinelli European staff, arrived in New York with Mlle. Deslys. Messrs. Armedel and Leo Maase (New York Marinelli manager) have escorted Gaby about during the week. She has attracted much attention in the several theatres visited.

"A Japanese Honeymoon" will be rearranged by John B. Hymer, the stage director. A few principals in the musical sketch are to be replaced.

# THE REIS CIRCUIT GETS BACK TO KLAW & ERLANGER FOLD

**Reis Takes Up K & E's Interest in the Circuit, Amounting to About \$150,000. Five "Reis Towns" with "K & E Houses."**

Upon the payment of about \$150,000 for the twenty-five per cent. interest of Klaw & Erlanger in the Reis Circuit Co., which occurred Tuesday of this week, the Reis houses were reinstated in the Klaw & Erlanger fold.

In Syracuse, Rochester, Elmira (N. Y.), Wilkesbarre, Reading (Pa.), are "opposition" theatres, one in each town playing under direction of M. Reis, while another is taking the K. & E. shows. It is understood that no especial understanding was reached in respect to these houses, Mr. Reis desiring to protect all his theatres for the season with a sufficient line of shows.

When Reis jumped the K. & E. booking agency, to enter "The Open Door" along with John Cort, A. Wels, Julius Cahn and others, the K. & E. firm held one quarter interest in the Reis Circuit. This was repurchased by Mr. Reis Tuesday, when the adjustment of booking conditions was reached.

Messrs. Wels and Cahn have been booking the K. & E. shows for some time now, Mr. Cahn re-entering "The Syndicate" through Al Aarons' office. The Wels booking agency (American Theatrical Exchange) has most of the desirable time south, making it advantageous for K. & E. managers to accept routes upon it.

## THREE SUCCESSES TOGETHER.

Philadelphia, Sept. 20.

This week was a notable one in legitimate theatricals in the fact that three of the important openings were credited with scoring big successes.

Margaret Anglin, who has forsaken the emotional to realize an ambition to shine as a comedy star, has chosen an excellent vehicle in "Green Stockings." The piece was warmly welcomed by a large audience at the Adelphi. Her reception and the comments of the press were most favorable. Another in the cast who came in for a share of the praise was Maud Granger.

The revival of "Pinafore" proved a joy to the lovers of comic opera and was the means of drawing a crowded house to the Lyric, Monday night. There was an unusual amount of enthusiasm displayed in the reception accorded the all-star cast, which includes De Wolf Hopper, Fay Templeton, Edith Decker, George J. McFarlane, Eugene Cowles, Robert Graham, Arthur Aldridge, Viola Gillette and Alice Brady.

Everything connected with the revival was stamped with the mark of success.

"Thy Neighbor's Wife" opened to big business at the Walnut. The play is credited with scoring solidly. It is

a regular "Bibbs and Bibbs" on a new scale.

The season at the Chestnut Street Opera House opened well with "The Girl in the Taxi," with Bobby Barry featured.

## WILL REACH NEW YORK, IF.

"The Only Son," Winchell Smith's comedy drama, now in rehearsal, is to have its premiere Oct. 2 in Philadelphia, where it plays two weeks. After week stands in Baltimore and Washington, Cohan & Harris, if the piece looks like a hit, will place it in a New York theatre.

In the company will be Wallace Edinger, Claude Gillingwater, Leslie Kenyon, Roy Atwell, Elmer Branden, Vivian Martin, Ida Waterman, Mabel Rowland, Louise Randolph.

## BELLEW IN "THE MOLLUSC."

Chicago, Sept. 20.

"The Mollusc," a three-act comedy by Hubert Henry Davies, was presented at Powers Monday by Kyrle Bellw and his company. It was the opening of the regular season. Mr. Bellw's interpretation of the character of Tom Kemp is regarded as comparing favorably with that of Sir Charles Wyndham, who produced the play in this country for the first time, two or three seasons ago.

Others who distinguished themselves were Frank Goldsmith, Miss Jane Laurel and Miss Isabel Irving. The Bellw engagement is limited to two weeks. Oct. 2 the show will be succeeded by Alla Nazimova in "The Other Mary."

## NEW "RED ROSE" FACES.

Washington, Sept. 20.

There are new faces among the principals playing "The Red Rose." A chorus man is taking the Englishman's role assumed by Ernest Lambert, until he suddenly left the show last week at the Grand Opera House, New York.

Since the piece has taken to the road, Leah Suratt, a sister of Valeska, has been in the part played by Lillian Graham. This is Leah's first stage appearance. Trilzie Doane is also of the cast, having replaced Carrie Reynolds, when the latter left just before "The Rose" started for the wilds.

## WOODS' NEXT SHOWS.

After the premiere of "Gypsy Love" in Philadelphia, with New York to be reached in October, will come the next of the A. H. Woods' attractions for this season, "The Great Desire," with Guy Bates Post.

In the supporting company will be Francis Carlyle, Macey Harlan and Jessie Gilbert. The opening has been set for Nov. 23 at Atlantic City, with Chicago as the objective point for a run.

## "POP" OFFER FOR WHITNEY.

Chicago, Sept. 20.

Negotiations are said to be pending which, if brought to a close, will see the Whitney Opera House playing "pop" vaudeville under the management of Douglas Allen, former manager of the Ladies' Orchestra. Mr. Allen has submitted a proposition to the Whitney people. His bid is being considered.

The Whitney at present is dark. "Dear Old Billy," with William Hawtrey, closed a very successful run at the house last week. Although it had been announced that "Cy Whitaker's Place" would succeed the English farce when it came to opening time, the management made it known the engagement had been postponed. Nothing has been announced for the reopening.

B. C. Whitney announces the serious consideration of several books for the Whitney this fall, but gives no definite information concerning any piece or date of opening.

## "BALKAN PRINCESS" AGAIN.

"The Balkan Princess" will again be produced for a road tour, by the Shuberts, opening next Monday in Philadelphia.

Louise Gunning has been reengaged. Mark Smith, Dorothy Morton and Harry Gribbon are also to appear in the show.

## LIKE THE REVIVAL.

Poughkeepsie, N. Y., Sept. 20.

Lawrence D'Orsay in a revival of "The Earl of Pawtucket" under John Cort's direction, opened Monday night. Local critics pronounced the play more finished than the first performance was some years ago.

D'Orsay plays Toronto next week.

## MRS. CARTER RECOVERING.

Mrs. Leslie Carter, who was forced to postpone her opening in "Two Women" Sept. 23, owing to illness, is slowly recovering at her home in New Rochelle, N. Y.

Her stage work will likely be resumed about the middle of October or perhaps later.

## LOOKING FAR AHEAD.

Frank McEntee is getting his company ready preparatory to taking to the road in a repertoire of Shakespearian plays. Millicent Evison, his former co-star, will be missing from the cast.

McEntee will give request performances of Ibsen's play, "A Doll's House," in the spring McEntee's organization will give open air performances.

## SUCCESS MAKES DIFFERENCE.

The success of "The Kiss Waltz" at the Casino will necessitate the postponement of "When Bunty Pulls the String," scheduled for presentment at that playhouse, Oct. 2, or its metropolitan debut at another house.

## SCULPTOR'S SON AHEAD.

Boston, Sept. 20.

Augustus St. Gaudens, son of the celebrated sculptor, is going out ahead of the Maude Adams show for Charles Frohman.

## MANN SHOW NEEDS FIXING.

Baltimore, Sept. 20.

The first big city presentation of the strongly dramatic comedy, "Elevating a Husband," by Clara Lipman and Samuel Shipman, exploiting Louis Mann as a star, occurred at Ford's theatre, Monday.

The comedy is a presentation of the extremes and evils of modern society philanthropy. While strictly a comedy, it continually verges on tragedy.

In "Elevating a Husband," there is splendid material for a fine play. In its present shape, however, it is too long, the situations drag, and the morals are pointed a trifle too obviously and in too talky a manner. When the piece has been shortened and the crudities eliminated, Mr. Mann will have an excellent vehicle.

## COHAN'S SHOW SURE SUCCESS.

Hartford, Conn., Sept. 20.

George M. Cohan's new musical farce, "The Little Millionaire," was given its premier at Parson's theatre last evening. An audience which taxed the capacity of the theatre put an unqualified stamp of approval upon the production. The opening marked the return of Cohan to the stage after an absence of two years. Among others in the company are Helen F. Cohan, Jerry Cohan, Tom Lewis, Elida Rhodes.

"The Little Millionaire" tells the story of a chap whose mother had died and left a large estate. Neither the widower nor the son can marry without the other's consent. The young fellow wants to marry a chorus girl, but does not know how to get around the clause in the will. The father takes a trip to Europe, and there meets a woman with whom he falls in love. He returns to ask the son's permission. This gives the opportunity to get the consent of the father to the chorus girl marriage.

Tom Lewis is again cast as a wine merchant. He has practically the whole second act to himself, with numerous laughs. Throughout, he furnishes a majority of the comedy. Cohan works more than in any of his recent productions and sings several new songs.

The piece is elaborately staged, the chorus is elegantly costumed, and the production is sure to be a typical Cohan success. It opens Monday at the George M. Cohan theatre, New York.

## "THE REBELLION" A HIT.

Toronto, Sept. 20.

A vital social drama by Joseph Medill Patterson, named "The Rebellion," was well received at the Royal Alexandria theatre Monday and Tuesday evenings by large audiences.

Gerturde Elliott is the star. She discloses genuine revelations of the essential heart of woman in situations which are sordid and degrading, whereby her fine acting spiritualized the whole.

The play portrays the rebellion of a young woman reared in the Roman Catholic faith against the restrictions imposed upon her private life by her creed.

The support is excellent. Judging by the curtain calls Miss Elliott has a season's success in the new piece.



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Lucy Weston may be routed over the Orpheum Circuit.

Andrew Mack starts a vaudeville tour Oct. 2 at Scranton, placed through Jack Levy.

Nithel E. Fawcett has left vaudeville to play with A. H. Woods' "Gypsy Love" which opens Oct. 2.

Robert Hildard begins his season in "A Fool There Was" in Atlantic City, Sept. 28.

Exstein and Corsica are a new number for vaudeville. Willie Exstein, the pianist, has taken on a violinist.

Myron B. Rice has been engaged by Henry W. Savage to manage one of his attractions which opens shortly.

"The Dancing Tourists," with ten people and three scenes, is in preparation for an early vaudeville showing.

The premiere of "The Arab" at the Lyceum was postponed from Monday until Wednesday, of this week.

Jolly and Wild were billed to play the Orpheum, Brooklyn, this week but did not show.

The De Koven Quartet is a new act playing the middle western houses, under the management of A. Butler.

Murdock MacQuarrie has been engaged for Frazee & Lederer's "Partners" which opens in Chicago, Sept. 29.

Genie Pollard, recently recovered from an operation, will join Gordon & North's "World of Mirth" in two weeks.

Evelyn Stoddard, who formerly had companies of her own on the road, has arranged a planolog for herself in vaudeville.

Two companies of "A Romance of the Underworld" are now playing. One is in the west, the other in the east.

Beatrice Morgan will produce a sketch in a few weeks, called "The Woman Who Came Back," by Ben Barnett.

Nick Hufford (Hufford and Chain) and Etta Lockhart (Etta and Phennie Lockhart) were married this week in Columbus, Ga.

Andy Rice is back in New York after a three months' stay in Aberdeen, S. D., where he went to establish a dairy lunch business.

Frank Christopher, magician, who has been in the west for many years, has arrived in New York with his wife, Mlle. Veronica.

Billy Farnum and Billy Fogarty have formed a double act and expected to get into the running this week.

Jack Henry, of B. A. Rolfe's Band, also "the Rolfeons" is now with Bob Erwood's Virginia Minstrels, at present touring New Jersey.

Jessie Millward and John Glendinning open at the Columbia, Cincinnati, Oct. 2, with the Majestic, Chicago, contracted for the next week.

Liebler & Co. have accepted "Mrs. Tompkins," a comedy by Agnes L. Crimmins for May Irwin's forthcoming starring tour.

Time over the Stair & Havlin circuit has been secured for a revival of "The College Widow," featuring Ty Cobb in the role of the "hick" college football player.

Walter C. Kelly, the Virginia judge, was to have opened his season at the Fifth Avenue this week, but was taken the bill. Mr. Kelly has cancelled Baltimore for next week.

Harry Puck, late of the Two Pucks, and who has been "resting" since the marriage of his sister, has secured a new partner in the person of Mabel Lewis.

Robert Hichens, author of "The Garden of Allah," sails from England on Saturday to attend the final rehearsals and premiere of his play at the Century theatre.

Doddridge, Simmons and Siefert is a "three-act" framed by Mildred Warren, formerly of Warren, Lyons and Myers. The new turn will open around New York Oct. 2.

Allen Holluber has been engaged to play Love with Savage's "Everywoman," which opens next Monday on a trip to the Pacific Coast. Blanch Douglass will be leading woman.

Reba and Inez Kaufman will open at the Folies Bergere New York Sunday night. They will continue at that house appearing in the Cabaret show.

Faddma, a native dancer from Morocco, is in New York, engaged by Liebler & Co. for "The Garden of Allah." Faddma is a contortionist as well as a dancer. She was brought over here by Hassen Ben Ali.

Carl Haydn, the tenor, who became well known for his work in "The Chocolate Soldier," was signed this week for A. H. Woods' "Gypsy Love" show, taking the role which Julius Steger had laid out for him.

M. B. Haas, formerly connected with the business departments of some New York theatrical papers, has been appointed business manager of the Bonita show, "The Real Girl," which opened up the state this week.

Alva York, the English comedienne has been engaged by Thomas Riley for the production of "Peggy". Miss York will play the Connie Ediss part in the show which opens in Philadelphia Oct. 23.

Mrs. Josephine Janis, mother of Elsie Janis, was arrested for exceeding the automobile speed limit in North Bergen last week. She was found guilty, but sentence was suspended. Mrs. Janis gave the motorcycle policeman a long chase.

Count De Butz wishes to deny the report that he has "doubled" with Partner Kenney. He has joined hands though with Walter Daniels and the two will break in a new act "The Gallery God" in the west. They left Wednesday for Chicago.

Mary Ann Brown is about to return to England, her native heath. Her father, who conducts the Wieland Agency, has secured bookings for her in Europe, when she will once more assume her proper name of Clara Wieland.

Wednesday afternoon the painter was lettering on a door in the Broadway theatre building the following: "Jerome & Schwartz Publishing Company." Neither Mr. Jerome or Mr. Schwartz could be found to give details.

Victor Herman, of the Albert Sutherland agency, severed his connection with that concern last Saturday and left for a three weeks' vacation. Oct. 1 he will take charge of the dramatic engagement of the James Clancy office.

Polly Moran and Maud Inness may yet appear upon one bill. The engagement will draw from vaudeville people for a thousand miles around. The Misses Polly and Maud are some chatterers, whether on paper or verbally.

Mrs. Lee Bascom Marsden, who made the dramatization of "The Great Interrogation" from one of Jack London's stories, and presented it in vaudeville in partnership with Al DeLisser, has brought suit against DeLisser, alleging breach of contract.

E. K. Nadel, manager for Marvelous Griffith, the lightning calculator, has prepared a booklet in which is incorporated everything of value to house managers and press agents of vaudeville theatres in which his attraction is booked.

Mrs. Alfred Drowskey, wife of the well-known animal trainer, who has been ill for the past fortnight, suffering with ptomaine poisoning, is rapidly recovering. Her husband will work with the two chimpanzees, "Romeo" and "Juliet," whom he trained as an act for his wife.

Chinko and his wife Minnie Kaufman were booked together on the Orpheum circuit, but owing to the illness of Miss Kaufman, their tour has been cancelled. Chinko will travel alone in the East, opening at Trenton, Oct. 2.

Phil Hunt would like to have it understood he is the only New York representative for the Howard, and Bowdoin Square theatres, Boston, Nor does any Boston small time agent exclusively book for the Howard, Mr. Hunt says.

The Great Howard opens at the Palace, London, in September of next year, booked for the return engagement in his home town by the Marinelli agency. The last time Howard appeared in London was before he became so famous as a ventriloquist over here.

Albee, Weber & Evans are enlarging their field of operations to include the handling of small time acts, and to that end have established a special department for that purpose, presided over by Sylvia S. Burman, who has been confidential secretary to the firm since its inception.

Two Chicago girls, Carolyne Gordon and Ione Bright, who created the roles of the headwaitress and Dorothy Wells respectively in the Chicago production of "Get Rich Quick Wallingford," reached the city this week. The girls assume the same parts in the New York company which goes to Boston Saturday night.

H. B. Marinelli and M. S. Bentham each claim the booking rights to Petrova, the English girl imported over here by the Marinelli agency for the Folies Bergere Cabaret show. Marinelli has a two-years' booking agreement with the young woman. Bentham will probably reach an understanding with the foreign agency. Petrova is booked to open at Shea's, Buffalo, Sept. 25.

Bert Von Klein and Grace Gibson have returned from London. Mr. Von Klein says the report they were closed after their first show at the Metropolitan in that city, for rebuking the audience, is not exactly correct. They voluntarily closed themselves Thursday, through trouble with the orchestra, and after consultation with Manager Bailey and Stage Manager Roger. The Metropolitan was admittedly the wrong London hall for the act to open at.

# COMBINE OF LARGEST CIRCUITS IN ENGLAND NOW PROBABLE

**The Butt-De Frece Company May Move Into Stoll's Coliseum Building, Which Will be the Beginning of the End of English Music Hall Competition.**

(Special Cable to VARIETY.)

London, Sept. 20.

As it is quite probable the Variety Theatres Controlling Co. (Alfred Butt-Walter De Frece) will accept offices in the Stoll building (Coliseum), it looks as though the big combine of all the English circuits is not far off.

When the Butt-De Frece Co. moves, the friendly feeling, at least, indicated by that step toward Oswald Stoll will leave on the outside only Sir Edward Moss and his Empires.

With the Stoll houses, now inclusive of the former Gibbons tour, and the Variety Co., it is not expected the Moss Tour will remain out very long.

Very recently the Variety Co. and Moss held a conference on the subject of an organized attempt to reduce salaries. The Moss and Variety's houses are the only competing halls in the provinces. An adjustment of this situation might be arrived at.

## BANGOR'S 1,400 HOUSE.

Bangor, Me., Sept. 20.

The theatre now building on the site of the present Bijou (which will be nearly wholly reconstructed for the new house) may play two or three shows daily. That is a point so far undecided.

The Bangor Amusement Co. is putting up the building, to seat 1,400. It will open about Christmas, with bookings through the United Booking Offices.

A. Paul Keith and E. F. Albee are said to be interested in the enterprise. Edward H. Blake, a local capitalist, is president of the company.

## ADELE OSWALD SERIOUSLY ILL.

Milwaukee, Sept. 20.

The condition of Adele Oswald became serious late last week. She is in a local hospital. First attacked by ptomaine poisoning, complications set in.

John J. Collins, Miss Oswald's husband, returned from Milwaukee Wednesday. He said his wife had improved somewhat, and he felt much relieved.

## CLARK MARTINETTI WEDS.

New Orleans, Sept. 20.

Clark Martinetti and Anna Conroy, of Evansville, Ind., (non-professional) were married in this city yesterday.

Mr. Martinetti is at the Orpheum this week (Martinetti and Sylvester).

## MUSIC PUBLISHERS ASSIGN.

Baltimore, Sept. 20.

Oliver C. Ziegfeld and John Farson, trading as Ziegfeld & Farson, music publishers and dealers in musical instruments, made an assignment for the benefit of their creditors Sept. 16. Liabilities are given as \$1,000, and the assets, \$11,000. Mr. Ziegfeld is

well known in local theatrical circles and has been for several years manager of Ziegfeld's Players' a successful dramatic organization. Mr. Farson is the manager of Gwynn Oak Park and the North Avenue Casino.

## USING THE "DOLL SCENE."

The "Doll Scene" from "The Tales of Hoffman" is to be presented in abridged form for vaudeville by Elly Barnoto. Ben Barnett will write modernized lyrics for the sketchlet, which will contain all the humor from the light grand opera.

## ACTOR STRIKES AGENT.

Chicago, Sept. 20.

The long existing feud between Jack Gardner and the Western Vaudeville Managers' Association was brought to a head last week when Tim Keeler took exception to several remarks Gardner had made in reference to the Association. Keeler demanded either an explanation or an apology.

After a few words the men clinched. Gardner struck Keeler over the head with a silver handled cane, inflicting a slight scalp wound and demolishing the stick.

## LAY-OFF FOR SIX WEEKS.

San Francisco, Sept. 20.

Alexis Sousloff, the assistant to Mlle. Nana, European dancer who has been appearing at the Orpheum here, is in the German Hospital undergoing a slight operation due to an accident on the stage.

It will necessitate the laying off of the act for the next six weeks, during which time Nana will remain in this city awaiting her stage partner's recovery.

## DAISY DORMER'S DATE.

The engagement of Daisy Dormer for this side, often postponed before, has now been set for March 18, next, at one of the Percy G. Williams theatres. The booking was entered through the Marhelli agency, upon the return of Leo Maase, its New York manager.

The same agency is responsible for the return of Jack Lorimer, the Scotch comedian, who will open also at one of Mr. Williams' houses, Oct. 2.

## BOOZE BRINGS ABANDONMENT.

Chicago, Sept. 20.

Henry Fisher, Leon Burt and John Snipe, three Shoshone Indians from the Fort Hall (Idaho) Reservation, who abandoned their tomahawks to become vaudevillians under the management of Charles Burkett, are stranded here. The redskins claim that Burkett deserted them because they dabbled a little strong with the firewater.

## MORRIS' SINGLE STAR PLAN.

To follow the launching of Harry Lauder this season upon the road tour laid out for him, another single star this time a woman, is wanted by William Morris, who is directing Lauder's engagements over here.

With this in view, Mr. Morris has suggested to Alice Lloyd that she place herself under his direction, pending other engagements proposed, and go over the route taken by Lauder on his several visits to this country. A large company is to surround her, as with the Scotchman, and it is proposed to bill Miss Lloyd just as extensively.

The Englishwoman is unlikely to look favorably upon the scheme, owing to contracts now in effect which would seriously interfere with the complete fulfillment.

Lauder sails from the other side Sept. 30, on the Carmania. He will open at the Manhattan Opera House, New York, Oct. 9.

To date those engaged for the Lauder Show are Trovato, Merkle, Santella Trio (first appearance in this country), Griff, Maude Tiffany.

The advance sale for the Manhattan Opera House week had assumed proportions by Wednesday that presaged a sell out before the box office opened. Seats are being disposed of at the American Music Hall offices.

Chicago, Sept. 20.

There is very good prospect that Adele Ritchie will be the "name" among the female list, for the cast to present the Lew Fields productions at the American Music Hall, opening under the Morris-Loew management, and Mr. Fields' direction Oct. 12.

In consideration of the use of his name and services in connection with the theatre and new policy, Mr. Fields is reported to have received twenty-five per cent. interest in the profits; also a like amount for the enterprises of a similar character to come after. This will be dependent upon the success of the venture at the American.

## MARINI AND BRONSKI.

Domina Marini and Marcel Bronski, although new to vaudeville, (appearing at Hammerstein's this week) are not newcomers to New York. This clever pair of classical dancers appeared with the Famous Imperial Russian Ballet, at the Metropolitan last season, headed by Pavlova and Mordkin.

They also appeared with the dancers during their engagement for two seasons at the Palace, London, and have been invited to again appear with them when they return to this country in the near future.

A few weeks in vaudeville, however, have left an impression upon the two young women. If matters are satisfactorily arranged, they will remain in the two-a-day.

Vincent Barochiere is managing the act; Paul Durand is directing the vaudeville destinies. The pictures of the Mlles. Marini and Bronski are on this week's front cover.

## FINE GERMAN SINGER.

(Special Cable to VARIETY.)

London, Sept. 20.

Richard Blonfell, a singer of German folk song, opened at the Coliseum, Monday. He was voted fine.

## "RIALON" IN LONDON OCT. 30.

(Special Cable to VARIETY.)

London, Sept. 20.

The pantomime, "Rialon," booked by Oswald Stoll after having been seen by him at Ronnacher's, Vienna, will be presented at the Coliseum, London, Oct. 30.

## SUMMER HOUSES CLOSE.

(Special Cable to VARIETY.)

Paris, Sept. 19.

The summer variety resorts, Jardin de Paris and the Ambassadeurs closed Sept. 15 and 17, respectively. The Casino re-opened yesterday.

Kitty Sinclair's Girls at the Alhambra successfully opened Sept. 16.

## EXTRA! EXTRA!

Tuesday night 650 new chairs were delivered to Hammerstein's. William Hammerstein affirmed the astounding rumor, that after fourteen years of continuous services the old assortment of orchestra sit downs were to be given a lay off.

After chasing away a few tears, Mr. Hammerstein stated that perhaps, only perhaps, some new runners would be placed down the aisles.

Being in a communicative mood, Mr. Hammerstein added that there seemed a likelihood of the boxes being dusted off this week, since the craze of renovation had struck the house. (The rear of the orchestra was swept twice this week.)

The orchestra chairs removed Wednesday night from Hammerstein's orchestra were five years old when entering the house. Mr. Hammerstein as he saw them passing away, remarked, "And they are good for ten years more."

## NEWSPAPER-MADE 'ACTRESS.'

Seattle, Sept. 20.

Ivy May Henry, whose divorce and subsequent fight for the possession of her children, after kidnapping them, have been giving the coast papers something to spout about, will make her debut in vaudeville in San Francisco, as a singer.

## BOOKED FOR NEW YORK.

Cincinnati, Sept. 20.

Mabel Hite, at the Columbia this week, will start to tour the Percy G. Williams' New York circuit Oct. 2, at the Alhambra.

## SELLING THE STOCK.

Baltimore, Sept. 20.

Stock in the New Washington-Detroit theatre, to be erected in this city, has been put on the public market for sale, to the extent of 7,500 shares at \$10 per. The company is incorporated for \$200,000.

Harry Williamson, who says he will do the booking, claims that he will look independently.

Construction work will begin Oct. 1, and be completed April 1. Seating capacity 1,800. Located corner Washington boulevard and Clifford street.

# VAUDEVILLE AGENTS REACH UNDERSTANDING WITH U. B. O.

## Big Agency to Restrict Office to Agents Now Given Entry. Other Reforms Suggested.

Subsequent to the abandonment of the plan for the "big time" vaudeville agents booking through the United Booking Offices to organize, some of the agents now permitted the privilege of entering the "big room" of the United suite interviewed E. F. Albee, to perfect what the agents believe are necessary reforms in the booking and placing of acts.

The body of agents met the United's general manager in his office. The agents said they wanted the office closed against numberless persons who pose or act as agents. It was also requested that a system be adopted whereby one "United agent," recording an act as under his direction, would have the sole handling of that turn, until proper notification was received by the United that he had no further interest.

In these things with others Mr. Albee agreed, advising the agents to sound the other large managers of the agency on the matter, then place the requests in the form of a letter to the United. Percy G. Williams and F. F. Proctor, Jr., when seen by the commission men were in accord with Mr. Albee.

The agents adjourned to M. S. Bentham's office, where an informal meeting was held, with Mr. Bentham the chairman. The letter was drafted and delivered Saturday. An answer was expected yesterday. In the reply counter conditions may be made on behalf of the agency, which will tend to further regulate the procedure of the agents in the United offices in their bookings and intercourse with the offices, as well as the managers.

From twelve to fifteen agents are to be considered "United agents." The foreign commission men, though not invited to the conferences, are looked upon as part of the agency's booking force. Their presence was not needed, through the American agents believing the foreigners could offer no assistance in suggesting reforms, affecting more the native agent.

A condition that is very likely to be imposed by the United is that the agents shall not organize. The suggestion of monthly meetings between the managers and agents met with the managers' favor.

The present "United agents" plan to register with the United their own names and those of employees authorized to book their acts. The registered people only are to have access to the "big room," where the "United managers" are always found when in New York.

A confab will likely be had with Martin Beck, with similar objects in view.

Agents and managers claim that bookings and the transaction of business between them have become close to a demoralized state. One agent will offer an act to a manager, to learn the

next day that another agent has also proffered the same act, at a lesser or greater amount. The new system is expected to simplify this condition. It is based upon the custom in England. When an act is registered with the managers there, the agent registering is the only booking person recognized as having power to place the turn.

The regular agents are seeking the elimination of the manager or other employee of a manager who is booking in addition to his other duties. It is said Mr. Albee stated that if the agents would inform him of any employee under the United's or Mr. Keith's jurisdiction, who booked or produced, he would notify that person he must adopt either one of his pursuits, and rest satisfied with that.

The prospective reorganization of the booking system of the United as it affects the agents will have a sweeping effect. Numberless agents now "outside" will feel the change, in one way or another.

The "United agents" may, upon the new condition going into effect, make an effort to classify themselves, to the end that the word "agent" will be dropped in connection with their names. Also a substitute will be found for "manager" or "representative," as now in use by some of them.

### SIGNS "\$22,000 PITCHER."

Chicago, Sept. 20.

Marty O'Toole, the \$22,000 pitcher, recently purchased for that amount by the Pittsburgh Baseball Club, has been signed by the Beehler Bros. to appear in vaudeville.

### NO "EVERYWIFE" INJUNCTION.

United States Circuit Judge Noyes Wednesday handed down his decision denying the motion for an injunction in an action instituted by Florenz Ziegfeld, Jr., against Joseph Hart, Clayton White and Percy G. Williams, to permanently restrain them from producing in vaudeville the symbolic sketch "Everywife."

The motion was argued Sept. 13 by Ditterhoefer, Gerber & James for the complainant, and Max D. Josephson for the defendants.

Mr. Hart was very much elated over the decision, but was peculiarly reticent with regard to his next move in the litigation. He was evidently acting on advice of counsel in refusing to discuss the decision. The decision itself appears in full elsewhere in this issue of VARIETY.

### GOULD'S ALL-NEW ACT.

At the termination of the present two weeks' engagement at the Folies Bergere, New York, Billy Gould and Florence Geneva (billed as Billy Gould and Co.) will have an all-new act in readiness to present in vaudeville. Miss Geneva is a western girl, lately secured by Mr. Gould for his turn.

During this week and last Mr. Gould has acted as the announcer at the Folies Cabaret show. James J. Morton was on the road with the "Hello Paris" portion of the new entertainment opening at the Folies to-night (Friday).

### SOUVENIR BOOK OF CARTOONS.

Philadelphia, Sept. 20.

A permanent and attractive advertisement for Keith's was distributed by Harry T. Jordan, manager, this week. It is a booklet, with caricatures of all principal acts in vaudeville, sketched by Charles Bell, of the Philadelphia Inquirer.

The book is one that children will be especially fond of. It is well worth preservation. About 50,000 were struck off.

### TAKE BOOKINGS WEST.

Chicago, Sept. 20.

Under the agreement existing between the United Booking Offices and Western Vaudeville Association, of this city, whereby the territory for booking of either the W. V. A. or the Family Department of the United is limited by a marginal line drawn through Cincinnati, the Lyric, Mobile, and Majestic, Montgomery, have been removed from the Family Department's office in New York to the W. V. A. agency here.

Rosalie Muckenfuss booked the houses in New York. The Lyric opened Monday; the Majestic is to start next Monday. They will be taken care of in the W. V. A. agency by the Interstate circuit. Both houses are west of Cincinnati. Two shows daily is the policy of each.

Chicago, Sept. 20.

The Mobile and Montgomery theatres removed from the U. B. O. to the W. V. A., this city, were formerly booked by Cella Bloom, of the Interstate Circuit. Miss Bloom has been booking the Montgomery theatre since June 18, when it was a split week with Columbus. Sept. 4 Sol Neubrick took over the lease, changing the policy to six acts twice daily and a full week. Miss Bloom still books it. Sol Neubrick is a brother of Gaston, who owns the Lyric, Mobile.

The latter house received two or three acts from Miss Bloom for week of Sept. 4. The management canceled one of the turns, when the Interstate refused to book for it longer. The manager wanted all acts submitted and accepted before contracts were signed. This Miss Bloom would not consent to.

New Orleans, Sept. 20.

A report was about yesterday that Gaston Neubrick, manager of the Lyric, Mobile, had canceled his entire show program for this week, consisting of five acts booked through the United Booking Offices.

Stories of cancellation are conflicting.

Miss Muckenfuss, of the Family Department, acting upon instructions received, withdrew the bill laid out for Mobile, upon the house being released by the United for booking in Chicago. All of the acts were notified.

### \$750 FOR THORNTON TEAM.

The Thorntons, James and Bonnie, are going to travel over the Williams circuit together, as features in the "Old Home Week," opening at the Colonial, Oct. 2.

When the couple appeared in the "Old Timers' Bill" as a matter of pride, the managers sought to follow up this feeling on their part by suggesting that both continue playing at the same salary James Thornton is usually booked at.

But the touring-monopolist James hit the little wooden pin, and the arrow sped up until it reached \$750. Jim left it there until the managers took notice.

Eva Shirley and Sammy Kessler will "break in" their new act about Oct. 2.



WM. RAYNORE AND CO.  
IN THE BIG SCENIC RACING PLAYLET,  
"BETWEEN THE RACES"  
SHOWING ACT AT PROCTORS 26TH ST. THEATRE  
THIS THURSDAY, FRIDAY AND SATURDAY

# THE NATIONAL'S BIG SHOW AT THE CHEAPEST PRICES

**Boston's New House, With 2,800 People In It, See  
Minstrel Performance, Three Vaudeville Acts, and  
Travesty on "The Round Up" for 5-10-15**

Boston, Sept. 20.

It sure was a "hurrah" opening at the new National theatre, Monday afternoon. Sunday, a dress rehearsal was held. If the rest of the performances are on a par with the dress rehearsal and first performance, the management will cart the money away.

Monday, the National-Boston Consolidated Minstrels, dressed in white linen dusters, started from the theatre at 11 o'clock, parading through the business and residential sections of the city. The minstrels sang old plantation songs during the parade. They were headed by a thirty-piece band. Lew Benedict and Hughey Dougherty, who lead the minstrel show, were seated in an open carriage drawn by two white horses. A large gold and white banner, bearing the name of the organization, was carried by two colored men, and two boys of the same dusky hue held the streamers.

Following the parade, they returned to the theatre. Then the crowd began to flock in. By 2 o'clock every seat was sold for the afternoon performance. With the prices at 5, 10 and 15 cents, and with this style of show, it looks real good.

The show opened with a minstrel first part. Eighteen were in the circle, including Messrs. Benedict and Dougherty, with the bones, and Dan Haley and Eli Stone with the tambos. This Eli Stone almost stole the house at the first performance, and, by the way, it was his first professional performance. Until two weeks ago he was a newsboy, discovered at a newsboys' entertainment. He is a find.

The Columbus Double Quartet carry the solo and ensemble work. They are good. The minstrels dressed in suits of white, faced with blue, and the interlocutor, "Bob Evans," dressed in similar fashion, with the exception that his costume was faced with red, made a pretty stage picture. The house orchestra, wearing the same costume and seated on the stage in the rear of the circle, with a white and gold setting, was the making of an excellent opening.

The first part is made up entirely of solos, ensemble numbers, specialties by "bones" and end men's gags. This ran 75 minutes.

The olio numbers consisted of Minnie St. Clair, Lockhart and Cress, and the Three Bendeton Sisters entertained to the satisfaction of the packed house. This whetted the appetite of the patrons for more, and they got it in the form of a satire on the "Round Up," which is playing at the Boston theatre this week. This burlesque is exceedingly funny. The performance runs two and a half hours. It is sure fire.

Acting-Mayor of Boston, Walter Collins, made a speech from a box

where he was seated with the press men, in which he lauded the management for bringing such a high-class entertainment to Boston and placing it at such a low price of admission. He gave the audience the figures that it cost the city to furnish amusement places during the summer months, and told them that they could get the best and cleanest entertainment in this theatre for less than it would cost them to go to a free amusement park on the street cars.

This house is the largest theatre in Boston, and has the greatest seating capacity of any vaudeville house in the world. It held 2,800 at the Sunday night performance.

Managers John B. Schoeffel and W. D. Andreas, of the Tremont and Park theatres, respectively, were among the guests. R. G. Larsen, of Keith's theatre, was very much interested in the evening entertainment.

Boston, Sept. 20.

Loew's Orpheum is celebrating its first anniversary this week. This house has been the biggest surprise of Boston theatrical circles. It has made a bundle of money. If Marcus Loew is sustaining losses in some of his other enterprises, he can draw from the local theatre profit fund. During the hot summer days, when the other houses closed their doors, the Orpheum was showing a profit. In the spring and fall of the year, this house had them hanging to the chandeliers. V. J. Morris is the manager, and he has done wonders. "Single time" vaudeville is played.

There is much speculation among "small-time" managers as to what effect the National, with its big capacity, will have upon the other "small-time" shows in Boston. The idea of the National, at sufficient capacity for a big show at small prices, may mean a new era in the cheaper vaudeville.

A gathering of 8,000 people attempted to gain admittance to the National Monday night. The struggle required twenty policemen to prevent a riot. The crowd gathered an hour in advance of the evening performance.

Manager E. A. Ryder has for a souvenir what remained of a door. E. F. Albee looked the house over in the afternoon. It is estimated by the police that 20,000 people were attracted to the theatre when the band was giving the concert, before the evening performance.

## STUDENTS NOTE.

They pronounce "Gaby's" last name De-lee. Her first name is spoken Ga-by. There is Cushing's Manual and Gaby's-Manuel. One is, and the other isn't.

## WALKED INTO THE SHERIFF.

Percy Denton, who sang his way from San Francisco across the continent, arrived in New York last Friday and delivered a letter to New York's Mayor from the Mayor of Frisco.

Mr. Denton left Frisco April 15, the trip taking just five months.

The singer stopped in all kinds of burges, the live ones and dead ones being equally favored. The worst town he struck was Rockville, Wyo. It is of solid rock. A blade of grass at the local theatre would be the biggest kind of a riot. Mr. Denton was attired in a khaki uniform, and carried a scrap-book, with letters from all the Governors along the line.

Arriving in New York, Mr. Denton was served with papers that called for a \$1,000 bond in a civil action. His wife, who has not seen him in thirteen years, sued for a separation. The sheriff asked for a bond to insure Mr. Denton's appearance at the hearing of the case.

## REMICK WINS CUPS.

The Jerome H. Remick music house "cleaned up" on Frederick Thompson's Luna Park song contest, winning prizes on "The Harbor of Love," "Navajo Rag" and "Oceana Roll."

On Mose Gumble's desk now reposes two sterling silver loving cups, the chief prizes.

The singers who put the songs over were Reina Aubrey ("The Harbor of Love"); Johnny McGuire ("Navajo Rag") and Rennie McCormick ("Oceana Roll"). Col Henry Watterson of the Louisville Courier-Journal, was one of the judges.

## MASS. WINTER SPORTS.

Boston, Sept. 20.

The local men who purchased the Rockingham race track at Salem, N. H., as an arena for sports, including aero meets, propose to hold a series of winter sports at the park as soon as the season permits. The company was capitalized for \$1,000,000.

## SALT LAKE OPENING.

Chicago, Sept. 20.

The new Empress, Salt Lake City, will open Oct. 15. Dan McCoy will have charge of the business end. McCoy, at present manager of the Empress, Kansas City, will be succeeded in that city by John Cook, now in Seattle.

The Sullivan-Considine road shows will play the new house, coming from Los Angeles on their way East.

## BULLET FORGOT TO MELT.

Trinidad, Col., Sept. 20.

Mrs. Frederick Roske, "the human target," who catches bullets in her teeth, was severely wounded when one of the wax bullets failed to melt and winged her in the head.

Had the bullet been of lead, the doctors say the accident would have proved fatal.

## NEW PEOPLE FOR SHOW.

Chicago, Sept. 20.

Howard Martin and the Howse Sisters will join Gallagher & Shean's "Big Banner Show," Oct. 2, at Kansas City. They will replace Milton Francis and the Healy Sisters.

## DIVORCES IN PAIRS.

Cincinnati, Sept. 20.

Two divorce cases came to light this week. Harry Sutherland of the Empress, is suing his wife for divorce on statutory grounds, and Myron Wikoff, a vaudeville performer, has been served with divorce action papers by Edna Wikoff.

## THE REAL PRINCESS COMING.

Next week New York will receive the Princess Baratoff, a Russian bit of genuine nobility, who is a stunning looking woman from report, has a fine voice, and accompanies herself on the guitar.

The Princess opens a vaudeville tour at the Columbia, Cincinnati, Oct. 8, booked by the Marinelli Agency.

## A GILLETTE SKETCH.

William Gillette has written a condensed version of "Clarice." The sketch will be ready for vaudeville in a few weeks. Lucille La Verne, who starred in that play, has been engaged for the playlet as has William Lamp who played the mayor in "The Man of the Hour."

Mr. M. S. Bentham is handling it.

## A BOOST FOR BURTON.

Des Moines, Sept. 20.

The Orpheum theatre here looks as good as new, starting the new season with redecorations and refurbishings costing \$10,000. H. B. Burton, manager, is being warmly congratulated upon the attractive appearance of the house, built and conducted on the same lines as the larger Orpheum theatres in the larger cities.

## PERHAPS IN SACRAMENTO.

Sacramento, Sept. 20.

It is rumored here that one of the local real estate agents who has been making inquiries regarding the purchase or leasehold of a number of sites, is acting for the Orpheum-Sullivan & Considine people, said to be seeking a location on which to erect a vaudeville house here.

## EVANSVILLE'S MANAGER.

Chicago, Sept. 20.

Henry Sonnenberg will not manage the Grand at Evansville, as announced. E. O. Child, for a long time connected with the Orpheum offices in San Francisco, has been ordered to Evansville to handle the Orpheum.

## LYNN OPENS WELL.

Lynn, Mass., Sept. 20.

Keith's new theatre opened Monday very well. Dr. Herman is the feature card.

Jeff Callan, the resident manager, has become very friendly with the best people since arriving here. The house seems good for a popular run of high class vaudeville. That brand was formerly played by Harry Katzes at the Auditorium.

## INDEFINITE OPENING.

Lawrence, Mass., Sept. 20.

The reopening of the Colonial was being indefinitely postponed. No one around has any inkling when it will occur.



# EMPIRE CIRCUIT MAGNATE LEAVES MILLIONS TO HEIRS

**Jim Butler's Father, a Former Western Political Boss,  
Instructs Son to Manage Western Wheel  
Burlesque Houses.**

St. Louis, Sept. 20.

Col. Edward Butler, father of James J. Butler, president of the Empire Circuit Co., left an estate valued at between \$3,000,000 and \$4,000,000. The widow, children and grandchildren are the principal beneficiaries. The Colonel requested in his will that his family not wear mourning. He left nothing to charity.

The will directs James J. Butler to manage the Standard theatre here, and the Century, Kansas City house, which Butler owned. Jas. is also permitted to lease the Century Hotel, Kansas City for \$10,000 a year.

## "MAJESTICS" SHAKE-UP.

There has been a general shake-up in the personnel of J. Goldenberg's "Majestics," playing Hoboken this week. The first part "Rogue Ala Mode" has been rewritten by Stanley Murphy and renamed "The Two Generals," with new song numbers staged by Julian Alfred. In place of the "Wallingford" travesty is a burlesque on "Othello and Desdemona."

Fred Ireland has been replaced by John B. Wilson. Will H. Conley supplants George Stevenson. Al Canfield and Harry Emerson have been engaged for new parts. Stevenson and Jimmy Nugent are going into vaudeville. Ireland's plans are unknown.

## PLAYING IN LUCK.

The Western Wheel managers say the luckiest man on the Empire Circuit is Billy Watson, the "Beef Trust" man.

At Toronto week before last Billy struck the state fair and took in over \$6,000. Following a profitable week at Buffalo, he pulled into Detroit this week to have another state fair boost his business.

With the Jewish New Year holiday season here, Billy expects the festive days to add a little bit more.

## CENSORS RETURN.

The Censoring Committee of the Eastern Burlesque Wheel returned to New York yesterday. An inspection of all western shows on the circuit was made.

While the Committee sent no reports in during their absence, it is said that the Eastern Wheel shows playing western territory now average above those in the east.

J. Herbert Mack, Charles Waldron and Sam A. Scribner compose the Censor Committee.

## CLOSED IN KENTUCKY.

Louisville, Sept. 20.

Two girls of Clark & McDonough's musical comedy company which closed suddenly at Lebanon, Ky. last week were sent home to Cincinnati from

here by the local police. The girls were penniless.

The company had been making small towns in Indiana, Ohio and Kentucky, presenting "A Night In Old New York" and "A Trip To Gay Paree."

## WINS OUT EARLY.

Chicago, Sept. 20.

When Lowry's "Merry Maidens" played here, the show was charged for the price of electric lighting in front. According to the new standard set down by the Empire Circuit regarding no "extras" of any kind, Lowry will get the money back.

The traveling managers will keep their eyes open on the "extra" thing.

James Lowry feels pretty chesty over the business his "Merry Maidens" (Western Wheel) has done so far this season.

Playing a preliminary season at Kansas City, St. Louis and Chicago, Lowry cleaned up \$5,000.

Lowry started the regular season in Cincinnati with his show paid for and \$500 over.

## SOAKED SHOW'S PROPERTY.

Kansas City, Sept. 20.

A leaky baggage car on the Missouri and Pacific R. R. caused the wardrobe, scenery and papier-mache properties of the Rose Sydel show (Eastern Wheel) to be soaked on the run between Omaha and Kansas City.

Despite their wet condition they were used here. Sydney Wire, ahead of "Painting The Town," had his bill trunk in the deluge and advance notices and photographs were ruined.

W. S. Campbell, of the Sydel troupe, has filed a claim for his losses with the railroad.

## VISITORS AT SARANAC.

Saranac, N. Y., Sept. 20.

Two men were added to the theatrical colony this week, when Frank Wiesberg and Jos. Weber arrived. Mr. Weber, a brother of L. Lawrence Weber, may remain over the winter. Mr. Wiesberg is here for a month, after starting his Eastern Burlesque Wheel company. "Star and Garter Show" over the circuit.

## FINAL FOR "JERSEY LILIES."

Chicago, Sept. 20.

Next season "The Jersey Lilies" will pass into oblivion. James "Blutch" Cooper will then present a new show, to be called "Beauty, Youth and Folly." The "Lilies" are offering the same show as last season, written by Leon Errol.

Bob Simonds was engaged by Mr. Cooper this week to travel in advance of the show.

## HEAR THOSE BELLS.

Cincinnati, Sept. 20.

Wedding bells did some tall ringing for "The Merry Maidens" burlesque company. Margaret Utter, comedienne married Jack Chapman, while Gertrude Turner and Jack Campbell were the other newlyweds. Harry S. Gorton, a theatre owner and manager, and Lottie Wolf (Lottie Florence Walters) of Indianapolis, a vaudevillian, were also married in this city.

## RAIDED "RAW" "COOCH."

Cleveland, Sept. 20.

Two stores where Oriental dancing exhibitions were held were raided by the police yesterday. All attaches arrested. The police claim that the two pieces, both on Ontario Street, showed too raw a "Cooch" for Cleveland.

## "WINNING WIDOW" PRAISED.

Philadelphia, Sept. 20.

"The Winning Widow," the new musical comedy sent out on the legitimate pop time by Max Spiegel opened to big business at the Grand Opera House this week.

Pearl Barti, Joseph M. Fields and George Scanlon have the principal roles.

The piece is prettily staged and costumed. The musical numbers by a large and capable chorus came in for considerable praise.

## FRED'S WAITING FOR THE CUSH.

Last week when Fred McCloy interviewed a Broadway car at such short range the car landed him in bed with a sprained hand and shoulder, the publicity man for the Columbia had an overdose of pain to prevent him estimating what the company should come across with for the damage.

This week, however, Mr. McCloy has been in better condition. He slipped over a claim sheet for \$500. It looks like a settlement.

## VAN OSTEN IN "TAXI GIRLS."

Hurtig & Seamon's "Taxi Girls," an Eastern Burlesque Wheel show, has lost Geo. Hickman and wife, principals.

Bob Van Osten joined the "Taxi Girls" company this week.

## IT SHOULD REJOICE.

Salamanca, N. Y., Sept. 20.

This town is rejoicing over the construction of a new legitimate theatre, seating 1,000 and costing \$50,000. It will be called the Andrews, and opens about Nov. 27, attractions furnished by the Eastern Theatre Managers' Association.

Max Andrews, who runs the Auditorium, Perry, N. Y., will manage the new house here.

## "CONCERT" BUSINESS OFF.

(Special Cable to VARIETY).

London, Sept. 20.

The adverse notices which "The Concert" received when first presented at the Duke of York's seems to be either having an effect, or they expressed the sentiment of the English people against an idol-loving play.

Business at the Duke of York's has taken a decided drop, for a place that at first was thought would be a season wonder in drawing power, despite the notices.

## ARRESTED FOR SWINDLING.

Atlantic City, Sept. 20.

Four employees of Steel Pier were arrested yesterday charged with swindling the pier out of \$10,000 by working the ticket palming game. The ticket takers, it is alleged, would palm tickets as received at the entrance, and turn them back to the box office. It is also said that these operations have been going on for over a year. The following were arrested: Harry Kelly, Harold M. Falkenburg, Sheppard Hart and F. Werner Klipper.

## DECKER'S ROUND WORLD TRIP.

Wednesday Jim Decker started on a trip around the world. A good reason for the vacation is said to have been the inheritance of about \$200,000, received by Mr. Decker from the estate of his mother who died about a year ago. Mr. Decker's wife is with him on the pilgrimage.

As general router for the Shuberts, James received \$10,000 yearly. Jules Murry is still looking after Decker's former duties, and will until a permanent successor has been appointed. A report says Abe Thalheimer refused an offer to return to the Shuberts' office, at a salary double that he received when leaving some seasons ago, which left the vacancy there that Mr. Decker filled.

It is unlikely that Harry Ridings, who resigned from the Henry W. Savage staff last week, will accept the position left by Mr. Decker, and which the Shuberts offered him. After a vacation of about a month, Mr. Ridings may return to the Savage office.

## FRANCES WRITES A PLAY.

Miss Frances G. Corcoran, who keeps the typewriter clicking overtime in the office of Frederick D. H. Crahan (play broker) has blossomed forth into a playwright.

Miss Corcoran has written "Three College Girls" which will be presented by Jeanette Wallace, Vivian Allen and Sylvia Lotie next week. Singing and dancing numbers will be interpolated.

Miss Frances is awaiting the verdict.

## SIXTH FIRE IN 15 YEARS.

San Francisco, Sept. 20.

The Francis Valentine Co., show printers, was completely burned out Saturday night.

This makes the sixth fire in fifteen years through which the concern has passed.

## MUSIC IN THE LOBBY.

Baltimore, Sept. 20.

An innovation in Baltimore theatres will be one of the features at the opening of the Academy of Music. Instead of the usual overture inside the theatre proper, the orchestra will give a concert in the lobby from 7.30 to 8 o'clock.

## DR. KARL MUCK EXPECTED.

Boston, Sept. 20.

The Boston Symphony Orchestra will begin its season of thirty-one concerts Oct. 6. Dr. Karl Muck will very likely succeed Max Fiedler as director for next season.

**BERNSTEIN'S BIG WEEK.**

This week started off as a record maker for Freeman Bernstein, the small time agent with the big time nerve. It may have been that phony Beulah Binford going into vaudeville that actuated Freeman's activity, or something else, but anyway Monday morning, Frank A. Keeney, the will-o-the-wisp manager, walked into Mr. Bernstein's private sanctum, cleaned around a little space for himself, and remained there with his "split week" small time houses. The M. R. Sheedy agency mourned the loss, much more so than ordinarily occurs when Mr. Keeney gets a hunch he is going to move, for in this case, the Sheedy office had the bills for Keeney's houses laid out for this week before it knew a customer had flopped.

After Mr. Keeney settled down, and Bernstein had conned a few other people about Beulah from Virginia, a young man walked in. Before he left, Mr. Freeman was the defendant in a civil suit brought by Henry and Mae Howard, to recover \$800. Denis F. O'Brien & M. L. Malevinsky were the attorneys. Freeman remembered them. After Mr. Bernstein stopped wondering how anyone would waste the time to sue him, he read the complaint over. It said that in April, Freeman promised the "small time" act nine weeks on the Loew Circuit, the first week at \$112.50 a week, and the other eight at \$100 weekly. The turn worked the \$112.50 week, but Mr. Bernstein failed to come through with contracts for the other eight. From the complaint it might be concluded that the act layed off for the next eight weeks, awaiting the Loew time.

Freeman couldn't understand that lawsuit, for the thing it mentioned has happened so often. Then on top of that, Messrs. O'Brien & Malevinsky received a request for information about Bernstein. The letter told a story of "The Cash Girl," while playing under the title of "The Girl From Macy's" at Athens, O., last season, settling with its creditors among the actors in the company, by Mr. Bernstein giving a bill-of-sale of the show, in preference to paying \$1,000 overdue salaries.

Someone wrote the people with the bill-of-sale paper that the show had been billed in Gloversville, N. Y. recently, with Miss Ward still the big moment. The bill-of-sale holders wanted to know how that could be. Mr. O'Brien couldn't tell then, they not having enclosed the bill-of-sale. Mr. Bernstein said it was all a mistake, if it had happened, excepting the bill-of-sale. He recollected with some difficulty that once upon a time he had turned a show over to the players rather than go to the annoyance of wiring New York for money to pay salaries, but as far as Miss Ward (Mrs. Bernstein), appearing again in the show, positively not. She is breaking in a new act this week, said Mr. Bernstein, as he related how all the old friends of Beulah's down in Richmond and around there now want to pose for moving pictures. The last heard of Beulah she was figuring close to make connections for Richmond.

**PROCTOR'S REMAINS THE SAME.**

A printed story last week that sounded very press agency raised a question however, whether F. F. Proctor intended bringing his several offices together in one suite. At present, Mr. Proctor conducts the business end of his circuit from 1193 Broadway. The booking department is in the United Booking Offices suite at the Putnam Building.

Investigation brought out that there would be no change, unless Mr. Proctor decided to remove the business office nearer the booking room. All other talk which tended to give an impression that the Proctor Circuit would change its present booking plan in every way sounded foolish, a VARIETY representative was informed at the Proctor headquarters.

The program for Krueger's Auditorium, Newark, for last Sunday, was secured through the Proctor office. It has not been decided whether the same agency will continue to book the Sunday (only) shows, for the Sabbath opposition to Proctor's, Newark, although the two houses are so widely separated, neither is looked upon as directly opposing the other.

**THE K-P. DECISION.**

A couple of men, standing on Broadway the other day, were discussing the litigation through which the Keith-Proctor corporation will finally be dissolved.

One asked if a decision had been handed down by the Portland (Me.) court on the Fifth Avenue theatre lease. The other replied it might be a matter of two months yet before the result became known, but there would be an appeal whichever way it went.

"It reminds me of a story," said the first speaker. "Once there was a young, ambitious lawyer, with a client who urged the attorney to win his case at all hazards.

"The argument was to be held at some distance from the client's home. He told his attorney to wire him immediately the result.

"The young lawyer received a verdict, and in his enthusiasm wired his client, 'Right will prevail. The meritorious case received the decision.'

"Within a short time the young man was surprised to get this reply: 'Message received. Sorry we lost. Appeal immediately.'"

**LEVEY'S EASTERN CONNECTIONS.**

Before leaving for his San Francisco home, Wednesday, Bert Levey, the independent Coast vaudeville agent, decided to send on a representative to New York to represent his houses in this section. Mr. Levey may also arrange for a booking connection through from the Coast.

While on his way West, the San Francisco agent will stop off at Chicago. He is apt to locate a branch office there.

**ITHACA'S STAR STARTS.**

Ithaca, N. Y., Sept. 20.

The new Star opened here Monday. Vaudeville is being supplied by the Family Department of the United Booking Offices.

**FOX'S SHOW IN NEWARK.**

Newark, Sept. 20.

The F. F. Proctor Bijou Dream, formerly Blaney's, has been taken over by William Fox, the "small time" vaudeville manager of New York.

The house will be renamed Fox's Washington, and open Oct. 7, with the customary Fox entertainment.

Springfield, Mass., Sept. 20.

The Gilmore theatre will not pass under the management of William Fox until October, 1912.

**NEW FIFTH AVENUE HOUSE.**

The Lowe Amusement Co., Albert E. Lowe, president, has leased from the Pinkney estate for 21 years at \$20,000 yearly, a plot of ground at 110th street and Fifth avenue, 100x100, on which it will erect a popular priced vaudeville and picture house, to be ready for occupancy by Feb. 1, next. The plans call for a seating capacity of 1,300 and the cost of the building is estimated at \$175,000. Prices of admission, as at present contemplated, will be 10, 15 and 25.

**GIVE IN TO OPERATORS.**

Chicago, Sept. 20.

The first skirmish of the union war now being waged by the picture operators, who demand a union scale of \$25 weekly, occurred last week, when the operators working at the Boston, Pastime, Casino and Alcazar theatres, all on Madison street, between Clark and Dearborn, decided to force the managers to pay the union scale or else desert.

Each manager, when approached, promised to meet the demand provided his competitors did. The matter was put up to Guy Morville, proprietor of the Boston. Upon his refusal to comply with the requests of the union, two operators walked out, making it necessary for him to dismiss a packed house.

Realizing the profits that naturally come with Saturday and Sunday, the four managers decided to pay the extra two dollars and a half, and peace was restored.

**ONE MORE IN K. C.**

Kansas City, Sept. 20.

The Globe, formerly Majestic, started continuous vaudeville Sept. 17, manager "Cy" Jacobs getting his show through the Western Vaudeville Managers' Association, of Chicago.

The bill changes Sundays and Thursdays. Harry Lipsitz is assistant manager and publicity promoter.

**BIG HOUSE IN BEST SECTION.**

St. Louis, Sept. 20.

The Crawford Syndicate has bought site for another picture theatre at Delmar boulevard and King's Highway, one of the most valuable sections of the city.

A house with a capacity of 2,000 will be built on the lot, which cost \$25,000.

Another company of "The White Sister" is being framed by Leigh Morrison to play one-night stands. W. W. Shuttlecock and wife, and Elsie La Croix have been engaged for the "No. 2."

**KEEFE GETS A CIRCUIT.**

Chicago, Sept. 20.

The Keefe Agency has taken over the bookings of the Sodini houses, consisting of Family, Moline, Majestic, Rock Island and Family, Clinton, Walter F. Keefe will commence booking the circuit next week. The Western Vaudeville Association formerly supplied the attractions.

Oshkosh and Fond Du Lac will commence playing vaudeville again next week, while the Crystal, Manitou, will dispense with pictures, to give a variety performance.

The Pullman, Pullman, Ill., now under the direction of John Connors (who also operates the Calumet, South Chicago) has gone over to Keefe. It will also establish a precedent by giving Sunday performances. Mrs. George M. Pullman has heretofore been opposed to Sunday performances in the town. Connors convinced her and the trustees of the house that it would be strictly proper. The Pullman house will split with Crawfordsville, another Keefe booking.

**"SMALL TIME" DEAL OFF.**

Whatever impression may have obtained through the report that the Family Department of the United Booking Offices and the Loew Circuit, would be directly or indirectly joined was dissipated when the Loew Circuit advertised last week for houses "east of Chicago."

It is said that there yet remains a "friendly understanding" between the two.

**TWO SQUARE CHANGES.**

There has been a change of management at Keith's Union Square Theatre, M. A. Walsh being succeeded by another man. Although the bill was increased to eight acts last week, seven will form the daily show hereafter instead of six as heretofore.

**A CITY HALL THEATRE.**

Chicago, Sept. 20.

At the next meeting of the Chicago city council, Sept. 25, Alderman Herman J. Bauer promises to present to his colleagues a plan for the establishment of a theatre in the city hall, where moving picture films may be exhibited and censored.

His plan is to compel all manufacturers to bring their films to the city hall for exhibition and censorship, instead of the official censors being obliged to go to the various factories.

**RUNNING "NEWS SLIDES."**

In the New York "small timers" this week a new attraction was instituted. Slides of current events are thrown on the screen during the performance. The slides are reproductions of pictures secured from a press association. • In England a weekly gazette of current events from all over the world are shown in pictures, so the slide idea will probably fall down pretty soon.

Ben Piermont, formerly of the Gordon & North office, is now in the booking department of the Sheedy agency, assisting Eddie Small.

London, Sept. 13.

The dramatic season is now well under way. Within a few weeks practically every theatre in London will be in full occupancy. Thus far there has been nothing quite startling. Interest is now chiefly centered round "The Mousme" (Japanese for "The Maid") at the Shaftesbury, "The Great Name" at the Prince of Wales, and "The Ogre" at St. James.

"Romeo and Juliet" at the New Theatre is chiefly a means of exploiting the immature genius of Neilson Terry. Whilst admitting that this young woman has much that is exceptional in her histrionic make-up, I cannot subscribe to the gush of adulation which has gone forth. She is a clever girl of great promise, and no more. Vernon Steel, elected to the part of Romeo is quite incapable of carrying the weight. Maybe this does not materially help Miss Terry in her endeavour. There are several members of the same company much more capable of playing the chief male part. The best performance was that of J. Fisher White who plays Friar Laurence. Though the Terry family has an enormous following—chiefly women—I cannot see how this somewhat garbled edition of "Romeo and Juliet" can stay long in favouritism.

Sir Herbert Tree's production of "Macbeth" at his Majesty's will rank as one of the most notable on record. Sir Herbert believes in dressing and setting his productions on the highest possible plane. If at times there is inclined to be a surfeit of scenery, the virility of the action helps out. One very simple scene in which Lady Macbeth makes a perilous descent of a winding staircase leaves a striking impression, but as we feared, Sir Herbert's ghosts seem very material. He might think it worth while to consult Martin Harvey in regard to his spooks for in "Richard III," that actor produced the best ghosts I remember.

It seems certain that "Eunty pulls the Strings" will continue in the program at the Haymarket until Christmas. It is stated that Cyril Maud's share last week was \$5,000, and that Graham Moffat took something like \$1,200. Moffat has written another play called "A Scrape of the Pen," now being considered by a prominent West End manager. He has also finished a musical comedy. As Moffat has done a drama, comedy, two music-hall sketches, and a musical comedy none can begrudge him the adjective versatile.

The first suggestion that "Sumurun" should be done in full in a London theatre came soon after the Coronet theatre was about to be secured for a new syndicate. Negotiations with Reinhardt had progressed favourably when the news leaked out and was printed. Then a hitch occurred. A condition of the arrangement with the Coronet people was that no publicity should be given to the project until the run of "Sumurun" at the Coliseum had ended. Shortly afterwards, Mr. Stoll signed a contract to do the great pantomime in its entirety at the Savoy. This will precede the

other Reinhardt productions at Covent Garden and Olympia.

Lillian Shaw did not, after all, come to terms with the Empire people. It is said that her estimate of her worth and their computations differed considerably.

I saw the first production of Hall Caine's new play "The Quality of Mercy" at Manchester. It is daring in that it calls upon the majority of the actors to play characters in the first part who are the parents of the characters in the latter part. Throughout it smacks of "Rip Van Winkle," "The Silver King," and at least two other well known and well played-out melodramas. At best it cannot do better than stay in the first class provincial theatres for a little while. I am told that this is the first of several efforts which are to be made to popularize first-class melodrama in the best houses.

Mrs. Patrick Campbell, though she did fairly well at the Brighton Hippodrome in "The Bridge," did not attract anything at the Palace, Manchester. How she will fare in some of the smaller towns it would not be safe to prophesy. The one-act piece in which she is appearing is not the best of all possible media.

"The Harem Doctor," written by Tom. E. Murray and Eustace Baynes was put on at Manchester in one of the Broadhead houses as a twice-nightly show last week. It is full of meaty material, but the company fails to do it justice.

The Musical Cates made their first appearance in England at the Manchester Hippodrome and on fourth, they got over successfully. They report that they were much more successful, however, at Amsterdam. There are several features in the act bound to appeal.

"Yuma" is the name of a new alleged sensation just produced here. It is on the lines of "Enigmarelle," "Zutka" and others of the "Phroso" Brand. The alleged automaton is dressed as a German cavalry officer. He is hoisted in a box almost to the flies. There is a "black out," and he reappears in spangled tights, suspended from a trapeze. He indulges in contortions whilst on the swing. There is no suspicion of mystery about this act, despite the use of the electrical flashes, and a weak line of talk.

James Carew, who is Ellen Terry's husband, has put on a sketch called "Odd Numbers." It consists in a number of complications and misunderstandings between a man and a woman in a hotel bedroom. It has some

funny points and Carew comes pretty near proving himself a humorist.

The Athambra, Glasgow, reopened as a twice-a-night house Sept. 4. Genec was the chief attraction, and there was a strong bill in support. Business was good, and Mr. Butt's company seems likely to establish the right kind of clientele. They are going after superior vaudeville for all they are worth. This week they have Ada Reeve, and next week Grace Hazard, Jean Alwyn, Julian Rose and Herbert Lloyd.

W. W. Kelly, who came from America some 20 years ago, and established himself with "A Royal Divorce" is still coining money out of that ancient, yet never failing piece. In addition to its successful revival at the Lyceum, where it is still playing to fine business, the provincial company is taking plenty of money.

"Baby Mine" at the Vandeville has now reached its 200th performance, and is still drawing.

The sketch question has cropped up again, and the Theatrical Managers Association has intimated a cancellation of the agreement entered into in September, 1906, between them and the music-hall proprietors. The reason given is that it had already been broken by a great majority of the music-hall signatories. This means that the theatrical managers have seen the absurdity of the arrangement. It could not possibly hold good without a very serious interference with the music-hall scheme. The whole situation is utterly ridiculous, and the British Government ought to make time for a little simple piece of legislation which would provide for one license. It is absurd that a law made to fit conditions of many, many years ago, should be operative to-day.

Nell Kenyon, who by many is believed to be the greatest Scottish comedian on the English stage to-day, has just returned from Australia, after an absence of one year. He has had a great time apparently, and according to "Jerry" Coventry, who has been for six years J. C. Williamson's producer, Kenyon has left a great name behind him. Kenyon is to reappear in the London Halls, commencing at the Oxford some time in October. He will probably appear in pantomime at Glasgow, for Moss-Emperes.

Guerrero, the Spanish dancer, is due to appear in London shortly.

The Palace, Shaftesbury Avenue, has declared a dividend of 20 per cent. This is used as an argument by some of the artists against the

suggested reduction or regulation of salaries.

La Estrellita, when she has finished her London season, will go to South Africa for Hyman.

An indication of the completeness of the arrangement between Mr. Stoll and Mr. Gibbons, is to be found in the fact that a considerable number of transfers are taking place between halls in the same locality, that have hitherto run in opposition. Several acts have already been transferred from the Croydon Hippodrome to the Croydon Empire.

The Empire, Leicester Square, was a trifle unfortunate last week. Wednesday one of the Marno Trio broke his kneecap, and on the following evening the Aerial Smiths both fell from the trapeze to the stage. In the latter case no bones were broken, but neither of them will be able to work for over a week.

Joe Elvin's latest sketch "The Confidence Trick" is the story of a tradesman who had written a book, "Fifty Ways of Working the Confidence Trick." During a railway journey he encounters a woman who successfully exploits one of the ways. It has many funny lines—for London.

Cyril Maude has engaged the aid of Maskelyne & Devant, the illusion specialists in the supervision of the mystery effects in the forthcoming production of "Rip Van Winkle."

Claire Waldoff will shortly appear at the "Capucines," Paris, it is said.

#### MARIE EMPRESS AGAIN.

Marie Empress, though living in Amityville, Long Island, usually sufficient to crush any ambition, is still insisting she can make good in vaudeville. Miss Empress wants another try, and has a husband with income large enough to stand the attempt. That may be made shortly.

A couple of seasons ago Miss Empress appeared at Hammerstein's for one week, after great labor and cash had been expended upon her. Most of the time since then she has been living in Amityville.

#### TOLEDO READY TO START.

Toledo, Sept. 20.

Joe Pearlstein, local manager of the new B. F. Keith theatre, has everything ready to start the house off Monday with a first class vaudeville show, headed by Charlotte Parry and Co.

A large delegation of theatrical people from out of town is expected.

The special car proposed to convey the New York and surrounding vaudeville people to Toledo for the opening of the new Keith house there has been abandoned. Too many, it was found, would make the trip from other points Sunday afternoon.

The New York bunch left here will take the Lake Shore Limited over the Central at 5.30 p. m.

**UNION PULLS OUT ORCHESTRA.**

St. Louis, Sept. 20.

Mathew Smith, former manager of "The Midnight Sons," western road company, has been appointed manager of the Garrick theatre, succeeding Louis Judah, resigned.

Smith will find a bundle of trouble on his arrival, owing to the plan to take the orchestra out of the Garrick and use only chimes.

After the failure of the musicians and Melville Stoltz, general Shubert representative here, to get together late last week, the orchestra at the Shubert (their other house) was suddenly withdrawn by the union.

"The Heart Breakers" finished the engagement with only a piano accompaniment. The moving pictures this week and Lew Dockstader (with his own orchestra) next week gives Stoltz two weeks to get a non-union orchestra, which he says he will.

**TAKES IN UNION ORCHESTRA.**

Chicago, Sept. 20.

"Sport" Hermann handed his present (non-union) orchestra of four a two weeks' notice early Monday. When the quartet leave the house sometime next week, a full orchestra will be supplied by the Musicians' Union. This leaves only the Grand Opera House on the outside. William Hodge is appearing in "The Man From Home" at the Grand. Up to date the Grand has refused to employ any kind of an orchestra.

**HIS WIFE WRITES TWO.**

Chicago, Sept. 20.

Freda Hall, wife of O. H. Hall, dramatic editor of the Chicago "Daily Journal," is credited with being the author of "Polly Put the Kettle On" and "The Picture Girl," two musical-comedy scripts, accepted recently by A. H. Woods, of New York City.

**FIGMAN PLAYING WEST.**

Los Angeles, Sept. 20.

Max Figman, under Harry Cort's management, is at the Auditorium with two plays, "Mary Jane's Pa" and "The Substitute," his season starting early in western territory.

Harry Cort is a son of John Cort, the big Coast theatrical manager.

**"WEATHER VANE," FOREIGN SET**

Albert Mildenberg, who has been abroad the greater part of the summer, will have his new operetta, "The Weather Vane" produced by Mildred Whaley this season. The author selected the costumes and scenic embellishments while across the water.

**SAILED WITHOUT NOTICE.**

The Three Rainets, acrobats, have sailed back to Europe, from where they arrived a few weeks ago with a ten-weeks contract for the New York Hippodrome. The Hip was unable to play the act through the big program there.

John Fitzpatrick, manager of the Hip, commissioned the Pat Casey agency to secure the ten weeks in vaudeville. The agency had six weeks of immediate time, the first week at Atlanta.

**WHITESIDES PREPARING.**

Walker Whitesides is getting ready for a road tour under his own direction, with Paul Liebler as his manager. The tragedian was formerly under the Shuberts' banner.

Whitesides will appear in two pieces this year, playing Klaw & Erlanger houses.

**MORDKIN COMES OVER.**

Mikail Mordkin, the Russian dancer, accompanied by forty dancers of Imperial Russian Ballet, reached American shores Sept. 19.

With Mordkin were Julia Siedowa, Vera Koraly, Katherine Geltzer, and Mordkin's wife who is also a dancer of note.

Pavlowa, detained by a court case abroad, will arrive later, it is claimed.

At the first dancing performance at the Metropolitan here, the leaders will be Mordkin and Miss Siedowa, on a date to be announced later.

**BRINGING OUT "CO-ED."**

"The Fair Co-Ed," Elsie Janis' former starring piece, is being put together for a western tour by William Stewart, who will be featured in it, with his wife.

Rehearsals started this week. The company opens at Montreal Oct. 9 for a week, and to the Coast.

In addition to Mr. and Mrs. Stewart will be Edgar Halstead, Eddie Aveling, Ernie Young, Albert (Blondy) Lloyd, Harry Wood, and Eerdine Zouber.

**DUMONT'S IN NEW HOME.**

Philadelphia, Sept. 20.

Dumont's Minstrels, who for many years have been a sort of theatrical landmark in this city, opened at their new home, Ninth and Arch streets, last Saturday night and the blackface minstrel entertainers were given a royal welcome.

Frank Dumont remains at the head of the famous organization. The new company is a strong one with many of the old favorites as members. "Who Is Going To Be Mayor?" is the week's offering. It is a laugh provoking satire on the local political situation.

In the first part Ben Franklin, a favorite, and Billy Davis won plenty of favor on the ends. George Wilson and Charles Boyden pleased immensely. Joe Hortiz, Ed Goldrick and Tom O'Brien proved a trio of vocalists who sang themselves into immediate favor. The Great Heywood, in tricks of magic; Burke Brothers, dancers, and Master Fagan, a youthful singer, also contributed to the entertainment in a successful manner.

The company is one of the best Frank Dumont has ever offered and the new venture looks like a winner.

**THREE WEEKS BENEFIT.**

Chicago, Sept. 20.

Harry Askin has arranged for his "The Girl I Love," which opened Sept. 8, Moline, Ill., to play the Auditorium here Sept. 24 to Oct. 14, for the benefit of the Chicago Police Mutual Aid Fund. A road tour will follow.

Florence May, late of the "Katydid" company, is going into vaudeville as a "single."

**"SADIE" POSTPONED.**

Wagenhals & Kemper have postponed the proposed opening of Rupert Hughes' new piece called "Sadie," scheduled for Oct. 2. The company is rehearsing in a desultory way while Mr. Hughes and George Marion are busily engaged in rewriting the book. The piece cannot open before the middle of October, if then.

**GERMAN THEATRE IN CHICAGO.**

Chicago, Sept. 20.

The Criterion here, heretofore the home of melodrama, vaudeville and stock, has been leased by Max Hanisch, of Philadelphia, a promoter of German playhouses. Under his management the Criterion will be rechristened the Deutsches theatre and reopen Saturday night with "The Gypsy Baron," the first of a list of dramatic and musical plays in German.

Mr. Hanisch will bring his already organized company here from the east.

The Criterion, the name of which has been changed to the German theatre, is presenting this week for its initial offering in the German language, the three-act operetta, "The Gypsy Baron." The cast includes Remy Marsano, Emilie Schoenfeldt and Angelo Lippich. There are thirty people in the chorus, sixteen musicians in the pit. Martin Bailman is handling the baton.

**VEILLER WRITING PLAYS.**

A rush of orders for plays terminated the engagement of Bayard Veiller as general manager for Dreyfus & Felner, two days after he had accepted the position.

One of the plays Mr. Veiller is now working on is intended for Liebler & Co., with the name not yet selected. He is also turning out a piece in which Jos. M. Gaites and Louis Wiswell will star Zelda Sears in. A dramatization of Robt. W. Chambers' book, "The Common Law" is one of the assignments received by the writer.

For the firm, Veiller lost so suddenly Mr. Felner has written "The Case of Mary Turner," which will shortly be produced.

**"THE ECHO" COMPANY.**

"The Echo," which E. A. Weil and John Pollock are putting out, opened Sept. 21 at Norfolk. After a southern trip, the show will play to the coast.

The principals include Blanche Deyo, Frankie Woods, Caroline Dixon, Bunnee Woods, Grace Belasco, Silence Tower, Marie Sabbott, Herman Hirschberg, Charles Holly, Ned Randall, Johnny Dyer and McBride and Cavanaugh. C. J. Ragland will go ahead of the show.

**CLOSING NEAR HOME.**

The "101 Ranch Wild West" will close the season Oct. 21 at El Reno, Okla. The stock will be placed in winter quarters at the Miller Brothers' ranch at Bliss, while the equipment will be stored at El Reno or Enid.

Last winter the equipment was at Clifton, N. J., but owing to the extra expense involved in bringing it from the west, an Oklahoma point has been selected.

**OCTOBER OPENINGS.**

The month of October will not be as prolific in the matter of new productions as was September, either in New York or on tour. The premieres announced for the metropolis for October are:

Oct. 2:  
Margaret Anglin in "Green Stockings," 39th Street theatre;  
Henry Kolker in "The Great Name," Lyric;

Gertrude Elliott in "Rebellion," at the Maxine Elliot.

Oct. 9:  
Billie Burke in "The Runaway," Lyceum;

Harry Lauder, reappearance, Manhattan Opera House.

Oct. 30:  
Marguerite Sylva in "Gypsy Love." Out-of-town initial presentations, as far as VARIETY has gleaned, are:

Oct. 2: "The Affair in the Barracks," Grand Opera House, Chicago; "The Only Son," Broad Street theatre, Philadelphia;

"The Three Romeos," National, Washington.

Oct. 9: "The Quaker Girl," Garrick, Philadelphia.

Oct. 10: "Miss Dudelsack," Hartford, Conn.

Oct. 30: Mrs. Fiske, Grand Opera House, Chicago, in a new play by Langdon Mitchell, not yet named.

A new musical play, the joint work of George W. Lederer and Junie McCree, opens at the Olympic, Chicago, late in October, with Will T. Philbrick featured in the cast.

Chicago, Sept. 20.

The following shows are scheduled to appear here next month:

Oct. 1: "An Affair in the Barracks," Grand Opera House; "Rebecca of Sunnybrook Farm" (Edith Tallaferrro), Illinois.

Oct. 2: "The Other Mary" (Nazimova), Powers.

Oct. 12: "Chicago Revue" (Lew Fields' Co.) American Music Hall.

Oct. 16: "Everywoman," Auditorium.

Oct. 29: "Macushla" (Chauncey Olcott), McVicker's.

Oct. 30: "The New Marriage" (Mrs. Fiske), Grand Opera House.

**STAGE MARRIAGE FEATURE.**

Philadelphia, Sept. 20.

A marriage was arranged to take place on the stage of the Chestnut Street Opera House, Tuesday night, the contracting parties being William F. Walker and Tillie C. Margerum, both of this city. Rev. J. N. Butler performed the ceremony.

The large audience assembled to witness the performance of "The Girl in the Taxi" considered the affair a huge joke. The couple was the target for a lot of jests and titters. Members of the company officiated for the pair.

The local newspapers treated the matter seriously and did not spare the affair in commenting unfavorably upon it.

The market price this season for stage marriages is \$25. After the first occurrence in Boston a couple of weeks ago, the Mayor issued an order that will prevent a repetition.



# STOCK

## PHILLY'S NEW STOCK.

Philadelphia, Sept. 20.

The Blaney-Spooner Stock Co. inaugurated its season at the American this week most auspiciously. The opening piece was "The Squaw Man," splendidly staged and acted. Edna May Spooner and Arthur Behrens were in the principal roles and had the support of a capable company.

Special features marked the dedication of the theatre as a stock house. Prior to the start of the performance Miss Spooner, attired in a shimmering dress of silver, appeared on the stage backed by a huge American flag, and shattered a bottle of champagne against the proscenium arch as she cried: "I Christen Thee American." The entire audience joined in singing the "Star Spangled Banner."

The American was formerly the German theatre. It was leased by Miller & Kaufman for three years, this firm sub-letting to the Blaney-Spooner Co.

## LIKE THE LEADS.

Stamford, Conn., Sept. 20.

The Lewis J. Cody stock (Coe & Dull, managers) opened the Alhambra season with "Alias Jimmy Valentine," with "The Virginians" and "A Woman's Way" following.

Lewis Cody and Harriett Duke have been received with favor as the leads.

## SAN DIEGO SEASON.

San Diego, Cal., Sept. 20.

The Savoy opened Monday with stock, headed by Virginia Brissac, John Lane Connor, Louis Morrison, Scott Palmer.

Walter Fulkerson, formerly of the Empire, Los Angeles, is the manager.

## PLACE FOR WOODWARD STOCK.

Kansas City, Sept. 20.

Manager Woodward of the Willis Wood theatre, has leased the Auditorium, to house the Woodward stock company during the winter season.

The company includes Austin Webb and Lola Downin, leads; Henry Kenneth, Ann Singleton, Ralph Marty, John J. Flanagan, Virginia Perry, Frank Jones, Forrest Dawley, Herbert Delmore, Henry Crosby, Emma Campbell, Charles Kimberly, Jane Larkin, Kate Downey, Esther Kirk and Lydia Churchill.

The opening bill last Saturday was "The Widow's Mile."

## NOYES IS STAGE MANAGER.

Portchester, N. Y., Sept. 20.

Aubrey Noyes has succeeded Claude C. Miller as stage director of the Lyceum Players here, joining this week and producing "Grls."

## GOOD OPENING.

Uniontown, Pa., Sept. 20.

Stock was inaugurated at the West End theatre Monday night by the West End Players. Opening business was good. The company is headed by Robert Frazier and Virginia Zollman.

## COMPANY DIDN'T OPEN.

Easton, Pa., Sept. 20.

Harold Brooks Franklyn, who two weeks ago organized a stock company in New York engaging Al. Swenson, Iika Diehl, Isobel Gould, Betty Cullington, Marguerite Henry, expected to open here for a winter season, but didn't.

Franklyn formerly had the Island Park company here.

The trunks of the Franklyn company were taken to the New York station but kept in storage pending word as to their disposition. One woman took her key with her, had the baggageman open her trunk after telling him exactly what was in it. She got her property. The company is still waiting to hear from Franklyn.

## REORGANIZED POLI COMPANY.

The reorganized Poli stock at Norwich, Conn., opens Sept. 25 in "Salomy Jane." Helene Hadley will be leading woman, and J. Francis Kirk, stage director. Others engaged are Fay Baker, Kenneth Beebe and T. Carleton.

## NEW ORPHEUM GETTING READY.

Joe Payton returned last week from a pleasure trip to Bermuda and immediately began final arrangements for the opening of the new Orpheum, Newark, with stock, October 9.

## NEW PATERSON LEAD.

Edward E. Lynch has supplanted Jack Chagnon as leading man of the Paterson Opera House Stock Co. Lynch was formerly with the Poli stock at Worcester, Mass.

## FRED BELASCO FORMING CO.

San Francisco, Sept. 20.

It is rumored that Fred Belasco is negotiating for the services of Louis Stone for his new company, which opens at the Alcazar in November. Charles Ruggles has been slated for the juvenile roles in the organization.

## NINA BRYANT GOING EAST.

Los Angeles, Sept. 20.

Nina Bryant, leading lady of the Burbank theatre, has been contracted to succeed Margaret Illington, at present head of the stock company at Detroit.

## LYTELL STOCK QUITS.

Rochester, Sept. 20.

The Bert Lytell stock company, which moved here from Albany where it played during the summer, filled in one week here and then closed.

## MANAGER TO PLAY LEAD.

Los Angeles, Sept. 20.

Arrangements have been completed by Oliver Morosco with the New York agents for his stock company at the Burbank here to present "The Man Who Owns Broadway." Raymond Hitchcock's former starring piece. Morosco will handle the leading male role.

# LYCEUM AND CONCERT

## SONG BIRDS ARE COMING.

Pasquale Smoto and Antonio Scotti are due here next week to begin rehearsals at the Metropolitan.

Alfred Hertz, Marie Rappold and the Gattis are scheduled to arrive Oct. 8. Johanna Gadski has booked passage on the Kronprinzessin Cecilie, due Oct. 10. Mary Garden has reserved accommodations on the George Washington, due Oct. 15, and Toscanini has notified the opera directors he arrives the 24th on the Kaiser Wilhelm II.

Caruso sails direct from Italy Nov. 7.

## KITTY CHEATHAM HERE.

Kitty Cheatham, the famous pianolist and drawing room entertainer, is on the steamship due here Saturday. She has been abroad for the past four months.

## LAWYER WEDS PRIMA DONNA.

Chicago, Sept. 20.

Advices received here from New Orleans state that Patrick L. McArdie, a well known Chicago lawyer, was married Sept. 12 to Marie De Rohan, a Chicago woman, and a grand opera prima donna. The couple are now making a wedding tour in the south.

## TRYING OUT TAMPA.

Tampa, Fla., Sept. 20.

Jack Regan is heading a company which opened at the Iris here this week in "Wildfire."

## NEW HOUSE IN STOCK.

Trenton, N. J., Sept. 20.

George Fish of Cincinnati, will open a new theatre here with stock about Oct. 1, "Raffles" being the starter.

The New York Plectrum Orchestra (Valentine Aht, director) announces four evening subscription concerts for the season at Carnegie Lyceum, New York. The dates are Dec. 5, Jan. 12, Feb. 23 and March 22. The orchestra numbers thirty.

Elbert Hubbard, the famous Roycroft, is announced to lecture at Cooper Union, New York City, Thursday, evening, Oct. 26, on "The Religion of Business."

The International Chautauqua Alliance will meet early in October at the Chicago Beach Hotel, Chicago. Arthur B. Boston, president of the Alliance, will preside.

A public library has recently been opened at Berlin Heights, O., as a result of the efforts of the local lyceum course, directed and managed by a club composed of thirty-six ladies of the town.

The general betterment of American drama and the presentation of a higher class of plays, is the chief purpose of the Drama League of America, with headquarters at Evanston, Ill. The plans of the League include the offer of independent criticisms of current productions, in addition to giving out lines of study and suggestive readings and incidentally to add local managers in every way possible to secure a higher standard of entertaining vehicles.

William Jennings Bryan is making a tour of the chautauqs in the midwest this year and is evidencing much of the same drawing power that characterized his tours of the country a few years ago as a presidential candidate.

A total of seventy-three chautauqs were booked out of the offices of the Western Redpath Chautauqua System at Chicago this year. The present indications are reported to be bright for the list to exceed a hundred next season.

R. J. Rogner, who has filled the summer season as reader, actor and trombonist with the Killarney orchestra, has returned to his home in Los Angeles. Next season he and Mrs. Rogner, who is a dramatic soprano, will play concert dates on the Pacific Coast for the Western Redpath Bureau.

## ONLY FOUR MORE TO GO.

Theodora Orridge, an English woman, has been engaged to sing the contralto roles at the Metropolitan Opera House intended for Louise Homer. Mrs. Homer will not appear in public this winter owing to an expected visit of a long-necked bird. She is already the mother of four children and proudly proclaims that she is out to wrest the laurels now held by Mme. Schumann-Heink, whose record of eight children still stands in the operatic world.

## 29 YEARS WITHOUT A MISS.

Boston, Sept. 20.

Only two new players will be seen in the Symphony orchestra this year. Modeste Alloo is a new trombone player, and comes very highly recommended. He is a Belgian.

The other two members will be viola players, also from abroad. They will take the place of Henry Heindl and another viola artist that retired last year. Mr. Heindl is one of the old guard. He started with the original orchestra in 1881 and never missed a performance in twenty-nine years. Mr. Heindl retires on a pension.

## SUNDAY CONCERT OBJECTION

Philadelphia clergymen are raising objection to the proposed Sunday nights concerts of the Chicago-Philadelphia Grand Opera Company. Some of the Methodist and Presbyterian preachers say they will invoke the aid of the Director of Safety in the matter.

The Metropolitan Company of New York intends to give Sunday night concerts here notwithstanding the controversy in Philly.

## RUSSIAN SYMPHONY BACK.

The Russian Symphony Orchestra is back in New York, from the West So is Nikolai Sokoloff, its concertmaster, who resigned his position in Pittsburgh, claiming he was not treated fairly by the orchestra management.

Sokoloff denies the report that he quit because some of the members of the organization flirted with his wife. Six members left the orchestra at the same time.

Just previously to the conclusion of the annual convention of the International Lyceum Association held recently at Winona Lake, Ind., the following officers were chosen for the ensuing year: President, Montaville Flowers; vice-president, Sylvester A. Long; Secretary, Ross Crane; and treasurer, J. F. Fine. The headquarters of the Association are in the new People's Gas Company building on South Michigan avenue, Chicago.

Benjamin Chapin, well known on the vaudeville and dramatic stage as a portrayal of the character of Abraham Lincoln, is taking a successful tour in the lyceum and chautauqua field of the West this season.

The Williams Jubilee Singers have started upon a lyceum-tour of Canada under the direction of A. A. Davis.

Ray Williams Steele, the New York tenor, opens his season Sept. 27 at Moscow, Pa., appearing in "The Crucifixion."

Helen Langford, formerly prima donna of the Alhambra opera company, is planning a concert tour which will embrace fifteen of the principal eastern cities.

# BILLS NEXT WEEK (Sept. 24-25)

In Vaudeville Theatres, Playing Two Shows Daily

## NEW YORK.

**ALHAMBRA.**  
Irene Franklin  
Billie Reeves & Co  
"Honor Among  
Thieves"  
Simon de Beryl  
Hoey & Lee  
Sayton Trio  
Avery & Hart  
(One to fill)

**BROOKLYN.**  
"Everywife"  
Chip & Marble  
Jack Wilson Trio  
Clarice Vance  
Lucianne Lucca  
Miller & Tempest  
Harvey Devora  
Trio  
Meehan's Dogs  
Musical Craze

**ORPHEUM.**  
"Apple of Paris"  
Frank Fogarty  
Edgar Atchison-Ely  
& Co  
"The Bathing  
Girls"  
Stopp, Mehlinger &  
King  
Barnes & Crawford  
Cartmell & Harris  
Lane & O'Donnell  
Pope & Uno

**GREENPOINT.**  
Victor Moore & Co  
Trio  
Chadwick Trio  
Mrs. Gene Hughes  
& Co  
Harriet Burt  
Four Cloverly Girls  
(Two to fill)

**COLONIAL.**  
Princeman Rajah  
Paul Dickey & Co  
Cliff Gordon  
McConnell & Simp-  
son  
Smith & Campbell  
Big City Four  
Four Bards  
Arthur Froelich  
The Daleys

**BUSHWICK.**  
Four Mortons  
Ryan-Richard Co  
Barry & Wolford  
Jones & Deeley  
Musical Spillers  
Hanlon Bros  
Scott & Wilson  
Ollie Young & April

**FIFTH AVE.**  
Mrs. Annie Yeamans  
Maggie Cline  
Fiddler & Shelton  
Lydia Yeamans  
Titus  
Col. Sam Holdsworth  
Fields & Hanson  
Bob Winstanley  
Lottie Gilson  
Lute Wilson  
Ward & Curran

**HAMMERSTEIN'S.**  
Rock & Fulton  
Montgomery &  
Moore  
Ed Hayes & Co  
Ray Cox  
Chas Semon  
Merrill & Otto  
Oscar Lorraine  
Morris & Allen  
Van Hoven  
Copeland & Payton  
Hall Bros  
Joe & Ella Fondler

**ATLANTA.**  
Dunn & Murray  
J. C. Nugent & Co  
Marie Russell  
Bertich  
Bert Cutler  
Johnny Johnson  
The Rexes

**BRIDGEPORT.**  
POL'S  
Little Billy  
Jere Grady & Co  
Maude Tiffany  
Keno & Green  
Kauffman Bros  
La Toy Bros  
Weston Sisters

**BALTIMORE.**  
MARYLAND  
Bloom Sealey  
Brice & King  
Howard & Howard  
"Melody Lane  
Girls"  
Linton & Lawrence  
Rem Brandt  
Black Bros  
(One to fill)

**BUFFALO.**  
SHEA'S  
J. J. Corbett  
Bert Leslie & Co  
Julius Tannen  
Fanny Rice

Al & Fanny Sted-  
man  
Frey Twins  
Louis Stone  
(One to fill)

**BOSTON.**  
KEITH'S  
Harry Houdini  
Wolfe Clarke &  
Co.  
Les Marquards  
Jarvis & Harrison  
Florentine Singers  
Ralph Smalley  
Tim Cronin  
(Two to fill)

**CLEVELAND.**  
HIPPODROME  
"The Hold-up"  
"School Boys &  
Girls"  
Will Rogers  
Frank Stafford & Co  
Haines & Vidocq  
Robt De Mont Trio  
Majestic Trio  
Hayward & Hay-  
ward

**CEDAR RAPIDS.**  
MAJESTIC  
Kirkham Sisters  
Peter White & Co  
Hanon, Dean &  
Hanlon  
Leon Rogee  
Nadell & Kane  
Carvino Trio  
Buckley & Moore

**CHICAGO.**  
MAJESTIC  
Barrymore  
The Orloffs  
John Ford  
Felix & Cairo  
Rousby's Greater  
London  
Mullen & Coogan  
Lucianne Lucca  
Hopkins-Axtell Co  
Harry Seebach  
(One to fill)

**CINCINNATI.**  
COLUMBIA  
Mabel Hite  
"Dinklespie's"  
Christmas"  
Clifford & Burke  
Guerrero & Carmen  
Nervine & Gordon  
Eckert & Berg  
Rice, Sully & Scott  
Rice & Prevost

**KEITH'S.**  
Staley & Birbeck  
Will Dillon  
Mrs. Mrs. Connolly  
Fiddler & Shelton  
Mr & Mrs Mark  
Murphy  
Fiddler & Shelton  
(One to fill)

**DATON, O.**  
LYRIC  
(Opening season.)  
Chas L Fletcher &  
Co  
Conroy & Le Maire  
Avolos  
H T McConnell & Co  
Ed Hayes & Co  
Field Boys

**DETROIT.**  
TEMPLE  
Romany Opera Co  
Fields & Lewis  
Grant & Hoag  
Homer Miles & Co  
Moore & Haas  
Linden Beckwith  
A O Duncan  
Ikawara Troupe  
Richardson's Po-  
sing Dogs

**DALLAS.**  
MAJESTIC  
Augusta Glove  
Exposition Four  
Blanche Holt & Co.  
H Herbert Mitchell  
Rose & Mack  
The Ahlbergs  
Elsie Murphy

**DAVENPORT.**  
AMERICAN  
Madame Herrman  
Scheda  
Sommers & Storke  
Geo. Hillman  
Sweeney & Rooney

**DES MOINES.**  
ORPHEUM  
Gene Greene  
Robbedillo  
Musikalgrils  
Belle Adair  
Coakley, Hanvey &  
Dunleavy  
Barnes, Remington  
& Co.  
Marcel & Boris Trio

**DENVER.**  
ORPHEUM  
"Darling of Paris"

Nederveld's Monk  
Wright & Dietrich  
Leipsig  
Three Lyres  
Mumford & Thomp-  
son  
Paulnette & Piqua

**ELMIRA, N. Y.**  
COLONIAL  
(Opening season.)  
Capt. Geo. Auger &  
Co  
Watson & Little  
Nellie Lynch  
Carl McCullough  
Red Bros  
The Boldens

**FALL RIVER, MASS.**  
SAVOY  
(Opening season.)  
"Alfred" (monk)  
Weston & Young  
Fragan & Ed-  
Haines  
Mae Ellwood & Co  
Charlotte Ravens-  
croft  
Sharp & Turek  
Chalk Saunders

**FORT WAYNE.**  
TEMPLE  
Jardin De Paris  
Burke & Touhey Co  
Village Choir  
Sam Tucci Trio  
Edith Harks & Co.  
The Harringtons  
Billy Bruce

**FORT WORTH, TEX.**  
MAJESTIC  
Harry Fields & Kids  
Burnham & Green-  
wood  
Williams, Thompson  
Copeland  
Mile, Alaska's Cats  
Alsace & Lorraine  
Cecilia Zavaschi  
Robert Wingate

**MILWAUKEE.**  
MAJESTIC  
Selman & Bram-  
m  
Ethel Green  
Diamond & Nelson  
Dolan & Lenharr

**HAMILTON, CAN.**  
TEMPLE  
Sam J Curtis & Co  
Geo Harcourt & Co  
Ruby Raymond &  
Co  
Hill & Sylvan  
Winard Bond  
Hon & Tracey  
(One to fill)

**HARRISBURG.**  
E F Hawley & Co  
McElvill & Higgins  
Snyder & Buckley  
Aurora Troupe  
Burb & Peyer  
Holmes & Riley  
(One to fill)

**HARTFORD.**  
POL'S  
(Opening season.)  
"Leading Lady"  
Olive Brice  
Delmore & Lee  
Ray & Rogers  
The Langdons  
McCormack &  
Irving  
Bell & Carr

**INDIANAPOLIS.**  
GRAND  
Fannie Wynn  
Eva Clayton & Co  
Stewart & Alexander  
Five Pierrescoffs  
Knut Erickson  
Lester  
Fox & Foxie

**LOUISVILLE.**  
MARY ANDERSON  
"Sommerville"  
Dorothy Rogers &  
Co  
Carson & Willard  
Namba Troupe  
Ethel McDonough  
Mullen & Correll  
Alvin & Kenney

**LYNN, MASS.**  
KEITH'S  
"Paris By Night"  
Leo Carrillo  
The Kratons

Stinger & Stinger  
Franklin & Bam-  
bard  
Cotter & Boulden  
Leroy & Harvey  
Kit Karson

**LOWELL, MASS.**  
KEITH'S  
Dr. Herman  
Nest & Starr  
Harlan Knight &  
Co  
Emmett Bros  
The Allisons  
Pantella & Valory  
Roeder & Lealie

**LOS ANGELES.**  
Crouch & Welch  
Cadette De Casagne  
Wynne Bros  
Mme Beeson & Co  
Planophield Min-  
strels  
Pender Troupe  
Carlton

**MONTREAL.**  
ORPHEUM  
"Sieg Rave"  
O'Brien-Havel & Co  
Work & Ower  
Rube Dickinson  
Peerless Macks  
Pollard  
(One to fill)

**MONTGOMERY.**  
MAJESTIC  
Bliss City Four  
Les Alvaros  
William Tyler  
Eugene Page  
Knickerbocker Trio  
Kittie Rose

**MILWAUKEE.**  
MAJESTIC  
Selman & Bram-  
m  
Ethel Green  
Diamond & Nelson  
Dolan & Lenharr

**HAMILTON, CAN.**  
TEMPLE  
Sam J Curtis & Co  
Geo Harcourt & Co  
Ruby Raymond &  
Co  
Hill & Sylvan  
Winard Bond  
Hon & Tracey  
(One to fill)

**HARRISBURG.**  
E F Hawley & Co  
McElvill & Higgins  
Snyder & Buckley  
Aurora Troupe  
Burb & Peyer  
Holmes & Riley  
(One to fill)

**HARTFORD.**  
POL'S  
(Opening season.)  
"Leading Lady"  
Olive Brice  
Delmore & Lee  
Ray & Rogers  
The Langdons  
McCormack &  
Irving  
Bell & Carr

**INDIANAPOLIS.**  
GRAND  
Fannie Wynn  
Eva Clayton & Co  
Stewart & Alexander  
Five Pierrescoffs  
Knut Erickson  
Lester  
Fox & Foxie

**LOUISVILLE.**  
MARY ANDERSON  
"Sommerville"  
Dorothy Rogers &  
Co  
Carson & Willard  
Namba Troupe  
Ethel McDonough  
Mullen & Correll  
Alvin & Kenney

**LYNN, MASS.**  
KEITH'S  
"Paris By Night"  
Leo Carrillo  
The Kratons

**MAINE.**  
Stinger & Stinger  
Franklin & Bam-  
bard  
Cotter & Boulden  
Leroy & Harvey  
Kit Karson

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Stinger & Stinger  
Franklin & Bam-  
bard  
Cotter & Boulden  
Leroy & Harvey  
Kit Karson

## OMAHA.

ORPHEUM  
"Night in Turkish  
Bath"  
Gonard & Bailey  
Mile, D. Fallieres  
Kenney, Nobody &  
Piatt  
Smythe & Hartman  
Clifford Walker &  
Hinton & Wooton

## OTTAWA.

DOMINION  
Henry Horton & Co  
Ashley & Wood-  
chopper  
Great Richards  
Boothblack Four  
Ioleen Sisters

**PORTLAND, ORE.**  
ORPHEUM  
Nichols Sisters  
Chas & Fannie Van  
Four Floods  
Mason & Murray  
Arthur Lloyd  
Haviland & Thorn-  
ton  
"The Underworld"

**PHILADELPHIA.**  
KEITH'S  
Wm. Courtleigh &  
Co.  
Belle Blanche  
"Palace Girls"  
"Colonial Serpents"  
Jimmy Lucas  
Reynolds & A. Done-  
gan  
Arthur Pickens &  
Co.

**PITTSBURGH.**  
GRAND O H  
"Romantic Under-  
world"  
Morat Opera Co  
Four Huntlings  
Nonette  
Six Steppers  
Flying Martins  
Hibbert & Warren  
The Pilots

**PORTLAND, ME.**  
KEITH'S  
Rose Coghlan & Co  
Hilda Hawthorne  
Bert Melrose  
Cook & Stevens  
Sydney Trol  
Pendleton Sisters

**ROCHESTER.**  
Kalliyama  
Bert Fitzgibbons  
McKay & Centwell  
Marie Fenton  
Middleton & Spell-  
myer  
Marie Fenton  
Gordon & Kinley  
Hickey's Circus

**ROCK ISLAND, ILL.**  
EMPIRE  
Madeline Sachs  
Dancing Shack  
Garden City Trio  
Billy Hall & Co.  
Signor De Voile  
Carliotta

**ST. LOUIS.**  
COLUMBIA  
Ruth St Denis  
Edwards, Ryan &  
Tietney  
Lorraine Dudley &  
Co  
G Bracks  
Jas H Cullen  
Cunningham & Mar-  
lon  
King Sisters  
Laughlin's Novelty

**SYRACUSE.**  
WILMINGTON.  
DOCKSTADERS  
Dicky Bell & Co  
Thos G Seabrooke  
Metropolitan Min-  
strels  
Rwin & Van Kauf-  
man  
Fred & Beanie Luc-  
ier  
Four Regals  
(One to fill)

**WASHINGTON.**  
CHASE'S  
Amelia Bingham

Pauline Moran  
Leander De Cordo-  
r  
Henders & Millie  
Marcus & Gartell

**SAN FRANCISCO.**  
ORPHEUM  
Sam Mann & Co.  
Seven Belfords  
Conlin, Steele &  
Carr  
Harry Breen  
Lily Lena  
Edwin Stevens &  
Tina Marshall  
Australians Wood-  
choppers  
Four Elles

**ST. PAUL.**  
ORPHEUM  
Willis Holt Wake-  
field  
Tom Nawn & Co.  
Three Hickey Bros.  
Horton & La Triska  
General Lavine  
Lyddell & Butter-  
worth  
Brent Hayes

**TERRE HAUTE.**  
VARIETIES  
Andrews Opera Co  
Yamamoto Bros  
Musical Maids  
Four Regals  
Dorach & Russell  
Stewart Sisters  
Dean & Hamilton  
Mammy Band  
Estelle Wordette &  
Co.

**TRENTON.**  
TRENT  
McIntyre & Heath  
The Dorlands  
Walker & Ill  
Vivian Valgrand  
Regal & Winsch  
Kirstoffy Trio  
Ed Estus

**TOLEDO.**  
KEITH'S  
(Opening of house)  
Charlotte Parry &  
Co.  
Raymond & Caverly

**THALIA.**  
McDonnells  
Doppettes  
Hollandiaches  
4 Melons  
George & Gusti El-  
der  
Stelner  
Lickson  
Beattie & Babs  
Max Star  
Clown Barker

**HANOVER.**  
MELLIEN THEATRE  
(Germany.)  
(For Sept.)  
Emilia Rose  
De Marlo  
Hall & Earle  
Hastings & Wilson  
Falcio & La Fla-  
menco  
Otto Reutter  
Tankwal Troupe

**MAGDEBURG.**  
(Germany.)  
CENTRAL THEATRE  
(For Sept.)  
Les Marbes  
Bargessons  
Patty Frank Troupe  
Meridith Sisters

**NEW YORK.**  
"A GENTLEMAN OF LEISURE" (Douglas  
Fairbanks)—Globe (5th week).  
"A MAN OF HONOR" (Edmund Breese)—  
Webster's (3d week).  
"A SINGLE MAN (John Drew)—Empire (4th  
week).  
"AROUND THE WORLD"—Hippodrome (4th  
week).  
"AS A MAN THINKS" (John Mason)—39th  
Street  
"BABY MINE"—Manhattan Opera House.  
"BOUGHT AND PAID FOR" (Charles Rich-  
man)—The Playhouse (4th week).  
"DISARLE" (George Arliss)—Wallack's (2d  
week).  
"EVERYWOMAN"—Lyric.  
"EXCUSE ME"—Galaxy.  
"FOLIES BERGERE"—Herald Square.  
KINEMACOLOR PICTURES—Herald Square.  
"MAGGIE PEPPER" (Rose Stahl)—Harris  
(5th week).  
"MODERN MARRIAGE" (Cyril Scott)—Bljou  
4th week.  
"POMANDER WALK"—West End.  
"SNOBS" (Frank McIntyre)—Hudson (4th  
week).  
"SPEED" (Orrin Johnson)—Comedy (3d  
week).  
"SPOONER STOCK"—Metropolis (8th week).  
"STOCK—Academy.  
"THE ARAH"—Lyceum (2d week).  
"THE BLUE BIRD"—Century.  
"THE CONCERT"—Herald Square.  
"THE COUNTRY BOY"—Grand Opera House.  
"THE FASCINATING WIDOW" (Julian El-  
tinge)—Liberty (3d week).  
"THE KISS WALTZ"—Catho (2d week).  
"THE LITTLE MILLIONAIRE"—Cohan's (1st  
week).  
"THE NEVER HOMES"—Broadway (open  
Sept. 30).  
"THE PASSERS-BY"—Criterion (3d week).

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"AROUND THE WORLD"—Hippodrome (4th  
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# VAN HOVEN

## "THE DIPPY MAD MAGICIAN"

This Week (Sept. 18). Alhambra, New York. Next Week (Sept. 25). Hammerstein's.  
Direction Edw. S. Keller.

P. S.—Yes! The new copyright laws are strong. Gee! I'm a happy guy.  
The biggest single hit in show business is played in the tanks and  
now I've got money in two banks. I never borrow soap or powder or anything any  
more. I eat every two or three hours and I've got a small room at a big hotel. I'm  
as happy as can be and I don't get canned any more.  
Old Address, Gus Sun, Ohio. New Address, Vaudeville Comedy Club.

**HAMILTON, CAN.**  
TEMPLE  
Sam J Curtis & Co  
Geo Harcourt & Co  
Ruby Raymond &  
Co  
Hill & Sylvan  
Winard Bond  
Hon & Tracey  
(One to fill)

"THE REAL THING" (Hearletta Crozman)—Maxine Elliott's (8th week).  
 "THE SIREN" (Donald Brian)—Knickerbocker (4th week).  
 "THE WOMAN"—Republic (1d week).  
 "WHAT THE DOCTOR ORDERED"—Astor (2d week).  
 "WHEN SWEET SIXTEEN"—Daly's (3d week).  
 WINTER GARDEN—Variety.

NEW ORLEANS.

"JUDY O'HAI SOL" (Aphie James)—Tulane.  
 "THE HOUSE NEXT DOOR"—Crescent.  
 STOCK—Lyric.  
 KINEMACOLOR PICTURES—Dauphine.

SAN FRANCISCO.

"FLIRTING PRINCESS"—Cort.  
 "COUNTRY BOY"—Columbia.  
 "TRILBY"—Alcazar.  
 "CAMPUS"—Savoy.

KANSAS CITY.

"TRAVELING SALESMAN"—Grand  
 STOCK—Auditorium.  
 "SIGN OF THE ROSE" (George Beban)—Wilde Wood.  
 "GIRLS FROM RENO"—Century.  
 "MIDNIGHT MAIDENS"—Gayety.

DENVER.

"THE BARRIER"—Taber Grand.  
 "THE COMMUTERS"—Broadway.

CLEVELAND.

"CHOCOLATE SOLDIER"—Colonial.  
 "TITLE MISS FIX-IT" (Bayer & Norworth)—Opera House.  
 "AT THE MERCY OF TIBERIUS"—Lyceum.  
 STOCK—Cleveland.  
 "COST CORNER GIRLS"—Star.  
 "LOVEMAKERS"—Empire.

PHILADELPHIA.

"ALMA"—Forrest.  
 "THE GIRL IN THE TAXI"—Chestnut St. Opera House.  
 "GREEN STOCKINGS"—Adephi.  
 "THE BALKAN PRINCESS"—Lyric.  
 "THY NEIGHBOR'S WIFE"—Walnut.  
 "THE WHITE SISTER"—Grand Opera House.  
 ORPHEUM PLAYERS (Stock)—Chestnut.

TORONTO.

"THE OLD TOWN" (Montgomery & Stone)—Princess.  
 "EARL OF PAWTUCKET" (Lawrence D'Orsay)—Royal Alexandria.  
 "THE GOOSE GIRL"—Grand.  
 "CENTURY GIRLS"—Star.  
 "VANITY FAIR"—Gayety.

LOUISVILLE.

"BLIM PRINCESS" (Elsie Janis)—Macaulay's.  
 "FUGITIVE FROM JUSTICE"—Avenue.  
 "WHITE SLAVE"—Walnut.  
 "THE FAMILY"—Masonic.  
 "DARLINGS OF PARIS"—Buckingham.  
 "LONDON BELLES"—Gayety.

ST. PAUL.

"SIGN OF THE ROSE" (Geo. Beban)—Metropolitan.  
 "THIRD DEGREE"—Grand.

ST. LOUIS.

"GIRL OF MY DREAMS" (Hyams & McIntyre)—Olympic.  
 "HAPPIEST NIGHT OF HIS LIFE"—Century.  
 LEW DOCKSTADER'S MINSTRELS—Shubert.  
 "MUCH ADO ABOUT NOTHING" (Grace George)—Garrick.  
 "SALVATION NELL"—American.  
 "GIRL OF THE STREETS"—Havlin's.  
 "WILLIAMS' IDEALS"—Standard.  
 "PAINTING THE TOWN"—Gayety.

BUTTE.

"BRIGHT EYES"—Broadway.  
 GOLDEN'S BURLYQUERS—Empire.

INDIANAPOLIS.

"MOTHER"—Shubert.  
 "SEVEN SISTERS" (Charles Cherry): 28-30.  
 "BLIM PRINCESS" (Elsie Janis)—English.  
 25-27. "ROCK OF AGES": 28-30. DANIEL BOONE CO.—Park.

DETROIT.

"THE FAUN" (William Faversham)—Garrick.  
 "THE RUNAWAY" (Billie Burke)—Detroit.  
 "PAID IN FULL"—Lyceum.  
 "MERRY WHIRL"—Gayety.  
 "TANKEE DOODLE GIRLS"—Avenue.

BALTIMORE.

"THE RED ROSE" (Naleka Suratt)—Ford's.  
 "COWBOY AND THE CHIEF"—Holiday St.  
 "BELLES OF BOULEVARD"—Gayety.  
 "MOULIN ROUGE"—Monumental.  
 "CONTENTED WOMAN"—Savoy.  
 "MERELY MARY ANN"—Albion's.

OMAHA.

25-28. "HUMAN HEARTS": 29-30. "SEVEN DAYS"—Brandel.  
 24. "JARDIN DE PARIS"—Krug.  
 24. "BIG BANNER SNOW"—Gayety.

CHICAGO.

"THE MAN FROM HOME" (Wm. Hodg)—Grand O. H. (5th week).  
 "THE LITTLEST REBEL" (Wm. and Dusan Farnum)—Chicago O. H. (5th week).  
 "UNCLE SAM" (Wine and Barrymore)—Olympic (3rd week).  
 "LUSIANA LOU"—La Salle O. H. (5th week).  
 "AN EVERYDAY MAN" (Thos W. Ross)—Cort (5th week).  
 "A NIGHT OUT" (Eddie Fox)—Studebaker (week).  
 "THE FOLLIES"—Colonial (5th week).  
 "THE MOLLYS"—(Kyrie Bellows)—Powers (2nd week).  
 "THE GIRL I LOVE"—Auditorium (1st week).  
 "THE BOSS" (Holbrook Blinn)—Garrick (4th week).  
 "THE GRASS OF DUST" (James K. Hackett)—Blackstone (2nd week).  
 "OVER NIGHT"—Princess (1st week).

"THE LADIES' LION" (Jefferson De Angeli)—Illinois (2nd week).  
 "PINAPORI"—Lyric (1st week).  
 "SIS HOPKINS" (Rose McVillie)—Haymarket.  
 "THE BOHEMIAN GIRL"—De Angeli O. H.  
 "BLACK PATTI"—Alhambra.  
 THOS. E. SHEA—Imperial.  
 "THE PENALTY"—College.  
 STOCK—Marlowe.  
 "THE CONVICT'S DAUGHTER"—Bijou.

PARIS.

"MYSTEREUX JIMMY" (comedy revival)—Renaissance.  
 "MONSIEUR PICKWICK" (comedy)—Athenes.  
 "VAGABOND" (comedy)—Antoine.  
 "REINE DE GOLCONDE" (farce, new)—Folies Dramatiques.  
 "VIE PARISIENNE" (revival)—Varietes.  
 "MICK 1ST" (new)—Scala.  
 "BELLE OF NEW YORK" (revival)—Moulin Rouge.  
 "LES TRANSLANTINIQUES" (revival)—Apollo.  
 "TRAIN DE 8.47," etc. (comedy, revival)—Ambigu.  
 "PAPA" (comedy)—Gymnase.  
 "LA DAME DE MONSIEUR" (drama)—Theatre Sarah Bernhardt.  
 "FRERES KARAZOFF" (drama)—Theatre des Arts.  
 "OISEAU BLEU" (revival)—Theatre Rejane.  
 "LA CAGNOTTE" (revival)—Palais Royal.  
 "LE BARON DE BATZ" (drama, new)—Bouffes Parisiens.  
 "LE VIEUX MARCHEUR" (revival)—Porte Saint Martin.  
 "COURSE DU DOLLAR" (new)—Chatelet.  
 "LA BONICHE" (revival)—Cluny.  
 "MILLE JOSETTE MA FEMME" (revival)—Vaudeville.  
 "FARS" and "PRECEIEUSE RIDICULE" (Moliere)—Odeon.  
 "HERODIAD" (opera, Sept. 30)—Gaite.  
 STOCK—Opera.  
 STOCK—Opera Comique.  
 STOCK—Comedie Francaise.

BOSTON.

"THE RED WIDOW" (Raymond Hitchcock)—Colonial (4th week).  
 "THE ROUND UP"—Boston (4th week).  
 "REVUE OF 1911"—Shubert (1st week).  
 "GET-RICH-QUICK WALLINGFORD"—Park (1st week).  
 "THURGOOD"—Globe (2nd week).  
 "ELECTING A HUSBAND" (Louis Mann)—Holla (1st week).  
 "THE BOHEMIAN GIRL"—Majestic (2nd week).  
 "THE IRISH PLAYERS"—Plymouth (First time in America).  
 "EXCUSE ME"—Tremont (6th week).  
 "THE MAN BETWEEN"—Grand Opera House.  
 "WHY SMITH LEFT HOME"—Castle Square.

LOS ANGELES.

"RICH MR. HOOGENHEIMER" (Max Dill)—Majestic.

PORTLAND, ORE.

24-27. "JUMPING JUPITER" (Richard Carle): 28-30. "BABY MINE"—Helling: 27. SOUSA'S BAND—Baker.

CINCINNATI.

"GET RICH-QUICK WALLINGFORD"—Grand O. H.  
 "WAY DOWN EAST"—Lyric.  
 "DELLAH POYNTER"—Walnut.  
 "UNCLE TOM'S CABIN"—Heucks.

ATLANTIC CITY.

25-27. "SEVEN DAYS": 28-30. "A FOOL THERE WAS" (Robert Hilliard)—Apollo.

OBITUARY

No attention was paid to the death of Harley Merry, the old time scenic artist, which occurred at his home in Brooklyn a fortnight ago. The deceased was over eighty years old, his real name being Ebenezer Britton. Prior to his taking up the profession of painting, Merry was a well known "legit," having played old men roles with James O'Neill, William H. Crane and others. He was probably unknown to the present generation.

Lila Cotay died at her home in New York City, Sept. 16, of acute indigestion, after an illness of two days. Miss Cotay until last year had been under Jo Hart's management. She was of the original "Raindeer" act, which toured Europe.

Mrs. Morris Runkel, aged 50 years, a well known professional, who appeared for years in the companies under her husband's management, died Sept. 18 of prolamine poisoning, after one week's illness. She was the mother of the late Dave Runkel, and is survived by her husband and daughter (Mrs. Ted Breton). The funeral was held from her home, 114 West 44th street, New York City, with burial in Mt. Nehob cemetery.

\$1,750 FOR THE RUBE.

That "\$11,000 Beauty" thing, which brought Rube Marquard, the Giants' star pitcher this season, all the more fame when his luck as a twirler turned, will be dimmed by the \$1,750 weekly Rube will pull down from vaudeville this winter.

Geo. S. O'Brien of the Jack Levy office has Mr. Marquard for an act, which will be made up by James J. Morton, the Boy Comic. Mr. Morton will appear with Mr. Marquard upon the stage, and is going to stand for "The Boob" in the billing of "The Rube and The Boob." James will arrange a nice little scrapping match between the pitcher and the umpire, calling the act "In the Ninth Inning."

It looks like a good winter for the Matthewson supplanter. Besides counting up the theatrical coin, he will keep right on deriving an income from his chicken farm out west; also the increased income will make him a loan and deposit company once more for the other ball players, although so far, from his trust company experience, Rube has been only initiated into the loan department.

Mr. Morton has sacrificed his life job at the Folies Bergere, to protect Rube from falling down on the stage.

Commencing tonight Mr. Morton will appear in the "Hello Paris" portion of the Folies show. His place as announcer for the Cabaret performance has been taken over by Billy Gould. Mr. Gould and Florence Geneva are in the Cabaret performance this week.

William F. Kirk the humorist has written a monolog for Marquard. The baseball man thinks he can get it over the footlights, and may try alone upon the stage, although his professional friends are attempting to persuade him from "doing a single." All alone Mr. Marquard wants \$1,250, with the prospects good for \$1,000 weekly salary, for a few weeks anyway, if New York wins the bunting.

MRS. MANTELL GOING WEST.

There is no change in the condition of Mrs. Robert Mantell (Marie Booth Russell). Arrangements are being made for the actress to go to Paso de Robles, Cal., for a long stay.

Her place with the Mantell company is taken by (Miss) Keith Wakeman.

BEATING KNIVES AND FORKS.

There are no more "riots" or "knockouts" for pretty Ina Claire, who was called into the Folies Bergere revues about a month ago. This week Miss Claire opened with the Folies Bergere road show.

Asked how she did in the restaurant-music hall burlesques, Miss Claire replied "Well, I made them lay down their knives and forks."

SHOWMAN RETIRES.

Major C. F. Rhodes, late manager of California Frank's wild west, has retired from show life, going into the mercantile business at Douglass, Ga. C. Lee Williams has succeeded Rhodes with the Frank show.

Mrs. Bertha Davis mother of Mark Davis (Davis and Bogard) died at her home in Philadelphia last week.

HERE'S BILLY GOULD

By WILLIAM GOULD.

I was hiding last week, breaking in a new par.ner. John E. Cain and company and Saona were also hiding on the same bill, although Saona says he would rather do three-a-day than two-a-day. His wish was granted.

Mt. Vernon isn't such a large place, either.

A peculiar thing about the Folies Bergere is, you receive "silent appreciation." When you figure out that every spectator has a knife in one hand and a fork in the other, it is almost impossible to applaud. Then with a mouthful of food it is impossible for them to laugh. This doesn't go for the Sunday night crowd however. They are really "hungry" for a good show. (Cute?)

Played on the same bill with Frank Tinney last Sunday and that reminds me, about this time last year Miss Suratt and I were the headliners at the Alhambra. Tinney was also on the bill. He was playing two houses. Hammerstein's and the Williams house. He'd black up at Hammerstein's and engaged an auto for the week to make the jump. Tinney invited me to make the trip with him daily, which I did. Friday of that week on Broadway some one slapped me on the back. He looked like a long lost brother. I mentioned to the stranger he had an awful nerve, and passed on. I noticed that Tinney was a little sore that evening. I had never seen him in white face, having met him in his specialty make-up, and it was Frank who slapped me on the back.

Here is one on Walter C. Kelly. I met him Sunday. During our talk on the warm weather, he said: "It has been very warm over home this summer."

I met an English acquaintance from London. He informed me that he is over here "to produce for Chas. Frohman and incidentally, to play a small part." (I believe the last words of his speech.)

Fields and Lewis told Willie Hammerstein that they were on his bill last week.

Captain Frank Peabody of the New York Police force told me a peculiar and a funny experience he had while a detective. He was trailing a kleptomaniac (A kleptomaniac is a wealthy man or woman who steals. They must be wealthy or they are just plain thieves). It happened one night he had to room with the klepto. As Frank generally carries some money and jewelry with him, he was at a loss as to where to hide his stuff. An idea came to him. He put all of his valuables in the klepto's clothes. In the morning he found his pockets turned out, but he got up ahead of the klepto and robbed the klepto. Yes, Frank is a New York police captain.

## NEW ACTS NEXT WEEK

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

Col. Sam Holdsworth, Fifth Ave.

Bob Winstanley, Fifth Ave.

Luke Lorrain, Fifth Ave.

Oscar Lorraine (New Act), Hammerstein's.

Rock and Fulton, (New Acts), Hammerstein's.

Copeland and Payton, Hammerstein's.

Hall Brothers, Hammerstein's.

Four Cloverly Girls, Greenpoint.

Guerlin, Germaine and Weston, Hudson, Union Hill, N. J.

Bud and Nellie Heim.

Songs and Talk.

13 Mins.; One.

Fifth Ave.

Bud and Nellie Heim have been playing about for a long time. Up to now the watchful Gerry Society has kept the children out of New York. Buddie has just skipped over the age limit, and now comes into his own. Nellie is a pretty kiddie, perhaps a year or two older than Bud. She has a sweet, powerful singing voice, quite unlooked for. When Bud joins her in a song the surprise is complete. The little fellow, though carrying a boyish voice around in his chest, has power behind it. The pair make a remarkable singing combination considering their tender years. Singing, however, is not Bud's forte. The kid has selected the best paying end of the business for his efforts. Laughs are what he goes after—and gets. Bud is one of those naturally funny kids. He is not precocious, nor "fresh," nor "smart," but a bully little performer, with a vein of humor and a gift for seeing comedy in everything, besides a quick thinking apparatus that always works. He does a little dancing, a little tumbling, some singing and more clowning. In each he scores. The Heim Children have waited a long time to get into New York. Now they should be repaid by remaining here long enough to see all the sights, and become acquainted. *Dash.*

Eullie Akerstrom and Co. (2).

Comedy Sketch.

17 Mins.; Four (Parlor).

Eullie (or Yule) Akerstrom and Co. will have a fair comedy small time sketch, if the beginning of it is clipped down in order that the meat of the piece may be gotten at more quickly. The meat is the hypnotism of the German hired girl, who, when placed under the influence by a demonstrator of telepathy or hypnotism (as he expresses it) does what her master bids, without talking. This is reversing her general condition, as she dotes upon her mistress who seems to want a divorce, but returns home by mail in the final scene. The hired girl character was well enough within its limitations. These held the young woman down to dialect and some broken dishes. It's for small time only, when reduced. Still, one can not expect too much of a sketch that must follow a picture which sends a loving girl into marriage, Camille consumption and her grave in seven scenes. *Sime.*

P. O'Malley Jennings and Doris Wilson.

Songs and Talk.

19 Mins.; One.

Academy of Music (Sept. 17).

P. O'Malley Jennings and Doris Wilson are a brand new vaudeville combination. Mr. Jennings last season toured with Ed. Wynn. Miss Wilson tried out a single turn in New York some two years ago in which her main assets were a good voice and a couple of quick changes. Both are in the present specialty. Jennings is one of the few who gets real fun out of the stupid English Johnny type. He makes the character at once likeable and funny. Alongside of the tall stately Miss Wilson, O'Malley is funny before he talks and he gets real laughs from the denseness displayed in trying to see the point of a joke, and the twisting of the story when he essays to tell it. "Spoofing" a very good comedy number sung by Jennings, should eventually perpetuate the word in the American slang category. It will need a few weeks of playing to make the couple thoroughly conversant with each other's methods. The stuff is there, however, and should develop. Two or three minutes could be cut from the present routine to bring the running time down around fifteen minutes, plenty for this style of turn. Playing should give Miss Wilson the easy breezy manner necessary to accentuate the slow stupid manner of the Johnny. The act did very well at the Academy Sunday. *Dash.*

Domina Marini and Marcel Bronski.

Classique Dancing.

10 Mins.; Full Stage.

Hammerstein's.

Arrayed as Pavlowa and Mordkin and others who entertain in the Russian classical dancing way, these two girls have a very decent chance in vaudeville. They are billed as from the Pavlowa and Mordkin ballet at the Metropolitan Opera House last season. The girl doing the light toe dancing is a charming little person, possessing all the grace that is supposed to go with these acts. The other girl is a well-built young woman. Her showing in the Mordkin costume will always cause talk. They do three dances, all familiar to those who have seen Russian ballet dancing before. In next to closing, a really horrible spot at Hammerstein's this week, the girls did wonderfully well. *Jess.*

Froehlich.

Sketch Artist.

12 Mins.; One.

Hammerstein's.

Froehlich, opening the show at Hammerstein's this week, is just about placed in the right spot. The sketcher draws a couple of comedy pictures, and then introduces two novelties that makes him slightly different from the rest. In one he cuts out a black figure of a woman. With the aid of a light he causes the figure to do a "cooch" dance an idea sold on post-cards in some burlesque houses here, and openly on the other side. The second novelty is a marine view, showing a sail boat with lanterns alight. The effect is pretty. *Jess.*

Helen Byron and Co.

Comedy Sketch.

19 Mins.; Full Stage (Interior).

Academy of Music (Sept. 17).

Helen Byron and Company have rather a peculiar offering that starts away as though it might develop into a big laughing sketch. The sketch soon gives way to a couple of songs and a slight dance. That leaves everything in the air at the finish. A millionaire daddy objects to his son's marrying a widow to the neighboring locality. He believes the widow to be a scheming person. Daddy has also decided to wed a widow, to whom the son objects. In the midst of the objecting a stranded actress drops in to seek aid of father. Dad goes through his outlined plan of attack thought out for son's widow ending by pressing \$1,000 into stranded lady's hand. Explanations follow and as Dad is a good sport, he lets the actress keep the money for which she does a little song and helps him empty a pint of wine. Son enters as Dad is making good with actress, and naturally thinks its Dad's widow. Actress explains this away and then does song and dance with son. Father and son forget their widows, and propose jointly to actress, but actress with a thousand in her telescope can only see Broadway. The piece would probably work out better as a straight comedy, without the music. Miss Byron has a pleasing voice and is ably assisted by son in the duet number. The sketch is very well played. The act will now do for the small big time. For the big houses it will have to make a stronger comedy bid. *Dash.*

Nace Murray and Girls (5).

Singing and Dancing.

10 Mins.; Full Stage (Special Set).

Thalia, Chicago.

"Nace Murray and Girls" is the billing of the rearranged Stanley Sextet. While the people remain the same as before, the rearrangement has wrought a hundred per cent. improvement. Special scenery, new costumes and a different routine, consisting of five well selected numbers, have made a big difference. Now the sextet can be safely depended upon to carry the responsibility of a good spot in a first class bill. Opening with a "Tommy Atkins" number (led by Murray) the girls go into "Alexander's Band," after which Murray renders "Ragtime At The Zoo," while the girls get into bathing costumes for "Float Me, Freddie," rendered by Lettie Love. "In Porto Rico" closes the routine. The latter shows the girls in tights, led by Murray in Spanish regalia. There is no dialog and so much the better, for the producer has perfected a singing and dancing turn that needs no talk. Every song has been well fitted and equally well costumed. Murray and his chorus of five should score an emphatic hit. The too apparent scarcity of good "girls acts" has created a demand for this style of entertainment. With the new arrangement, Nace Murray and Girls should find an easy time in securing consecutive bookings on the larger circuits. At the Thalia the act scored a huge hit, proving beyond the question of a doubt that it could be better placed. *Wynn.*

## NEW SHOWS NEXT WEEK

Initial Presentation of Legitimate  
Attractions in New York  
Theatres

"Bought and Paid For" (Charles Richman), The Playhouse.

"The Little Millionaire" (George M. Cohan), Cohan's.

"The Never Homes," Broadway (Sept. 30).

Edgar Atchison-Ely and Co. (4).

"Billy's Tombstones" (Comedy).

27 Mins.; Three (Exterior; Special).

"Billy's Tombstones," with false teeth as the pivotal comedy point, was heretofore played by Sydney Drew and company. With Edgar Atchison-Ely playing Billy, the football hero from Pennsylvania, who loses four false front molars, and new people in the other parts, the piece is again offered. Mr. Atchison-Ely makes a good-looking Billy, but puts an effeminate touch to the gridiron warrior that will not be appreciated by those who have followed the fortunes of our pigskin heroes. He does capital work in the bits following the loss of his teeth. Ruth Allen is his principal feminine support. She certainly adds masculinity to the act with her athletic appearance and strong voice. As a "feeder" she scores from every angle. Helen Hammell has little to do as Beatrice Sloan, while Pierre Lemay doubles two minor roles. The bidding for Billy's coveted set of teeth caused much laughter at the Colonial. The sketch is entirely too long for comfort. There is a sameness throughout that could be cut down advantageously. Although Mr. Atchison-Ely had friends in the house, and someone tossed a bouquet rather unceremoniously on the stage during a scene, the applause was general enough to warrant the company taking extra bows. *Mark.*

A. A. Roman.

Songs.

9 Mins.; One.

Mr. Roman comes from England, and in part, attempts to sing American songs. The singer has truly a fine voice and his enunciation is perfect. With his good appearance he should be able to get along nicely with other songs. In England he perhaps could have found some good comedy songs, and this style he should stick to. At present he is singing four numbers, not one strong enough, with the possible exception of his "Shadow is My Pal," which has sensible lyrics. For a finish he sings a lot of extra choruses to an American song. In this he is doing no one any good but the publisher. Mr. Roman could sing the style of songs used by George Lashwood. *Jess.*

Clayton and Lennie.

Talking and Singing.

12 Mins.; One.

The comedian may be English, or just trying. He also tries to be funny. The other is the "straight," and at times, also, attempts comedy. The comedian has evidently seen the funny fellow in the act of Farr and Farland. He is very near like him in dress and manner. For the "small time," the act has a chance. *Jess.*



Grace Wilson.  
Songs.  
19 Mins.; One.

Joining the ranks of the "single women singers" of the east, Grace Wilson is not going to do badly at all. In fact, with a couple of imperfections ironed out of her turn, this young and good looking woman should be able to put it over easily for the small big time. Opening with a "rag," she appears in a very expensive cloak and hat, to match. It gives her the appearance of being overdressed, and does not become the girl at all. The impression left by this costume remains, although there is a change for each number. A green colored gown and green hat would have suited better had the hat been left in the dressing room. Miss Wilson does so well with "coon" songs that the "Yiddish" number might be dropped. Her one novelty song, "I'm on My Way to Say Good-by" should have been further down, instead of the second selection. Two good "Rags" to close brought reward, "Oceana Roll" obliging her to repeat the chorus. Sent to the star position the last half of last week, after her first performance Miss Wilson held up the show, easily making the hit of it. Possessing a pleasant voice for the songs selected, and knowing how to deliver them much better than the majority, together with her good looks not reached by any of the present day "raggers," Miss Wilson need only look to her clothes for necessary attention. The black and pink gown was very becoming. That is the style of dress she should adopt. While many changes are attractive, they must all be attractive changes. If Miss Wilson could place a dance after her "rag" with the waltz movement in the chorus, she would be a riot anywhere. *Sime.*

Russell and Church.  
Songs and Dances.  
18 Mins.; One.  
Columbia, (Sept. 17).

As a "sister act," the Misses Russell and Church may successfully navigate the "small time." To do that, however, in a manner that will mark them really successful, they should re-frame the turn. The elder woman "hogs" the act, particularly at the opening. When she is not "hogging" it in action, she is by her voice, which, at the best, should be reserved for speaking purposes only. Her own idea of "Swanee River" will never get very far before any audience. After what seems an interminably long while for her to be on the stage alone, the young woman reappears in a nice costume, with "Dances of all Nations." That has been done before. Both girls change clothes. There is a novelistic attempt when the elder strips off a gown in sight of the audience. It could have been accomplished off the stage, as far as effect goes. At the finale, the elder miss reappears in eccentric make up and work. This is her line exclusively, from among the several tried for. The younger girl passes more on looks than anything else, although a fair dancer of the usual type. Some money has been spent on wardrobe. Had a portion of it been given to a stage manager, the girls would have left a better impression. *Sime.*

Betty Barclay and Her Baritone.  
15 Mins.; (Special Set).  
Metropolitan, London.

Stage setting in the music-halls is on the up-grade if we accept as a reliable indication the number of new acts seen lately with their own artistic framing. Betty Barclay and her baritone have devised an exceedingly pretty idea. There is a black back drop, white grand piano, a white arm chair and a gramophone with black pedestal and white funnel. Betty is in the armchair singing to the gramophone. The gramophone responds, taking up the chorus each time. On the last line of the last chorus the gramophone's pedestal opens out and the baritone steps forth. The illusion is complete. Betty follows with a dainty number in company with the baritone, who, later, does a "soldier" song accompanied by the energetic, if somewhat attenuated pianist. For the finishing number the black curtain disappears and a moonlight landscape in black and white is disclosed. The impression left is pleasing. It is not difficult to see great possibilities. Betty has not the best of voices, but she does her best with what she has. Her numbers can be improved, and the baritone will be all the better when he knows a little more of stage deportment. The act generally is classy and could go into any house over here. *Bayard.*

Jack McAuliffe.  
Ill. Monologue.  
13 Mins.; One.

Jack McAuliffe, who once basked in the smiles of the fickle and hero-worshipping public as the one real prize-fighting champion, is bringing up some "unpleasant memories" of the past. That is, unpleasant to those who figured in the losing side of the contests. Jack looks more like an alderman than the fistic marvel he was in other days, and hands out a pretty mild mannered line of bull with his colored stereopticon pictures of the champs and near-champs. Some speech Jack makes at the start. He shows likenesses from the days of 1841, starting with John Morrissey and John Gully, some big padded ring potatoes in their days, down to the "he didn't come back" encounter at Reno. The Jeffries-Johnson battle is Jack's big feature, though several views of himself in the old days are good for applause. Wherever fight lovers are found Jack will command deserved attention. Anyway, he was a good champ in his day. *Mark.*

Wilson and Tate.  
Songs and Talk.  
17 Mins.; One.

If "Pookey" Smith, an Indiana comedian, ever reaches Broadway, he will find his exact counterpart playing the "pop" houses in the man of this team. Some of the confabbing gets over, but much is lost. The quicker they discard the London talk the better. More "hick" material would satisfy the "pop" houses. The act could stand some dressing. They receive the most attention with their "Wonder Who's Kissing Her Now" arrangement. *Mark.*

Two Heddors.  
Hand-balancing Acrobats.  
6 Mins.; Full Stage.  
Columbia (Sept. 17).

The man seems an American, though flashing a foreign touch now and again, as though having studied the Pantzers. His midget, or perhaps a boy, is a trifle taller than either of the Pantzer's little fellows. The new couple dressed in ordinary street attire, do hand and head balancing, with no new trick, excepting a brief routine of fast handling at one time. Many of the tricks were first shown here by Willy Pantzer. The remainder of the act recalls the Belclairs, as does the incidental music. In the hand and head balancing, the act looks funny with the full grown man handling a midget, after the equally mated teams that have been around doing the same things. The speed of this turn makes it desirable, however. They work lightning fast, possible under the conditions. While they couldn't do much on a bill where the Pantzers had shown elsewhere the act could fit in particularly on the big small time. *Sime.*

"La Carmela,"  
Pantomime.  
Marigny, Paris.

"La Carmela" is a beautiful girl living near Naples. Two brothers are madly in love with her. She prefers the younger to the disgust of the elder. A palmist tells her she will marry neither, and will end in a lunatic asylum. At evening tide the younger brother, ably played and danced by Branni, courts Carmela at the door of her home, is discovered by the elder, and they decide to have it out. But the girl interferes. In order to have fair play they tie her to a lamp post. Then they fight in full view of Carmela. Both are killed. The object of the quarrel becomes raving mad. The story has been told scores of times in all forms, and lacks originality except for the lamp post business. What saves the situation is Regina Badet, as Carmela. Volbert, the elder brother, is also an excellent pantomimist. E. Le Roy, the author, has certainly done better, the music of Leo Pouget is not bad, and is his best vein. It is hoped to place the act, with Regina Badet, abroad. *Ken.*

Milt Arisman.  
Monolog.  
One; 10 Mins.; One.

Milt Arisman wears loose black clothes, a huge bow tie, talks rapidly in a sort of monotone and sings several comic songs. He receives the most attention with his songs. His voice is strong and clear. Milt might try another song and lop a portion of his patter. *Mark.*

Fred J. Peters Co. (3).  
Comedy Sketch.  
10 Mins., Four (Parlor).

Fred J. Peters is assisted by a woman and a man in what turns out to be a pretty simple comedy sketch. The story tells of a woman who doesn't believe her husband. A friend squares it. Fourteen minutes to get to the story, and two to tell it. No big laugh, but perhaps there may be a moral. *Jess.*

James Francis Dooley.  
Talking and Singing.  
18 Mins.; One.

Through an accident to Corinne Sables, James Francis Dooley is appearing in a single act, a fact he states in a speech that he was forced to make at the conclusion of his turn. The comedian has an entrance, that will work into a scream after it gets in shape. He follows an act that uses a parlor set. When the drop goes up he is seen talking with the stage hands while they are breaking up this set. After an argument with the stage hands and the orchestra, he comes down to the footlights, doing the remainder of this act in "one." At times in this act the funny fellow depends on the styles of Jim Morton, Frank Tinney and Harry Fox. In other parts of his act, when he is just himself, Mr. Dooley is just as funny. At the "small timer," where he is appearing, the comedian did a clean up that didn't seem possible, for the audience actually forgot all about the pictures and made him come back for a speech. Mr. Dooley will have a great chance as a single, when he frames his act with all of his own ideas. *Jess.*

Langlois and Krauss' Co. (7).  
"School Days" (Comedy).  
30 Mins.; Full Stage; One.  
Chicago.

At least five minutes too much time is consumed in a vain endeavor to show something that might prove entertaining, were the running time cut to twenty minutes. The offering is the same old school-room mixture of slap-stick stuff that goes the rounds of the "pop" houses every year, containing nothing that suggests newness or originality. There is not even one good singing voice to relieve the monotony of the horse-play, nor is there any ability in the company. The sketch was put on as an extra attraction to a program that otherwise consisted entirely of motion pictures. As an "added feature" it failed. With an entire new company, composed of something beside amateur talent, the act might pass on the wee small time. *Hebo.*

Master David Schooler.  
Pianist.  
13 Mins.; One.

Master David Schooler is a straight pianist. He plays three selections, the second, a popular medley which includes ragtime. While David is a good pianist, an exceptional one for a boy of his years, still there are few who could put over a straight piano act in the varieties. For the "small time" David will do. *Dash.*

Louise Mario.  
Singing.  
12 Mins.; One.

Louise Mario makes a mistake by using the recitative form in two of her numbers. Her singing would be more effective. "Do It Now" was the best received of her numbers. She makes several changes of costume. *Mark.*

(Continued on page 23.)

## THE BEHMAN SHOW

Perhaps the Fates had a hand in placing two removed-from-Broadway pieces into consecutive line on the Eastern Burlesque Wheel. "The Behman Show," playing "The Girl From Rector's" this week at the Columbia, follows "The Honeymooners," of last week, with its "In Panama." Of the two, "Panama" wins out, as far as it can, because the Rogers Bros.' old vehicle is a musical comedy, while the A. H. Woods' great drawing card was but a straight farce comedy.

Jack Slinger, who pilots "The Behman Show" has made a musical farce of "The Girl" for burlesque, but this really hampers it. On the other hand, if Mr. Slinger had not made a musical show, he would have had nothing at all to give burlesque, because "The Girl From Rector's" is not for Broadway burlesque at best.

There is one point about the Columbia, however, to be considered with these transferred "\$2 shows." Broadway has seen them before. What Broadway may think of a burlesque show doesn't go for the country. On the road "In Panama" may be liked well enough to make business. In the woods also "The Girl From Rector's" with its spice and music may draw to some extent, although it is doubtful if the slow (for burlesque) farcical action of "The Girl" will ever please. The farther away from New York it gets the less the burlesque patrons will relish bothering their heads to find out workings of the story.

And, then, above all else, a "\$2 show" to be properly presented in burlesque or elsewhere must have players competent to carry out the scheme of the playwright, who when writing believed his play would be performed by high priced actors, paid according to capability. That is the greatest fault of "In Panama." It's not so much in evidence from a burlesque view in "The Girl From Rector's," for the story of this farce is quite sufficient at times, although the spic ending of the finale of the piece got very little at the Columbia, excepting from an interjected remark during it, much akin to the man who tells something and passes over a diagram in explanation. Not that the audience was dense, but the situation is not altogether a strange one on the burlesque stage. The mixture of hotel rooms is a very old device in burlesque though never worked exactly the same as in "The Girl From Rector's." Another big laugh came from the introduction of a "rector," with the attending answer. Those were about the only big laughs, however, for the piece ran somewhat drearily up to the final scene, interspersed only by the comedy from the characters played by Albert Reed and Harry Lavian. Mr. Reed was the college professor, a role created with great success by Dallas Wellford. Mr. Lavian in his original part of the "old grouch" became the comedy score of the performance. At first the house would not accept Mr. Reed, not "getting" him, but later warmed up nicely.

"The Behman Show" has named its "Girl," "The Broadway Girl." This

will aid in disguising the source of the show, which follows the book closely, excepting where situations must be broken into or upon by the musical numbers. One of the best of these (in the original show) is lost when the family parties should have discovered "Dickey" and "Toute" making love upon the sofa in the Battle Creek, Mich., home, a town which revered Toute as a Goddess of Charity, although in New York she was a night bird known as "The Girl From Rector's" through having made that place the headquarters of her harem scarums in the big town, when breaking out.

The "Quadrille and Can-Can Dance," likewise a big hit in the Woods' show at Weber's, did a flop at the Columbia, partially through the "Six Rosebuds" (from the chorus) not being able to dance it, along with the lack of the principals engaged in it in this respect as well.

Florence Mills is playing Toute, and doing well enough in the acting division, looking and dressing finely, getting her numbers over, and greatly adding to the appearance of the performance. Harry L. Fraser, as "Dickey," gives a good show. He is the light comedian, playing against Joseph Weber as Col. Canby Topley. Mr. Weber is more of a singer than actor, proven by him when singing "Sarah," one among two or three catchy numbers written by Paul Rubens. "I Want an Old-Fashioned Girl" was another pretty melody. All the music, excepting the interpolated songs by the Watson Sisters and the illustrated numbers by Charles Falke, were written by Mr. Rubens. Unfortunately, too great a weight has been placed upon the music through the show surrounding it.

The Watson Sisters are purely specialists of the performance, having no principal roles. They "do their act" and sing some numbers, dressing as of yore, perhaps Kitty Watson more so. It was close between a gown worn by Kitty and a purple dress of Miss Mills, for the "clothes" honors of the evening. Miss Mills changed often, and always looked fashionable, barring a red suit upon her entrance.

To set Scene 5, Charles Falke, the show's manager, left the front of the house to kill the walt with illustrated songs. If Mr. Slinger believes he can afford to lower the class of his show with this sort of stuff, that portion of the performance will remain in. But if Mr. Falke must sing, let him do a single, straight. His voice can put it over right. That "ill. song" thing in a burlesque show that looks like a million dollars is all wrong. Mr. Falke again appears with the Watson Sisters in "Make Me Love You," with the chorus behind. The Watsons made their biggest hits with "Oceana Roll" and "Good Night, Mr. Moon," helped out with dance steps, although "Make Me Love You" was a riot, because a couple of chorus girls went beyond the limits of decency in "Grizzly" movements.

Mr. Slinger has given a dandy setting to a corkingly costumed show. In

## THE GAY WIDOWS

"The Gay Widows" started off well this week at the 8th Avenue, with a big house upstairs and down, the best proof as to the quality of "The Big Review" last week, which left the excellent opening. Whether the box office record Saturday night will prove (as many managers claim) that the public wants the old fashioned burlesque remains to be seen. Taking the word of an 8th Avenue audience would be giving the old fashioned ideas all the best of it.

"The Gay Widows" unquestionably comes under the head of "Old Fashioned Burlesque." Under that head it would be classed a very good show. Placing it alongside of the modern companies is what makes it appear rather crude. The thing standing out in the performance, however, is what has been lacking in many of the "modern" shows. That is the putting on of the numbers. There are no "screaming hits" because the numbers have been selected with no particular judgment. George Connell staged them. He has dug up several new ways in which to utilize the limited ability of the chorus girls. In almost every number he has uncovered something a little away from the usual. With the ordinary selections and the material Mr. Connell has done wonders. Just how far the opinion of an 8th Avenue audience goes may best be judged by the reception of the poorest number, "Uh La, La, La," which received approbation in large quantities because accompanied by a liberal display of liberal proportions. This was the only thing that might have offended in any way.

The production end keeps to the old fashioned. A hotel interior without an attempt at a setting, and a race track exterior (amounting to little more) comprises the scenic equipment. The costuming for the sixteen girls also gets the old fashioned mark. The changes, not over abundant, ran mostly to tights and the bespangled dresses with the color combinations which bespeak old time burlesque. The girls are a better working crowd than their looks at first give promise of.

Frank Damsel wrote the two-act piece, run with a four-act olio separating. Damsel has not distinguished himself as a writer. There isn't even the flimsy plot sometime evidenced in a burlesque show. It is difficult at times to find what Damsel wrote. Perhaps the word "arranged" would better fit. He has not written any comedy that is certain. There is some good laughing periods, but they were not written in Damsel's days. Every form of "passing money" has been utilized. Thanks to a couple of good comedians,

about three more weeks he will be able to decide whether "The Girl From Rector's" will do for the burlesque circuit. The matter of principals enter into it, for none of the present ones called upon to handle numbers do that successfully. A couple of new faces among the choristers wouldn't hurt the line, either. *Time.*

most are made really funny. The scene between the two comedians and the "wild and woolly man from the west" is capitably done, as are several other bits equally as old.

Even the "So Long" horse race scene is manipulated to bring screams. Superfluous stalling has been trimmed and when the jolt comes it lands head on. This is readily apparent in several instances. The men and the comedy with the good arranging of the numbers is what drags the show above the poor class.

The female portion has been overlooked entirely. One little girl in the show, if allowed proper opportunity, could do a whole lot for the entertainment, but aside from being placed at the head of a couple of numbers, she never figures prominently. Otherwise there is not a woman principal capable of getting over even a number. The women have been ignored in the pieces until one forgets that there are any. Two more female principals given half a chance, would if the show were properly equipped, bring it far above the ordinary.

Frances Farr is the little girl who fits. Although not sporting a wardrobe to compare with others, amongst her present surroundings Miss Farr looks like a million dollars. She has ability, is pretty and lively, with a small but pleasant voice. Miss Farr should be saddled with a great deal more work for the general good of the proceedings. She displays an eager willingness to jump in and boost things along, but seems to be working with a string attached. May Strehl is allowed more liberty and freedom, a mistake. Miss Strehl is a big, good-natured-looking woman, but further than "doing straight," she has no value. There are a couple of other women who figure slightly. Not any makes a wardrobe display worth a second thought. One or two of the costumes worn are laughable.

Mr. Damsel, Dave Ross ("Dutch") and Jas. E. Dalley ("Irish") do good work. The trio worked fine together. The comedians deserve double credit. They did not roughen their stuff up for 8th Avenue and proved it is not necessary for that house.

The olio held two first class offerings. Max Ritter and Grace Foster, who joined the show this week, and Hanlon and Hanlon. Ritter and Foster jumped into the show at a moment's notice and did splendidly with their lively singing and dancing act. The couple are away from the usual teams and have a couple of corking new numbers. "The College Rag" is the daddy. The couple get it over great. It should become a big winner for them. Hanlon and Hanlon do a corking hand-to-hand balancing turn, with several new tricks which will not be easy to copy. The boys can play big time vaudeville whenever they are ready.

"The Gay Widows" with some changes can become a very good show, even though of the old fashioned type. Even now it is not a poor entertainment, by any means. *Dash.*

## THE BIG REVIEW

"The Big Review" is a good show because it has real principals. And for cleanliness, there could possibly be none more so on either wheel. The Harry P. Dixon show was seen at the 8th Avenue, in marked contrast to "The Ducklings" there the week before, which had a poor and nasty show. It's somewhat remarkable how a house can vary in its policy in this manner and yet live, although from the attendance at the 8th Avenue lately, that place could not be mentioned as a high liver. While the credit for the meritorious performance will be given Frankie Heath and Harry La Van, the two main principals, it is the well-balanced company playing "Hickey in Politics," in two acts, that rounds the show off to extreme satisfaction.

Either Chas. Saxton as an English fop ("silly ass"), Russell Simpson, a rube's buff with make-up made perfect by the clothes, which must have been removed from some plow welder. Then came Florence Brooks, doing nicely as an old maid, and Nellie Woods, a lively engaging little soubret with a high kick in either leg. The unnamed player of a "ham actor," with appearances few and far between made his bits tell.

With the two main principals, these gave "The Big Review" a long enough list for the program, although a couple of chorus girls stepped out now and then to handle speaking parts. One, Gussie Irwin, was given two numbers to lead in the second part, notwithstanding that Miss Woods is almost buried there, with no songs at all, after so capably taking care of the two numbers allotted to her in the opener. This young woman made something out of "You've Got the Wrong Number," and would have done the same with "Sh, Sh," if "Sh, Sh" had anything in it to do something with. The six best chorus girls of the show were there for assistance, but the "Sh, Sh" song isn't.

A chorus girl furnishes the plot for "Hickey in Politics." When she came on the stage, stammering attempting to tell everyone that Geo. Brown was dead drunk, the company lost patience when she reached "dead," and sent for the undertaker. Geo. was to have run against Silas Hemlock (Mr. Howard) for Mayor. With Geo. killed by the stutterm, Hickey McGee, (Mr. La Van) the handy man around the Pleasant Home Hotel, Tarrytown, N. Y., was nominated. As the returns were coming in, and it looked like Hickey had been elected, the stuttering girl made herself plain that Geo. was still soused up to the nozzle in the hayloft of the barn, where they locked him in until after the show was over. That economical expedient saved Mr. Dixon one extra character.

Among women in burlesque Miss Heath is some pumpkins. She is a pretty and wholesome looking girl, who knows how and does dress, can sing and dance, with ability to deliver lines. She puts over her songs very well. In the first act an improvised piano act between she and Mr. La Van stopped the show. Mr. La

Van was at the piano, also chiming in for the "rag" songs Miss Heath sang. The arrangement of the act was particularly noticeable. When "Alexander" was reached, Mr. La Van played and Miss Heath permitted the audience to whistle the chorus, without uttering a sound herself. This got encores.

The same couple did what might be termed a "specialty" also in the second act, when they turned off much "imaginary" work at a table, ordering a meal. Although very, very old this, they did it well, but at that, "imaginary stuff" isn't worth bothering about in these days. When the show was about to conclude, near five p. m., Miss Heath again stopped the show, this time with "The Mysterious Rag," which went to about nine encores through the audience being aware that before it did end, Mr. La Van would dance with Miss Heath. To see that, they had to applaud until each principal had taken a turn with the leader in the "grizzly" number. Otherwise this dance, for work by the choristers, did not compare with those in the first act that George White so well staged. It seemed as though Mr. White had to catch the boat for Paris just as he finished that first act.

As a comedian, Mr. La Van will do. He has likable ways. The onliest thing against him is lack of originality. Perhaps because he is in a "Review" show, but it doesn't speak well for any comedian who follows Billy B. Van in style, Geo. Cohan in action and looks, and Eddie Leonard in voice to badly take the "Long Island-Helena" "death bit" from Lew Fields' "Hen Pecks." But this may be the fault of the producer, as "Hickey in Politics" has no author programed. The opening of the second act, with the political speech, is quite like that of Frank Finney's in his last year's show, also Mr. La Van uses Frank Fogarty's old catch line, "Ain't I right, boys? You know—well I am," although it has been often disputed that Mr. Fogarty had exclusive right to this. Nor does that "Play King and trump it" "gag" with the orchestra betoken sleepless nights to dope out new matter, that of dressing as a woman, he did do something different with the corsets. Putting them on upside down, he used the straps as suspenders. Wonderful how out of all the comedians who have tried a pair of corsets for laughs, no one thought of this one, or perhaps La Van's is the only pair of corsets new enough to have straps on.

The "lifting" extended to Charles Saxton. He plays the Englishman exceedingly well, but uses the Englishman's catch line out of "The Red Rose," "My error! My error!" to gain his most smiles. And it may be pleaded in extenuation of Mr. Saxton that "the Red Rose" Englishman probably first heard Little Tich use that expression in the London halls, so it's a stand off.

(Continued on page 23.)

## HONEYMOON GIRLS

When "clothes" is mentioned, "The Honeymoon Girls" will be first thought of along the line of the Eastern Wheel, when this season shall have passed. It is not reasonable to expect that any company will excel the dressing of this show, nor the sets. That makes the production end perfect. Away toward the ending, the choristers were dressed in red. In any other show the costume would have been voted A 1. Against the many combinations before it, or that in the number just previously for instance, these red costumes seemed out of place for "The Honeymooners," or at least should not have been shown so late in the play.

For "The Honeymooners" have a play, musical comedy, once known as "In Panama," when the Rogers Bros. were in it. Now the Otto Brothers are there in place of the others, and do right nice with the German leading comedy roles. That "The Honeymooners" have taken "In Panama" may be the only drawback to this new company on the Eastern Wheel.

Twelve principals and twenty chorists girls are in the organization. Were this company appearing in a new piece that could get over, with the sumptuous production it has, it would have been with the leaders at the head of the list the day the season opened.

"In Panama" has been reduced to two acts, with the first two of the original show packed into one now. The present second act has three scenes, the finale arriving in the bull fight arena. The wait to set from the exterior opening scene is filled in by the Otto Brothers in their vaudeville act.

The scenery is bright, the costumes are the same, and the whole, with some good playing among the principals, make a glittering-looking show. But still it is a revival, even in "burlesque." "Admirals Day and Night" may have been seen in the original or often before along the Wheel in one guise or another. The German comedy of that piece is conventionally current now. It may be funny for Arthur Otto to tangle his brother up with questions about "Before and behind," or become confused over a Mexican with an Italian accent trying to ask for a pail of well water as "well wat," but it is too close to the "Watt Street" "gag" in both cases. Nor is the duel scene unknown, in and out of burlesque.

The musical hit of the season when Rogers Bros. first appeared in "In Panama" was "Smile, Smile, Smile." ("Won't you learn to love me, dearie, let me watch you smile.") Two encores were received on it when the show was seen at the Columbia. The second encore wasn't honest, at that. This was solely through the voices of Steff Anderson and Leolo Malvina, who sang it with the Otto Brothers. The quartet made nothing out of the big opportunity for pretty waltz clogs on the choruses. That season also "Colon Town" was New York's "rak" hit. The Brothers and Alice Lazar handle this. It goes over, but not strongly enough. The chorus might be tacked on, though

the present company is playing the piece in book and business as written.

The performance was weakened a little last week by the straight man, perhaps Leroy Berry (as programed) being out of the cast through illness. The understudy however made the role just as important, the other substitutions caused by the shift being responsible for some little falling down. As the juvenile, Jimmy Hunter misses the mark, in work, singing and dancing. Mr. Hunter appears to have only two steps in his dancing repertoire, with but one of those featured. While leading "Sailor Boy," his uniform made him resemble a Postal Telegraph messenger. Virginia Ware was somewhat imposing as a Spanish or Mexican senorita.

The chorus had an entire number to itself, in "The Honeymoon Shuffle" a "Grizzly" that the Messrs. Ottos worked into for encores. The girls are prettily costumed in this, with mixed dressing. There is much change from the usual routine in numbers, with the girls always on the move, and new clothes for each number, excepting once when the choristers returned for "Senor Sam" as costumed for "Sailor Boy" ahead of it. But other than the ethics of burlesque as understood by those who have not spent as much money on clothes as had Mr. Rich, this needn't be noticed.

And then there's Alice Lazar. It comes from a flitting past that Miss Lazar was in the original Rogers Bros. show, or some musical company since. Anyhow, she's some gal in looks, and for clothes! Herself and her dresses give lots of class to "The Honeymooners."

It seemed at the outset that Miss Lazar intended to establish a burlesque record for clothes and changes. But she slowed down on the pace after awhile. Miss Alice is a type of young woman who can wear soft clinging materials and look really sweet in them.

Arthur and Ernest Otto play well all the time, and always working hard. What success "The Honeymooners" will obtain may be directly traceable to these boys, good German comedians, with voices. They also dance well. For the good of the show, and to make its reputation spotless for the "clean" grade, Ernest Otto should ask Mr. Rich to remove that remark about six months on the boat. It gets a big laugh, but it's not nice and soils an otherwise thoroughly commendable performance. The brothers also take a chance with the ballad in their olio act.

If this show doesn't get money (even with a salary list probably around the \$1,500 mark and the big investment for production) it's a shame, and will conclusively prove that for burlesque either there must be a new book, or a made up piece or pieces. For as Mr. Rich has staged his show, there could be nothing more attractive in burlesque, and burlesque patrons should assuredly not miss it, if for nothing else than to see the standard set.

Simé.

## HAMMERSTEIN'S.

Gloom! It was only those who struggled their hardest and had the goods in the comedy line that could break through that horrible cloud that hung heavy over the house on "The Corner" Monday night. Even one of the best imitation fires ever pulled in a theatre fell down. Smoke was seen by many (especially those nearest the stage) during Herman Lieb's sketch. Quite a few walked out but very quietly. Arthur Hammerstein made a speech explaining the cause of the smoke. He went better than anything on the bill. The program was shaken all to bits for the evening show. Almost every act shifted. While it seemed a badly arranged bill, it probably was the best that could be done with the material on hand.

Froelich (New Acts) opened the show. Chester and Jones, very hard working fellows in second place, did very well, with stepping.

The Kratons, as hoop-rollers have left all others far behind. The colored folks have gained a lap on their nearest competitor. The rollers have introduced a few new hoops, all helping to make a very interesting specialty.

Stella Tracy played to an audience that weren't livened by any comedy. In consequence she had a hard road to travel. However with her "Mysterious Rag" finish Miss Tracy got over nicely. The light effects in this number makes her dance quite an act in itself.

Barnes and Crawford were "No. 5," some beautiful spot. Tom Barnes knew what he was up against and worked his head off. He succeeded in a measure, for he really left the audience in a cheerful mood.

Herman Leib in "Dope" was next, closing the first part. Mr. Lieb was unfortunate in having the smoke affair break up his act. While he continued the interest fell right away in the most important part of the sketch. The sketch is surely a great story. Mr. Lieb is very natural as the "Joke" druggist. But the man and the girl who at present assist him are both unnatural and at times they let the sketch down horribly, especially the young woman. Mr. Lieb, however, may be depended upon to pull the sketch through though better support would be a great help.

After intermission Max Witt's "Melody Lane Girls" appeared and did the trick when they sang a couple of popular songs for a finish. The act is all wrong in arrangement and numbers. Surely more current comedy songs could be introduced than one from "The Fortune Teller" of many years ago. A popular song should open the act. Nina Barbour who handles the contralto makes a great foundation for the other three very good voices.

Yorke and Adams were funny with worn patter. The team did very well considering all things. They are telling a "gag" about a church pew that colored acts are using now in more than one instance. This "gag" is really offensive and should be cut out. The least that can be said of Willard Simms is that he made the hit of the show.

## COLONIAL.

The old folks and "Alexander's Ragtime Band" were in the majority at the Colonial Monday night. Young people were conspicuous by their absence. Everytime the popular song was pulled the grayhaired contingent warned up accordingly. (They wanted to show the kiddies that they were keeping abreast of the times). As far as the Colonial regulars were concerned, they knew what to expect, as there wasn't an act that they hadn't seen once or perhaps many times.

Irene Franklin was the headliner. She fattened her batting average by lacing over the usual big hit. And Burt Green came in for his share of the applause.

It was a big night for the "Ragtime Band." Merrill and Otto danced to its strains, the Musical Cuttys put it over with great effect with their brass instruments while Burt Green was unable to resist playing it in different keys on the piano. The audience seemed to never tire of it.

Ollie Young and April did nicely in the opening position, their soap bubbling feats winning deserved attention. The Kemps, colored, started things with a hurrah "No. 2," the man getting his comedy over with laughing results.

Simone De Beryl, late of the Folies Bergere, with her posing in the center of vari-colored electrical effects, drew some mild exclamations and with the patriotic finale, gave Young America in the gallery a chance to whoop things up.

Merrill and Otto gave big satisfaction. Lola Merrill certainly gives a bill a touch of youth and charm that helps. Edgar Atchinson-Ely and Co. (New Acts), on before the intermission, were well received.

There was something doing in the second part. The Cuttys got the biggest hand imaginable on the "Alexander" number. Miss Franklin tried a new song, "I Want To Be A Janitor's Child" and while it went big, the audience kept Miss Franklin singing overtime, with "Redhead" for the finish. Jack Wilson kidded the other acts as usual.

Lane and O'Donnell faced a strong tide, but found favor. The tall chap of the turn gives his back an awful workout. *Mark.*

Frank Fogarty followed and didn't have a chance. Twelve "gags" (actual count) were told before a smile greeted him. He finished with an Irish recitation about being a good fellow that got him a little. Mr. Fogarty is telling one story that Julius Tannen told last week in this house and is also telling one that the same comedian used to tell. The first is about the union suit and the second about checking the trousers. The "bartender and change" story Mr. Fogarty is telling is also told by Billy Gould at the Folies Bergere.

Marini and Bronski (New Acts) came next to closing. Bert Melrose was made to finish the program. The tumbling comedian got away to tremendous applause through his hair-raising comedy table and chair balancing finish. *Jess.*

## FIFTH AVENUE.

Lillian Russell tops them off at the Fifth Avenue this week. The management has shown rare good judgment in surrounding the star with a corking vaudeville show. If Miss Russell draws in any strangers, they will come again.

There isn't a dull moment in the show. The theory that people go to vaudeville theatres to laugh is borne out by the manner in which the entire performance was received.

The starters' gun boomed away at 8.20. At exactly 10.30 the last starter was in his dressing room. It was warm Tuesday night, but it kept no one away from the Fifth Avenue. The house was filled to overflowing in all sections.

Mrs. Gene Hughes brings to New York for the first time her new comedy sketch "Youth." It is, without any beating around the bush, the best comedy story that has turned up in many a day. Mrs. Hughes, while the central figure in the playlet all the time, is supported by a company of four. Each role is excellently handled. Mrs. Hughes wins laurels that she wears easily and gracefully. Edgar Allan Woolf has turned out a ripping sketch in "Youth," and Mrs. Hughes has supplied a company that can play it. The act classes with the best in the comedy sketch line that vaudeville has to offer.

Ed Wynn (large type) and Edmund Russon (small type) are doing practically the same act that was shown by Wynn and P. O'Malley Jennings. The Englishman idea is held to, and Wynn is certainly making capital out of a Jennings creation. Mr. Jennings is using the same character in a new act he is doing with a female partner, but he has refrained from utilizing any of Wynn's material. Russon is a fair Englishman not classing with the easy natural dude that Jennings created. The act is funny, without question.

Bert Kalmer and Jessie Brown are proving that "No. 2" on a bill is not the worst position in the world. The dancing pair have not found it difficult to make good in the spot. They could have done no better had they been three numbers later, for they were called upon to go through their entire repertoire, receiving three rousing recalls at the finish. It may lead to the placing of "sure fire" acts earlier on the programs hereafter to ensure a certain start.

Altus Bros. started the show with club juggling in "one." The boys dress and look well and go through a fast clean routine that gets them a full share of return. The accompanying talk is hardly necessary.

Miss Russell is just now, through New York and Chicago dailies, telling women how to become beautiful. If there is another medium besides dame nature then there is certainly no one better fitted to explain it than the ever youthful Lillian.

Stepp, Mehlinger and King replaced Walter C. Kelly, who left because of illness. The boys did splendidly.

Rawson and June held the audience seated with bow and arrow, boomerang and javelin throwing. It is something out of the ordinary, and the house enjoyed it. *Dash.*

## PASSERS BY.

There may be two ways of telling a story but there is only one way to tell the truth. In "Passers By," Hadron Chambers' play of London life at the Criterion, the truth is told in all its nakedness. Here truth hits one a jolt from the start and "Passers By" has a human touch that appeals.

In London, its success is a matter of record. In America it looks as though Charles Frohman would enjoy a run of prosperity with it.

Truth stalks throughout with the play, social equality and mother love as companions. In the opening act, the luxurious apartments of Peter Waverton (Richard Bennett), the same setting being used for all four acts, a dense fog brings about peculiar circumstances.

Pine (Julian Royce) is entertaining "Nighty," a caddy, (A. G. Andrews) and is passing around the whiskey and cigars of the former's master, Waverton, when Peter walks in. Peter reprimands the servant and discharges him. Then he changes his mind, retains Pine and after looking upon passers by from his windows, is seized with a whim. He has Pine go forth and invite one of the motley gang outside to partake of his hospitality.

Samuel Burns (Ernest Lawford) is a type of the London streets to conjure with. His long, thin shaggy red hair, unkempt beard and uncouth appearance and shrill voice haunt you, Burns and "Nighty" are then given a taste of luxury which the former does not relish in the end.

Margaret Summers (Louise Rutter), whom Peter loved most dearly when she was governess in his step-sister's home but was discharged when the Lady Hurley (Ivy Hertzog) sized up the situation and is lost in the fog, is cared for in Peter's apartment.

Margaret's little son Peter then comes into the play. Peter, Sr., finds himself in hot water. Engaged to marry Beatrice Dainton, the social lady in the piece, he discovers he still loves Margaret. Burns, thoroughly disgusted with all efforts to make him a member of the servant crew, rebels against Pine's lordly instructions and runs away with little Peter, who has taken a liking to the derelict. After an all-night search, little Peter and Burns are found fast asleep near a haystack.

Mr. Bennett was last seen in "The Deep Purple." The parts are as different as day and night. While his English is decidedly American, that shortcoming will not stand in his way. Louise Rutter and Rosalie Toller are splendidly cast for the leading feminine roles. The former does superb work throughout and is equal to her emotional scenes.

Miss Toller's best efforts are in the last act, in fact she hasn't any chance until her "choking" of Waverton is put over with true feeling and effect.

Julian Royce makes a typical Pine, while "Nighty" would doubtless not fare so well in any other hands but Andrews. Mr. Lawford makes Burns a real type.

Ivy Hertzog as the aristocratic proud prude gets all there is out of her part. And the kiddie playing little Peter does some work. *Mark.*





# JOSEPH HART WINS!

JUDGE NOYES, IN THE UNITED STATES CIRCUIT COURT

decides against

FLORENZ ZIEGFELD, JR.

The Biggest Act in Vaudeville Now Belongs Exclusively to Mr. Hart

# "EVERYWIFE"

now playing the Percy Williams! Circuit, will continue unmolested.

## THE DECISION!

CIRCUIT COURT OF THE UNITED STATES,  
SOUTHERN DISTRICT OF NEW YORK.

FLORENZ ZIEGFELD, JR.,  
*Complainant,*  
Against

JOSEPH HART, CLAYTON WHITE AND PERCY G. WILLIAMS,  
*Defendants.*

Dittenhoefer, Gerber & James and Henry Staton for the Complainant.  
Max D. Josephson, for the Defendants.

On Motion for the Preliminary Injunction.  
Noyes, Circuit Judge.

As the right of the complainant to resort to this court depends upon his status as the assignee of a copyright under the laws of the United States, and as it appears from the bill that the assignment was made only immediately before the commencement of the suit, the question arises at the outset whether the complainant is entitled to anything more than to stand in the shoes of the assignor, the author, Hobart, in respect of all matters prior to the date of the assignment.

This is a serious question because I am satisfied that at the time of the formal assignment, the defendants had accepted the sketch in question under their contract with Hobart, and had acquired equities with respect to it, which would have prevented him from enjoining their production of it, and concededly, the complainant at the date of the assignment had notice of the defendant's claims. If then the complainant is not entitled to carry back the matter of his standing as a purchaser without notice to the time of his contract with Hobart, it seems clear that he cannot succeed in the suit. Moreover the complainant sues as assignee of the copyright of "The Follies of 1911" and there would seem to be a question whether in case the defendants have infringed any copyright, it is not the earlier one for the sketch "Everywife."

There is another question which goes to the merits. Assuming that the act of the defendant, if unauthorized, would infringe the copyright in suit, and that the complainant is entitled to stand in the position of a purchaser without notice as to the time of his contract with Hobart, the question is still one of difficulty, whether the defendants by their contract, did not obtain prior equities. I may say that if this were a suit against the complainant I should not hesitate to afford him protection in this upon the principle of estoppel; but it is quite a different thing to grant him affirmative relief and deprive the defendants of any rights under a written agreement entered into long before the complainant's contract. It must, of course, be understood that I am not passing upon the questions stated. The complainant may prevail upon all of them, but I am not so clearly satisfied that he will prevail that I feel that I should interfere by preliminary injunction. I fully appreciate that the denial of such relief may leave the complainant without a very efficient remedy, but that is no reason why a Court should depart from elementary principles and issue a preliminary injunction in a doubtful case.

Following my suggestion upon the hearing, I should be inclined to require the defendants to furnish a bond, as a condition to the denial of the injunction, but as the complainant states in his brief that he cares little or nothing about a bond, it is not required.

The motion for a preliminary injunction is denied.

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ever brought out a niftier principal than Miss Gloria, she failed to appear in this section of the country. A good singer with an abundance of magnetism and a figure that would have made Chidias turn down a date with Venus, Miss Martinez jumps right to the top of the burlesque principal's list. Unfortunately her part was unimportant, but she easily mastered the handicap by leading two of the singing hits of the show. Jim Dixon comes next in importance to Cooper and Howard, handling two characters as well as rendering several good numbers in his olio specialty. The specialty consisting of descriptive ballads. The demonstration of a well trained voice corralled a big hit, but Dixon made a poor principal in both sections. His idea of a Colonel in the first part is passable in appearance, but Dixon's speaking voice is considerably below par. His lines were delivered in an indistinct tone and altogether too rapid. This should be remedied. With his voice there is no reason why Dixon couldn't improve his articulation. This suggestion might also be heeded by Robert Algier. Mr. Algier can afford to slow down a trifle and give his audience a chance to understand him. Otherwise the performance of both men is beyond criticism. Johnnie Walker makes a corking good Scotchman. He carried a kiltie number to success with the aid of the chorus. Marty Reagan had his work cut out for him and did excellently. His negro character in the burlesque is especially worthy of commendation, and his part could be comfortably stretched. With a good part Reagan could do well in this role. Lucia Cooper wore several natty costumes. While her singing voice was a little off, due to a slight cold, Lucia walked away with the principal female bit and besides cleaned up with "Blutch" in the

vaudeville part. This season the team is offering something new. "Blutch" is a letter carrier. The Coopers distribute several minutes of good cross fire comedy. The pair made a great olio closer and copped the big hit of the afternoon. A few old boys might be dropped, but the act is decidedly pleasing and a credit to the show. Fannie St. Clair and Della Schall have been handed parts the former leading a dandy ballet early in the performance. Miss Schall fills in to advantage. In the olio with William Alexis she presented a first class contortion and singing turn. Alexis went through some twists that will defy duplication, unless some new contortionists have sprung into existence. One of the best bits of the show consisted of a "rag" dance by Charlie Howard and Dorothy Hayden. It went the limit for encores. Although well saturated with the dreamy motion, it was entirely free from suggestiveness. The "souse" scene led by Howard was a scream throughout. The Symphony Quartet offered a specialty during the action of the burlesque and, well dressed, the four men made a pleasing addition throughout the show. The burlesque shows Howard and Cooper in the same characters, but tells an entirely different story. It went quite as well as the first part. Cooper has provided several appropriate changes for the chorus. Every one looked well. His girls, especially the "ponies," have been wisely selected and appear to advance at all times. "The Jersey Lillies" can be classed as a better show than the majority on the Eastern Wheel and should go through the season a money maker.

BLACKSTONE (Harry J. Powers, mgr.: K. & E.).—James K. Hackett and his company ushered in the regular season Sunday

night with a presentation of Louis Evan Shipman's dramatization of David Graham Phillips' novel "The Grain of Dust." The fashionable playhouse was filled with an audience that applauded every effort of the Hackett players and forced the star to respond to a persistent curtain call at the conclusion of the third act. Mr. Hackett has given the play a splendid staging, the effect of which is rich and appropriate. To those unfamiliar with the Phillips novel, "The Grain of Dust" is an interesting story of "frenzied finance," as practiced in the present day. The narrative is given a natural and realistic coloring by the introduction of a corporation lawyer, whose counsel and advice are always indispensable to the success of high finance. There is much to the part of Frederick Norman and none of the material is wasted by Mr. Hackett. To the credit of the supporting company, it must be said the honors are not monopolized by Mr. Hackett. E. M. Holland, the veteran of past successes, gave the creditable performance of which he is capable, in the role of William Tetlow, the loyal lawyer friend of Norman. Frazer Coulter was an ideal type of what one might expect to see in the part of the finance king; and Charles Stedman gave an equally strong interpretation of the corporation magnate. Mary Moran's conception of what a tylist should be like is worthy of especial mention, but in the dramatic and emotional passages, her reading was inclined to be weak and inconsequential. Another veteran whose work was noticeably artistic is Frank Burbeck, who essayed the character of a senior member of Norman's law firm. The others who contribute largely to the success of the entertainment are Vaughan Trevor, Fred A. Sullivan, Daniel Jarrett, Jr., Miss Olive Oliver and Miss Pau-

line Neff. The latter, by the way, is none other than Mrs. Dr. Munyon, who Chicagoans have seen in the popular price vaudeville theatres during the last few months. As the fiancée of Norman and the devoted daughter of the wealthy Burroughs, Mrs. Munyon was an ideal society belle in appearance, and quite creditably met the requirements in the way of acting. "The Grain of Dust" pleased immensely. There will be more than one regret that the engagement is limited to four weeks. HEBO.

Bob Albright, now appearing with Lew Dockstader's Minstrels, will return to vaudeville next season with a new act, in company with Jim Harding.

The local Sullivan-Considine office announce that commencing this week they will supply the attractions for the Empire and Columbia theatres, Milwaukee.

Mart Fuller has abandoned the idea of ten percenting. He has closed his office and will go trouping.

Edwin and Charles Marsh of the Barnes Theatrical Exchange have recently incorporated for \$2,500 for the purpose of producing a musical-comedy in which to exploit the former's wife, known professionally as Genevieve Victoria. The show is expected to open in a few weeks and will play the mid-dle west, and later on go to the coast.

Harry P. Munns, the right-hand man in the Lowenthal law offices, has just received the appointment of notary public.

Joseph Howard, the playwright and actor, joined "The Goddess of Liberty" last week

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Will Present the WORLD'S GREATEST COMEDY ATHLETIC ACT, Entitled

Next Week (Sept. 25)  
At HUDSON THEATRE, UNION HILL, N. J.

"FEATS AND FROLICS IN THEIR ORIGINAL GYM"

EXCLUSIVE REPRESENTATIVE

JO PAIGE SMITH

## THE HIT MINE

**"MYSTERIOUS RAG"**By **BERLIN AND SNYDER**

Only out 10 days and already a sensation. If you used "Alexander" as a double, get this. The greatest double version ever written. A wonderful number for business. **GET IT NOW.**

**"When I'm Alone I'm Lonesome"**By **IRVING BERLIN**

Great for spotlight number. A swingy chorus that any audience will whistle. All we can say is **IT'S A BETTER NUMBER THAN "MENDELSON TUNE,"** and that says something.

**WE DON'T PUBLISH SONGS ANY MORE****WE ONLY PUBLISH HITS****TED SNYDER CO.****MUSIC PUBLISHERS**

**CHICAGO OFFICE**  
**STATE AND MONROE STREETS**  
(Opposite Majestic Theatre)

**112 WEST 38th STREET, NEW YORK CITY**

at Rockford, Ill. His wife, Mabel Barrison, is at Asbury Park, N. J.

Ed Anderson, who gained some fame last spring in Joe Howard's "Love and Politics" show at the Cort, has deserted the thespian ranks to take the management of E. J. Carpenter's company of "The Convict's Daughter." Oliver Martin, who was ahead of Boulah Poynter last season, is piloting the outfit.

Morris Meyerfeld, Jr., stopped off in Chicago last Sunday on his way through to the coast from New York City.

Jim Thornton will be the extra attraction at the Star and Garter next week with the "Columbia Burlesques."

Chicago people will shortly open a new picture house on 59th street, near Center street, that will bear the name of Hopodrome as a compliment to Joseph Hoppp, proprietor of a local film exchange. It is understood that the same builders contemplate the erection of two or three more theatres that are also to be given the same name.

Arthur Don, the Los Angeles agent is in town, looking around for a partner to enter vaudeville with.

Rupert Hughes' farce, "Excuse Me," is announced for late in October at the Stude-

baker. Eddie Foy and his company of players are here this week rehearsing for the premiere of the Dillingham-Ziegfeld musical production of "A Night Out," which takes place Saturday at the Studebaker.

The Plaza, vaudeville, has reopened for the season with interstate bookings. While closed the house was thoroughly renovated and redecorated.

Commencing this week, the Wilson Avenue and Willard theatres will split.

William Paversham is expected to begin a Chicago engagement Oct. 9 in Edward Knoblauch's fantasy, "The Faun," probably at the Lyric.

The gates of "White City" will be closed for the season Saturday.

The Mordkin Imperial Russian Ballet is scheduled to appear at the Auditorium on Nov. 12, 18 and 19.

25 is the date that has been definitely selected for the sale of the attached effects of the H. L. Brown Festival Co. (Inc.) at Aurora. This concern promoted the "Festival Days of the World" show which stranded a few weeks ago, after being out of Chicago three days.

Radical changes have been made in the

operating staffs of the Bijou and Haymarket theatres. Almost the entire working crews of both houses were exchanged. With the resignation of Col. Wm. Roche as manager of the Haymarket, Abe Kaufmann, assistant manager, went over to the Bijou, where he is house treasurer under the management of Ralph T. Ketterling, recently manager of the Alhambra. Succeeding the latter at the State Street playhouse is Edward Stringfellow. Col. Roche will devote much of his time to the general management of the Bijou Academy Co., of which Mrs. C. E. Kohn has now entire control and ownership. Tom Carmody, another Kohl & Castle utility man, is in charge of the Academy. As a result of the theatrical producing combination between Roche, Ketterling and Chas. B. Marvin, owner of the Marlows, the latter theatre has been handed over to the resident management of John R. Squires. Roch is succeeded at the Haymarket by H. A. Bailey, an experienced manager and agent.

ANGELUS O. H. (Col. Wm. M. Thompson, mgr.).—This week's bill in the stock opera repertoire is "Buccaccio." Next week, "The Bohemian Girl." Business encouraging.

BLACKSTONE (Augustus Pito, Jr., mgr.; K. & E.).—James K. Hackett opened the regular season 18 with "The Grains of Dust."

CHICAGO O. H. (George Kingsbury, mgr.; K. & E.).—A success, "The Littlest Rebel." There is little likelihood of the Farnum brothers terminating the present engagement for many weeks to come.

COLONIAL (James Jay Brady, mgr.; K. & E.).—Capacity business rewarding Ziegfeld "Follies."

CORT ("Sport" U. J. Herman, mgr.; Shuberts).—"An Everyday Man," with Thos. W. Ross, doing very well.

GARRICK (A. Token Worm, mgr.; Shuberts).—Holbrook Blinn in "The Boss." The success of the Sheldon play justifies a longer engagement, but the booking arrangements compel "The Boss" to vacate in two weeks for another attraction.

G. O. H. (Harry Askin, mgr.; K. & E.).—Wm. Hodge is another star who will bring a successful engagement to a close 30. On that date "The Man From Home" will again bid adieu to Chicago. It will be succeeded by a new play entitled "An Affair in the Barracks."

ILLINOIS (Will J. Davis, mgr.; K. & E.).—Reopened for the season 18 with Jefferson De Angelis in "The Ladies' Lion," a new comic opera, of which the star is the librettist. The supporting company includes Annabelle Whitford, a Chicago favorite.

LA SALLE O. H. (Harry Askin, mgr.).—"Louisiana Lou" is proceeding on a run that promises to be a record-breaker here for musical-comedies.

LYRIC (A. Token Worm, mgr.; Shuberts).—Lew Dockstader and his minstrels, including Neil O'Brien, are here for the week; 24 will be presented for two weeks a revival of Gilbert & Sullivan's comic-opera, "Pinafore," with Fay Templeton and De Wolf Hopper.

**BERT VON KLEIN**

Returned from Europe  
Sept. 10th, on the Steamship  
"George Washington"

Back to Vaudeville,  
Opening in Cincinnati, Oct. 15.  
**BOOKED SOLID 37 Weeks**  
**RETURN TO EUROPE,**  
**AUG. 1912**

**AND****GRACE GIBSON**

AGENT, MR. FRED PEEL, GRANVILLE HOUSE, ARUNDEL STREET, LONDON



A NOVELTY

# "JULIET AND ROMEO"

TWO EDUCATED CHIMPANZEES

PUPILS  
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## A. DROWISKY

Trainer of  
"Consul"

THIS ACT WILL BE PRESENTED BY MRS. A. DROWISKY

TO MANAGERS: If you have houses of large capacity, capable of holding the crowds this act will draw.

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OLYMPIC (Sam Lederer, mgr.: K. & E.).—"Uncle Sam," with Thos. A. Wise and John Barrymore, easily the laughing hit of "the new theatrical year."

POWERS (Harry Powers, mgr.: K. & E.).—Fourteenth season inaugurated 18, with Kyrie Bellew and company in Hubert Henry Davies' comedy, "The Mollusc." This engagement is for two weeks, and will be followed by Nazimova in "The Other Mary."

PRINCESS (Mort Singer, mgr.: Shubert).—The regular season will be ushered in 26, with a production of Philip H. Bartholomae's new comedy, "Over Night." Instead of Bothwell Browne in "Miss Jack." The latter attraction, advertised to open 18, was cancelled at the last minute. House dark this week.

STUDEBAKER (George Davis, mgr.: K. & E.).—Eddie Foy is scheduled to open the regular season 24, in a musical play entitled "A Night Out."

MEVICKER'S (George Warren, mgr.: K. & E.).—"The Deep Purple," at a dollar top-price, is causing the management to literally "stand 'em up" at every performance. The engagement is extended to the last of October. On form, the attraction could easily remain here for months longer.

HAYMARKET (H. A. Bailey, mgr.: Stair & Havlin).—Vaughan Glaser is presenting "Salvation Nell" this week, with Isabel Randolph in the title role. Next week, "Sis Hopkins."

IMPERIAL (Kilmt & Gazzolo, mgrs.: Stair & Havlin).—Rowland & Clifford are offering Ed Rose's religious play, "Rock of Ages," this week, with Jessie Arnold in the leading role. Next week, Thos. E. Shea in repertoire.

CROWN.—This week, "Three Twins"; next week, "The Nest Egg."

AUDITORIUM.—Harry Askin's "The Girl I Love" will open 24, for three weeks, under the auspices of the Police Benefit Fund Association.

ALHAMBRA (Roche-Marvin Co., mgrs.).—This week, "The Little Girl That He Forgot"; next week, Black Patti.

COLLEGE (Roche-Marvin Co., mgrs.).—Stock; This week, "The Chorus Lady"; next week, "The Penalty."

BIJOU (Ralph T. Ketterling, mgr.: Stair & Havlin).—Melodrama: This week, "The Struggle"; next week, "The Convict's Daughter."

ACADEMY (Thomas Carmody, mgr.: W. V. M. A., agent).—Bean and Hamilton; O'Brien

and Sherry; Prince and Virginia; Teddy Osborne's Peix; Just Todd; Herbert; Eddie Hill and Co.; Jimmy Leonard; Three Rambler Girls; Zmore Family.

KEDZIE (Wm. Malcolm, mgr.: W. V. M. A., agent).—Herbert and Langweid Slaters; Karl; Joe Deming and Co.; The Village Choir; Kenos, Walsh and Melrose.

EVANSTON (Chas. New, mgr.: W. V. M. A., agent).—Rozella's Minstrels; Three Rambler Girls; Juggling Delia; Herbert and Langweid Slaters; Joe Deming and Co.; Cohen and Young; Lavett Cross and Co.

SOUTH CHICAGO (Harry Wilson, mgr.: W. V. M. A., agent).—Herbert, Bilas and Ross; Weston Raymond and Co.; Grace Orma; Dorsch and Russell; Rozella Minstrels.

LYDA (George Hines, mgr.: W. V. M. A., agent).—Livingston's Sextette; Senator Francis Murphy; Julia Redmond and Co.; Ray Samuels; LaVen, Cross and Co.; Mr. and Mrs. Alright; Bilas and Ross; Earl and Wilson Co.; Tascot and Tascot; Mathews and Doyle.

ASHLAND (A. E. Weldner, mgr.: W. V. M. A., agent).—Seven Russells, Cohen and Young; Linney, Griffin and Emmert; Four Killarney Girls; Musical Bells; Flinn and Ford; Weston and Raymond and Co.; Wilson Brothers.

WILSON AVENUE (M. LeKelcey, mgr.: W. V. M. A., agent).—Frehal Brothers; Edith Montrose; Raymond and McNeil; Lewis and Green; Rathkeiler Trio; Mme. Tenehosa; Mills and Moulton; John and Minnie Hennings; Van Brothers.

WILLARD (J. G. Burch, mgr.: W. V. M. A., agent).—Mme. Tenehosa; Mills and Moulton; John and Minnie Hennings; Van Brothers; Billy Van; Lewis and Green; Edith Montrose; Lizzie Raymond and Lillian McNeil; Three Livingstons.

LINDEN (C. S. Hatch, mgr.: J. C. Matthews, agent).—Feilding and Carios; Olive Carew; Louis Bates and Co.; Flynn and McLaughlin; Nat Nazzaro Troupe; Nancy Lee Rice; Al Wild; Duffy and Dyso; Cooper and Davis; Nat Nazzaro Troupe.

### SAN FRANCISCO

By J. E. McLENNAN.

VARIETY'S San Francisco Office.

908 Market St.

ORPHEUM (Martin Beck, gen. mgr.; agent,

direct).—Lily Lena, in her return engagement at the Orpheum was as pronounced success again, in an excellent program that held applause getting acts from the opening to the finish. Miss Lena sang songs not heard here before, and wore some stunning dress creations. Edwin Stevens, aided by Tina Marshall, secured big laughs in their musical skit, "Cousin Kitty." Mr. Stevens is a very decided local favorite. The Australian Woodchoppers, making their first Frisco appearance, came near becoming a sensational hit for novelty in their tree chopping contest. It is a decidedly interesting turn for this section. The Four Elles, billed "In Dases Moders; A recent dancing success of the London Coliseum and Hippodrome," did well, although the show people around are wondering why Martin Beck is passing up his "London affiliation" (Aired But's Palace), in telling where this act may have come from. Hermine Shone & Co., in "The Little Goddess," pleased in the second week. The Primrose Four, with their thousand pounds of people and harmony, also holding over, did nothing, but stopped the show. Three Leightons, among the second-weekers, put over a winner once more, and the Blank Family, continental jugglers, who opened the performance (for their hold-over stay), made a clever number in that position.

The second week of the Ed. Redmond stock engagement at San Jose was ushered in with a fine production of "Divorcens." Carl Chase, who is responsible for the scenic work, surprised everybody with his style and class. At the Victory theatre, Florence Roberts and Co. played to a big business. Ringling Bros. Circus played this town 12 and did big.

17. Mort Singer's "Miss Nobody from Starland" opened to the Cort. This is a much heralded production.

The initial production of the season of The Sword and Sandal Dramatic Society of Stanford University is to be "The World and His Wife." In choosing this play, the Society is attempting one of the strongest ever produced on the Stanford stage.

Zoe Shoop of Seattle is Treasurer Newman's assistant in the box office at the Cort theatre. Harry Richards is stage carpenter,

Arthur Uglow, the electrician, Bob Wakeman, property man, and D. Reimer, doorkeeper.

Miss Murphy, sister of Thos. Murphy of "1,000 Pounds of Harmony Quartet," left here 10 for her home in the east, accompanied by Del Pascetti and Madge Maitland. She died at Cheyenne. Mr. Murphy was informed just before the show Monday, but was obliged to go through with his performance.

The newspapers of Oakland and Frisco are panning the moving picture houses here. Oakland has been getting it particularly from the "Tribune" and the "Inquirer," they stating that all the moving picture houses are fire-traps, and that the managers are using every method to avoid the fire ordinances. This uncalled for criticism of the first class houses is hurting business to such an extent that the managers are becoming alarmed.

One of the nerviest professionals in the show business is Ben Beno, wire walker, who will leave San Francisco for Honolulu some time in October. Beno will try to walk across a wire stretched across the crater of the Kilauea Volcano in Hawaii. He has been guaranteed \$20,000 from the cities of Honolulu and Hilo if he accomplishes this feat. The wire will be 400 feet above the mouth of the crater and 1,200 feet from one side to the other. It is only a year since the volcano was active. Before Beno leaves San Francisco he will interview the Directors of the Panama-Pacific Exposition, and will try to induce them to let him attempt to walk across the Golden Gate Straits. It is Beno's idea to have a wire stretched from one side of the Golden Gate to the other, but he makes no stipulated height. He states that if he accomplishes these two feats that he will never again defy fate.

E. O. Child, for a long time assistant manager of the St. Francis Hotel, left last week for Evansville, Ind., where he will be manager of the Orpheum there. Child, before going into the hotel business, was business manager for Mrs. Patrick Campbell.

Several changes are expected to be made in the Max Dill company. Mel Stokes will leave soon, and it is said that Denton Vano will succeed him. It is also rumored that Lillian Coleman will retire before long.

## A NOTICE TO THE THEATRICAL PROFESSION

The Costumes worn by Lopez and Lopez were not made abroad, but by

### CHAS. KELLER, (Costumer)

OF CHICAGO

(BY PERMISSION LOPEZ AND LOPEZ)

for which I received full payment to the amount of FIVE THOUSAND DOLLARS (\$5,000)

## GRAND OPERA HOUSE, PITTSBURGH

### NEXT WEEK (Sept. 25)

# MORATI OPERA COMPANY

Presenting their Scenic Novelty "The Mardi Gras in Paris"

THE ONLY ACT OF ITS KIND IN VAUDEVILLE  
5 PEOPLE 5

Direction, ALF. T. WILTON

## THE HIT MINE

## "ALEXANDER'S RAGTIME BAND"

BY IRVING BERLIN

Acts are taking boys to the tune of it. I wonder why? Manager: are asking acts to use it. I wonder why? The whole world has fallen in love with it. **THAT'S WHY.**

## "AFTER THE HONEYMOON"

BY BERLIN AND SNYDER

50 EXTRA CHORUSES 50

The Comedy Waltz Number with a Laugh in Every Line

ALL A SCREAM. BRAND NEW

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112 WEST 38th STREET, NEW YORK CITY

The Lombardi Opera Company upon closing its season at Idora Park, will play two weeks at the Cort theatre. The company will then go on the road.

Quite an array of old Tivoli favorites are coming this way during the year, with musical comedy productions. Among these are Jack Raffael and Tillie Sallinger, two people who were very popular in the old Tivoli days.

When Mr. Robert Hillard opens at the Columbia he will produce a strong dramatic sensation, "A Fool There Was." Mr. Hillard has not been seen in San Francisco for a long time, and, from advance reports, when he returns, he will spring a success that has been pronounced wherever he appeared.

A stock company opens at the Empire theatre in Fresno this week.

Charles Edler is negotiating for a Honolulu engagement for his company.

Harry Chandler is reorganizing the Aberdeen Stock. Olga Gray will be the leading woman.

Raymond Teal has rented the Empire theatre in Eureka for two weeks, from 15.

Tom Buford, of Eureka, has signed up with the Jim Post company, to open at the Margarita theatre, 22.

Lucille Chatterton, the very clever wife of Tom Chatterton, has been engaged to play leads at the Ye Liberty theatre, Oakland.

Art Hickman, for years the successful manager of the Chutes, has been engaged by the Western Esanay Moving Picture Producing Company, as manager.

Al. Hallet has been engaged by Jim Post to act in the capacity of business manager and producer with that company during its coming season.

The Great Pekin Zouaves were a riot at the Broadway, Oakland. Never in the history of the house has the management been able to secure such a headline attraction, and with the increased business the manager, Guy Smith, has been dishing out smiles. Commencing Sunday, the Zouaves open at the Wigwam, with Los Angeles to follow.

PORTOLA LOUVRE (Herbert Meyerfeld, mgr.; Lester Fountain, amusement mgr.).—Four Black Diamonds; Jennie Fletcher; Ross & Kepp; Dolce; Susanne Remi, and Bernart Jaulas and Orchestra.

## PHILADELPHIA

By GEORGE M. YOUNG.  
KEITH'S (H. T. Jordan, mgr.; agent, U.

B. O.).—Aside from McIntyre and Heath, this week's bill is practically a new show, though not all the people making up the bill are new here. The bill is laid out to advantage and it was not the easiest job, either so that securing a smooth running show out of the variety of stuff on hand, places some marks of credit to those employed in putting the bill together. McIntyre and Heath are always funny. One of the new comers who scored a solid hit was Kate Watson. The "Sis Hopkins" girl put one over which ought to keep her in lasting memory here. She has everything for the kind of an act she is using and no "single" woman who has visited here in a long, long time has anything on this one for sending her talk over in the right way. Never over-playing or getting out of the character. Miss Watson gives it a new swing which is sure to carry her through to success on any bill. Mile. Leris Loyal offered something in the way of a novelty for a riding act. The woman showed nothing in the way of posture work to take her above the ordinary class of riders, but her "souse" on horseback was a cleverly thought out bit and she made it score through her admirable handling. It is the real "bit" of her act, short for its kind. Wilbur Mack and Nellie Walker were programed to offer a new act called "The Dollar Bill," but Monday night used the flirtation sketch, which served as a pleasing vehicle to send them through in splendid style. It is the handling the material gets that makes it score. The pair landed solidly in a not too favorable spot

down next to closing. Tim Cronin offered a monolog and finished with his old bit of dancing. The latter took him off to a good round of applause. Cronin needs the talking end of his act sharpened up considerably before he will be able to get out of it what he should. The De Faye Sisters did nicely with their prettily dressed musical act. It is a dainty number, the manjo playing doing much to hold it up. The girls do a lot more skipping about than is necessary. The Langdons were a good sized laughing hit with their motoring sketch, "A Night on the Boulevard." There is a lot of snappy talk, nicely sent over. The Brothers Dennis have a pretty slight act in their revolving ladder number which opened, the foot whirl making a corking good finish which brought reward. The Five Satusdas is a Jap act featuring K. Mankichi. This may be a newly arranged turn, but the Japs were in another act, the routine of barrél juggling which is worked up to a comedy bit in good shape being too strong a feature in the act to be forgotten. Elaborate and pretty stage dressing received a welcome at first sight.

VICTORIA (Jay Mastbaum, mgr.; agent, H. Bart McHugh).—White's Comedy Circus with the unriddle donkey furnished a strong feature number for the bill this week and won its share of the honors. There were two "single" singers. Mardie Raymond had a little the worst of the start opening the show Monday, but with proper songs she would. She could have added a bit of snap to the

## Dave-LANE and O'DONNELL-Chas.

## "THE LUNATIC TUMBLERS"

## "LOOPING THE BUMPS"

Positively the Funniest, Fastest, Cleverest and Most Artistic Comedy Acrobatic Act Before the Public.

Return Engagements in the Following Houses:

This Week (Sept. 18) Colonial, New York

Sept. 25—Orpheum, Brooklyn

Oct. 2—Trent, Trenton

Oct. 9—Proctor's, Newark

Oct. 16—Bronx, New York

Oct. 23—Greenpoint, Brooklyn

Oct. 30—Fifth Avenue, New York

Nov. 6—Bushwick, Brooklyn

Nov. 13—Maryland, Baltimore

Nov. 20—Alhambra, New York

Nov. 27—Hammerstein's, New York

Representative, **JAS. E. PLUNKETT**

"PRETTY AS A PICTURE"--YOU'LL RAVE, TOO, IF YOU SEE HER

# GRACE WILSON

A NEW HIT FOR THE EAST

SO OF COURSE A WILL ROSSITER "HIT"

# "CAROLINA RAG"

have scored nicely. Miss Raymond should stick closer to the straight songs, depending upon her ability to put them over. This helped Emily Eggar, who was the other singer, the latter has some catchy songs and sings them well. Both girls opened with the same number, but in different shows. The Lester Brothers made a firm impression with their comedy acrobatics and the Creighton Sisters pleased with their singing and dancing act. The two acts were formerly one, working as a troupe. The Caspers in a "rube" sketch and Cameron and Ward with some singing and talking were the others.

**PALACE** (Al Rains, mgr.; agent, H. Bart McHugh).—Pleasing bill this week. The Golden Gate Four were featured and lived right up to the billing. The boys have a very good singing and comedy act for the "pop" houses, making good here on former visits. Raymond and Hess did nicely. The talk can stand considerable chopping. The Watsons offered a fair magic act with some comedy. Jumping Jack Hawkins won favor with his weight-jumping. He crowds too many tricks into his act for a four-a-day house. Clifton and Carson did very well with a bit of singing and comedy, followed by some clever cartooning by the man. He should develop the black and white stuff and pass up the colored subjects. A dandy little singing and dancing act was shown by Claire and Crawford. They ought to develop a careful and work right to the front. The boy is a dandy stepper and the girl gets a lot out of her songs. The Flying Henrys have a good trapeze act for the small time houses.

**BIJOU** (Joe Dougherty, mgr.; agent, U. B. O.).—Arthur Van and Girls; Corinne Snell and Players in "His Master's Voice"; Six Cornellas; Will Morrissey and Bert Hanlon; Grey and Peters; The Boldens; Louis J. Dinch and Dorothy Regal in "No Trespassing."

**LIBERTY** (M. W. Taylor, mgr.; agent, M. W. Taylor Agency).—Cowboy Minstrels; Cora Hall; Harry Fontaine and Co. in "How Fother Was Fooled"; Gavin and Platt; Tom and Edith Almond; The Flying Windsores.

**WILLIAM PENN** (Geo. Metzel, mgr.; agent, U. B. O.).—Staley and Birbeck; Joe Kelsey; Jones and Deely; Hedder and Son; "Baseballists"; Ray Dooley and Metropolitan Minstrels.

**EMPIRE** (E. J. Bulkley, mgr.).—If the new book and the comedians who go into the "Sam Devere" show Saturday hold up the comedy end the show ought to work into a pleasing entertainment. At present it is of very poor order, clean, but unfunny and crowded with comedians who do not know how to even inject comedy of the slapstick variety. The points of merit in the "Sam Devere" show are few. The numbers carry the show along whenever the girls are allowed to work and two or three of the principals are capable of getting results if they had something to work with. Whalen & Martell must have sent the affair off without seeing it. Even half a look would have furnished the answer. But the firm is getting busy, for at the end of three weeks it is putting on a new book and placing Will H. Ward and Mull Clark in the principal comedy roles in place of Ed B. Ward and James Emmet. The present book is called "A Legal Affair" running through two acts, and is credited to Phil Mathews, who appears at intervals in the piece playing several bits. Mr. Mathews does not display a great deal of ability in anything he does, but managed to get some applause for a bit of warbling. Even this does not excuse him for offering "A Legal Affair" as an "up-to-date" travesty and taking credit for it on the program. John W. Early, Pearl Laight, Lillian Stevens and Gertrude Lynch have the principal roles other than the comedians. Early and Laight are capable people but wholly lost in the melange of northwestern dialog and inane comedy efforts without situations of any merit whatever. Miss Stevens, who is not wearing the black velvet dress with the big "L.S." to prove her identity this season, has not much to do except lead a couple of numbers, which she did nicely. She also tried something at the comedy thing when she put in a few dancing steps to one of the numbers. The show is shy on dancers except among the chorus, and there are two or three lively girls in the line which can take it all away from some of the principals if given a chance. Miss Lynch has the soubret role, which isn't much.

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## BESSIE WYNN

IN VAUDEVILLE

## RAWSON and CLARE

IN "KIDS OF YESTERDAY" (A delightful story of youth)

NEXT WEEK (SEPT. 24), EMPRESS, MILWAUKEE.

Exclusive Management, CHRIS O. BROWN

CHAS. CROSSMAN AND HIS

## B-A-N-J-O-P-H-I-E-N-D-S

Special feature with

GEORGE EVANS MINSTRELS

## Wilfred Clarke

Presenting his own sketch, "THE DEAR DEPARTED."

Direction Max Hart

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CARL

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## HENRY AND FRANCES

AT LIBERTY

For anything that will pay regular money

P. S.—Reason for leaving "High School Girls": Could not stand a Female Manager.

Address care VAUDEVILLE COMEDY CLUB, New York.

part, but didn't, and probably cannot, for her specialty which opened the olio was just as lacking in this respect as her other work. Ned Radcliffe had a "rube" bit in the first act. One thing noticeable so far this season is that the "pantomime treat" looks to be one of the long shot bets this season. Of the six or eight burlesque shows on either Wheel seen so far this season, at least five have the "bit" in it. May be Ben Gordon, who has been sent over here to make over the "Sam Devere" show, will let this "bit" run with the rest of Mathews' book. Whalen & Martell have the foundation for a good show. There is a good looking and working chorus of sixteen girls, nicely divided between the "show" and "pony" class, and they have the support of four or five boys who help out considerably in sousing the numbers over. Some of the numbers programmed were not given, but several of those offered scored, the "Baby Rose" being nicely dressed and prettily worked up being the hit of the show. In addition to Miss Lynch's specialty, Early and Laight have a pleasing sketch in the olio and "La Nymphs" a series of dissolving paintings are in the olio. Ward and Emmet are also there but add nothing. The mentioned acts and the numbers, with some pretty costuming, "Fixer" Bob Gordon has a good start towards building up a burlesque show that ought to please. Anything will be an improvement on the present one.

**FOREPAUGH'S** (Miller & Kaufman, mgrs.; agent, I. Kaufman).—Goodrich Burman and Co.; Loretta Twine; Magee and Kerry; Everton and Jago; Blanch Gordon; McClaun and Mack.

**GRARD** (Kaufman & Miller, mgrs.; agent, I. Kaufman).—21-23, Cameron Largay and Co.; Charles and Frank; Dow and Lekan; Haslam; John W. Cooper.

**DIXIE** (D. Labell, mgr.; agent, I. Kaufman).—21-23, Nick Santoro and Co.; Catherine Chaloner and Co.; Billy Burns; Terese Miller.

**EMPIRE** (Stanford and Western, mgrs.; agent, I. Kaufman).—21-23, The Sadorias; Maroon and Helms; Smilletta Sisters; Blato; COLONIAL (Al. White, mgr.; Booked direct).—Frederick and Vinita; Ray Fern; Harcourt and Leslie; Hudson and Trenwill; Joe. Whilton and Cafe Girls.

**ALHAMBRA** (Frank Migone, mgr.; agent, M. W. Taylor).—Harry Shunk; Clay Mantley and Co.; Rosow Midgits; Sevengall; Guy Brothers.

**NIXON** (E. G. Nixon-Nirdlinger, mgrs.; agent, Nixon-Nirdlinger Vaudeville Agency).—(Cycling) Lanoras; Pollack and Henry; Nellie Burr; Edward Davies Players; Bailey and Tears; Whittle.

**PEOPLES** (E. G. Nixon-Nirdlinger, mgr.; agent, Nixon-Nirdlinger Vaudeville Agency).—21-23, Lavier; Hot and Dot; Weyer and Sheldon; Yankee Comedy Four; Romalo and De Lano.

**COLISEUM** (E. G. Nixon-Nirdlinger, mgr.; agent, Nixon-Nirdlinger Vaudeville Agency).—21-23, Travers and Laurence; Herrera; Musical Maldens; Healy and Barry; Swan and Bamard.

**PLAZA** (M. Greenwald, mgr.; agent, H. Bart McHugh).—Black and Cone; That Kid; The Bowlinks; Alfred, the Great; Bernard and Delmar.

**GREAT NORTHERN** (M. Greenwald, mgr.; agent, H. Bart McHugh).—21-23, Webb Trio; John Dempsey; Stewart and Marshall; Melody Monarchs.

**GLOBE** (B. Israel, mgr.; agent, H. Bart McHugh).—21-23, Aerial Dunhams; Miller and Brendel; Italian Grand Opera Quartette.

**AUDITORIUM** (W. C. Herchenreder, mgr.; agent, H. Bart McHugh).—21-23, Crowden and Henschel; Gerrie Falls; Jerry Holland.

**GERMANTOWN** (Walter Simpson, mgr.; Chas. J. Kraus, agent).—21-23, Jack McAuliffe; Rice, Elmer and Tom; Bert and Ed; Jackson; Krosko and Fox; Brahams' Photo-Krathie.

**MORIEL** (H. A. Lord, mgr.; Chas. J. Kraus, agent).—21-23, Hilton and Bannan; Mibony and Brady; Della Simmons; Hall Boss; Bob Gordon.

**ILUS** (M. J. Walsh, mgr.; Chas. J. Kraus, agent).—21-23, Ted and Clara Steele; J. Lasher and Co.; Loro; The Girl in the Parrot; Joe Parlee.

**DARBY** (Dr. Harriman, mgr.; Chas. J. Kraus, agent).—21-23, Miller Musical Trio; Eddie Rowley; Sam Barton; Dave Rascel and Co.

**ALEXANDER** (G. Alexander, mgr.; agent,

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Stein & Leonard, Inc.)—21-23, Nan Wagner; Zaino and Wife; McCoee and De Voy; Wade; Columbia Cycle Trio.

FAIRHILL PALACE (Carl Stangler, mgr.; agents, Stein & Leonard, Inc.)—21-23, Douglas and Douglas; Wilson and Wilson; Brooks and Edwards.

CRYSTAL PALACE (D. Baylison, mgr.; agents, Stein & Leonard, Inc.)—21-23, Knight and Hanson; Norris and Beasley; Sullivan; Midgots; Clara Claire; The Shells.

LYRIC (D. Tyrell, mgr.; agents, Stein & Leonard, Inc.)—21-23, Peoples and Wagner; The Howards; Charles and Mason; Needham and Wood.

MAJESTIC (W. Vall, mgr.; agents, Stein & Leonard, Inc.)—21-23, Haney and Son; Glass and Jones; Majestic Stock Co.

AUDITORIUM (J. Gibson, mgr.; agents, Stein & Leonard, Inc.)—21-23, Three Mitchell; Lord and Lord; Josephine Sobias.

CASINO (Elias & Keonig, mgrs.)—"Hon-cymon Girls."

GAYETY (John P. Eckhardt, mgr.)—"Belle of the Boulevard."

TROCADERO (Sam M. Dawson, mgr.)—"Americans."

### BOSTON

J. GOOLZ.

COLONIAL (Thomas Lathan, mgr.; K. & E.)—"The Red Widow" is a great show, getting the money. Third week.

TREMONT (John B. Rehoeffel, mgr.; K. & E.)—"Excuse Me." Fifth week and doesn't have to apologize for the business.

HOLLIS (Charles B. Rich, mgr.; K. & E.)—"The Price," with Helen Ware. Voted a good show. Third and last week.

PARK (W. D. Andreas, mgr.; K. & E.)—"The Nest Egg," with Zaida Sears. Doing well. Third and closing week.

SHUBERT (E. D. Smith, mgr.; Shubert.)—"Over Night." Last of a seven weeks' money making stay.

BOSTON (Al Lovering, mgr.; K. & E.)—"The Round Up." Third week and making good.

GLOBE (R. Janette, mgr.; Shubert, Stair & Wilbur.)—Thurston, magician's show, attracted good houses.

MAJESTIC (E. D. Smith, mgr.; Shubert.)—"The Bohemian Girl," played in English, an attraction.

KEITH'S (Harry E. Gustin, mgr.; agent, L. B. O.)—Houdini came back and attracted a big house. He will stay over for a second week. Three White Kuhns, and Sully & Hussey, will have to toss a penny for the next honors. Four Huntings, very good; M. & Mrs. Perkins, Fisher, excellent rural sketch; Lantion-Lucier Co., repeated former hit; Corinne Francis, sweet singing; Mechnan's Dogs, pleased; Wentworth, Vesta & Teddy created a lot of fun as the opener.

ORPHEUM (V. J. Morris, mgr.; agent, Loew.)—Ed Entres; Higelow & Campbell; Johnny Fields; Luba Meroff; Tennell & Tyson; May Elwood Co.; Harry Sylvester; Walther Trio; Great Poole; Raymond & Hall; Walman; Aknes Marr & Mloft; Franklin A. Dell & Co.; Mann & Frauks; Aerial Laporte; Mogher & Brennan; pictures.

HIS (Joseph Mack, mgr.; agent, Fred Mardo.)—Ballerino's Poodles; Pierce & Roalino; Anthony Bros.; Bert & Emma Spenser; Mr. & Mrs. Raymond Gilbert; Jean & Allaire; Frezee, pictures.

BEACON (J. Laurle, mgr.; agent, Fred Mardo.)—Frizzo; Lillian Gwynn; Smith & Wesson; Wilson & Adams; Lew Palmore; Henry & Otto; Billy Sheets; Marion & Findley; pictures.

HOWDON SQUARE (J. E. Commerford, mgr.; agent, National.)—Rice & Walters; Goldstein's Opera; Darmody; Willett; Kimball & Donovan; Dolan & Boyne; pictures.

PASTIME (F. Allen, mgr.; agent, National.)—W. F. Allen; Louis Berri; C. W. Levering; Melva Huxford; pictures.

SAVOY (J. Symonds, mgr.; agent, National.)—Billy Fay; Julia Gray; Williams & Gray; Allen Mullaly; pictures.

OLD SOUTH (Frank Collier, mgr.; agent, Church B. O.)—Lyndon & Morini; Glasgow & Glasgow; Prof. Peak's Blockheads; Stone & Fry; Francis Elliot; James & Boff; Harry Ward; Joe Delane; pictures.

WASHINGTON (Frank Collier, mgr.; agent, Church B. O.)—Rose & Shaw; Mr. & Mrs. Fairchild; Nat Burns; Nellie Moran; Arthur Brownling; Warren Bros.; pictures.

Colony (Frank P. Stone of Austin & Stone's Museum is the recipient of an orange-oung that came over on the Baltic steamer Lovat from Borneo last week. The big monk is now on exhibition.

Rear-Admiral Ching Pil Kwank, of the Chinese Navy, who came to Boston to pay his respects to the late Admiral, attended a box party at the Colonial, seeing "The Red Widow." He attracted a great deal of attention from the audience.

Lulu Glaser is coming to the Boston theatre Oct. 16, with "Miss Dodelack."

Rose Plitonoff, the crack girl swimmer, has a protégée in the person of 11-year old Kenneth McManus, whom she is grooming for long-distance stunts.

Helga Campbell, a Springfield girl, will alternate with Vera Allen in the prima donna role of Arline in the production of the "Bohemian Girl" at the Majestic theatre.

Lindsay Morison, manager of the stock company at the Majestic, played Captain Redwood in "Jim, the Penman" last week, making it his first stage appearance in six years. He was given a testimonial by his friends that filled the house. He was manager of Keith's Union Square theatre the season of 1906-07. Mr. Morison is coming back to the Majestic next May for another season of stock.

Daniel F. Moynahan, a pianist in a Revue Beach Picture house, was awarded a silver medal and \$25 from the Massachusetts Humane Society for his bravery in stopping a runaway horse that imperilled many lives July 19. He stopped the horse just as it was about to dash into the crowd surrounding the grand stand.

Nipmuc Park closed Sunday night, flushing up the best season ever. Fred Mardo was the pilot on the booking end.

### ST. LOUIS

By FRANK E. ANFENGER.

COLUMBIA (Frank Tate, mgr.; agent, Orpheum Circuit.)—Zara Carmen Trio; Conrad

& Whidden; Una Clayton & Co.; Marvelous Millers; Welch, Mealy & Montross; "The Fire Commissioner"; Adelaide Norwood; Howard's Ponies.

OLYMPIC (Walter Sanford, mgr.; K. & E.)—George Beban in "The Sign of the Rose," after the sketch in which he was seen here in vaudeville last season.

GARRICK (Louis Judah, mgr.; Shubert.)—"Mother," second week.

SHUBERT (Melville Stoltz, mgr.; Shubert.)—"The Traveling Salesman."

CENTURY (W. D. Cave, mgr.; K. & E.)—Kinemacolor pictures.

AMERICAN (D. E. Wallace, mgr.; K. & E.)—"The Denver Express."

HAVLIN'S (Harry Wallace, mgr.; S. & H.)—"Standard" (Leo Reichenbach, mgr.).

Williams "Imperial"; Gotth-Hackenschmidt pictures.

GAYETY (Charles Walters.)—"London Belles."

The Two Bills Wild West Show is billed here for Oct. 1, at Handlan's Park; first time here.

James K. Hackett gave a special production of "The Bishop's Candlesticks" at the Olympic one night during his engagement in "The Grain of Dust." It was well received.

Mamie Saunders fell from a horse during a standing race at the Sells Floto performance here last Wednesday and was trampled upon. She will recover.

### NEW ORLEANS.

By O. M. SAMUEL.

TULANE (T. C. Campbell, mgr.; K. & E.)—Opened to capacity Sunday with "The Girl in the Train." Show received unusually well.

C. William Kolb and Olga Steck essaying leading roles found much special favor.

ORPHEUM (Martin Beck, gen. mgr.; agent direct, rehearsal Monday 10.)—Current program below average. Barnes and King appeared first; Ronald and Ward earned recall; Madden and Fitzpatrick, success; Meinottes and Smith, please after struggling hard to raise laughter; Quigley Bros. did very little; Martinette and Sylvester, scored.

GREENWALL (Arthur B. Leopold, mgr.; agent, B. J. Williams; rehearsal Sunday 10.)—Small crowd witnessed ordinary show Sunday afternoon. Alvidos opened; Leroy & Eloise dance well, although the South has had a surfeit of conventional dancing; Adkins & Shannon, hit; Hazel Lynch lacks histrionic ability; Miss Darley, of Bovis & Darley, possesses excellent voice; Musical Millers, hackneyed; Emille Troupe, neat. Business has not been good, and unless there is a marked change a new policy will probably be instituted.

DAUPHINE (Henry Greenwall, mgr.; agent, Shubert.)—Kinemacolor pictures. Two weeks' engagement. Tim Murphy opens regular season in "The New Code." Oct. 1.

CRESCENT (T. C. Campbell, mgr.; K. & E., Stair & Havlin.)—Paul M. Potter's "borderline" parody of a play, "The Girl from Hector's," drew vast concourse Sunday evening.

LYRIC (L. E. Sawyer, mgr.)—Gagnon-Pollock Players in "The Love Route."

MAJESTIC (Virginia Tyson, mgr.)—Tyson Extravaganza Co.

ALAMO (Wm. Gueringer, mgr.)—Ben Duncan; Billy Beard; Wray's Hungarian Harmonists.

The extreme heat of the last three weeks has played havoc with attendance at local theatres.

Bringing with him plans for what he declares will be the most notable season of French opera in the history of New Orleans.

M. Jules Layolle, Impresario of the Bourbon street theatre, arrived Saturday morning from Europe. M. Layolle announced the season would open Nov. 12 with "La Juive."

Henry V. Ottman is again at the Greenwall, as treasurer.

S. M. Carter's Players will supersede the Tyson Extravaganza Co. at the Majestic, commencing Oct. 15.

John Gross is the new superintendent at the Orpheum. Touro Gluckman ascends to the position vacated by Mr. Gross.

Oct. 1 will be auspiciously celebrated at the Jackson Brewery. The plant will suspend operations for one hour, and some two hundred dollars' worth of fireworks will be discharged. On that date the firm's five-year lease of the Winter Garden (local) expires.

### BALTIMORE

By ARTHUR L. ROBB.

MARYLAND (F. C. Schanberger, mgr.; agent, U. B. O.; rehearsal Monday 10.)—"The Romance of the Underworld," splendidly received; Stuart Barnes, hit; Fields & Lewis, laughs; Melville and Higgins, funny; Hibbert & Warren, scored; Mile, Martha, good. Business very good.

NEW (George Schneider, mgr.; agent, Chas. Kraus; rehearsal Monday 10.)—Four Howards, funny; World's Harmony Four, liked; Dayo & Rehan, pleased; Frankford & Frankford, laughing hit; Lang & May, fair; Vera St. Low, scored. Business excellent.

VICTORIA (C. E. Lewis, mgr.; agent, Nixon-Nirdlinger; rehearsal Monday 10.)—Travers & Lorenze, enjoyed; Ned Dandy, hit; Edwin George, clever; Country Choir, hit; George Tactos, amused; Connors & Morse, liked; Dale & Pearson, very good; LaWard, excellent. Big business.

HOLIDAY ST. (Wm. Rife, mgr.; S. & H.)—"The Traitor." Good houses.

GAYETY (Wm. Ballauf, mgr.)—Star and Garter Show. Crowded houses.

NEW MONUMENTAL (Montague Jacobs, mgr.)—Merry Burlesques. Fair houses.

SAVOY (H. Bascom Jackson, mgr.)—Stock. Fair business.

ALBAUGTS (J. Albert Young, mgr.)—Columbia Players. Fair attendance.

James McBryde, who succeeded Eugene L. Perry several weeks ago as manager of the Auditorium theatre, the Shubert house in this city, told your representative that it had not been officially decided just when this playhouse would reopen, but that he expected everything would be in full blast by the first week in October. He further said that the opening of the theatre Sept. 4 had proven a mistake and that the meagre business during that week had decided the Shuberts to close the house until the real cool weather had set in.

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## ATLANTIC CITY

By I. B. PULASKI.

YOUNG'S PIER (Jack D. Flynn, mgr.; agent, U. B. O.).—Marvelous Griffith, real wonder; John T. Kelly & Co., very funny; W. B. Patton & Co., fine playlet; Doc O'Neil, hit; Hart & Forbes, well liked; Levelle & Day, scored; Carbery Bros., classy steppers; Jas. F. Leonard & Clara Whitney, well liked; Lapo & Benjamin, very clever.

STEEL PIER (J. Bothwell, mgr.).—Murphy's American Minstrels; M. P.

STEEPLECHASE PIER (R. Morgan & W. H. Pennan, mgrs.).—M. P.

MILLION DOLLAR PIER (J. L. Young & Kennedy Crossan, mgrs.; Wistar Grockett, bus, mgr.).—M. P.

CRITERION (J. Child & C. Daly, mgrs.).—M. P.

COMET (Anson & Levy, mgrs.).—M. P.

EXPOSITION.—M. P.

APOLLO (Fred E. Moore, mgr.; agent, K. & E.).—18-20, "The Gamblers"; 21-23, "The Chocolate Soldier."

Philadelphia is not alone in cornering excitement attendant to the coming primary elections, for our little town is getting thrills galore. It must be said that most of the political muckraking entered into by one of the papers comprises a bunch of charges that don't seem to hold water. Atlantic City has long been a staunch Republican community, and it seems that the coming elections will again return the regular Republican ticket to office. The local ballot is headed by Harry Bacharach for Mayor. He has been postmaster of Atlantic City for the past twelve years.

The Westy Hogans begin their annual fall tournament shoot on Young's Ocean Pier on Thursday, the contest lasting three days. This organization is composed of the best trap shots in the country. Many of the members are affiliated with the big arms and ammunition manufacturers, although the entry list is open to all, including amateurs. The shooting takes place on the ocean end of the Pier. There are seven traps ("blue rock" pigeons are used, of course) this year as against five last year. Five men shoot at each trap simultaneously, the various sets of contestants moving on to the next trap at the end of the strings. The prizes are unusually rich and numerous.

This is "convention time" in Atlantic City. From now on a number of big organizations convene. Most of these conventions have country-wide affiliations. The paint manufacturers and electrical engineers were the first, meeting last week. The biggest or-

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ganization will be the Interurban electric car manufacturers and supply men, which body holds their convention and exhibits next month. The hardware manufacturers come in November, with many other bodies to follow throughout the winter and spring.

Al Hill, long connected with Young's Pier, and who has charge of the box office, sprang a big surprise 14, when he quietly married Edith B. Scott, a very pretty local girl.

"The Quaker Girl" opens at the Apollo Oct. 2.

Prof. Braham's trained fleas on Young's Pier is scheduled to leave this Saturday, after a very successful season. He has been here

three weeks longer than originally contemplated. Mr. Braham intends going south this winter. In talking about fleas he says that they will live about two years in captivity—using them as he does. One of his hardest tasks is to obtain the little insects when new ones are needed, but Atlantic City should have eased up the flea market for Prof.

Edward Haverly, in charge of the infant incubators on Young's Pier for the past ten years, is considered an expert on infants of premature birth. While he has spent many summers at this interesting work, his occupation in the winter time is of an entirely different nature, for, though it is not known to many, he is an actor. Ed. Haverly has

long been known to stock circles as a character comedian—and a very good one, too. This season he will be with the Maurice Sanford Stock Co. at Elmira, N. Y., joining that organization Oct. 2.

Murphy's American Minstrels, featured on the Steel Pier, close Saturday.

## DENVER

West's Opera House, Trinidad, is now running vaudeville under the direction of W. E. Madden.

Grand Opera House, Pueblo, will change hands Oct. 1, according to rumor. A Denver firm will take the house, running pictures on all "dark" nights.

Chester Sutton of Salt Lake, who came to Denver to manage the Orpheum during the absence of Manager Carson, may secure the Butte baseball franchise.

## ALTOONA, PA.

ORPHEUM (A. E. Denman, mgr.; agent, U. B. O.; rehearsal Monday 11).—Lawton, clever; Bockman & Gross, fair; Bettina, Bruce & Co., good; Roach & McCurdy, big laugh; Overing Trio, good.

MISHLER (I. C. Mishler).—12-14, "Get-Rich-Quick Wallingford," good business; 16, "The Family," fair business; 18, "Kentucky Belles," fair business; 19, "The Chocolate Soldier," capacity house; 22, Ethel Barrymore in "Witness for the Defence"; 23, "Madame Sherry."

G. L. WONDER.

## CAMDEN, N. H.

BROADWAY (W. B. Callum, mgr.).—Pat Levallo, good; Hamilton & Hawlet, hit; Fox & Moore, fine; Robble Gordone, excellent; Agnes Aldra, pleased; Roscoe & Sims, hit; Petite Sisters, ordinary; C. W. Littlefield, good; Texico, very good; Edney Bros. & Co., headliner. Fair business.

TEMPLE.—Stock; poor business.

## CLEVELAND, OHIO.

HIPPODROME (H. A. Daniels, mgr.; agent, U. B. O.; rehearsal Monday 10).—Paul La Croix, good; Five Nosses, excellent; Tom Edwards, scream; J. C. Nugent & Co., hit; White & Perry, fine; "Dinkelspiel's Christmas," headliner; "Six Steppers," choice; Escardos, novel.

GRAND (J. H. Michels, mgr.; agent, U. B. O.; rehearsal Monday 10).—Mr. & Mrs. Fred Thomas, headliner; Ray W. Snow, well liked; Dancing Shack, clever; Valentine's Dogs, good; Grace Edmonds, feature; Inza & Lorelia, pleased.

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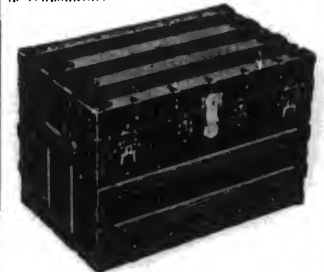
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PRISCILLA (P. E. Shaw, mgr.; agent, Gus Sun; rehearsal Monday 10).—Grace Emmett & Co., headliner; Hurley & Hurley; Frank Clayton, good; Four Harmonious Girls; Brooks & Volder; Hazel Watson; Balachoff Troupe; James J. Duffy.

STAR (Crew & Campbell, mgr.; rehearsal Monday 10).—"Whirl of Mirth."

EMPIRE (E. A. McVedel, mgr.; rehearsal Monday 10).—"Knickerbocker."

COLONIAL (H. H. McLaughlin, mgr.; Shubert; rehearsal Monday 10).—"Way Down East."

OPERA HOUSE (Geo. Gardner, mgr.; K. & E.; rehearsal Monday 10).—Montgomery & Stone.

LYCEUM (Geo. Todd, mgr.; Stahl; rehearsal Monday 10).—"Paid in Full."

CLEVELAND (Harry Zieker, mgr.; rehearsal Monday 10).—"84 Elmer."

WALTER D. HOLCOMB

#### DAVENPORT, IA.

PRINCESS (John Hughes, mgr.; agent, Dontrick; rehearsal Sunday and Thursday).—10-13, Leo Remonde & Co., held them; "Crazy Tom," liked; Sid Allen, fan; Burger & Weber, laugh.

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AMERICAN (C. E. Borkell, mgr.; Panting; rehearsal Monday 12.30).—Week 11, John & Mac Burke, mgr.; Ned Szwarto & Co., liked; Fitzgerald & Odell, laugh; Three Kelsey Sisters, good; Nellie, pleased.

HURTIS (M. S. Seville, mgr.; Shubert; rehearsal Monday 12.30).—Week 11, John & Mac Burke, mgr.; Ned Szwarto & Co., liked; Fitzgerald & Odell, laugh; Three Kelsey Sisters, good; Nellie, pleased.

GRAND (D. L. Hughes, mgr.; K. & E.; rehearsal Monday 12.30).—"Three Twine"; 15, "Commuters."

SHARDON.

#### DETROIT, MICH.

TEMPLE (C. W. Williams, mgr.; agent, U. B. O.; rehearsal Monday 10).—Gordon & Kinley, nicely; Marie Fenton, good; Three Ruben, scored; Musical Avonlea, hit; McKay & Cantwell, good; Kajiyama, wonder; Bert Fitzgibbon, hit; Hekey's Comedy Circus, funny.

MILES (C. W. Porter, mgr.; agent, T. B. C.; rehearsal Monday 10).—Medora & Meers, headliner; Libbey & Trayer, fair; Leo Fisher, good; Lina Pantzer, good; Bell Dixon, nicely; Whyte, Peltzer & Whyte, hit.

FAMILY (C. H. Preston, mgr.; agent, Julia Young & Co.; rehearsal Monday 10).—Conroy's Dogs, R. Stanley; Yackley & Russell; Wagonman & Woodman; Jack Dancer; Great Weston.

AVENUE (Frank Drew, mgr.; agent, Watson's Beef Trust, good business.

GAYETY (John Ward, mgr.; agent, "Vanity Fair"; Big business.

LYCEUM (A. B. Warner, mgr.; S. & H.; Rose Melville in "Sis Hopkins".

GARICK (Richard H. Lawrence, mgr.; Shubert).—Grace Good business.

DETROIT (Harry Parent, mgr.; K. & E.; rehearsal Monday 10).—"The Seven Sisters"; Business poor.

JACOB SMITH.

#### ELMIRA, N. Y.

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lent; Knight Bros. & Sawtelle, good; Helen Shippins, good; Milford Bros., received; Kennedy & Mack, hit; George H. Wood, good.

MAJESTIC (G. H. Van Demark, mgr.; agent, U. B. O.; rehearsal Monday 12.30).—18-20, Cycling Cosmetics, hit; Maddox & Maston, good.

LYCEUM (Geo. Norton, mgr.; Reba Cleant).—"The Chorus Line"; fair business.

MOZART (G. W. Middleton, mgr.; agent, Edward Mozart). Stock roomed Oct. 2. J. M. BEERS.

#### ERIE, PA.

COLONIAL (A. E. Veachler, mgr.; C. H. Cunningham, mgr.; agent, Gus Sun and U. B. O.; rehearsal Monday 10).—Medora & Trow Trio, good; "Summertime," clever; The Macks, good; Will Rogers, hit; Jarvis & Harrison, scored; Simon & Shields, good.

HAPPY HOUR (D. H. Connelly, mgr.; agent, Du Pauline, clever; Wynn's Dogs & Ponies, well trained; Jack & Clara Roof, good.

MAJESTIC (J. L. Gilson, mgr.; agent, "My Cinderella Girl"; 14, Kyrie Bellows; 17, "Crony's Band"; 21, Billie Burke; 22 & 23, Howe's pictures.

M. H. MEYER.

#### FALL RIVER, MASS.

ACADEMY (Julius Cahn, mgr.; agent, 18-20, Danter's "Inferno".

RIJO (Chas. Benson, mgr.; agent, Loew).—18-20, Steik & London, good; Sheridan & Sloane, good; Stillmans, very good. 21-23, Weston & Le Roy; Conroy's Players; Ed Ester.

PREMIER (Chas. Benson, mgr.; agent, Loew; rehearsal Monday 10).—18-20, Man-agers, very good; Joe Ward, good; Brady & Co., very good. 21-23, Great Otto; Ten Merry Youngsters; Bigelow & Campbell.

EDW. F. RAFFERTY.

#### INDIANAPOLIS, IND.

GRAND (Ned Hastings, mgr.; agent, U. B. O.; rehearsal Monday 10).—Milford Brothers & Co., scored; Gordon-Eldred Co., splendid; Ethel McDonough, good; Eckert & Berg, nicely; Robert De Mont Trio, big starter; Mullen & Pagan, frat humor; James H. Cullen, very good; Numa Japs, good; Indianapolis News Newsmen Band, highly appreciated.

ENGLISH (A. F. Miller, mgr.; agent, Bodan).—13-14, "The Commuters," splendid business.

SHUBERT-METAT (C. J. Dalley, mgr.; Shubert).—Week 18, Danter's "Inferno".

PARK (Phil Brown, mgr.; agent, S. & H.).—Week 11, "The Romany," splendid business; 18-20, Thos. E. Shea & Co., in repertoire.

EMPIRE (H. K. Burton, mgr.).—"The Darlings of Paris."

COLONIAL (A. R. Sherry, mgr.; agent, Loew; rehearsal Monday 10).—Milo Hardy; Peppino; Two Shermans; Arthur Rigby; Fisher & Green; Ted Nola.

GAYETY (R. D. Crows, mgr.; agent, Gus Sun; rehearsal Monday 10.30).—Milo, Tooma's Indiana; Piano Jack & Naoma Denny; Clever Conkey; Jack Evans.

#### HARRISBURG, PA.

ORPHEUM (Wilmer & Vincent, mgr.; agent, U. B. O.; rehearsal Monday 10).—McGinnis Bros., mgr.; Moore & Fanchon, planned; Mile, (Hattie, scored; Ten Vassar, (C. H. hit; Henry Horton & Co., went well; Felix Adler, scored; Carlin & Pein, applauded.

MAJESTIC (N. C. Myrick, mgr.; agent, 13, "Jol-ly Bachelors," fair house; 14, "Happiest Night of His Life," fair house; 16, Billie Burke in "The Turnaway," capacity house; 18, "Chocolate Soldier," good house; 19, "Madame Sherry"; 20, "Kentucky Belles," (burlesque); 21, Ethel Barrymore in "The Witness for the Defense"; 22-23, "The Gamblers"; 25, "Crown Lady".

J. P. J.

#### HARTFORD, CONN.

HARTFORD (Fred P. Dean, mgr.; agent, James Clancy; rehearsal Monday and Thurs- day 11).—18-20, Monarch Four, hit; Helen Wilson, went well; Walsh & Curran, good; Hyde & Williams, planned; McClure & Sister, good. 21-23, Monarch Four; Marie Droume; Knapp Bros., Moore & Mack.

PARSONS (H. C. C. Brown, mgr.; agent, M. Cohen in "The Little Millionaire".

POLES (C. C. Edwards, mgr.; Stock, big business.

R. W. CLAMSTED.



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—Hal Stephens, good; Joe Watson, very good; Robert & Robert, good; Chas. Reinhart, good; Luckie & Yoast, very good.  
—AVENUE (Morton Shaw, mgr.; agent, S. & H.).—"The Boy Detective."  
—WALNUT (Col. Shaw, mgr.; agent, S. & H.).—"Beulah Poynter in 'Mother's Girl'."  
—GAYETY (Taylor, mgr.).—"The College Girl."  
—MACAULEY'S (John McCauley, mgr.; agent, K. & E.).—"Girl of My Dreams."  
—BUCKINGHAM (Horace McCrocklin, mgr.).—"Queens of Folies Begere."

LYNN, MASS.  
—LYNN (Jeff Callan, mgr.; agent, U. B. O.; rehearsal Monday 10).—Dr. Carl Herman, headliner; Col. Sam Holdsworth, fine; Neff & Starr, great; Murry & Lane, nicely; Cycling Brunettes, opened; Emmett Bros., good; Harlan Knight & Co., good. Capacity business.  
—AUDITORIUM (Stock Co., Lindsey Morrison, mgr.).—"Mrs. Wiggs of the Cabbage Patch," business fine.  
—CENTRAL SQUARE (Col. Stanton, mgr.).—Le Roy; Fannie Hatfield & Co.; Louise Elliott; Italian Comedy Trio; Wood & Lawson; Mack Howard.  
—DREAMLAND.—Madame Lucille Savoy; George Harden; Mr. & Mrs. Arthur Shaw; Sarah Charlitt.  
WILLIS.

MACON, GA.  
—GRAND (D. G. Phillips, mgr.; Shubert).—18,23. Kinemacolor pictures.  
—RIJOU (J. B. Melton, mgr.).—Stock.  
—PALACE (J. B. Melton, mgr.).—Harry Rawley; Billy Boyd.  
—LYRIC (Dan Holt, mgr.).—Bert Lewis; Helen Loftus.  
—THEATRIUM (Dan Holt, mgr.).—Ola Hayden; Raphael Drott.  
—VICTORIA (N. L. Royster, mgr.).—Lacelle's Uncle Josh, the Rube Fiddler.  
ANDREW ORR.

MUNCIE, IND.  
—STAR (Ray Andrews, mgr.; agent, Gus Sun; rehearsal Monday 10.30).—Smith & Arado, pleased; Adair & Dahn, good; Florence Rayfield, clever; Mylie & Orth, big.  
GEO. FIFER.

NORFOLK, VA.  
—COLONIAL (Wilmer & Vincent, mgrs.; agent, U. B. O.; rehearsal Monday 10).—Bond & Benton, excellent; Swor & Mack, hit; Marie & Billy Hart, excellent; Rem Brandt, good; Marie Russell, clever; Hugh J. Emmett & Co., excellent; Herbert's Dogs, good. Large houses.  
—GRANBY (Otto Wells, mgr.; agent, S. & H.; rehearsal Monday 2).—"School Days," capacity houses.  
—ACADEMY (Otto Wells, mgr.).—21, "The Echo," with Blanche Deyo; 22, Willie Collier in "Take My Advice"; 23, "The Clansman"; 27-28, "The Gamblers."  
—MAJESTIC (Otto Wells, mgr.; agent, Norman Jeffries).—Chlyos, clever; Holden & Harmons, good; Clements & Lee. Large houses.  
HEILER.

NORWICH, CONN.  
—AUDITORIUM (J. T. Egan, mgr.; agent, U. B. O.; rehearsal Monday and Thursday 11).—18-20, Christine Hill & Co. good; Zode, very good; Al H. Burton, very good.  
—POLIS (J. H. Rush, mgr.).—Stock.  
F. J. FAGAN.

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OMAHA, NEB.  
—ORPHEUM (Wm. Byrne, mgr.; agent, Orpheum Circuit; rehearsal Sunday 10).—Chas. & Anna Glocker, novel; Holmes, Wells & Finlay, good; McCormack & Wallace, applause; Three Vagrants, hit; Tom Nawn & Co., very good; Clark & Bergman, clever; Rousby's Scenic Review, good. Big success.  
—GAYETY (E. L. Johnson, mgr.).—"Midnight Maidens," packed houses.  
—KRUG (Chas. A. Franke, mgr.).—"Girls from Reno," good houses.  
—BRANDEIS (W. D. Burgess, mgr.; agent, Independent).—17-19, "Convict's Daughter"; 21-24, "Light Eternal."  
—AMERICAN (Ed. Monahan, mgr.).—Stock.  
S. L. KOPALD.

PORTSMOUTH, OHIO.  
—SUN (W. L. Lee, mgr.; agent, Gus Sun; rehearsal Monday and Thursday 19).—Wolf & Laells, pleased; De Veaux & Co., fair; Bares & Edwins, good; Imperial Trio, applauded.  
—GRAND (Fred Tynes, mgr.).—30, Vogel's Minstrels.  
DOC.

READING, PA.  
—ORPHEUM (Wilmer & Vincent, mgrs.; agent, U. B. O.; rehearsal Monday & Thursday 10.30).—Lawrence & Thompson, very good; Stewart & Earl, pleased; Mr. & Mrs. H. A. Meymott, well received; Majestic Trio, hit.  
—PALACE (W. K. Goldenberg, mgr.; agent, Bar McHugh; rehearsal Monday & Thursday 10.30).—Webb Trio, liked; Nelsons, pleased; John Dempsey, good; Stewart & Marshall, laughs.  
—HIPPODROME (C. G. Keeney, mgr.; agent, Prudential; rehearsal Monday & Thursday 10.30).—Winkler Cress Trio, good; Verones, nicely; Harry Woods, laughs; Cameron, Laiky & Co., headliners.  
G. R. H.

ROCHESTER, N. Y.  
—TEMPLE (J. H. Finn, mgr.; agent N. B. O.).—May Tully & Co., good; Barnard's Manikins, good; Boudini Bros., pleasing; Rooney & Bent, nicely; Hoey & Lee, clever; Jacob's Circus, fine; Casting Dunbars, fair; Charlotte Rowenscroft, well received.  
—BAKER (F. G. Parry, mgr.; agent, S. & H.).—"The Man Between," fair business.  
—LYCEUM (M. E. Wolff, mgr.; agent K. & E.).—Ralph Hurs in "Dr. De Luxe."  
—COOK'S (W. C. Muntz, mgr.).—"Yankee Doodle Girls," good business.  
—CORTHRAN (Fred Strauss, mgr.).—"Crackerjacks," A. LOEB.

ST. JOHN, N. B.  
—OPERA HOUSE (H. J. Anderson, mgr.).—11-16, Constance Crawley, good houses; 21-23, "Madame X."  
—NICKEL (W. H. Golding, mgr.; agent, U. B. O.).—Kathleen Furlong Schmidt; George Moon.  
—LYRIC (Thos. O'Rourke, mgr.).—11-13, "Anvil Trio"; 14-16, Bruce Morgan.  
L. H. CORTRIGHT.

SALT LAKE CITY.  
—ORPHEUM.—Ed. F. Reynard, excellent; Albertus & Miller, good; Clever Trio, good; Hopkins & Axtell, pleased; Lillian Schreiber, entertaining; "Corraied," good; Arlington Four, pleased.

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MAJESTIC.—Adonis; Grace Bainbridge; Armstrong & Fern; Phil Latessa.

CARROL.—Chatham & Keating; Le Claire & Simpson.

PRINCESS.—Nance Murray; Murray K. Hill; Bennett & Sterling; Al Harrington. Excellent bill.

COLONIAL.—Latham Twins; Musical Mitchell; Harry Davis; Vonars; Inez Rink.

GAIETY.—Waldstein Trio; Raymond Smith; Wolfe & Wilchert.

ALHAMBRA.—Franklin Bros.; Owen Weight; Walter Beemer, last; Helen Van Buren; Courtney & Jeannette; King & Davis.

METROPOLITAN.—"Madame Sherry," very good.

GRAND.—"Rosary," reported pleasing.

SHUBERT.—"Big Banner Show," good.

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COLONIAL (Cort).—21. "The Traveling Salesman," Richards and Pringle's Minstrels.

SALT LAKE (K. & E.).—21-23. "The Country Boy."

GARRICK (Stock).—"Arizona."

OWEN.

SAN DIEGO, CAL.

EMPRESS (Wm. Tomkins, mgr.): Monday rehearsal 10.—Week 11. Homer Miles, good; The Burrows pleasing; Brown & Cooner, good; Makenanka Duo, artistic; Adeline Francis, applauded; Robinson & Le Favor, good.

PRINCESS (Fred Baillen, mgr., agent, Bert Levey; Monday rehearsal 10).—Mile, Cleo & Canario Co.; Callionette; Robinson & Bisette, all good.

GRAND (E. J. Louis, mgr.).—Martin-LeRoy Co., all good.

IR (J. M. Dodge, mgr., agent, direct—(Dark).

MIRROR (Fulkerson & Edwards, mgrs.; Monday rehearsal 10; agent, direct).—Ray Lefforge, good; Elliot Beamer, hit; The Macmillans.

Fire Chief has recommended that all houses be compelled to show daylight pictures to lessen the danger of fire and riot.

L. I. DALEY.

SAVANNAH, GA.

SAVANNAH (William B. Seakind, mgr.; agent, K. & E.).—11-12. Apple James in "Jody O'Hara," small audience; 14. "The Red Rose," large attendance; 15. Starkey Players, capacity; 16. "Alma," good crowd; 23. Willie Clifton; 5. "The Echo"; 9. Happy John Larkins; 12. Al C. Field's Minstrels; 17. "The Next Egg"; 18. "Excuse Me"; 19. "Madame Sherry"; 20. "Mutt and Jeff"; 21. LIBERTY (Henry C. Foutton, mgr.; agent, S. & H.).—Week 11. "The House Next Door," good attendance; week 12. Dante's "Inferno," all good.

RIOT (Henry C. Foutton, mgr.; agent, Wells; rehearsal Monday & Thursday 21.—14-16. Mansfield & Clark, success; Hill Bros., clever; Buckleys, good 18-20. Black Bros., very good; Allen & Kenner, entertaining; Robe & Zella, big 21-23. Tony Klunker; Nitty McNuts; Hardin & Watson; Campbell & Connors.

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MOHAWK (Ackerman J. Gill, mgr.).—18-20. Dave Marlon's Dreamland, large houses 21-23. "Gloria from Hannypoland."

OPHELM (F. X. Brown, mgr.).—Dr. Ahrensmeier, good; Duke Darling, good; William & Havel, well received; Musical Bitter excellent.

MAJESTIC (George Underhill, mgr.).—18-20. Gnat & Gnat, good; Richard & Montrose, excellent; Dean & Sibbey, good; Tom Gillen, fair; Three Martinellis, excellent.

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SEATTLE, WASH.

PANTAGES (Alex. Pantages, mgr.; agent, direct; rehearsal Monday 11).—Week 11. Archie Onri, clever; Dalia Chander, nice voice; Warren & Francis, fine; Seibert, Lindley Co., pleased; Black & Jones, recalled; Yocarry Acrobats, splendid.

MOORE (Carl Reed, mgr.; direction Cort).—Week 11. Henry Miller in "The Hovee," good business.

SEATTLE (Ed Drew, mgr.; agent, Cort).—17. Sousa's Band.

LOIS (D. Inverarity, mgr.).—Stock, capacity houses.

Bad business forced eight picture houses to close during the past three weeks.

ARCHIMEDES.

TERRE HAUTE, IND.

VARIETIES (Jack Heffler, mgr.; agent, V. W. M. A.; rehearsal Monday & Thursday 10).—Rozell's Imperial Minstrels, hit; Waldo Bros., clever; Four Harmony Kings, good; University Quartet, pleased; Harry Morrison & Co., fair; Wilson & Aubrey, clever; Herbert & Langwood Sisters, pleased; Burke, Touhey & Co., good; Shean & Marx, recalls; Winkler's Military Dancers, big; Good business.

GRAND (T. W. Barbydt, mgr.; agent, K. & E.).—17. "Merry Mary," good house; 19. Black Patch; 21-23. Thos. E. Shea.

PARK (Joe Barnes, mgr.).—"The Darlings of Paris," good house.

CHRIS

TORONTO, ONT.

SHEV'S (J. Shea, mgr.).—Romany Opera Co., splendid; Harry Fox & Miller's Sisters, scored strongly; Johnnie Ford, clever; Chas. Leonard Fletcher & Co., pleased; Hugh Loyd & Co., sensational; Sebini & Grovnl, good; Linden Beckwith, favorite.

MAJESTIC (For. F. Griffin, mgr.). Phillips & Co.; Williams & West; Rosenthal & Brother; Miss Williams.

GAIETY (T. R. Henry, mgr.).—"Bowery Burlesques."

STAR (Dan F. Pierce, mgr.).—"Star Show Girls."

PRINCESS (O. B. Sheppard, mgr.).—"Thala."

ROYAL ALEXANDRA (L. Solman, mgr.).—"In Rebellion."

GRAND (A. J. Small, mgr.).—"The Virginian."

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PRINCESS (Charles E. Smith, mgr.; agent, Gus Sun; Hodo & Hartman, hit; Lawrence & Cooper, funny; Hillman & Rob, hit, good; Four Brahms Girls, excellent.

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N. Y.

# THE GREAT

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**WORLD'S FAMOUS HERCULES. In an EUROPEAN SENSATIONAL COMEDY NOVELTY**

Pronounced by Press, Public and Managers to be the **Greatest Act of Its Kind in Existence.**

**KEITH'S, LOWELL, THIS WEEK** (Sept. 18).

**NEXT WEEK (Sept. 25) NEW NATIONAL. BOSTON.**

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**ALF. T. WILTON,** Exclusive Representative

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Permanent Address \_\_\_\_\_

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| Week | Theatre | City | State |
|------|---------|------|-------|
|      |         |      |       |
|      |         |      |       |
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|      |         |      |       |

**CARDS WILL BE MAILED UPON REQUEST**

## VARIETY ARTISTS' ROUTES

**FOR WEEK SEPTEMBER 25**

WHEN NOT OTHERWISE INDICATED.

The routes given from SEPT. 24 to OCT. 1, inclusive, dependent upon the opening and closing days of engagement in different parts of the country. All addresses are furnished VARIETY by artists. Addresses care newspapers, managers, or agents will not be printed.

ROUTES FOR THE FOLLOWING WEEK MUST REACH THIS OFFICE NOT LATER THAN WEDNESDAY MORNING TO INSURE PUBLICATION. TEMPORARY ADDRESSES WILL BE CARRIED WHEN ACT IS "LAYING OFF."

**A**

Abbott Max Solchak Maids 13 R

**MABELLE ADAMS,  
C. H. O'DONNELL CO.**

**This Week (Sept. 18), Orpheum, Winnipeg.**

Adair Art Unique Minneapolis  
Adair Belle Orpheum Des Moines  
Adair Jane Girls from Happyland B R  
Adams Billy 39 Milford Boston  
Adams & Lewis 106 W Baker Atlanta  
Adams Sam J T R W  
Ademont Mitzel 3285 Broadway N Y  
Agustin & Hartley Orpheum Duluth  
Abern Bros 331 W Hancock av Detroit  
Aitken Jas & Edna 967 Park av N Y  
Aitken Bros 234 Bedford Fall River  
Aitken Great 221 W 10th W  
Alburnus & Millar Orpheum Winnipeg  
Aldines The 2322 Cottage Grove Chicago  
All Sidi 909 Spring Pittsburgh  
Allen Leon & Bertie 118 Central av Oshkosh  
Allen Joseph 422 Bloomfield Hoboken N J  
Allen Mary Nevada  
Allyn Amy Queens Jardin de Paris B R  
Alpine Troupe Forepaugh & Sells C R  
Alquist & Clayton 456 Bergen Brooklyn  
Alzona Zoeller Troupe 269 Hemlock Brooklyn  
Alzona 128 Cottage Auburn N Y  
Alvarado Gents  
Alvares Dean 144 Madison Decatur H  
Alvarettas Thre 42 Cranbourne London  
American Newways 2636 N 31 Phila  
Anderson & Anderson 329 Dearborn Chicago  
Andrews & Abbott Co 3562 Morgan St Louis  
Andrews & Kent 1000 av Wyncote Pa  
Apollon 104 W 40 N Y  
Araoli Troupe Sun Bros C R  
Arberg & Wagner 611 E 78 N Y  
Ardelle & Leslie 19 Broozel Rochester  
Arlington Four Orpheum Dubuq  
Arnsperg & Peltz 1000 av Wyncote Pa  
Arthur Mae 15 Unity Pl Boston

Permanent Address of the

## ARVI MYSTERY

232 E. 36th St., New York City.  
49 Harcourt St., Blackburn, England.

Aspinall Nan J Falls City Neb  
Atkinson Harry 21 E 20 N Y  
Atlantic & Plsek 2511 1 av Billings Mont  
Atwood Warren 111 W 31 N Y  
Atwood Vera 17 W 58 N Y  
Austin Jennie Social Mads B R  
Austin Margie Girls from Happyland B R  
Austin & Klumker, 3110 E Phlla  
Australian Four 323 W 43 N Y

B.

Baader La Valle Trio 320 N Christiana Chie  
 Bachan & Desmond 1347 N 11 Philadelphia  
 Bailey Frankie Trocadero's B R  
 Baker Elsie 1914 Newport av Chicago  
 Baker Harry 3942 Renow W Philadelphia  
 Baldwin Players Star Memphis Indef  
 Barabara 1111 N 11 Philadelphia  
 Barbee Hill & Co Princesses Wichita Kan  
 Barbour Hazel Girls from Missouri B R  
 Barnes & Crawford Orpheum Bklyn  
 Barrett Ella Girls from Happyland B R  
 Barrington Mildred Star & Garter B R  
 Barron George 2002 Fifth av N Y  
 Barry Billy Victoria Bklyn  
 Barry & Black 1523 Fairmount av Phila  
 Bartell & Garfield 2599 E 63 Cleveland

**IDA BARR**  
ENGLISH COMEDienne  
Sullivan-Conaldine Circuit.

Bartlett Harmon & Greig 353 W 86 N Y  
Bartlett Clark 221 Cumberland Phila  
Bates & Neville 122 Greenglens New Haven  
Baum Will H & Co 97 Wolcott New Haven  
Bauman & Ralph 360 Howard av New Haven  
Baxter Sidney & Co 1722 48 av Melrose Cal  
Bayton Ida Girls from Happpily H R  
Becher Will S National Phila  
Be Ano Duo 3422 Charlton Chicago  
Beardys Sisters Union Hotel Chicago  
Beers Lee Gals 42 Indianapolis  
Beers T 904 Broadway N Y  
Behren Musical 52 Springfields av Newark N J  
Bell Arthur H 488 12 av Newark N J  
B-H Boy Trio Empress Salt Lake

Bella Italia Troupe Box 795 Brookfield Ill  
Belmont Joe 70 Brook London  
Belmont & Ueberger 112 Delavan Newark  
Belzac Irving 265 W 113 N Y  
Benn & Leon 225 E 38 N Y  
Bennett Florence 221 Bellevue Boulevard B R  
Bennett & Marcello 206 W 67 New York  
Benton & McGowan 20 Western av Muskegon  
Benway Happy 4 North West Warren Mass  
Beyer Bros Olympia Ark  
Bielins Vera Columbia Chicago Indef  
Bells George Star & Garter B R  
Beverly Sisters 5722 Springfield av Phila  
Beyer Ben & Bro 1496 Bryant av N Y  
Bingham & Bingham Marion Oak Park Ill  
Big City Four Colonial N Y  
Bilmos 872 Laws Appleton Wis  
Blaset & Shady 248 W 37 N Y  
Black & Leslie 242 E 87 av Chicago  
Blackburn & Hays 235 E 34th Joliet  
Bloomcomb & Burns Gaiety So Chicago  
Bloomquest & Co 3220 Chicago av Minn  
Bogard James Rose Sydel B R  
Booth Trio 343 Lincoln Johnstown Pa  
Booth & Co 155 E 25th Greenburg Pa  
Bormacheln John F 6420 Sangamon Chicao  
Bouchden & John 213 W 42 N Y  
Boutin & Tilson 11 Myrtle Springfield Ill  
Bouton Harry & Co 136 E 55 Chicago  
Boutwell & Co 100 E 10th Rochester  
Bowman Fred 14 Webster Medford Mass  
Boyd & Allen 3706 Howard Kansas City  
Boynton & Davis Orpheum Duluth  
Bradley & Ward Barnum & Bailey C R  
Brainerd The 2000 Broadway Chatham  
Brand Laura M 527 Main Buffalo  
Brennan Samuel N 2356 Tullip Phila  
Brennen Geo Trocadero B R  
Brennen Geo & Corinne 114 E 44 N Y  
Brettonne May & Co Appleton Wis  
Brinkley The 424 W 39 N Y  
Britton Nellie 140 Morris Philadelphia  
Brixton & Brixton 708 Lexington Brooklyn  
Broad Ben & Co 100 E 10th Indef  
Brook Max 1240 Wabash Chicago  
Brookes & Carlisle 38 Glenwood av Buffalo  
Brooks Thos A Girls from Happpland B R  
Brooks & Jennings 561 West Bronx N Y  
Brooks & Johnson 2219 Broadway E Minneapolis  
Brown Jimmie Girls from Happpland B R  
Brown & Brown 69 W 115 N Y  
Brown & Wilmot 71 Glen Maiden Mass  
Bruno Max C 160 Baldwin Elmira N Y  
Bryant & Co 100 E 10th Indef  
Brydon & Hanlon 28 Cottage Newark  
Bryson James Follies of Day B R  
Buckley Joe Girls from Happpland B R  
Bullock Thos Trocadero B R  
Bullock & Co 2219 Broadway Philadelphia  
Burbank & Danforth Berlin N Y  
Burdett Johnathon Burdett 881 Main Pawucket  
Burgess Harvey J 627 Trenton av Pittsburgh  
Burke Minnie Trocadero B R  
Burke & Co 44 W 44 W  
Burke & Farlow 4037 Harrison Chicago  
Burnell Lillian, 2050 North av Chicago  
Burns Jack 287 Baldwin Brooklyn  
Burns Sisters 714 S Park Kalamazoo  
Burns P & D 2219 Broadway 45 N Y  
Burton Sydney 126 2 E Ark  
Butlers Musical 423 S 8 Phila  
Buttersworth Charley 850 Trent San Francisco  
Butts & Hermann Varieties Manchester Eng  
Byron Geo & Fred 212 Broadway Newbury Mass  
Byron Musical Colonial Erie Pa

Cahill Wm 305-7 Brooklyn  
Campbell Al 2731 Bway N Y  
Campbell Henry 8105 of Boulevard R R  
Cantway Wm 647 Woodlawn av Chicago  
Capron, Neil Majestic B N Y  
Cardowale Sisters 258 W 43 N Y  
Carey & Stamps 324 42 Brooklyn  
Carle Irving 4203 N 41 Chicago  
Carlin & Penn Colonial Norfolk Va  
Carmen Frank 465 W 163 N Y  
Carmen Beatrice 2183 Washington av N Y  
Carroll Nettle Troops Barnum & Bailey C R  
Carroll Chas 429 E Kentucky Louisville  
Carrollton & Van 5423 Monte Vista Los Angeles

4760N & 6700N Capitol Olympia  
 Casper The Axeman  
 Casad Irvin & Casad Darlington Wis  
 Casad & De Verne 312 Valley Dayton O  
 Casburn & Murphy Wichita Kan  
 Cass Fast Chicago  
 Cass Smith 122 Frankfort Miss  
 Cassius & La Mar Box 242 Montgomery Ala  
 Catlin Margie Irwin Majeatica B R  
 Caulfield & Driver Normandie Hotel N Y  
 Cawthorne & Gilead 1000 Main Milford B R  
 Celest 74 Grove Rd New York London  
 Chadwick Trio Greenpoint Bklyn  
 Chambers 1449 41 Brooklyn N Y  
 Chandler Claude 213 W 88 N Y  
 Chartoff & Scheraga 1000 10th Ave Bklyn  
 Chapman Sisters 1629 Midburn Indianapolis  
 Chase Dave 90 Birch Lynn Mass  
 Chase Carmia 2618 So Haisted Chicago  
 Chatham Sisters 303 Grant Pittsburgh  
 Chasera June 31 31 31 N Y  
 Chubb Ray 107 Spruce Scranton Pa  
 Chunnus Four 19 Loughborough Rd London  
 Church City Four 149 Weirfield Bklyn  
 Chisling 1000 10th Ave 763 W 131 N Y  
 Clarr & Weir 123 123 123 123

Clark & Duncan Princess Youmstown O.  
Clark Floretta 10 Lambert Boston  
Clark & Ferguson 121 Phelps Englewood  
Claton Slaters 235 1/2 S Ave Nashville Tenn.  
Claus Radcliffe & Claus 1649 Dayton av St Pt  
Claus Claus 457 1/2 W 10th N  
Clemmens Miner 39 W 9 New York  
Clever Trio 2129 Arch Philadelphia  
Cliff & Cliff 4108 Artesian Chicago  
Clifford Dave B 173 E 103 N Y  
Clifford Jackson 298 W 10th N  
Clitto & Sylvester 298 West Philadelphia  
Close Bros 41 Howard Boston  
Coden & Clifford 21 Adams Roxbury Mass  
Cole Billy 19 4 av Bklyn  
Collins Sam 614 1/2 W 10th N Y  
Collins Eddie 6 Reed Jersey City N J  
Collins & Hart Polk New Haven  
Colton & Miles Blount New Bedford Mass  
Compton & Plumb 2220 Emerson av Minneapolis  
Comstock & Comstock 100 1/2 W 10th New York  
Conn Richard 201 W 109 N Y  
Connors Jimmy Social Mads B R  
Connolly Bros 1906 N 24 Philadelphia  
Conway Jack Star & Garter B R  
Conway John 676 W 10th N Y  
Corbett & Forrester 71 Emmet Newark N J  
Corin Joel P Queens Jardin de Paris B R  
Cornish Wm A 1108 Broadway Seattle  
Costello & La Croix 1131 Sweling Kansas City  
Cotton & Cotton 150 W 10th N Y  
Cotter & Bouden 1838 Vineyard Philadelphia  
Coyle & Murrell 3327 Vernon av Chicago  
Crawford Glenn 1439 Baxter Toledo  
Cromwells 6 Daneroff Gardens London  
Crosby & Co 183 E 10th N Y  
Cross & Mays 1312 Huron Toledo

# CROUCH AND WELCH

Next Week (Sept. 25), Orpheum, Los Angeles  
Direction M. S. BENTHAM.

Cullen Bros 2916 Ellsworth Philadelphia  
Cummings & Thornton Majestic Des Moines  
Cunningham B & D 112 Wash'ton Champaign  
Cunningham & Marion Columbia St Louis

D

Daley Lora Follies of Day B R  
Daley Jas E Gay Widows B R  
Dale Johnnie Belles of Boulevard B R  
Dale & Harris 1610 Madison av New York  
Daley Wm J 108 N 10 Philadelphia  
Dalton Harry Fen 15 Irving av Brooklyn  
Dalton John E 209 1/2 Broadway Indef  
Daniel Frank Gay Widows B R  
Daugherty Peggy 552 1/2 20 Portland Or  
Davidson Dott 1305 Michigan av Niagara Falls  
Davis Hazel M 3538 N Sulte Chicago  
Davis John E 209 1/2 Broadway Chicago  
Davis Mark Rose Sydell B R  
Dawson Ell 344 E 58 N Y  
De Calvaine Eld 1313 Douglas Omaha  
De Costa Duo 955 N Randolph Phila  
De Frankie Sylvia Stotenga Ho Chicago  
De George E 209 1/2 Broadway Kansas City  
De Grace & Gordon 922 Liberty Brooklyn  
De Leo John B 718 Jackson Milwaukee  
De Mar Rose Queens Jardin de Paris B R  
De Mar Zella Knickerbocker B R  
De May Charles E 209 1/2 Broadway  
De Millt Gertrude 513 Sterling Pl Bklyn  
De Oesch Miss M 386 S 10 Saginaw  
De Vere & Roth 549 Belden av Chicago  
De Verne & Van 4572 Yates Denver  
De Wm J Burns 1000 1/2 Stoll Circuit Eng  
De Will Huro 242 W 43 N Y  
De Wolfe Linton & Lamber Belles Blvd B R  
De Young Tom 156 E 13 New York  
De Young Malcol Wintergarden N Y  
Dean Lou 452 E Niagara Falls  
Dean Ruby 452 E Niagara Falls  
Deery Frank 204 West End av New York  
Delmar Jennie Bway Gay Girls B R  
Delton Bros 261 W 38 New York  
Demacon Stoll Circuit England  
Demetrios & Bell 100 1/2 Broadway  
Denton G Francis 451 W 44 New York  
Diveau Hubert 384 Prospect Pl Bklyn

**JIM DIAMOND**  
and  
**CLARA NELSON**

Next Week (Sept. 25), Majestic, Milwaukee

Dixons The 162 E 5 Mansfield O  
 Dixon Madeline 828 Kelly Bronx  
 Dixon & Hanson 4405 Prairie av Chicago  
 Dobbs Wilbur School Mads B R  
 Dodd Emily & Jesse 201 Division av Bklyn  
 Doherty Sam Rell 1000 10th St B R  
 Doherty & Harlow 428 Union Brooklyn  
 Dolan & Lehner 2460 7 W av New York  
 Dolre Sisters 349 W 14 N Y  
 Donahy G Francis 319 55 Brooklyn  
 Donohoe & Carr 100 10th St New York  
 Donner Boris 343 Lincoln Hightstown Pa  
 Donley Wm J Garlick Wilmington  
 Donkers Three Kelts Providence  
 Dons Billy 102 High Columbus Tenn  
 Dons & Leavel 89 10th St New York  
 Downey Leslie 2732 Michigan Chicago

THE BIG "HIT" ACT--ON THE BIG TIME

# TEN MARK KNIGHTS

"CLEANING UP" WITH WILL ROSSIER'S "CLASSY" HIT "THAT CAROLINA RAG"

Doyle & Fields 2348 W Taylor Chicago  
Drew Dorothy 377 8 av New York  
Drew Lowell B Stratford N J  
Drew Virginia 2223 Michigan av Chicago  
Dube Leo 253 Stowe av Troy  
Dubs Great & Co 30 N Wash av Bridgeport  
Duzell Paul Orpheum Sioux City  
Duncan A O 942 E 9 Brooklyn  
Dunn Arthur F 2051 E 14 Cleveland  
Dunn Emma & Co Orpheum Denver  
Du Pars Dancing Empress Kansas City  
Duprez Fred Shubert Utica

**E.**  
Edgardo & Martine 523 N Howard Baltimore  
Edman & Gaylor Box 39 Richmond Ind  
Edna Ruth 419 W Green Olean N Y  
Edwards Geo Grant Hotel Chicago  
Edwards Shorty 213 Carroll Allegheny  
Edyth Mlle Rose Box 135 E Northport L I  
Edythe Corine 325 S Robey Chicago

**KATE ELINORE**  
AND  
**SAM WILLIAMS**  
At the Winter Garden, New York, Monday, Sept. 25.  
Personal Direction, Lee & J. J. Shubert.

Eison Arthur 456 E 149 N Y  
Elton Jane 244 W 116th N Y  
Elwood Perry & Downing 924 Harlem av Balto  
Emile Troupe 604 E Taylor Bloomington Ill  
Emerald & Dupre National Sydney Australia  
Emmett Mr & Mrs Hugh Public New Haven  
English G W 213 Highland av Cincinnati  
English Lillian Queens Jardin de Paris B R  
Emann H T 1234 Putnam av Brooklyn  
Espe & Roth 1211 Wells Chicago  
Evans Beanie 3701 Cottage Grove av Chicago  
Evans Erita & Evans 2546 7 av N Y  
Evans & Lloyd 923 E 12 Brooklyn  
Evelyn Sisters 260 St James Pl Bklyn  
Evers Geo 210 Loosy San Antonio  
Ewing Charlie 514 W Oconee Fitzgerald Ga

**F.**  
Fairchild Sisters 320 Dixwell av New Haven  
Fairchild Mr & Mrs 1321 Vernon Harrisburg  
Falls Billy A 483 Lyoll av Rochester  
Farr Frances Gay Widows B R  
Fenney & Fox 639 Central av Camden  
Ferguson Dick 68 W 53 Bayonne N J  
Ferguson Frank 704 W 180 N Y  
Ferguson Joe 127 W 67 New York  
Ferrard Grace 2716 Warsaw av Chicago  
Ferry Wm Palace Leipzig Germany  
Fiddler & Shelton Keltis Columbus O  
Field Bros 146 Lenox av N Y  
Fields & Hanson 5 Av N Y  
Fields & La Adella 3041 Monn av Chicago  
Finn & Ford 280 Reverse Winthrop Mass  
Finney Frank Trocadero B R  
Fitzsimmons & Cameron 5609 S Green Chicago  
Fletcher Ted 470 Warren Brooklyn  
Fletcher 33 Rondell Pl San Francisco  
Florence G W 23 Bennett Buffalo  
Flynn Frank D 66 W 123 N Y  
Follette & Wicks 1824 Gates av Bklyn  
Forbes & Bowman 201 W 112 N Y  
Force Johnny 800 Edmondson Baltimore

**Max Dora Mebel Edwin**  
**4 FORDS 4**  
Next Week (Sept. 24), Orpheum, Winnipeg.

Ford Corinne Trocadero B R  
Ford & Louise 128 S Broad Mankato Mich  
Ford & Wesley Coy Corner Girls B R  
Formby Geo Waltheus House Wigan Eng  
Foster Harry & Sallie 1836 E 12 Philadelphia

Foster Billy 2316 Centre Pittsburg  
Foster Phyllis Darlings of Paris B R  
Fowler Kate 324 W 96 N Y  
Fox & Summers 517 10 Saginaw Mich  
Fox Florence 172 Fillmore Rochester  
Foyer Eddie 9920 Pierpont Cleveland  
Frances & Coleman 3147 N Broad Phila  
Francis Paul Queens Jardin de Paris B R  
Francis Willard 67 W 133 New York  
Francisco 343 N Clark Chicago  
Franz Caesar Co Bilou Racine Wis  
Fredericks Musical Empire Pittsfield Mass  
Fred Jack 36 W 116 N Y  
Freeman Bros Taxi Girls B R  
French & Williams 821 W Blaine Seattle  
Frobel & Ruge 314 W 23 New York

**G.**  
Gaffney Sisters 1407 Madison Chicago  
Gaffney Al 393 Vernon Brooklyn N Y  
Gage Cha 179 White Springfield Mass  
Gale Ernie 169 Eastern av Toronto  
Gardner Family 1953 N 8 Philadelphia  
Gardner Georgia 4646 Kenmore av Chicago  
Gardner Eddie Bilou Saginaw Mich  
Gardner & Stoddard Colonial Lawrence Mass

**WILLIE GARDNER**  
Mass and Stoll Tours, England.  
Returns to America in August.

Garfield Frank Passing Parade B R  
Gase Lloyd Hwy Galey Girls B R  
Gaestunk Mm 617 George Cincinnati  
Gath Karl & Emma 50 Cass Chicago  
Gaylor Chas 768 17 Detroit  
Gehrre Emma Girls from Happyland B R  
Geiger & Walters Empress San Francisco  
George Stella Girls from Happyland B R  
Germane Anna T 25 Arnold Reverse Mass  
Geyer Bert Palace Hotel Chicago  
Gilden Sisters 216 Schuykill av Pottsville Pa  
Glover Edna 822 Emporia av Wichita  
Gloria Marie 41 Howard Boston  
Gladstone & Talmage 145 W 45 N Y  
Gleason Violet 489 Lexington Waltham Mass  
Globe Augusta Majestic Houston Tex  
Glover Edna 822 Emporia av Wichita  
Godfrey & Henderson 2200 E 14 Kansas City  
Gofoyle & Doyle 251 Halsey Brooklyn  
Golden Claude Proctor's 23d N Y  
Golden Mae 5 Aiden Boston  
Goodall & Craig 146 W 36 N Y  
Goodman Joe 2038 N 3 Philadelphia  
Goodwin Shirley Girls from Happyland B R  
Gordon Geo F Girls from Happyland B R  
Gordo El 255 W 42 New York  
Gordon Ed M 6116 Drexel av Chicago  
Gordon Paul L 314 W 59 Los Angeles  
Gordon Dan 1777 Atlantic av Brooklyn  
Gordon & Barber 36 So Locust Hagerstown Md  
Gordon & Marx Orpheum Sioux City  
Gosse John 33 Sawyer Haverhill Mass  
Gossans Bobby 400 So 6 Columbus O  
Gottlob Amy 600 N Clark Chicago  
Gould & Rice 326 Smith Providence R I  
Gould Sisters Plymouth Htl N Y  
Goyt Trio 355 Willow Akron O  
Grace Lew 2444 Penn av Baltimore  
Grannon Hia Melrose Park Pa Indef  
Grant Burt & Martha 3956 Dearborn Chicago  
Gray Trio 1406 Woodman av Indianapolis  
Gray & Graham Vaudeville Club London  
Gray & Gray 1922 Birch Joplin Mo  
Green Ethel Majestic Milwaukee  
Green Sam Knickerbocker B R  
Gremmer & Melton 1437 S 6 Louisville  
Greves John Follies of Day B R  
Griffith J P Trocadero B R  
Griffith Myrtle E 5805 Kirkwood av Pittsburg  
Griffith Marvelous 13 W Eagle Buffalo  
Griffe & Hot 1225 Cambria Philadelphia  
Grimes Tom & Co Williamstown N J  
Grimm & Satchell Linden Bklyn  
Groom Sisters 503 N Hermitage Trenton N J  
Grossman Al 532 North Rochester  
Gruber & Kew 408 Av E Flint Mich  
Gulfoyle & Charlton 303 Harrison Detroit

**H.**  
Halkins Colonial Indianapolis  
Hall Alfred Queens Jardin de Paris B R  
Hall & Pray 50 Columbia Swampscott Mass  
Hall & Briscoe 66 Orchard Norwich Conn  
Halls Dogs 111 Walnut Reverse Mass  
Halpern Nan 1821 E 17 av Denver  
Halsen Boys 21 E 98 N Y  
Halsted Willard 1141 Tyrantia New Orleans  
Hamilton Estelle 2636 N 31 Phila  
Hampton & Bassett 4866 Winthrop av Chicago  
Hanes G Scott 812 Rittner Phila  
Haney Edith Grant Htl Chicago  
Hannons Three Family Clinton Ill  
Hansome & Co 1037 Tremont Boston  
Hanvey Lou 552 Lenox av New York  
Harper Annette Girls from Happyland B R  
Harrington Bobby Girls from Missouri B R  
Harris Murry Belles of Boulevard B R  
Harris & Randall Fox Aurora Ill  
Hart Bros Barnum & Bailey C R  
Hart Stanley Ward 3445 Pine St Louis  
Hart Maurice 156 Lenox av New York  
Hartman Gretchen 521 W 135 N Y  
Harvey & Welch 7 E 119 N Y  
Harveys 507 Western Mountville W Va  
Hatches 47 E 132 New York  
Huthaway Madison & Mack Park Youngstown

**E. F. HAWLEY AND CO.**  
"THE BANDIT."  
Sept. 25, Orpheum, Harrisburg, Pa.  
EDW. S. KELLER, Rep.

Hawthorne Hilda 3313 Jamaica Richmond Hill  
Hayden Jack Orpheum Omaha  
Hayes Frank Social Mads B R  
Hayes Gertrude Follies of Day B R  
Hayman & Franklin Htl Portsmouth Eng  
Hazard Lynne & Donnie Electric Kansas City  
Horn Sam Follies of Day B R  
Hebron Marie Irwins Majestic B R  
Held & La Rue 1328 Vine Philadelphia  
Henderson & Thomas 227 W 40 New York  
Hendle & Howard 646 N Clark Chicago  
Henry Dick 207 Palmiste Brooklyn  
Henry Girls 2326 So 17 Philadelphia  
Henry 423 E 162 N Y  
Herbert Barnum & Bailey C R  
Herberts The 47 Washington Lynn Mass  
Hernan & Rice 332 W 36 N Y  
Herr Noadie Box 66 Wiltmer Pa  
Herz Geo 832 Stone av Scranton  
Hessie National Sydney Australia Indef  
Heverley Grace 201 Desmond Sayre Pa  
Heywood Great Dimmons Phila  
Hicker Bonnie Follies of Day B R  
Hill & Ackerman Empress San Francisco  
Hill Edmunds Trio 262 Nelson New Brunswick  
Hilman & Roberts 616 E 11 Saginaw Mich  
Hilton Marie Follies of Day B R  
Hines & Fenton 151 W 63 New York  
Hoffman Dave 2241 E Clearfield Phila  
Holman Bros 614 Lake Cadillac Mich  
Holman Harry & Co Wm Penn Phila  
Holmes Ben 114 W Montana Allaine Neb  
Holt Alf Sydney Australia  
Homan & Helm 128 Lockwood Buffalo  
Hood Sam 121 Florence Mobile Ala  
Hoover Lillian Belles of Boulevard B R  
Hopp Fred 326 Littleton av Newark N J  
Horter Kathryn 251 Halsey Bklyn  
Hotelling Edward 557 S Division Grand Rap  
House Carl C 198 Glover Detroit

**HOWARD**  
THE FINISHED VENTRILOQUIST.  
Next Week (Sept. 25) Palace.  
Representative, MORRIS & FEIL.

Howard Katherine Follies of Day B R  
Howard Bros Audine Chattanooga  
Howard Emily 644 N Clark Chicago  
Howard Comedy Four 983 3 av Brooklyn  
Howard Harry & Mae 222 S Pearl Chicago  
Howard B-nice 3969 Calumet av Chicago

Howard & Howard Hammersteins N Y  
Hoyt Ruth 172 Bradford Provincetown Mass  
Hoyt Edward N 166 W 47 N Y  
Hoyt & Starks 15 Bancroft Pl Bklyn  
Huegel & Quinn 536 Rush Chicago  
Hughes Mrs Gene & Co Greenpoint Bklyn  
Hughes Musical Trio Hamilton Chicago  
Hubert & De Long 4416 Madison Chicago  
Hunter Ethel 4029 Troost Kansas City  
Hunter & Ross 820 So Senate av Indianapolis  
Hurley F J 152 Magnolia av Elizabeth N J  
Hutchinson Al 210 E 14 New York  
Hyatt & Le Nore 1612 W Lanvale Baltimore  
Hylands 23 Cherry Danbury Conn  
Hynde Beanie 518 Pearl Buffalo

**J.**  
**JUNE IMES**  
This Week (Sept. 18), Enroute.

Inge Clara 300 W 49 N Y  
Ingis & Reading 192a Bower Jersey City  
Ingrams Tom 1804 Story Boone Ia  
Iolene Sisters Dominion Ottawa  
Ireland Fred Irwins Majestic B R  
Irving Pearl Indian Lane Canton Mass  
Irwin Flo 327 W 46 N Y  
Irwin Ferdinand 84 Horton Fall River

**J.**  
Jackson Cyclists Hip Bowcombe Eng  
Jackson Hry & Kate 205 Buena Vista Yonkers  
Jackson Alfred 80 E Tupper Buffalo  
Jacobs & Sargent Atkins av Pittsburg  
Jeffries Tom 839 Bridge Bklyn  
Jennings Jewell & Barlow 3863 Art'g'n St L  
Jess & Dell 1202 N 5 St Louis  
Jewell Mildred 5 Aiden Boston  
Johnson Great 257 W 37 N Y  
Johnson Henry 30 Tremont Cambridge Mass  
Johnson Bros & Johnson 346 Callowhill Phila  
Johnston Jas P National Detroit  
Johnstone Chester B 49 Lexington av N Y  
Johnstone Musical Empire Sunderland Eng  
Jones & Rogers 1851 Park av New York  
Jones Maud 50 W 135 N Y  
Jones & Gaines 412 W 55 N Y  
Jones & Moore 99 Kendall Boston  
Jones & Whitehead 83 Boyden Newark N J  
Juno & Wells 511 E 78 New York

**K.**  
Kaufmann 240 E 35 Chicago  
Keaton & Barry 74 Boyland Boston  
Kealey & Parks 351 W 150 N Y  
Kealey Bros & Hazman 86 Sq London  
Kell Zena 110 W 44 N Y  
Kell Jack 1162 16 Milwaukee  
Kelley & Wentworth Orpheum Salt Lake  
Kelley Sisters 4332 Christiana av Chicago  
Keltner 133 Colonial Pl Dallas  
Kendall Chas & Maudie 123 Alfred Detroit  
Kennedy Joe 1131 N 3 Knoxville Tenn  
Kent Marie Follies of Day B R  
Kenton Dorothy Felix Portland Htl N Y  
Keough Edwin Continental Hotel San Fran  
Kessner Rose 438 D 164 New York  
Kiddier Bert & Doris 384 Santa Clara Alameda  
King Bros 211 4 av Schenectady

**MAZIE KING**  
This Week (Sept. 18), Majestic, Milwaukee.

King Violet Winter Gard'n Blackpool Eng Ind  
Klein Ott & Nicholson Majestic Dallas Tex  
Klein & Clifton Crystal Milwaukee  
Kolb & La Neva Princess Youngstown O  
Knight Bros & Sawtelle 4450 Sheridan rd Chic  
Koehler Grace 5050 Calumet Chicago  
Kohers Three 68 13 Wheeling W Va

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"THE COMEDIANS WITH THE PIPES"

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Manager, **JOE PINCUS** (Pat Casey Office)

Koler Harry Queens Jardin de Paris B R  
Kopera Bros Wintergarden Berlin  
Knight Harlan & Co Keiths Lowell Mass  
Kuhns Three White Keiths Providence

L.

Lacey Will 1516 Capitol Washington  
Lafayette 20 135 Graham Oshkosh  
Lake Jas J Knickerbockers B R  
Lambas Manikins Grand Chicago  
Lamont Harry & Pio 39 Clinton Johnstown NY  
Lancaster & Miller 546 Jones Oakland  
Lane Goodwin & Lane 3713 Locust Phila  
Lane & Ardell 169 Alexander Rochester  
Lane Eddie 305 E 73 New York  
Lane & O'Donnell 4 Alameda N Y  
Lang Earl 373 Hickford av Memphis  
Langdons Polis Hartford  
Langlan Geo 103 S 51 Philadelphia  
Lansear Ward B 33 Schaefer Brooklyn  
La Auto Girl 122 Alfred Detroit

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Two months, August and September, Rescher's, Vienna.

La Blanche Mr & Mrs Jack 3315 E Baltimore  
La Centra & La Rue 3461 S av New York  
La Moines Musical 323 S Baraboo Wis  
La Nole Ed & Helen 6 Mill Troy N Y  
La Ponte Marg 133 W Commerce San Antonio  
La Rue & Holmes 31 Lillie Newark  
La Tour Irene 34 Atlantic Newark N J  
La Toy Bros Polis Bridgeport  
La Verne Barber Players Empress Duluth  
La Vine Edward Orpheum Denver  
Larose 336 Bleeker Brooklyn  
Larriove & Lee 33 Shuter Montreal  
Lashie Great 1611 Kater Philadelphia  
Laurent Bert 3 Platt pl Saranton  
Lavardes Lillian 1399 Union Hackensack N J  
Lawine & Inman 3301 E 31 Cleveland  
Lawrence & Edwards 1146 Westm'r Providence  
Lawrence & Wright 55 Copeland Roxbury Mass  
Layton Marie 313 E Indiana St Charles Ill  
Le Grange & Gordon 2393 Lucas av St Louis  
Le Pages 336-3 Milwaukee  
Le Pearle & Bogart 491 Solome Springfield Ill  
Le Roy Lydia Follies of Day B R  
Le Roy Geo 16 W 115 N Y  
Le Roy Vic 333 Everett Kansas City Kan  
Le Roy Chas 1306 N J Baltimore  
Le Roy & Adams 1313 Locust av Erie Pa  
Le Roy & Paul Fair Albion Ind  
Leahy Bro 333 East av Pawtucket R I  
Leberg Phil & Co 333 Tremont Boston  
Lee Audrey Girls from Happyland B R  
Lee Joe Kinsley Kan  
Lee Ross 1049 Broadway Brooklyn  
Ledgwell Nat & Co 333 W 154 N Y  
Lehr Corinne Star & Garter B R  
Leipzig Orpheum Denver  
Lenox Cecil Trocadero B R  
Lenn 1914 Newport av Chicago  
Leonard & Drake 1639 Park Pl Brooklyn  
Leonard Joe Pat Whites Gaiety Girls B R

A COPY OF NONE COPIED BY MANY  
**BERT LESLIE**  
King of Slang in  
"HOGAN THE PAINTER"  
Next Week (Sept. 25), Shea's, Buffalo.  
Oct. 2, Orpheum, Brooklyn.

Leslie Genie 361 Tremont Boston  
Leslie Frank 134 W 139 New York  
Lester & Kelleit 313 Fairmount av Jersey City  
Lester Nina Greenwalls New Orleans  
Levering G Wilbur Follies of Day B R  
Levine & Busie 14 Prospect W Haven Conn  
Levy Family 47 W 139 New York  
Lewis Walter & Co 577 Wash'n Brooklyn Mass  
Lewis Oscar Knickerbockers B R  
Lewis Sam Belles of Boulevard B R  
Lipson Chas Girls from Happyland B R  
Lingerman 705 N 5 Philadelphia  
Livingston Murray 330 E 163 N Y  
Lloyd & Castano 104 E 61 New York  
Lloyd Harry 324 Main Spokane  
Lockhart & Kross 223 W 135 N Y  
Lockwoods Musical 132 Cannon Poughkeepsie  
Lois & Love 2341 B Brooklyn

London & Riker 33 W 33 New York  
Londons Four Orpheum Ogden Utah  
Longworths 3 Magnolia av Jersey City  
Lorch Family Orpheum Lincoln Neb  
Lowe Musical 37 Ridge av Rutherford N J  
Lucas & Luce 326 N Broad Philadelphia  
Lucier & Ellsworth 478-41 Oakland  
Lynch Hazey 355 Norwood av Grand Rapids  
Lynch Jack 33 Houston Newark  
Lynn Roy Box 63 Jefferson City Tenn

M.

Macey Helen Girls from Happyland B R  
Mack & Co Lee 666 N State Chicago  
Mack Floyd 2394 Ohio Chicago  
Mack & Walker Colonial Norfolk Va  
Macy Maud Hall 3513 E 38 Sheepshead Bay  
Mac Florence 43 Jefferson Bradford Pa  
Malloy Dannie 11 Glen Morris Toronto  
Malvern Troupe Fair Beaver Dam Wis  
Manning Frank 355 Bedford av Brooklyn  
Manning Trio 164 N Wauwaukee Phila  
Mantell Harry Trocadero B R  
Mantella Marionettes 4439 Berkeley av Chic  
Marcous 319 Laflin Chicago

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Open from Dec. 35 to Mar. 13.

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Marion Aldo Trio 364 W 43 N Y  
Marsh & Middleton 15 Dyer av Everett Mass  
Marsh Chas 165 14 Milwaukee  
Martha Mille Chases Washington  
Martine Carl & Rudolph 457 W 57 N Y  
Mason Dan & Co Empress San Francisco  
Mason Harry L Star & Garter B R  
Mathews Mabel 3331 Burling Chicago  
Mathieson Walter 543 W Ohio Chicago  
Mayne Elizabeth 333 S Wilton Phila  
McCann Geraldine & Co 704 Park Johnston Pa  
McCarthy & Barth 4931 Missouri av St Louis  
McConnell Sisters 1347 Madison Chicago  
McCormick & Irving 1319 Gravesend av Bklyn  
McCune & Grant 636 Benton Pittsburgh  
McDermott Harry Star & Garter B R  
McDonald Chas & Sadie Lyric Javertown NY  
McDonald & Gervenaux 3333 Maxwell Sp'kine  
McDowell John & Alice 637 E Detroit  
McDuff James Keiths Lowell  
McGarry & Harris 331 Palmer Toledo  
McGuire Tuts 43 E 24 Detroit  
McIntyre Wm J Follies of Day B R

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McNallys Four Irwins Majestics B R  
McNamee 41 Smith Poughkeepsie  
McNichol Jas Charlottesville Canada  
McWaters & Tyson 471 60 Brooklyn  
Melrose Ethel & Ernest Bway Gaiety Girls B R  
Medelsohn Jack Pat White Gaiety Girls B R  
Merritt Raymond 173 Tremont Pasadena Cal  
Methen Sisters 13 Culton Springfield Mass  
Meyer David 1534 Central av Cincinnati  
Michael & Michael 330 W 53 New York  
Milam & DuBois 194 W 53 N Y  
Milne P W Irwins Majestics B R  
Military Trio 679 E 34 Paterson  
Miller & Mack 3641 Federal Phila  
Miller & Princeton 33 Olney Providence

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"THE COMEDY GIRL"  
Material by Jack Gorman, Music by W. Jones.

Miller Theresa 118 W Grand av Oklahoma  
Millman Trio Wintergarden Berlin  
Mills & Moulton 53 Rose Buffalo  
Miller George Bway Gaiety Girls B R  
Milton Joe Big Banner B R  
Milton & De Long Sisters Keiths Toledo  
Mintz & Palmer 1305 N 7 Philadelphia  
Mikel Hunt & Miller 108 14 Cincinnati  
Mitchell & Cain Empire Johannesburg

Mitchell Geo Irwins Majestics B R  
Moller Harry 34 Blymer Delaware O  
Montambo & Bartelli 40 E Liberty Waterbury  
Montgomery Harry 154 E 124 New York  
Moore Geo W Family Pittston Pa  
Moore & St Clair New Baltimore  
Moore Mito Grand Massillon O  
Morgan Bros 3335 E Madison Philadelphia  
Morgan King & Thompson 316 S 603 E 41 Chic  
Morgan Meyers & Mike 1336 W 36 Phila  
Morris Sisters Bowerly Burlesquers B R  
Morris & Wortman 132 N Law Allentown Pa  
Morris & Kramer 1306 St John Pl Bklyn  
Morris Mildred & Co 350 W 35 New York  
Morton Harry Queens Jardin de Paris B R  
Morton & Keenan 574 11 Brooklyn  
Motogirl Central Dresden Ger  
Mozarts 26 Morse Newton Mass  
Mulvey Eddie Bway Gaiety Girls B R  
Muller Maud 601 W 151 N Y  
Munford Arthur D Trent Trenton  
Muskaligirls Orpheum Des Moines  
My Fancy 13 Adams Strand London  
Myers & MacBride 163 E av Troy N Y  
Myllie & Orth Muscoda Wis

N.

Nazarro Nat & Co 3101 Tracy av Kansas City  
Neary Bliss & Ross 459 E Main Bridgeport  
Nelson Bert A 1048 N Humboldt Chicago  
Nelson Oswald & Berger 150 E 123 N Y  
Nevaros Three Victoria Charleston S C

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The International Instrumentalists  
Next Week (Sept. 24), Empress, Milwaukee.

Newhof & Phelps 12 W 117 N Y  
Newman Val & Lottie Knickerbockers B R  
Nichols Nelson Troupe Majestic Danville Va  
Nicoll Florence Rose Sydel B R  
Nonette 617 Plutash av Brooklyn  
Norton C Barker 3342 Kimbark av Chicago  
Norton & Cramer Electric Kansas City  
Noss Bertha Gerard Hotel N Y  
Nowak Eddie 595 Prospect av Bronx N Y  
Nugent Jas Irwins Majestics B R

O.

O'Brien Ambrose Social Maids B R  
O'Connor Trio 706 W Allegheny av Phila  
O'Dell & Gilmore 1145 Monroe Chicago  
O'Donnell J R 133 E 134 N Y  
Ogden Gertrude H 3335 N Mozart Chicago  
Ohaus Edward Follies of Day B R  
Omar 353 W 36 N Y  
O'Neill Emma Bway Gaiety Girls B R  
O'Neill & Regenery 593 Warren Bridgeport  
O'Neill Trio O H Calais Me  
Ormsbell Will Follies of Day B R  
Ormsby Geo Follies of Day B R  
O'Rourke & Atkinson 1343 E 65 Cleveland  
Orr Chas F 131 W 41 N Y  
Orren & McKenzie 606 East Spring Ohio  
Ott Phil 178A Tremont Boston  
Owens Dorothy Mae 3847 90 Chicago  
Ozava The 43 Kinsel av Kenmore N Y

P.

Padula Vincent 533 Park av Bklyn  
Palme Esther Mile 131 E 46 Chicago  
Parker & Morrell 137 Hopkins Bklyn  
Parks Marie Girls from Missouri B R  
Parvis Geo W 3334 N Franklin Philadelphia  
Patterson Sam 39 W 123 N Y

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Carlton & Regent Sts, London, Eng.

Paulinette & Pique Orpheum Denver  
Paul & Rythode 359 County New Bedford  
Pearl Mary 13 Marcy av Bklyn  
Pederson Bros 635 Greenbush Milwaukee  
Pelots The 161 Westminster av Atlantic City  
Pepper Twins Lindsay Can  
Percival Walter & Co Pantages Denver  
Peto & Wilson Orpheum Freeport Ill

Perry Frank L 147 Buchanan Minneapolis  
Peter the Great 432 Bl'mfield av Hoboken N J  
Peters & O'Neill Victoria Charleston S C  
Phillips Mondane Calvert Hotel N Y  
Phillips Samuel 152 Clason av Brooklyn  
Phillips Sisters 12 Rue Rosini Paris  
Piccolo Midgets Box 33 Phenicia N Y  
Pickens Arthur J & Co Keiths Phila  
Pillard Henrietta Social Maids B R  
Pinkey Dick Hagenbeck Wallace C R  
Pisano & Bingham 50 Christie Gloverville  
Pisano Yen 15 Charles Lynn Mass  
Potter & Harris 6380 Wayne av Chicago  
Pouchots Ballet Keiths Toledo  
Powell Eddie 2314 Chelsea Kansas City  
Powers Elephants 745 Forest av N Y  
Price Harry M 553 Kelly Bronx N Y  
Prices Jolly 1639 Arch Philadelphia  
Primrose Four Orpheum Oakland  
Priors The Tukulu Wash  
Proctor Sisters 1112 Halsey Brooklyn  
Propp Anna Follies of Day B R  
Prosit Trio Ringling Bros C R

Q.

Queen Mab & Weis Greenon Tampa Fla  
Quinlan Josie 644 N Clark Chicago

R.

Raceford Roy 507 W 172 N Y  
Raimund Jim 37 E Adams Chicago  
Rainbow Sisters 40 14 San Francisco  
Raper John 173 Cole av Dallas  
Rawls & Von Kaufman Garrick Wilmington  
Ray Eugene 603 Prairie av Chicago  
Ray & Burns 287 Bainbridge Brooklyn  
Raych H Albert Social Maids B R  
Raymond Clara 141 Lawrence Brooklyn  
Raymond Great Tunis Africa  
Raymore & Co 147 W 95 N Y  
Redford & Winchester Hanna Hamburg Ger  
Redmond Trio 351 Halsey Bklyn  
Redner Thomas & Co 973 Hudson av Detroit  
Redway Juggling 141 Inspector Montreal  
Reed Bros Orpheum New Orleans  
Reed & Earl 336 E 61 Los Angeles  
Reeves Geo H 194 S Troy N Y  
Reffkin Joe 163 Dudley Providence  
Regal Trio 116 W Wash Pl N Y  
Reid Sisters 45 Broad Elizabeth N J  
Remington Mayme Grand Hi N Y  
Remy & Soper 1333 N Alden Phila  
Renales The 3064 Sutter San Francisco  
Rensetta & La Rue 3331 So Hicks Phila  
Reese Len 1021 Cherry Phila  
Reynolds Nonie Star & Garter B R  
Rice Frank & Truman 626 S 48 av Chicago  
Rich & Howard 214 E 18 N Y  
Rich & Rich 2343 Milwaukee av Chicago  
Richard Bros 116 E 17 New York  
Richards Great Dominion Ottawa  
Riley & Lippus 35 Plant Dayton O  
Rio Al C 230 W 146 N Y  
Ripon Alf 545 E 87 N Y  
Ritter & Bowler 48 Elm Boston  
Roberts Edna Majestics B R  
Roberts C E 1851 Sherman av Denver  
Roberts & Downey 35 Lafayette Detroit  
Robinson Wm C 3 Granville London  
Robinsons The 301 Eastborne av Minneapolis  
Rock & Rol 1810 Indiana av Chicago  
Roeder & Lester 314 Broadway Buffalo  
Rogers & Mackintosh 3 Claremont pl M't'n NJ  
Rolande Geo 3 Box 290 Cumberland Md  
Ro Nero 412 S George Rome N Y  
Roodie Claude M Ringling Bros C R  
Rose Lane & Kelgard 125 W 43 N Y  
Rose Clarina 6025 57 Brooklyn  
Ross Dave Gay Widows B R  
Ross & Little 1615 Broadway Eng  
Ross Katie Majestic Birmingham  
Ross Sisters 65 Cumerford Providence  
Ross Frank Trocadero B R  
Rossa Musical Novelty 218 W 48 N Y  
Rother & Ambrose 16 Patterson Providence  
Russell Fred Girls from Missouri B R  
Russell & Davis 1316 High Springfield O  
Russell May Pat Whites Gaiety Girls B R  
Rutans Song Birds Criterion Asbury Park

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Scream

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BOOKED SOLID.  
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Week Oct. 2, Orpheum, Nashville.  
Direction, EDW. S. KELLEY.

Scherer & Newkirk 18 Goodell Buffalo  
Schilling Wm 1000 E Lanvale Baltimore  
Schroeder Carol Knickerbockers B R  
Scintella 688 Lyell av Rochester  
Scott & Yost 40 Morningside N Y  
Scully Will P 8 Webster pl Brooklyn  
Sears Gladys Darlings of Paris B R  
Selbini & Grovini Shubert Ulica  
Selby Hal M 204 Schiller Bldg Chicago  
Sensel Jean 213 Eleanor Pittsburgh  
Sevensala 526 S N Y  
Seymour Nellie 116 W 111 N Y  
Sexton Chas B 3849 116 W 111 N Y  
Shea Thomas 3644 Pine Grove av Chicago  
Shedmans Dogs Dumont N J  
Shepperly Sisters 330 W 43 N Y  
Shuck Frank 514 W 135 N Y  
Sherlock & Holmes 3508 Ridge Philadelphia  
Shermans Two 252 St Emanuel Mobile  
Sherry Jos V Sparks Circus C R  
Shields The 907 City Hall New Orleans  
Siddons & Beale Bluffs So Porcupine Can  
Sidolo Tom & Co 4313 Wentworth av Chicago  
Siegel & Matthews 324 Dearborn Chicago  
Simmons & Carmonetto 383 Clinton Bklyn  
Simms Al 13 E 106 N Y  
Sister & Finch 10 N Vincennes Ind  
Small Johnnie & Sisters 630 Lenox av N Y  
Smirli & Kessner 438 W 134 N Y  
Smith Allen 1423 Jefferson av Brooklyn  
Smith & Adams 403 So Halstead Chicago  
Smith & Brown 1324 St John Toledo  
Smith & Larson 149 W 49 N Y  
Snell Corinne & Co Oxford Bklyn  
Snyder & Buckley Orpheum Harrisburg  
Somers & Storke American Davenport Ia  
Spaars The 67 Clinton Everett Mass  
Spencer & Austin 3110 E Philadelphia  
Spissell Frank & Co Keltha Columbus O  
Springer & Church 3 Eather Terrace Pittsfield  
Stadium Trio St Charles Hotel Chicago  
Stanley Harry Grant Hotel Chicago  
Stanley Star 905 Bates Indianapolis  
Stanley Teddy Follies of Day B R  
Stannard Davis 364 Bremen E Boston  
Star & Sachs 343 N Clark Chicago  
Stedman Al & Fannie 655 E So Boston  
Steiner Thomas Trio 531 Lenox av N Y  
Steppe A H 33 Barclay Newark  
Stepping Trio 3908 N 5 Phila  
Stevens Pearl 22 James Jamaica L I  
Stevens E J 498 Marion Bklyn  
Stevens Paul 323 W 28 Mo York  
Stevenson Geo Irwins Majestics B R  
Stewart & Pearl 125 Euclid Woodbury N J  
Stokes & Ryan 2106 Bayard Wilmington Del  
St John & McCracken 6161 Chestnut Phila  
Storchheim H 2532 Atlantic Brooklyn  
St James & Dacre 163 W 34 N Y  
Stone George Social Maids B R  
Strauss Bobby & Co 418 Cherry Chattanooga  
Stuehl May Gay Widows B R  
Stuehlfield Trio 640 Maple av St Louis  
Stutman & May 619 Washington Williamspt  
Suits Anna Social Maids B R  
Sullivan Danl J & Co 1917 W 61 Cleveland  
Sully & Pheon Philadelphia  
Summers Allen 1956 W Division Chicago  
Sutton & Sutton 3918 W 3 Duluth  
Sweeney & Rooney 1320 Wyoming av Detroit  
Sylvester & Evans 1147 W Huron Chicago  
Sylvester Celia Queens Jardin de Paris B R  
Symonds Alfaretta 140 So 1 Philadelphia  
Syts & Syts 140 Morris Philadelphia

T.  
Taylor Mae Alrdome Troy O  
Taylor & Tenny 299 Ridge av Phila  
Temple Lucilla Social Maids B R  
Temple & O'Brien 429 E 2 Fargo N D

**Tivoli Quartet**  
Opening Sept. 29, Pantages, Calgary, Can.  
Direction Norman Friedenwald.

Terrill Frank & Fred 357 N Orkney Phila  
Terry Herbert Girls from Missouri B R  
Thomas & Wright 535 N Clark Chicago  
Thomson Harry 1284 Putnam av Brooklyn  
Thorne Mr & Mrs Harry 288 St Nicholas av NY  
Thornes Juggling 58 Rose Buffalo  
Thornton Geo A Garden Buffalo  
Thurston Leslie 315 W 46 N Y  
Tidmarsh Fred & Co 1234 Tattall Wilmington  
Till Violet Trocadero B R  
Tops Topsy & Tops 3442 W School Chicago  
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Van Dille Sisters 614 W 135 N Y  
Van Horn Bobby 139 West Dayton O  
Vardelles Lowell Mich  
Vardon Perry & Wilber 5 Green London  
Variety Comedy Trio 1515 Barth Indianapolis  
Vass Victor V 25 Haakins Providence  
Vassar Girls Colonial Norfolk Va  
Vassar & Arken 324 Christopher Bklyn  
Vaux Clyde & Co Scenic Pawtucket R I  
Vedder Fannie Star & Garter B R  
Vedmar Rene 3285 Broadway N Y  
Venetian Serenaders 876 Blackhawk Chicago  
Vernon & Parker 187 Hopkins Brooklyn  
Village Comedy Four 1913 Ringgold Phila  
Vincent & Slager 820 Olive Indianapolis  
Viola Otto Circus Bush Hamburg Ger  
Violetta Jolly 41 Leipsiger Berlin Ger  
Voelker Mr & Mrs 525 W 161 N Y  
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W.  
Wade Pearl Trocadero B R  
Walker Musical Ringling Bros C R

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Direction PAT CASEY.

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Walton Fred 4114 Clarendon av Chicago  
Ward Billy 199 Myrtle av Bklyn  
Ward & Bohman 232 Schaeffer Bklyn  
Ward & Smith Pekin Savannah Indef  
Ward Mack 300 W 70 New York  
Washburn Dot 1930 Mohawk Chicago  
Washer Bros Oakland Ky  
Watson Jos K Empress Cincinnati  
Watson Billy W Girls from Happyland B R  
Watson Nellie Girls from Happyland B R  
Watson Sammy Morsemere N Y  
Weaver Frank & Co 1706 N 9 Baltimore  
Weber Chas D 228 Tasker Phila  
Weil John 5 Krusstadt Rotterdam  
Welch Jas A 211 E 14 New York  
Wells Lew 213 Schawmut av Grand Rapids  
Wenrick & Waldron 253 W 33 N Y

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West Sisters Ben Welch Show B R  
Western Union Trio 2241 E Clearfield Phila  
Weston Cecilia Irwins Majestics B R  
Weston Edgar 246 W 44 N Y  
Weston Dan E 141 W 7 Philadelphia  
Wetherill 33 W 8 Chester Pa  
Wheeler Sisters 1441 7 Philadelphia  
Wheeler The 140 Montague Brooklyn  
White Harry 1009 Ashland av Baltimore  
White Kane & White 393 Vermont Bklyn  
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"FOLLIES OF COONTOWN."

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Wichert Grace 3033 Michigan av Chicago  
Wilder Marshall Atlantic City J  
Wiley Herbert Girls from Missouri B R  
Wilkins & Wilkins 563 Willis av N Y  
Willard & Bond Temple Hamilton Can  
Willard Orn Follies of Day B R  
Williams Clara 1460 Tremont Cleveland  
Williams Cowboy 4715 Upland Philadelphia  
Williams Chas 3625 Rutgers St Louis  
Williams Ed & Florence 94 W 103 N Y  
Williams & De Croteau 1 Ashton sq Lynn Mass  
Williams & Gilbert 1010 Marshfield av Chic  
Williams & Segal Orpheum Spokane  
Williams & Stevens 3516 Calumet Chicago  
Williams & Sterling Box 1 Detroit  
Wilson & Aubrey Majestic Springfield Ill  
Wilson Raleigh Gollmar Bros C R  
Wilson Lottie 3208 Clifton av Chicago  
Wilson Billy 371 Wyona Brooklyn  
Wilson Lizzie Park Hotel Buffalo  
Wilson Patter Tom 2566 7 av N Y  
Wilson & Ward 2744 Grays Ferry av Phila  
Wilson Belle Belles of Boulevard B R  
Winchester Ed Scenic Cambridge Mass  
Winfield & Shannon 277 E Milwaukee av Detrt  
Winkler Kress Trio 324 W 43 N Y  
Wise & Milton Brennan Circuit New Zealand  
Wolf & Lee 324 Woodlawn av Toledo  
Wolferth Jewel Circus Bush Berlin  
Wood Oille 500 W 164 N Y  
Wood Bros Orpheum Lincoln Neb  
Woodall Billy 420 First av Nashville  
Woodall & Ricketts Ricketts Manchester N H  
Work & Ower Orpheum Montreal  
Wright & Dietrich Orpheum Denver  
Wyckoff Fred Pantages Denver

X.  
Xaviers Four 2144 W 20 Chicago

Y.  
Yackley & Bunnell Lancaster Pa  
Yeoman Geo 4566 Gibson av St Louis  
Yerxa & Ade 612 E Front Happyland B R  
Young & April Bushwick Bklyn  
Young De Wit & Sister Orpheum Nashville  
Young Jeanette Trocadero B R  
Young & Phelps 1013 Baker Evansville Ind  
Young Sisters 2742 Henry Coney Island  
Young Frank Bway Gaiety Girls B R

Z.  
Zanciga 36 Cliff av E Portchester N Y  
Zanfrel 131 E Brixton London  
Zeda Harry I 1323 Cambria Philadelphia  
Zell & Rogers 6 S Clark Chicago

**CIRCUS ROUTES**

Al G Barnes 22 Kelso Wash 23 Vancouver 27  
Arlow George 28 Minnville 30 Independence  
Oct 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31  
Brownsville 6 Eugene 7 Cottage Grove 9  
Roseburg 10 Grand Pass 11 Ashland 12  
Hornbrook Cal 13 Radding 14 Red Bluff 15  
Chico.

Forepaugh-Bells 22 Bushnell Ia 23 Canton Ill  
25 Herrin 26 Metropolis.  
Kit Carson 22 Garnett Kan 23 Madison 25  
Yates Center 26 Coffeyville 27 Gibson Okla  
28 Sallisaw 29 Greenwood Ark 30 Mulberry  
Oct 2 Coal Hill.

Gentry Bros. 29 Eldorado Springs 30 Parsons  
Kan

Gollmar Bros 22 Columbia Mo 33 Montgomery.  
Hagenbeck-Wallace 22 Conway Ark 23 New-  
port.  
Miller Bros 101 Ranch 22 Arkansas City Kan  
23 Ponca City Okla 25 Enid 26 Pauls Valley  
27 Ardmore 28 Ft Worth Tex 29 Dallas 30  
Waco.

Ringling Bros 29 Abilene Tex Oct 1 Ft Worth  
3 Dallas.

Sangers 26 Ayden N C 27 Willamstown 33  
Scotland Neck 29 Enfield 30 Spring Hope  
Oct 2 Fremont 3 Clinton 4 Bargaw 5 Mt  
Olive 6 Elm City 7 Benson.

John Robinson 22 Marietta Ga 23 Rome 35  
Sweetwater Tenn 24 Clinton 37 Morletown  
28 Newport 29 Johnson City 30 Bristol Va.

Sun Bros 23 Lexington Ky 25 Benton 26 Cam-  
den Tenn 27 Waverly 28 Dickson 29 Leb-  
anon 30 Manchester Oct 2 Sparta 3 Mc-  
Minnville 4 Tullahoma 5 Stevenson Ala 6  
Elkville Tenn 7 Whitwell 8 Chattanooga.

Yankee Robinson 22 Madill Okla 23 Hugo 25  
Poteau 26 Mansfield Ark 30 Morrilton Oct  
2 Ozark 3 Van Buren 4 Springfield 5 Ben-  
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Washington  
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Albany 5-7 Mohawk Schenectady  
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Kansas City  
Big Gaiety Empire Hoboken 2 Music Hall N Y  
Big Revue Empire Brooklyn 2 Casino Bklyn  
Bohemians Star St Paul 2 Krug Omaha  
Bon Tons Corinthian Rochester 2-4 Mohawk  
Schenectady 5-7 Empire Albany  
Bowery Burlesquers Garden Buffalo 3 Corin-  
thian Rochester  
Broadway Gaiety Girls Trocadero Phila 3 Bon  
Ton Jersey City  
Century Girls Star Toronto 2 Cooks Rochester  
Cherry Blossoms Bowery New York 3 Troc-  
adero Phila  
College Girls Standard Cincinnati 2 Columbia  
Chicago  
Cory Corner Girls Star Cleveland 2 Appolo  
Wheeling  
Cracker Jacks 25-27 Mohawk Schenectady 28-  
30 Empire Albany 2 L O 9 Casino Boston  
Duffydilla Penn Circuit 2 Lyceum Washington  
Darlings Paris Hockingham Louisville 2 Peo-  
ples Cincinnati  
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Follies Day Avenue Detroit 2 Folly Chicago  
Gay Widows Bronx New York 2 Empire  
Brooklyn  
Ginger Girls Gayety Newark 2 Empire Ho-  
boken  
Girls from Happyland Gayety Brooklyn 2  
Olympic New York  
Girls from Missouri Howard Boston 2 Royal  
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Girls from Reno Century Kansas City 2 Stand-  
ard St Louis  
Golden Crook Casino Boston 2 Columbia N Y  
Hastings Big Show Olympic New York 2  
Gayety Phila  
High School Girls Royal Montreal 2 Star  
Toronto  
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Queens Jardin de Paris Westminster Providence 2 Gayety Boston

Reeves Beauty Show Gayety Minneapolis 2 Gayety St Paul

Robinson Crusoe Girls Gayety Pittsburgh 2 Empire Cleveland

Rose Sydel Gayety Louisville 2 Standard Cincinnati

Runaway Girls Gayety St Paul 2 Gayety Omaha

Sam Devere Luzerne Wilkes Barre 2 Columbia Scranton

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Star & Garter Gayety Washington 2 Gayety Pittsburgh

Star Show Girls Cooks Rochester 2 Lafayette Buffalo

Taxi Girls Murray Hill New York 2-4 Gilmore Springfield 5-7 Franklin Sq Worcester

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Where SF follows, letter is at San Francisco.

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Abbott Pearl  
Adonis (C)  
Allen Edgar  
Allison Mrs Jack (P)  
Anderson Ollie  
Alpine Pearl (C)  
Atwell Ben (C)

B.  
Barr Ida  
Barrow Teddy  
Barrows Chas C  
Beckworth Linden  
Beiri Lolo (C)  
Bell Jack (C)

C.  
'amm Alf  
Carle Richd  
Carter Lillian  
Challoner Catherine (C)

D.  
Bergere Rose  
Bernard Mike  
Blackmore Corinne  
Blanche Belle  
Bleekman Geo  
Boggs Martha  
Boudinni Bros (C)  
Brunelle Louise  
Bunn Kathleen

Chase Billy (SF)  
Childs E O (C)  
Clancy Geo (C)  
Clark The (P)  
Coleman John (SF)  
Connelly Mr & Mrs Irwin  
Conway Chas (C)  
Cressy Will  
Crispi Ida (C)

D.  
Daly & O'Brien  
Davis Helen  
Day Carita (C)  
Dean G  
Dean & Price  
De Loria John  
De Veaux Chas  
Diane Dainty  
Dudley Alice (C)  
Dupre Jeanette (SF)

E.  
Earle D R  
Eddows Evelyn  
Edwards Jessie (C)  
Eldred Gordon  
Electra  
Elliott J A  
Elliott Louise  
Elmore Alan  
Engel Mrs S (C)

F.  
Fay Eva (P)  
Ferguson Marguerite  
Fitch Tom  
Flevo Sandy (C)  
Ford Bert (C)  
Fox & Clair (SF)  
Francis Adeline  
Freneck Great (C)  
Fulton Rosa

G.  
Gaston Billy  
Goodrich Edna  
Grady Thos J  
Gray Barry (C)

H.  
Hall Dick  
Hamilton Richard  
Hanlon Thos (C)  
Hardy Adele  
Harrison Lenore (SF)  
Hayes Brent (C)  
Henings Clyde  
Howard J (C)  
Hume Harry  
Huntington Val (C)  
Hymer Elese Kent

I.  
Jaeger & Rogers  
Johnson & Wells (SF)  
Jolson Al  
Jones Edgar  
Juhasz Stephen (C)  
Kelcey Alfred  
Kelly Ethel  
King Chas  
Kurtis Busse

M.  
Mack Bert  
Mackie Chas H  
Madio Joe  
Martine & Maximilian  
Marvatt Chas (C)  
Mason & Pearse

McCullough Carl  
McEvoy Wm (C)  
McFadden Mrs Willis  
McKee Wm  
McKislick & Shadney (C)  
McMahon Tim (C)  
McTamney Chris  
Melville Dorothy  
Miller Julia (C)  
Millman Jennie  
Montrose Max  
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Morrell Frank  
Morrison Stella  
Murphy J A  
Munford & Thompson (C)  
Myers Claude

N.  
Neff Mr & Mrs John  
Neison Lewis J  
Neison A E

O.  
Olona Adele  
Pearson Harry (P)  
Peltier Joe C (C)  
Peterson Yde  
Platt Aurora  
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Powers Butler E  
Powers Frank

R.  
Randall Florence (C)  
Rattray Allan (SF)  
Raynol Dorothy  
Rialto Mme  
Ring Julie  
Roche J C (C)  
Ronair & Ward (C)  
Rowland A J  
Royal Victor

S.  
Salambo E S (C)  
Samuels Ray

Schilling Wm  
Seiden Rose  
Sensell J Will (C)  
Shayn & King (C)  
Sinclair Chas  
Sloan Wm H  
Smith Bruce (C)  
Smith Wm C  
Snook Great (SF)  
Snook Great (C)  
Snyder Thos  
Squires John (SF)  
Stanley C B  
Stanley F James (C)  
Story Musical (C)  
Stricker Will  
Sully Wm F (C)  
Sylvester Mr

T.  
Tard Harry (SF)  
Thompson Billy (C)  
Toledo & Burton (C)  
Traut A (SF)  
Travis Belle  
Troutt A (SF)

U.  
Usher Claude

W.  
Wade F A  
Wagner & Diggs (C)  
Walton Ed (C)  
Walker Ada O  
Walker Jack (SF)  
Ward Elsie (SF)  
We Chok Be (C)  
Welch Ben  
Weston Sammy  
Wheeler Bert (C)  
Whitton W E  
White Porter J  
Williams Lew (C)  
Williams & Segal (C)  
Willie Louise  
Wilson Grad (C)  
Wilson Chas  
Wood Mrs J

Z.  
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 DOING WELL, THANK YOU.  
 Director and Adviser, King E. G.



Oh, you boys! Can you imagine the Hedges Bros. and Jacobson and Vardon, Perry and Wilber all living in the same "Digs" in Manchester this week. That stack of "pancakes" certainly does look sick when this bunch gets through with it every morning. Now if "Marty" was only here. We all did the big parade on Oxford Rd. Sunday eve, and it looked to the natives like an American invasion. That is the night the "nappers" (chickens) all come out to look the newcomers over. Well! We were looked over. Might add that both acts are doing the usual "clean up."

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# VARIETY

Vol. XXIV. No. 4.

SEPTEMBER 30, 1911.

PRICE TEN CENTS

## FOLIES BERGERE EXPERIMENT REACHING AN END TOMORROW

**Show at the Theatre-Restaurant Stops This Week.  
House on the Market. Henry B. Harris  
Reported \$100,000 to the Bad  
Through It.**

The new Revue at the Folies Bergere will close Saturday night. The revue production will be sent to the discard, with the exception of "Hello Paris," which may be seen in vaudeville.

This is the final production of the calibre of "A la Broadway" to be produced by the management, it having been decided that there is no crying demand by New Yorkers for such entertainment. While it is claimed that the restaurant portion of the enterprise has yielded a profit, the scheme has proven itself impracticable owing to the limited seating capacity of the house under the present policy.

The various reports to the effect that there have been numerous offers by other managers to take over the lease of the place are unfounded. Up to date the only definite offer of a tangible sort has been by a well known restaurant concern, which contemplates conversion of the Folies into an eating palace.

The Folies has been submitted to several managers, according to report, without any convincing inclination to talk business. One rumor this week had Flo Ziegfeld, Jr., a purchaser.

William Harris is the guarantor for the lease. It is for fifteen years at an annual rental of \$30,000. His son, Henry B. Harris, is said to have about \$100,000 on the bad side as a result of the venture.

The house will probably have its eating auxiliary removed and seats replace the present tables, converting it into a regular playhouse, with a capacity of between 1,100 and 1,200.

The Cabaret show may be continued,

under a new order of affairs, although it seemed likely Wednesday the Folies will shut up tight, for the present anyway, tomorrow night.

The Folies was an interesting experiment for New York. The showmen have been closely watching it. The small capacity of the combined theatre-restaurant caused many predictions of failures.

The first show produced was very expensive, entailing a consequent loss, through the limited number of seats. Were this otherwise the house could not draw, show managers claimed, in which condition they foresaw a loss for the management either way.

Henry B. Harris and Jesse L. Lasky promoted and managed the Folies. It is the one novelty theatre New York could boast of.

### MARIE LOHR IS IMMENSE. (Special Cable to VARIETY.)

London, Sept. 27.

"Marionettes" had its premiere at the Comedy theatre Monday. John Hare's performance was a very shallow one, but the piece will probably be successful through the fine acting of Marie Lohr, who, to use an American colloquialism, is immense.

### YOHE-McAULIFFE NUPTIALS.

Philadelphia, Sept. 27.

The chimes will soon respond to the joining of May Yohe and Jack McAuliffe in matrimony.

Miss Yohe is internationally known as an actress. Mr. McAuliffe's fame spread over the same territory, while he was lightweight champion of the world.

They met in vaudeville, where each is officially designated as "a single."

### DISTRICT MANAGERS LEAVE. (Special Cable to VARIETY.)

London, Sept. 27.

Messrs. Bulmer, Gething, Wharton, Morton and McLachlin, district managers for Sir Edward Moss's circuit, are severing their connection with the concern. No successors have been appointed.

The Messrs. Bulmer and Morton were reappointed after Oswald Stoll and Sir Edward dissolved partnership.

### LOOKING AT LAPLANDER ACT. (Special Cable to VARIETY.)

Berlin, Sept. 27.

Oswald Stoll is here to see the big Laplander act, with a view to engaging it for the Coliseum.

### JEAN ALWYN AT PALACE. (Special Cable to VARIETY.)

London, Sept. 27.

Jean Alwyn, the Scotch singing comedienne, who came over here from America, opened at the Palace Monday night and was well received. De Haven and Sydney made their English debut at the Alhambra Monday night, and scored.

### KINSELLA SUING SHUBERTS.

Newburgh, N. Y., Sept. 27.

An action has been filed here against Lee and J. J. Shubert by Edward Kinsella, who asks for an accounting of the profits of the Shubert theatres in Kansas City and Cincinnati.

Mr. Kinsella alleges that an agreement made with the Shuberts under which he promoted these houses three and four years ago was to have netted him ten per cent. of the profits from each. \$1,000 was received on account, says Mr. Kinsella, but he has been unable to secure a statement of any balance that may be due him.

### PATERSON'S \$90,000 ONE.

Paterson, Sept. 27.

The Temple Theatre Co. has had plans drawn by E. C. Horn Sons of New York for a new \$90,000 theatre on Hamilton street, seating capacity to be 2,200. The house will likely be called the Temple.

### "PICKWICK" INDIFFERENT PLAY. (Special Cable to VARIETY.)

Paris, Sept. 27.

A French comedy entitled "Monsieur Pickwick," by Robert Charvey and G. Duval, from Dickens' immortal book, was produced at the Athenée theatre last Thursday. It was indifferently received, with Gorby impersonating the title role.

Five scenes are given: Pickwick's parlor, the court-yard of the Bull Inn, Dingley Dell on Christmas eve, the law court during the Bardell vs. Pickwick breach of promise of marriage case, and Fleet prison.

M. Gorby scored a personal success.

### DAISY LLOYD'S HUSBAND DIES. (Special Cable to VARIETY.)

London, Sept. 27.

Donald Munro, husband of Daisy Wood Lloyd, died Sept. 24 at the Nourneough Sanitarium, of tuberculosis.

The deceased was well known and very popular over here. At one time he managed the Crown, Peckham, also the Pavilion, White Chapel, and was a director of the Empire, Middlesboro.

### FRENCH DANCERS A HIT. (Special Cable to VARIETY.)

London, Sept. 27.

Oscar and Regine, French dancers, in eccentric "Apache" waltzes, are a tremendous hit at the Hippodrome.

### "BONITA" IS WEAK. (Special Cable to VARIETY.)

London, Sept. 27.

The musical comedy "Bonita," produced at the Queen's by Granville Barker, is weak and indefinite, and not likely to have any vogue here. Clara Evelyn scored a strong personal success.

### GABY STARTING WELL.

The stay of Gaby Deslys in America augurs well, regardless of her contract at \$4,000 per week with the Shuberts.

Before Gaby had been in New York long enough to know how to reach her hotel, without a guide, someone sent her a \$10,000 auto for her use, and that will help some.

# SHOWS, AT THE BOX OFFICE, NOW PLAYING IN NEW YORK

**A Goodly Percentage of Successes. "The Siren," "Passers By," "The Woman," "Pink Lady," "Kiss Waltz" and Hippodrome the Biggest Winners**

The annual discussion is now at hand as to the prospects for the current theatrical season, judged by the reception accorded the various presentations thus far disclosed. The average theatrical magnate, if questioned, would be sure to state unequivocally that this looks like a banner season. They always say such things, just as the average statesman and captain of industry, or other individual of national repute, when interviewed.

A real old-timer, now retired and hence in a position to speak without prejudice and from the viewpoint of an impartial observer, remarked the other day: "Whether the season has started well or poorly, or the outlook is good or bad, one thing is certain—that the show usually doing business is almost sure to be a good entertainment in one way or another, and vice versa."

A glance over the list of the legitimate attractions at present playing in New York discloses a goodly percentage of successes. A detailed summary of the business being done, as far as may be gleaned, and without recourse to the respective press departments, is as follows:

**"A Gentleman of Leisure"** (Douglas Fairbanks), Globe. Most of the show is liked, though regarded as weak in spots. Doing \$700 to \$800 a night, with about \$1,200 Saturdays. It will take to the road shortly, and will probably be a winner on tour.

**"The Little Millionaire,"** Cohan's: Geo. M. Cohan's own show opened Monday night. From press reviews and early indications, Mr. Cohan will hold the stage of his own house for a very long time.

**"A Man of Honor"** (Edmund Breeze), Weber's. This show further uptown and properly boomed might have been a season's sensation. Weber's is a trifle out of the way and the wrong house (Weber's has been identified with musical shows). At present it is not doing business, but is held in the hopes that a change will occur. A modern problem play and a fine cast.

**"A Single Man"** (John Drew), Empire. Mr. Drew can always be counted on to do a certain amount of business with anything he plays at the Empire. While the business is now good, it is not up to the usual Drew standard. Present New York engagement will probably not continue as long as the usual Drew stay.

**Folies Bergere:** The new revue, "A la Broadway" was not kindly treated by the New York press. It opened at the house Sept. 22. "Hello Paris," a former Cabaret act, is a part of the new first show. A tendence suffered from the adverse criticism, but the new show provokes much laughter,

mainly caused by Cook and Lorenz, two new comedians to the house. The revues will be taken off to-morrow.

**"Around the World"** (Hippodrome); played to \$72,000 its opening week, and has continued at almost that pace since. It is now in its fourth week, with no signs of diminishment. Looks like the best of any Hip production. It is said the house can play to \$75,000 at full capacity.

**"As a Man Thinks"** (John Mason), 39th Street. Has had a very lengthy run. Will shortly leave.

**Winter Garden:** The new show, with Gaby Deslys and her sketch running about an hour, opened Wednesday night. The dependence for the first month is placed upon Mile. Deslys. She is somewhat risque in dressing, and this should invite additional attention to her. It is expected by the management that if Gaby's vogue drops off during the first few weeks of her three months' contract, by that time the entertainment itself will have been pruned down to an all amusing performance. The best of the rest is the travesty upon the Folies Bergere, called "Folies Be Jabers," though it is not a certainty that this will appeal to those who have not seen the Folies. At the first night auction sale held last Friday about \$7,000 was realized. The high price was \$250. Orchestra seats finally brought \$5 each (box office price \$2.50).

**"Disraeli"** (George Arliss), Wallack's. Newspapers divided in opinion on merits, but all who have seen it speak in the highest terms. Doing an excellent business, and will improve through the personal recommendation of those who attend.

**"Everywoman,"** Lyric. Enjoyed a successful run, both last and this season. Will shortly take to the road.

**"Excuse Me,"** Gaitey. To be succeeded by "The Million." Business has dropped off decidedly, although money-maker during summer. It has had a long, healthy engagement in New York.

**"Maggie Pepper"** (Rose Stahl), Harris. Despite adverse press criticism, doing a big business, and will likely continue throughout the season.

**"Modern Marriage"** (Cyril Scott), Bijou. Doing very little business.

**"Snobs"** (Frank McIntyre), Hudson. Management hopes a new third act will save it for New York. At present doing practically no business. Mostly paper.

**"Speed"** (Orrin Johnson), Comedy. Management believes it has a chance, but the public won't come. Efforts to work up patronage through the medium of the various auto clubs are being tried. Title against it.

**"The Fascinating Widow"** (Julian Eltinge), Liberty. A poor piece, depending entirely for its patronage on

the popularity of the star; doing only a moderate business. It will remain here for the ten weeks booked, and then probably return to the road.

**"The Arab,"** Lyceum. The papers were fairly kind, but show not holding up. Conditions look a trifle unhealthy for it.

**"The Blue Bird,"** Century. Not doing well. Merely used as a stop-gap pending "The Garden of Allah."

**"The Concert,"** Belasco. Doing good business, and will continue so until David Warfield, with "The Return of Peter Grimm" next month.

**"Passers-By,"** Criterion. Hit the town a wallop. Mr. Frohman's press department announces a second company will be formed to play the piece in another New York theatre. Whether so or not does not alter the fact of its enormous success.

**"The Pink Lady,"** Amsterdam. Continues at a \$15,000-a-week business. The proposed revival of "Ben Hur" at that house may be postponed until Christmas or longer, so that the musical comedy may continue uninterrupted.

**"The Siren"** (Donald Brian), Knickerbocker. Playing to practically capacity. The hotel ticket agencies bought \$30,000 worth of seats before it opened, and found it a good investment.

**"The Real Thing"** (Henrietta Crossman), Maxine Elliott's. Doing only a fair biz; will leave town shortly.

**"The Kiss Waltz,"** Casino. Great big hit and getting the money.

**"The Woman,"** Republic. Doing capacity. Any new Belasco production is sure of big business for a while. The majority of those who have seen the play say it is a wonder.

**"What the Doctor Ordered,"** Astor. Not doing business. An excellent first act and then simmers away to nothing.

Chicago, Sept. 27.

The season opened up rather well here. With few exceptions business exceeds the financial mark of a year ago.

Here is about how they are running at the local houses:

**"The Ladies' Lion"** (Jefferson De Angells) Illinois: Fell down. Leaves Saturday night. Show could never get started. Inferior staging mostly to blame. Reported Frazee & Lederer, producers of piece, were handed a lemon lot of foreign effects. "Rebecca of Sunnybrook Farm" follows in. Strong advance sale.

**"A Grain of Dust"** (James K. Hackett), Blackstone: Gone over surprisingly, beyond the dreams of the house and company. Engagement will be extended. Announced successor, "The Concert," will have entry postponed.

**"Louisiana Lou,"** La Salle; Harry Askin has as big a success in this show as the La Salle has ever held. Good for the season easily.

**"The Littlest Rebel"** (The Farnums), Chicago Opera House: Going great, and certain for a long run.

**"Uncle Sam"** (Tom Wise and John Barrymore), Olympic: Attendance not big. Manager Lederer claims business is good. But one more week, when "The Fortune Hunter" comes in.

**"Follies of 1911,"** Colonial; Usual big business, looks strong enough to

hold up until Oct. 28, when Trentini in "Naughty Marietta" succeeds.

**"An Everyday Man"** (Thos. W. Ross), Cort: Leaves Oct. 7, to make way for "Partners," another Lederer & Frazee show. Big business claims made for the Ross show, with reason given for the shift to hold to house policy of new attraction every six weeks. No doubt about success of star or show here since opening.

**"The Man from Home"** (William T. Hodge), Grand: Patronage satisfactory. Return date for Chicago. Regularly routed, and leaves to make room for another Liebler & Co. show, "An Affair in the Barracks," due Oct. 1.

**"The Mollusc"** (Kyrle Bellew), Powers: Leaves this week, with Nazimova in "The Other Mary" coming in. Did well as the opening season's attraction. Bellew's personal popularity contributed somewhat to the result.

**"Pinafore"** (Templeton-Hopper), Lyric: \$2.50 and \$2 for this revival settled its goose before striking town. William Faversham in "The Faun" will follow Oct. 9, "Pinafore" having been routed for but two weeks at the house. Good company and production, but Chicago pays to see live ones in the \$2 show line.

**"The Deep Purple,"** McVicker's: Leaves Oct. 29 after nine weeks on the return. Big business, first time at popular prices. Chauncey Olcott in "Macushla" next.

**"The Boss"** (Holbrook Blinn), Garrick: Has been playing to healthy business. "The Chocolate Soldier" next week.

**The Angelus** (formerly Globe) doing fairly well with the operatic stock, installed by Col. William Thompson.

## SOUTHERN "NEST EGG" STOPS

The southern company of "The Nest Egg," put out this season by Al. Rheinstorm, came to a full stop last week. It had been routed to play the southern time. The title is reported to have had something to do with the lack of patronage. The southerners speculated which kind of a bird had the nest. By the time they were through, the show had passed on. But few passes were made.

The eastern "Nest Egg" company with Zelda Sears, and the western show of the same name, is still out, under other management.

## "QUIET" SHOW STILLED

"It's All On The Quiet," produced in the road a few weeks ago under Fred Wynne's direction (James B. Ross featured) at Geneva, N. Y., last week closed unexpectedly. Bad business.

## \$17 HOUSE THE BLOW-OFF

Meriden, Conn., Sept. 27.

With exactly a seven-dollar audience showing no enthusiasm, "The Fighting Parson," which started out a few weeks ago, closed Monday night.

The company's salaries were paid and the members returned to New York.

## "LOTTERY MAN'S" BAD LUCK

"The Lottery Man," after a brief road tour through eastern territory, has closed. The company is back in New York.

# LIEBLERS' NEW BOSTON HOUSE OPEN WITH THE IRISH PLAYERS

**Theatre Admired and the Dublin Actor Folk on Their  
First American Appearance Conquer Easily.  
Appear in Repertoire of Short Plays.**

Boston, Sept. 27.

The Lieblers' new house, Plymouth theatre, was opened Saturday night, with the Irish Players, from the Abbey theatre, Dublin, who gave their initial performance on that date. A representative audience was conquered easily. What happened last was the best criterion of the audiences' feelings towards the players. Eight curtain calls were their portion.

The Liebler & Co. office was represented at the opening, and with Fred Wright, the resident manager, received the felicitations of the "first nighters" on the beautiful theatre.

This company of players, making their first appearance, tendered a very smooth performance, presenting a trio of plays, that for direct application of stagecraft, thorough knowledge of the respective parts and capabilities of playing varied characters, would be hard to surpass. For the opening night, the plays chosen were, J. M. Synge's drama, in one act, "The Shadow of the Glen," T. C. Murray's "Birthright," a two act affair, followed by Lady Gregory's comedy in one act, "Hyacinth Halvey."

At the rise of the curtain, Mayor Fitzgerald in a short speech dedicated the house and welcomed the Irish Players to the city. In a glowing tribute, he introduced William Butler Yeats, the writer. Mr. Yeats told the audience in a lengthy speech, of the hopes, trials and tribulations of the Players, before receiving the recognition for which they had worked so hard.

After each play the company was recalled many times. It must have been rather disconcerting to the artists, when some people in the audience laughed and giggled at some tense dramatic situation, but it was because these certain people in the audience were there expecting only comedy, because the company was made up of Irish Players.

"Birthright" seemed to hold the audience with a firmer grip than either of the others. One scene in particular; the duel between the brothers, is mighty good work. It may be of a melodramatic nature, but when the world was young, Abel and Cain were reported to have done a similar brother act.

While the lines written for one character may have been superior, yet the work was of such an even standard as presented by every member of the staff, that it would be unfair to speak of an individual in the cast as being superior to another.

In "The Shadow of the Glen" Arthur Sinclair, Sara Allgood, J. A. O'Rourke, and J. M. Kerrigan were cast for the parts. In "Birthright," appeared J. A. O'Rourke, Eileen O'Doherty, Sydney J. Morgan, J. M.

Kerrigan and Fred O'Donovan. "Hyacinth Halvey" was played by Sara Allgood, Arthur Sinclair, J. A. O'Rourke, Eileen Doherty, Sydney J. Morgan and Fred O'Donovan.

The schedule of the repertoire was arranged as follows: "The Shadow of the Glen," "Birthright" and "Hyacinth Halvey" Monday night, Friday night, Saturday night and Saturday night of this week. Tuesday night, Wednesday matinee, Wednesday night and Thursday night the company arranged for Synge's "Well of the Saints," and Lady Gregory's comedy "The Workhouse Ward."

For next week the plays are, "The Eloquent Dempsey," "Riders to the Sea," "The Showing up of Blanco Ponset," "The Building Fund," and "The Rising of the Moon."

"The Playboy of the Western World" is in rehearsal.

Bostonians are taking kindly to the Irish Players. The house was sold out long before the opening.

The Boston Drama League will hold a series of meetings during this fall and winter under the auspices of the league and open to members only. Lady Gregory and William Butler Yeats were the first scheduled to appear at the opening meeting, on for Thursday afternoon at the Plymouth.

## TO PLAY "THE TRAIL"

Charlotte Walker will open in Eugene Walter's new play, "The Trail of the Lonesome Pine" about Oct. 15. Baltimore in all likelihood being the starting point. Klaw & Erlanger have engaged the company, now rehearsing.

In support will be Berton Churchill, Richard Sterling, George Woodward, Lillian Dix, W. S. Hart, Willard Robertson, Alice Lindahl, with Cyrus Wood, stage manager.

"The Trail" is in four acts. Scenes of the Cumberland mountains are shown.

## DIVORCE SUIT STARTED.

Chicago, Sept. 27.

Peter J. Ridge, a teacher of professional dancing, something of a producer of vaudeville acts and the nominal head of the Western Dramatic Exchange, in LaSalle street, has been made the defendant in a suit for divorce, instituted by his wife, Mary Ridge. The complaint alleges cruelty and infidelity.

The Ridges were married at Benton Harbor, Mich., in June, 1908. Ridge denies the allegations of his spouse.

## GOT \$6,000 IN MONTREAL.

Montreal, Sept. 27.

"Over Night" played here election week. Despite the counter-attractions and outside interest, the show pulled down \$6,000 on its stay at the Shuberts, theatre.

## COMIC OPERA BY DAMROSCH.

Walter Damrosch is back from his vacation, telling New Yorkers that during the summer at his country home on Lake Champlain he wrote a complete comic opera, styled "The Dove Of Peace," with lyrics by Wallace Irwin.

Damrosch has written twenty-four musical numbers. The scene of the piece is in America and the Island of Guam during the late Spanish war.

## WEINBERG REPLACES WELFORD.

Gus Weinberg was engaged by Frazee-Lederer this week to take Dallas Welford's role in the "Madam Sherry" original company, now playing a two week's engagement at the Broadway, Brooklyn.

Mr. Welford joins the new Harry Fox show under the direction of A. H. Woods, called "The Forbidden Kiss."

## "JUDY O'HARA," HOUSES LIGHT.

New Orleans, Sept. 27.

Aphie James in Frances Hodgson Burnett and Frederic Stanley's new play, "Judy O'Hara," opened at the Tulane Monday night. It was the initial showing on any stage.

The piece is a romantic comedy drama of the conventional type, laid in England during the eighteenth century.

Miss James' supporting company is excellent, including Melbourne MacDowell, Andrew Robson and James Young.

Attendance thus far has been light.

## WINTER GARDEN'S ROAD SHOW.

Boston, Sept. 27.

"The Musical Revue of 1911" is the billing under which the show from the Winter Garden, New York, opened its road tour at the Shubert Monday, to remain here two weeks.

It seemed to hit the town right. Prospects are good for a profitable stay.

## MANAGER TED MARKS.

Ted. D. Marks has been engaged by Klaw & Erlanger to manage the starring tour of Charlotte Walker in Eugene Walter's play "The Trail of the Lonesome Pine."

## CATCHES A BIG WEEK.

St. Louis, Sept. 27.

A new piece, "The Fatted Calf" will open at the Garrick (Shubert) Sunday. It is a comedy, by Arthur Hopkins and produced by him.

The show has picked out St. Louis' biggest time of the year. "Velled Prophet Week."

"The Fatted Calf" opens at Evansville, Ind., Sept. 29 for two days.

## BRINGING EDESON IN.

As a result of the Impression Robert Edeson in his new play, "The Cave Man," is making on his present road tour, Henry B. Harris is arranging to bring Edeson into New York before the holidays.

## "FATTY FELIX" AGAIN.

Chicago, Sept. 27.

"Fatty Felix," a comedy adapted from newspaper cartoons, on the road before, has started a "one night" tour under H. W. Link's direction.

## THE VALUE OF LAURA JEAN.

The Lord help the stage if Our Laura Jean ever dopes out another novel.

In vaudeville the managers thought well enough of Laura Jean Libbey's drawing powers to pay her some \$1,200 weekly, for a few weeks.

In the legitimate Laura Jean concluded to draw on her own hook.

The Laura Jean Libbey Players were out for five days.

The highest gross at any performance was \$20.

Our Laura Jean may try it again. She wants to break a record.

Her own.

## NORDICA, TAFT'S ACCOMPANIST.

Mme. Lillian Nordica opened her concert tour Sept. 28 at Keokuk, Iowa. Oct. 8 she will sing in the great Mormon tabernacle, Salt Lake City, with President Taft in the audience.

The diva will tour California. Oct. 14 she will be heard in San Francisco and on the following day will sing "America" while President Taft is breaking ground for the Panama Exposition.

## AUDITORIUM SOLD FOR TAXES.

Chicago, Sept. 27.

The Auditorium office building, hotel and theatre, valued at nearly four million dollars, was sold last Friday at a Sheriff's sale, to satisfy a judgment of \$46,000 for unpaid taxes. It was bid in by George J. Lawton, a professional bidder at \$48,680. The extra \$2,680 is a penalty of one per cent, a month in accordance with the Illinois state law to redeem the property. In addition the owners must pay Lawton a bonus of \$2,500.

Lawton contends that the owners of the building have forfeited their ninety-nine year lease on the ground through failure to pay the taxes. An intricate legal contest is expected.

## GREEN ROOM SMOKER.

The annual "smoker" of the Green Room Club will be held at the clubhouse Saturday night, commencing at twelve o'clock, the entire talent recruited from the members of the organization. Especial interest attaches to this year's event from the fact that this is the first appearance of George M. Cohan, the club's prompter, in the capacity of toastmaster.

## 1,920 IN NEW ATLANTIC.

Work on the William Kramer & Sons' new theatre on the site of the old Atlantic Garden, west side of the Bowery, starts in two weeks. The new house will be styled the Atlantic, with its policy not yet determined upon.

It will be an eight-story office building with the theatre being 100 x 200 feet. The cost will be about \$275,000. Seating capacity 1,920.

## LOVES A FAT MAN.

Boston, Sept. 27.

Somebody loves a fat man. Gurda Henius, who plays the part of Echo Allen, in "The Round Up," now at the Boston theatre, is engaged to marry Rapley Holmes, the "Slim Hoover" of the cast. The engagement was announced Monday.

# MADISON SQUARE SUCCESSOR IS THE BREWSTER BLOCK

**New Exhibition Managers' Association Formed to Build.  
N. Y. C. R. R. Abandons Plan to Build Over  
Grand Central. Wants Outside Capital to  
Take Hold of the Project.**

Allen S. Williams, for years press representative for most of the shows held at Madison Square Garden, has busied himself of late with the formation of The Exhibition Managers' Association, for the purpose of providing a new exposition building in the metropolis.

In response to a circular letter sent out by him about forty men interested in various exhibitions met last week in the offices of the Chapman Realty Co., on Fifth avenue. Henry R. Sutphen, of the Motor Boat Show, and one of the heirs of the Sutphen estate, which owns the Brewster block, was selected as temporary chairman of the informal organization. James T. Hyde of the Horse Show Association, Stephen M. Van Alen of the Sportsmen's Show and Gilbert McClurg of the Land and Irrigation Show were appointed a Plan and Scope Committee.

Before the meeting adjourned it was determined by those present that if a definite site was selected that they would pledge themselves not only to subscribe for stock in the new exposition building, but that, of those at the meeting alone, 168 days of each year would be contracted for in the new edifice. In addition some of the representatives pledged themselves to lease permanent offices in the proposed structure.

Variety's exclusive story of a proposed arena to be erected by the New York Central interests over their tracks at Lexington avenue and 47th street, was announced in one of the evening newspapers the other day, only to discover after its publication that since its original appearance in this paper that the scheme had been abandoned. Vice President Newman of the New York Central Railroad company, now says that he might consider a proposition to lease a plot, but that his company would not build.

This change of base is brought about by the formation of the new Exhibition Managers' Association, the members of which discovered that the New York Central arena would be under the direction of practically the same people who control the present Madison Square Garden. The exhibitors are said to be averse to this management for several reasons.

In a remarkably short space of time they claim to have disposed of sufficient bonds for the erection of a structure suitable for their needs. The site selected is the old Brewster block, embracing the block on Broadway from 47th to 48th street and running west for 300 feet. With the demolition of Madison Square Garden and the erection of the new structure will probably come the purchase of Diana, at present adorning the old building

and its transplantation to the new edifice. Plans for the new Brewster arena call for a tower with business offices—no studios—and on the top of the building will be a theatre big enough to seat 2,000 people.

**MANAGER JOHN FLEMING DEAD.**  
St. Louis, Sept. 27.

John Fleming, former manager of the Grand Opera House and later of the American theatre for several seasons, died here last week from consumption after an illness of a few months.

He was stricken soon after having been married last spring. When the theatre season closed he went to Colorado to try to regain his health. Continuing to fail, he returned to St. Louis about a fortnight ago.

Fleming was the third St. Louis manager to die during the summer. Pat Short of the Olympic theatre and Frank V. Hawley of the Gayety both having succumbed since the last season ended. Mr. Hawley died in New York.

**NEW "GIRL" SHOW.**

About Oct. 3, perhaps at So. Framingham, Mass., will "The Girl From Bohemia" start prancing. It has been routed by the Aarons' Association Agency.

Lyons & Goetting are sponsors for the production. It is aiming for Boston, and from reports there is enough money behind the show to carry it even farther, without the chance of a success entering into it.

**NOT FINISHED IN TIME.**

Newark, Sept. 27.

The new Shubert theatre here is still in course of construction. Through failure by the contractors to have it ready in October, early bookings have been cancelled.

It looks like December before the theatre will be ready.

**BACKING "SOONER OR LATER."**

"Doc" Adams has written a three-act society drama, "Sooner Or Later," which he expects to produce about Nov. 15.

The financial backing is coming from William Edward Horton, the political writer.

**HAS WIDOW'S RIGHTS.**

Chicago, Sept. 27.

In the probate court here a few days ago, testimony was presented to show that Florence Ferguson, a former actress, was the legal wife of the late Dr. Samuel Atkins, a patent medicine manufacturer, and therefore entitled to the widow's portion of the Atkins estate.

**MABEL TALLIAFERRO WAITING.**  
Chicago, Sept. 27.

Mabel Talliaferro, formerly the star of "Polly of the Circus," and the wife of Frederic Thompson, has returned to Chicago. She is starring in tabloid dramas for a local motion picture company.

Miss Talliaferro leased a flat at 3749 Pine Grove avenue in this city last November. It has been persistently rumored this was done to establish a legal residence here for the purpose of securing a divorce. The actress energetically and emphatically denies any intention of applying for a divorce, and declares that her Chicago residence is chiefly for the purpose of occupying herself until her new play is ready for production.

**FRISCO SHOWS THIS WEEK.**

San Francisco, Sept. 27.

"A Country Boy" at the Columbia opened at the Columbia to a packed house and proved to be one of the most wholesome plays shown on the coast in some time. Frank McCormick, Nellie Fillmore and Alfred Cooper gave good, clean performances.

"Dante's 'Inferno' pictures at the Savoy is doing an agonizing business.

"The Flirting Princess" at the Cort is regarded as impossible. Harry Bulger and Eileen Sheridan save it. This show, following "Miss Nobody From Starland," is having bad business this week.

Nance O'Neil is doing a record business at the Alcazar with "Trilby" this week.

Just before the rise of the curtain at the Cort Monday evening Mr. Bulger, principal comedian of "The Flirting Princess" company, received a telegram notifying him his sister, Alice Homan, died in Zanesville, Ohio.

**NEW LEGIT HOUSES**

The Alcazar at New Castle, Ind., has been superseded in that town by a new theatre, taking the legitimate attractions.

At Danielson, Ct., H. L. Brown is the proprietor and manager of an all-new house seating about 750 that will open Oct. 4 with "Overnight."

Both towns are resting on the route sheets of the Aarons Associated Agency.

San Francisco, Sept. 27.

San Leandro, a suburban town of Oakland, is to have a theatre that will compare with any in the small towns around. The old Best building on Hayward avenue, has been demolished for the new building, which will have a seating capacity of about 600. The stage will be equipped for big plays.

**CAN'T-AGREE DIVORCE.**

Chicago, Sept. 27.

Mrs. Genevieve Clarke Wilson, of 1411 East 50th street, this city, a well-known figure in local musical circles, has brought a suit for divorce against her husband, Harry S. Wilson.

The complaint is understood to be limited to incompatibility.

Mrs. Larry Haggarty (Haggarty and LeClair, presented Larry with a ten-pound boy Sept. 19.

**DON'T OBJECT TO GOOD SHOWS.**  
Chicago, Sept. 27.

Col. William Roche and Charles B. Marvin wish to modify the statement printed in last week's VARIETY that they will completely close the stage doors of the Alhambra theatre to all Stair & Havlin attractions.

The bars are to be left down to all S. & H. shows that are worth while playing.

The "prohibit" order will be confined to such traveling combinations as are known to be too inferior to have any box office draught.

There will be a booking arrangement with the Bijou theatre whereby that house, a regular link in the Stair & Havlin chain, will frequently present the various Roche-Marvin shows now in process of formation.

**MUSICAL COMEDY "SPLIT WEEK."**  
San Francisco, Sept. 27.

The Kurtzig-Howell-Goewy Co., operating a wheel of musical comedies here, have the Gaiety, Fillmore, American, Market, Lyceum, Kearney, Mission, playing "split week."

**JOINS GORDON & NORTH.**

Contracts were executed this week between Gordon & North and Charles Grapewin, under which Mr. Grapewin will appear next season in a play he has called "It Can Be Done."

The production will be made by Gordon & North, who will manage the legitimate tour.

**TESS IS ORGANIZING.**

"Tess of the Storm Country" goes into rehearsal Oct. 9. Ed. Schiller has organized a company to take to the road soon after. The piece was tried out with success in stock this summer.

**"CAMPUS" OUT OF SAVOY.**

San Francisco, Sept. 27.

"The Campus" at the Savoy left there Saturday. Its business had been very poor.

Moving pictures are at the house this week.

**"WHITE SLAVE" GETTING COIN.**

"The White Slave," Bartley Campbell's play of ante-bellum days, now revived after seven years on the shelf, is going big business in the Stair & Havlin houses at one buck a throw. Several house records have been taken.

In the company are Grace Atwell, Edwin Mordaunt, James Cooper, Charlotte Lambert, Mathilde Weffing, W. H. Ferris, Richard Quilter, Louis Eagan (stage manager). Thirty-five people are carried, many supers being used for the plantation scene.

**MABEL McCANE PLACED.**

Chicago, Sept. 27.

Mabel McCane has been engaged for "A Lovely Liar," scheduled for production, Oct. 29, at the Olympic. She will be second to Louise Dresser, the star.

Will Philbrick has also been assigned one of the principal roles with the show.

Georgia DuBois and Hazel Smith have dissolved partnership.



# VARIETY

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## ADVERTISEMENTS.

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VARIETY is in receipt of an explanatory letter from Max Berol-Konorah, replying to the editorial in this paper Sept. 9, last, calling upon Mr. Konorah for an apology or explanation of his cable printed Sept. 1, in which he denied a statement, editorially made by VARIETY, Aug. 19. Mr. Konorah says his construction of VARIETY's statement was that the Conference at Paris had been referred in VARIETY's editorial, and he spoke for the Conference officially only, not for the ten delegates, having no knowledge what the delegates may have said or thought privately—which is a sufficient explanation, even if Mr. Konorah did so easily misconstrue the editorial in question, which never at all connected the Conference as an official body.

Carl Henry may reappear under the management of Billie Burke.

May Leslie, off the stage for two years, has joined "The Pink Lady."

A. Butler has been added to the office staff of the Marinelli agency, New York.

Stoddard and Hynes and the Musical Cates arrived from Europe this week.

Val Trainor was married at Newark Sept. 25 to Helen Riley, non-professional.

Harry Mundorf returned to active work at the United Booking Offices this week.

Sam Herman has taken the place formerly held by Al. B. White with the "Melody Lane Maids."

Clint Wilson has been engaged by Gus Hill to travel with one of his "Mutt and Jeff" companies.

Paul Conchas has been booked by Morris & Fell to open on the Williams (New York) circuit, Oct. 16.

T. Nelson Downes is showing a new illusion act, after managing a theatre in Marshalltown, Ia., for the past two years.

The Broadway theatre, Camden, N. J. will change its policy next week, running three shows daily instead of two.

Taylor Wilton, who closed with Brady's "The Rack," has been signed by the Shuberts for one of their companies.

Florence Nash has left the cast of "An Everyday Man" in Chicago, to join one of the Lew Fields organizations.

Clara Donovan, Fred Belcher's private secretary for the past eight years, will marry William P. Loonie Saturday.

Mary Ann Brown and Cary F. Taylor in an act in "one" called "The Traveling Man's Flirtation," open in London, Oct. 23.

Edgar F. Girard has been engaged to manage W. A. Brady's eastern "Baby Mine." It opened Sept. 22, at Allentown, Pa.

Stewart and Alexander left the Grand Opera House, Indianapolis, Monday before the matinee, refusing to go in second position.

Lillian Orth, the bride of Frank Orth, and formerly of the Three Athletes, tried out Sunday afternoon at the Columbia as a "single."

Al (Cosy) Dolan is now playing 3d base on the New York Americans. Mr. Dolan, at one time, was property man at the Orpheum, Denver.

"The Wife Decides" is being dramatized and a company formed to present the piece out-of-town with a view of it receiving a New York premiere.

Lewis Waller, the English actor, arrived in New York Sept. 27 and started rehearsals immediately for his role in Liebler & Co.'s "The Garden of Allah."

Richard Warner, erstwhile sketch writer and actor, is now the stage director at the Harlem Opera House, where three sketches are produced twice weekly.

Florence Davis has been engaged to succeed Mabel Brownell as leading woman with "The Gamblers" company (eastern), the latter leaving the show this week.

The Henrietta Crossman Co. was incorporated at Albany last week, with a capitalization of \$10,000, its object being the exploitation of her present play "The Real Thing."

The three young women, who between them run the Casey Agency through the typewriter and switchboard, reported sick Monday morning in a bunch. At first it looked like a strike.

After an illness of almost two years and undergoing a serious operation a year ago, Rose Carlin (Mrs. Chas. Falke) is recovering slowly and hopes to be about soon.

Jack Von Tilzer of the York Music Publishing Co. left for a two weeks' trip west Monday. Harry Rogers, of the same concern returned Monday from a trip to Bermuda.

James Durkin will have a try at the vaudevilles beginning Oct. 16, at the Fifth Avenue theatre, with a sketch called "The Avenger," written by Mary Roberts Rinehart.

\$30,000 is being expended on the front of the Jake Wells theatre, at Montgomery, Ala., two stores and lobby being designed for the ground floor and a dance hall on the second.

William Passpart, the European representative of the Orpheum Circuit, arrived in New York from the other side Tuesday night. Mr. Passpart will remain here about three weeks.

The Colonial at Covington, Ky., valued between \$15,000 and \$20,000, built by John J. Ryan several years ago, but owned by Cincinnati interests, was completely destroyed by fire recently.

The Shuberts have set up the defense of illegality of contract through Sunday performances being called for in the action brought against them by Kitty Gordon. The defense is known as "the baby act."

The regular season of The Playhouse will begin Oct. 30 with "The Earth," by J. Bernard Fagan, with "Much Ado About Nothing" to follow. Grace George appeared in the latter piece for the first time at Detroit last Saturday.

A. O. Duncan could not play at Detroit this week, owing to his wife's illness. Richards and Grover stepped in. The Aurora Troupe failed to make connection for Harrisburg in time to open Monday. Vittoria and Georgetti were given the job.

Viola Allen will begin rehearsals of the new Louis N. Parker play "The Lady of Coventry," as soon as her managers, Liebler & Co., have engaged the supporting company. It is a love romance associated with the affairs of Lady Godiva.

The Ellis-Nowlin Troupe were to have left Saturday for the Pantages Circuit. Through an accident to one of the men in which he broke his ankle, the tour had to be cancelled. Logan and Byron were booked by the Pantages Chicago office to fill the gap.

M. H. Rose is sure some gambler. He won so much money at poker Saturday night, he was afraid to venture out in the dark with it, exchanging the easily made coin for a check. If Rosey wins like that again, it is feared he will take up gambling for a living.

The report that Brown and Ayer had dissolved, is erroneous. It probably originated from the fact that Nat D. Ayer assisted Pauline Welsh at the Folies Bergere recently. Brown and Ayer play the Temple, Detroit next week and are practically solidly booked for the season.

"The Great Suggestion," a dramatic piece from the Lamb's Gambol and which became a feature of the Friars' Frolic tour, will be presented by Jos. Hart at the Colonial, New York, Oct. 30. Mr. Hart has engaged Earl Brown, who first played the leading role of the piece.

From the Jay Packard agency the following engagements are announced: Marie Curtis, leading woman, to replace Irene Timmons at the Prospect theatre, New York (the latter retiring on account of ill health); Kathleen Barry as second woman at the Prospect, replacing Ella Fontaine, (who joins "The House Next Door.") Margaret Sayres for a special part with Albaugh's company, Columbia, Baltimore, this week.

In Margaret Anglin's company, playing "Green Stockings," and opening at the 39th Street Monday, she will be supported by H. Reeves-Smith, Ruth Holt Boucicault, Maude Granger, Crosby Little, Stanley Dark, Arthur Lawrence, Ivy Dawson, Ruth Rose, Wallace Widdicombe, Henry Hull, Halbert Brown. Miss Anglin has also accepted for production Israel Zangwill's "The Next Religion" and a play by Henry Arthur Jones.

The Paxton Troupe, a foreign turn, will open on the Orpheum Circuit, Sept. 19, 1912, placed by Martin Sampter. Little Roberto, another act from the other side, may be brought over here next May by Mr. Sampter, who expects to book Daisy Wood and Olga, Elga and Eli Hudson (the latter an English three-act), for a New York appearance this season. Miss Wood (Daisy Lloyd) has been in receipt of several American offers.

The Russell Brothers have secured from Richard F. Staley his "Staley's Nightmare" pantomime act, tried out three years ago and then placed in storage because Staley could not give it his personal attention. The Russells will not play in it, simply putting on the act as an investment. Mr. Staley returned from Europe last week, going direct to Idaho Springs. All reports of Mr. Staley severing connection in any way with his mining properties are unfounded.

Otto Henry Harras' motor boat "Vaudeville" had a most successful cruise Sunday, on which day that skipper besides falling overboard, broke in a new crew. Frank O'Brien, 1st mate; Maurice Rose, 3rd officer; Bill Wolfenden, 2nd mate; C. B. Maddock, purser; Nat Ayer, ship surgeon; Ray Southwell, chief engineer; Sam Kenny, passenger, and "Red" Leddy, cabin-boy, were the crew. After Harras fell overboard, Charlie Maddock smoked a cigarette, and Sam Kenny was taken seasick.

## TWO NEW KEITH THEATRES FOR THE BEST VAUDEVILLE

**B. F. Keith Will Add One in Wheeling, W. Va., and Build in Cleveland. Thirteen "Keith" Vaudeville Houses Now Playing Two Shows Daily.**

Cleveland, Sept. 27.

A new B. F. Keith theatre is to be built here. E. F. Albee and A. Paul Keith announced it while in this city on their way to Toledo.

It is understood that upon failure of the managers to secure a renewal of the lease of the Hippodrome, at the figure set by them, they decided to build.

The Hip lease expires in July, 1912. Messrs. Albee and Keith offered \$42,000 and \$45,000 for a renewal, while the owners of the property demanded \$50,000 and \$55,000, it is said.

The new Keith's is to cost \$1,000,000 or thereabouts. It will be planned to become suitable for grand opera. The location was not divulged in the announcement, although it was stated that an option had been secured on an Euclid avenue site.

Cincinnati, Sept. 27.

While here at the latter end of last week, E. F. Albee and A. Paul Keith let it be known that B. F. Keith would build a new theatre in Cleveland, and have a Keith house at Wheeling, W. Va.

It is understood that the Keith house in Wheeling will be one now standing there, upon which B. F. Keith has an option, expiring Jan. 1, next. Before that date, it will be exercised, it is said.

From a somewhat meagre circuit two years ago, Mr. Keith has extended his theatre holdings until he now owns or controls thirteen vaudeville theatres playing two shows daily.

These are located at Boston (2), Philadelphia (2), Cleveland, Toledo, Columbus, Syracuse, Providence, Lynn, Lowell, Portland, with the Keith-Proctor's 5th avenue, New York, in litigation.

Toledo, Sept. 27.

The new Keith theatre made a fine start Monday, when the natives filled up all of its 1,600 seats. The best of Toledo's population turned out. There were streams of carriages and autos for three blocks around the house.

The theatre and the show pleased. Charlotte Parry was the first headliner for the new house. There isn't much doubt of its success. Toledo needed just what Keith has given it.

A large crowd of theatrical people gathered for the occasion, coming in from all directions.

E. F. Albee and A. Paul Keith represented B. F. Keith at the premiere.

Joe Pearlstein is local manager. The bills are booked by E. M. Robinson of the United Booking Offices.

Cincinnati, Sept. 27.

While E. F. Albee and Paul Keith

were in Cincinnati, on their way to the opening of the new Keith theatre at Toledo, Monday, it was decided to change the name of the Columbia here to "Keith's." The managerial staff remains the same.

The Olympic is to be overhauled, and opened with a stock company headed by Sydney Toler. The admission scale may be reduced below that prevailing at the house last season.

### TRYING ANOTHER MONTH.

October will be accepted as the final test whether the American Roof Garden can remain open during the cold weather and draw people in at 50-75.

During September, while the Roof has been doing about \$2,300 weekly, it has not been satisfactory to the Morris-Loew management. The Saturday and Sunday crowds contribute the most to this amount. On the same days the Roof would receive the overflow from the downstairs "small-time" show, which, with the added expense of the bills upstairs (causing a more expensive show downstairs), along with the Roof's operating expenses, the Morris & Loew combination cannot see much money coming out of the air at the 50-75 scale, unless the receipts go bounding up. October, with its fall temperature, will be allowed to thoroughly test the experiment.

### ACT OF TWENTY YEARS AGO.

His act of twenty years ago, in the character of the tramp, will be revived by John W. Ransome. It will be the same, excepting in the talk, for which Billy Jerome has provided more modern matter.

For this Mr. Jerome, it is said, received the first installment, \$1,000, the other day from Mr. Ransome in the office of Jack Levy, who will handle the bookings of the turn.

### A CHICAGO REPRESENTATIVE.

Chicago, Sept. 27.

Jo Paige Smith, the New York agent, has placed a representative in this city. Max E. Hayes, formerly of the Bootblack Quartet, is the man.

### PLAYER'S WIFE DYING.

Salt Lake, Sept. 27.

Receiving word his wife is dying, Henry Humphrey of the "Scrooge" company at the Orpheum this week, left for Los Angeles to be with her.

### COLLAR BONE BROKEN.

Denver, Sept. 27.

Anna Freeze, an aerialist, fell while going through a performance at Pueblo, breaking her collar bone and suffering internal injuries. She will recover.

### TOO HOT IN NASHVILLE.

Nashville, Sept. 27.

The weather is too hot in Nashville for vaudeville. Accordingly, the Orpheum will close this Saturday, after trying variety shows for two weeks.

It is announced the closing is but temporary, and that with the weather cooling off another fling will be taken.

### A DUPLICATE EZRA KENDALL.

The late Ezra Kendall will be duplicated in vaudeville by his son, Ezra, Jr. The young Kendall, upon appearing as a monologist, will wear his father's clothes (cut down to fit), the hat his father wore, and use about ten minutes of the best Kendall talk.

The boy, who is eighteen years of age, will be directed along the circuits by Jack Levy.

### REHEARSING BASEBALL ACT.

Philadelphia, Sept. 27.

Rehearsals for the baseball act in which Chief Bender, Jack Coombs and Cy Morgan, of the world's champion Athletics, will appear in vaudeville this winter, assisting Kathryn Pearl and Violet Pearl, start here to-day (Friday).

Havez & Donnelly have completed the act. Leo Donnelly will direct the rehearsals.

### MORTON BACK IN "ONE."

James J. Morton will return to vaudeville, probably at Hammerstein's, unless his plans are changed. This is possible, owing to the Rube Marquard contract with George O'Brien of the Jack Levy Agency. The pitcher was to have appeared with Mr. Morton in a comedy skit until William F. Kirk wrote a monolog for the ballplayer. The monolog gave Marquard an idea he was and could be a regular actor. If he persists in believing it, James J. will leave him to learn more about vaudeville all by himself, and return to "one" in his own specialty.

The Folies Bergere "announcement" portion of the Cabaret entertainment, running from 11.15 until one, has commenced to work on Jim's nerves. He must be at the theatre by eight to appear in the "Hello Paris" revue. From eight until one is too long a stretch, says Mr. Morton, who may be induced by the management to remain, upon relieving him from the Cabaret show end.

On Wednesday, when Marquard lost the opening game of the Giants-Cubs pennant series, the 8 to 0 score, caused George O'Brien, who has Marquard under contract for vaudeville, to fall in a dead faint.

### GOING INTO YONKERS.

The Rosenbergs, Henry and Walter (father and son) announce that on the J. Romaine Browne property at Yonkers, located at Broadway and Prospect street, there, a new vaudeville theatre to seat 2,400 will be erected between now and March 1, next.

### FITZSIMMONS' LONDON SKETCH.

Bob Fitzsimmons, now an actor, will shortly produce a sketch by Jack London, named "Her Birth Mark."

Bob will be assisted by Magda Dahl, at present at the New York Hippodrome.

### BLONDELL'S SHOW MAKE UP.

Things are a-humming around Ed Blondell's offices. Eighteen pounds of brawn and tissue dropped off the Blondell form when the scenic firm presented a bill for \$2,480. Tuesday Mr. Blondell blotted out three days of September to make his opening date, Oct. 9, look nearer at hand. He was in doubt whether the Blondell family could stand the check signing pace his new Road Show idea had started.

At the Jacques', Waterbury, Ct., on day and date above mentioned, the Blondell Road Show will flash across. Mr. Blondell has his whole show, headed by "Through the Earth" a spectacular production in ten transformation scenes, with 47 people on the stage. Of this number, twenty-eight will be chorus girls. Besides there are seven principal women, and twelve men in principal roles.

In addition will be "A Night in Seville," gorgeously produced, says Mr. Blondell. The vaudeville acts filling out the program are the American Girls Quartet, (Cook sisters), "A Country Barber Shop," Clinton and Nolan, The Raymonds and Co., Mark-ey and Cook, Woods Musical Trio, Three Masqueria Sisters.

From Waterbury, where the first performances will take place, the organization moves on to the remainder of the Poli Circuit, stopping Oct. 16 at Bridgeport.

Blondell is playing the show in New England under a guaranteed weekly sum, or salary, and has designs upon vaudeville for the remainder of the season under the same terms, with other productions to please the managers, if this one goes over as expected.

It is a long while since vaudeville has seen a number with twenty-eight chorus girls in it, without figuring the seventeen principals.

### PLAYING CLOSE OPPOSITION.

For playing close opposition, Bernard and Weston probably hold the American record. Last Sunday the couple appeared at the Academy of Music and Olympic, two "Sunday" vaudeville houses next door to each other on 14th street.

The act played with the consent of both managements, owing to some confusion in bookings.

### MISS OSWALD RECOVERING.

Chicago, Sept. 27.

Before the end of the week arrives, Adele Oswald is expected to leave the hospital at Milwaukee. The unfounded stories of an operation performed on Miss Oswald's eyes worried her husband, John J. Collins. He is afraid that upon his wife leaving the hospital some unthinking friends may ask whether the printed stories in the Milwaukee papers were true.

The operation was caused by an abscess just back of the right temple. It was wholly successful. Miss Oswald was unfortunate in first consulting a physician who may have never heard of an abscess. He told her she had ptomaine poisoning. Later, a consultation of physicians located the cause of her illness.

# LOUIS CELLA GETS CONTROL OF THE COLUMBIA, ST. LOUIS

**Appoints Harry D. Buckley to Succeed Frank Tate as Manager. Mr. Tate Busy With His Eastern Interests. No Change in Bookings.**

St. Louis, Sept. 27. Behind the appointment of Harry D. Buckley, former manager of the Garrick theatre here, to be manager of the Columbia (vaudeville) is probably one of the most important theatrical changes in a number of years in St. Louis. Buckley succeeds Frank Tate, ostensibly too busy with eastern, especially New York, interests. It is a fact however that several months ago by the purchase of a sixth interest in the stock of the Columbia Theatre Company, Louis Cella, former race track magnate, acquired a two-thirds interest in the company. He first bought the Middleton holdings, or one half. When John Sutter, a former merchant and never a theatrical man, decided to withdraw, Cella acquired his interest, giving him control.

L. J. Sharp as house auditor and Joe Morrison as press agent are out as a resultant shakeup. Joseph B. Martin, long associated with Cella, will audit not only the Columbia but the American, Havlin's and Imperial, and later the Grand books. Cella being jointly interested in these Stair & Havlin combination and vaudeville theatres with Tate.

Buckley besides having active charge of the house will do the presswork. Charles P. Stackhaus is retained as program manager and Elmer Fretz as treasurer.

Buckley was an usher at the Garrick theatre five years ago and in turn, assistant treasurer, treasurer and manager of the Garrick, until by a switch, the Shuberts put in a new man this season.

The change in management or control of the Columbia, St. Louis, will hardly affect its present booking connection, while the policy remains first class vaudeville. The Orpheum Circuit, New York, is acting as booking agent.

Mr. Tate has the Fitzgerald Building, New York, to look after. It is a very big and costly office building at 43rd street and Broadway. Other interests also draw a great deal of his attention. He has been looked upon of late years as merely acting in a managerial capacity at the Columbia, to protect the money of his own and friends, invested in the enterprise.

## MAY BRING OVER FORMBY.

George Formby, the English comedian, is being negotiated for by New York managers. Formby had a peculiar career in England. The London managers turned him down for three years, during which the funny fellow played the provinces at a very small salary. When Formby finally appeared in London, his success was remark-

able. He is asking a salary for four weeks (all the American time he can accept) that runs somewhere between one and two thousand dollars weekly.

The Pat Casey agency is handling the negotiations.

## STOPPED AT \$750.

The contemplated tour of vaudeville by Charles B. Hanford has been abandoned. Mr. Hanford's act was tried out and found acceptable, but he asked \$1,000 for it. The highest the managers would go was \$750.

## AMARANTHS COMING OVER.

The four Amaranths, one of the star foreign acts of those playing the Morris Circuit has been booked for the United time through Morris & Feil.

The turn will open Oct. 30 at the Colonial, New York.

## AUSTRALIAN SUCCESSES.

(Special Cable to VARIETY.)

Sydney, Sept. 24.

Sam Mayo, the English comic, opened in Melbourne with his eccentric act and made a hit.

Johnson and Wells, an American colored team, were well received on their appearance here, while the Kar-sacs also scored.

## FOREIGN ACTS CANCELLED.

The first two of the foreign acts booked for this season by the United Booking Offices have been taken off the route sheets of the agency.

The acts are Mlle. Lerise Loyal, at the Fifth Avenue a couple of weeks ago, and Ivanoff, at Keith's, Providence, last week.

Mlle. Loyal has a riding turn, contracted for \$400 weekly. Ivanoff is an aerial performer, doing what is called a "Loop the Loop" on a trapeze. His salary for America is \$250. Mr. Ivanoff should have been at Lawrence, (Mass.) this week, but the Colonial theatre which plays vaudeville there is not open. Ivanoff is laying off, and will close at the Orpheum, Montreal, next Saturday night, in consequence of a two weeks' notice clause in his contract. A similar clause in Mlle. Loyal's contract was also exercised.

Managers who have seen the act or received reports upon them said they would like to have it made known that the notice as given was no reflection upon the merits of the turns, but that merely the foreign agent engaging the acts for the United, overestimated their value for this side.

It is not known whether the foreigners will remain here or return home.

## ASKING ONLY \$2,000.

Mella Mars, the European operatic singer, arrived in New York this week. She comes direct from the London Hippodrome.

For vaudeville here Miss Mars wants \$2,000.

A concert proposition that will give engagements starting in November has been offered her by the Marinelli office.

## BOOKED IN SPAIN BY CABLE.

Leo Maase, the Marinelli New York manager, gave tangible evidence of his presence once again in New York, Tuesday, when he booked the Wirth Family at Barcelona, Spain, by cable. Leo knows little American slang, or he would have said: "That's placing 'em some,—kid. The four Wirths of the circus family in Australia, have been in New York some little time, visiting. Mr. Maase saw them, and by the under-the-ocean wire communicated with the Circus Charles in the Spanish city. The booking was entered by return, for a run of six months.

The Wirths will sail Oct. 6. In the riding act they will do is a young girl, the only one of her sex, it is claimed, who can do a forward somersault on a bareback horse in motion. It is the feature trick of the act.

## J. J. MURDOCK BETTER.

The recovery of John J. Murdock, from his recent attack of illness, has been so complete it is said he will return to the United Booking Offices within a week.

Mr. Murdock has been at his home in Larchmont for some weeks, held there by a severe case of indigestion.

## S. C. HAS STERNAD.

Chicago, Sept. 27.

Jake Sternad is back in the booking game, this time a member of the local Sullivan-Considine staff. Jake will occupy a desk in the booking department and make occasional trips around the middle west in quest of new houses.

Sternad has of late been touring the middle-west with his carnival company. He expected to make a Southern trip during the winter. His engagement with the S-C agency came as a surprise.

## ANNOUNCES NEW ORPHEUM.

San Francisco, Sept. 27.

John W. Considine announced this week the erection of a new \$250,000 Orpheum Theatre to be built in Seattle, to replace the present structure. The new playhouse is to have a seating capacity of 1,800.

## REOPENING OLD BELL THEATRE.

Stockton, Cal., Sept. 27.

The Old Bell theatre, leased and refitted, opens Oct. 1, with the Frank Morton Musical Comedy Company.

## REPAIRS IN TIME.

The repairs and new equipment at Keith's Union Square and Proctor's 23d Street theatres keep giving source for rumors of early openings of these houses with "big time" vaudeville. Each is now playing the smaller grade.

While either may open with the first class variety shows again, that is mainly dependent upon the decision of the Maine courts in the Keith-Proctor Fifth Avenue theatre matter, together with the outcome.

## AUSTRALIAN MINSTREL SHOW.

San Francisco, Sept. 27.

A troop of Australian boys are in town, returning the visit paid them by the Boy Scouts last year. This week they are giving a minstrel show at the Valencia.



THREE MARX BROTHERS AND CO.

Presenting that classy school act different from all others. Now completing a successful tour of the PANTAGES' CIRCUIT. Although offered an immediate return over the time, unfortunately Eastern booking made it impossible to accept.

Direction, MISS MINNIE PALMER.

# NEWSPAPER BOYCOTTING IN GERMANY MAY STOP

**Managers Retaliating Against I. A. L. by Boycotting  
"Das Programm" is Likely to Lead to Abatement  
of Organization's Boycott Against "Das Organ."**

(Special Cable to VARIETY.)

Berlin, Sept. 27.

It commences to look as though the International Artisten Loge had secured its fill of boycotting newspapers. If an understanding is reached with the Managers' Association, (and it is being negotiated) the artists' organization will withdraw its boycott against the managers' paper, "Das Organ," upon the managers rescinding their order not to play artists who advertise or subscribe for "Das Programm," the official organ of the I. A. L.

At a meeting of the Managers' Association in Berlin a couple of weeks ago, it was decided to openly boycott or "blacklist" all actors who advertised in the I. A. L. paper. While this was the first official announcement, active boycotting by the managers had been set against I. A. L. members who flaunted their loyalty by advertising in "Das Programm."

As a consequence, "Das Programm" has not looked as prosperous for some months now, as it was wont to do.

The open move of the managers was forced through the I. A. L. declaring an official boycott against "Das Organ." The managers sought to restrain the Loge by injunction, but was unsuccessful.

It now looks likely that the two organizations will get together on the boycotting subject, the I. A. L. having an illustration before it of the little success it met with by the methods practiced against "Das Organ."

While the condition existing between the German artists' organization and the continental managers has not been touched upon to any extent by the American theatrical papers, it has not been much different the past few months over there from the situation over here. In fact, the lines pursued by the leaders of the respective organizations were very similar.

Many of the leading foreign artists either abruptly left the I. A. L., or did not further countenance it by ignoring the society.

The trouble started in Germany, much as it did here, by agitation over the agency question, and the securing of legislation which did not legislate for the benefit of the actor.

The boycotting of "Das Organ" by the I. A. L. further intensified the feeling, and incidentally greatly increased the advertising in the managers' paper.

The negotiations for a settlement of the troubles abroad which relate to "blacklisting" of the papers seem to be in accord with the general reaction from unsubstantial radical movements by artists' organizations which is now prevalent.

**MARIGNY CLOSING SATURDAY.**

(Special Cable to VARIETY.)

Paris, September 27.

The Folies Marigny announces its closing Saturday.

**PIRATE DURING WORLD'S SERIES**

Chicago, Sept. 27.

It is reported active bidding is being indulged in by Hammerstein's New York, and Keith's, Philadelphia, for the services during the World series of Marty O'Toole, the pitching star of the Pittsburgh Pirates.

O'Toole may appear at either house, commencing Oct. 16, with Kingston and Thomas, a western act. The bidding up to date is said to have reached \$800 for the week by Hammerstein's, and \$750 by Keith's.

**GOOD BUSINESS AT NATIONAL.**

Boston, Sept. 27.

Business was fine at the new National theatre the first week. The management is reserving some of the seats with an increase in price for the reserved section. This part of the house will be 25 cents. The rest of the house remains 5, 10 and 15 cents as before.

The National-Boston Minstrels that opened the house last week, with a minstrel first part and their burlesque on "The Round Up" have been held over for this week. They have added a satire on Houdini entitled "Boudini." The rest of the bill is Arthur Van and his musical girls, Leona Thurber and Harry Madison, and the Great Santell, who is being featured.

Mlle. Blanca will be the feature of the program next week. The house plays two shows daily. Its capacity 3,500, is still a staggerer for the other "small timers" around. They would like to see the National settle down to secure a line on its normal opposition to them.

**BROCK GONE FOR NOVELTIES.**

Tuesday, on a German liner, sailed Henry J. Brock, of the Mark-Brock Circuit, affiliated with the Loew Circuit.

Escorting Mr. Brock to the pier, after having extended to him the freedom of the city, were Jos. M. Schenck and M. H. Epstein, the latter Mark-Brock's general manager.

They say that Mr. Brock, while on the other side, will look for foreign novelties for his own time and that of Loew's. If Mr. Brock finds any, he will be doing right well, as may be confirmed by looking for any novelties from abroad in the present vaudeville bills now playing over here.

But the preliminary tour around New York will more than recompense Mr. Brock for his visit across the pond.

**ANOTHER "EVERYWOMAN."**

"How is every little thing?" said Max Hart to one Plattl, who writes. "Everybody is all right" replied the author.

"That's it" answered Mr. Hart, "Everybody!" "Have you seen 'Everywoman'?"

"Oh, yes" said the author, "I see em all."

"That's your cue" remarked Hart, who is an agent by trade and a money maker by instinct.

So began more troubles for Jos. Hart, who has launched "Everywife" upon the vaudeville seas, to bring back \$2,000 weekly. Max Hart's "Everybody" will play for a lesser sum. It is due to open in October, about the 9th, down New England way, where S. Z. Poll's only ambition in life is to get headliners at a figure that will leave him a profit after playing to capacity twice daily. Mr. Poll's method hasn't been very successful so far. He is only rated at a couple of millions.

When "Everybody" is produced, Jos. Hart may look it over carefully, for he isn't in love with the scheme especially as after the Poll week, the Hart-Plattl piece is scheduled to play Keith's, Boston.

"Everywife" and "Everybody" were inspired by "Everywoman." The Max Hart company will have ten speaking parts, each played by a different individual.

Last week Mr. Hart was successful in having a temporary injunction applied for against him by F. Ziegfeld, Jr., declined by the Supreme Court. It isn't outside the cards that the next applicant in the legal atmosphere will be one Hart against another Hart. The billing may read Joe vs. Max.

**JULES VON T. & KING COLE.**

Chicago, Sept. 27.

King Cole, the cub pitcher whose phenomenal debut in professional company last season made him a big vaudeville drawing card, is considering offers to play the "family" houses around the city, after the baseball season closes.

Cole is not in the record-breaking class this season, but is considered sufficiently strong to feature the "pop" bills immediately after the baseball season.

If present plans materialize he will have as a partner Jules Von Tilzer, representing the Von Tilzer Publishing Co., here. Last season Cole played a few dates with Charlie O'Toole, but the offering was too weak to leave the freak class. With Von Tilzer, the twirler should develop into a good act, for the song plugger has taken a fling at vaudeville and was a good attraction there.

**SAHARY DJELLI IN LONDON.**

(Special Cable to VARIETY.)

Paris, Sept. 27.

Sahary Djelli will open early next month at the Hippodrome, London, in the mimodrame "L'Abime," in four tableaux, by L. Xanrof, music by Naglar, in which she appeared at the re-opening of the Casino de Paris.

**BIG BOXING ARENA.**

The largest permanent boxing arena in the United States will be located in New York City. Interested in the venture are a number of well known sporting men who, preferring to remain in the background for the present, are acting through others. The location of the new arena is the triangular plot of ground on Hancock Square extending from 121st street to 123d street and Manhattan avenue. It is a portion of the old Watts estate.

The property was purchased for \$240,000. Contracts have already been let for the erection of the building, work on which will begin at once. The builders promise to have the structure completed by next April.

Extreme secrecy has been maintained thus far in the progress of the venture, making it difficult to definitely specify the actual promoters of the enterprise.

The promotion was put through when it seemed likely the license under the new Frawley Boxing Law in New York state, granted the Madison Square Athletic Club for Madison Square Garden would be revoked leaving no exhibition hall in New York City, with over 3,000 capacity for a fight club.

To accommodate the crowds for some of the big bouts that may be matched for New York, an arena seating from 8,000 to 10,000 or more is necessary, to get the money that may be had through these fights.

**JOHNSON'S BIG SLICE.**

(Special Cable to VARIETY.)

London, Sept. 27.

The promoters of the Johnson-Wells boxing match were summoned to police court to-day, charged with contemplating a breach of the peace. During a lengthy hearing, evidence was put forward showing a contract with Johnson by which he received \$7,500 on signing for the match, and \$15,000 to be paid one hour before the fight takes place. Wells' total share is guaranteed to be not less than \$10,000.

The hearing was adjourned. The stockholders of Earl's Court succeeded in securing an injunction against the fight taking place in the Court. The promoters are making Herculean efforts to have the injunction vacated.

The Varieties Theatre Controlling Company holds contracts with Johnson and are said to have been a party to the legal efforts to stop the bout.

**"TEMPLE ACTS" BOOKED.**

C. D. Willard's "Temple of Music" acts, after a summer park season, the first closing at Rocky Point, Providence, and the other, Palisades, New Jersey, will enter vaudeville.

One plays the Church and Mardo houses, Boston, and then tours the Pantages Circuit on the Coast. The other, after playing in and around New York, goes west also.

Vaughan Glaser has found time between his theatrical enterprises to invent a new style of collar button which he promises will be a boon to masculine humanity.



## "SMALL TIME" CIRCUITS JOIN IN AN "OPPOSITION SHEET"

McKinley Square, New York, and Olympic, Brooklyn,  
Banned by the Loew, Fox and Family Depart-  
ment Agencies. Trying to Kill the  
Building Mania

The "blacklist" declared against the McKinley Square theatre (Bronx), New York, and the Olympic, Brooklyn, by the Loew and Fox circuits, has been brought about through these agencies deciding some concerted attempt must be made to discourage the building of "small-time" vaudeville theatres.

The McKinley Square is a new house, opened last week by the Fleugelman Co., which has another, to be named "The DeKalb," now building in Brooklyn. The Olympic was formerly Hyde & Behman's, Brooklyn, and later the Court. It passed from the management of A. H. Woods to that of Wesley Rosenquest's, who also operates the 14th Street theatre, New York, as a "small-timer." The 14th Street is not affected by the "opposition sheet" started against the others.

Acts at both houses were "pulled out" last week. Excuses of the usual kind were offered by the turns booked to explain non-appearance, but it was well known that the interests opposed to the theatres had exerted their influence to take the important turns away. The McKinley Square's feature card on the last half reported "sick" Friday.

Each Monday morning the Loew and Fox offices receive a sheet containing the names of the acts billed at the two houses.

It is said the two agencies will stand together on the "opposition" proposition from now on, although neither will "blacklist" any act or house playing for either.

The larger of the "small-time" circuits are proceeding on the theory that the time has arrived when the stragglers into the cheaper vaudeville division must find difficulty in securing shows to draw big attendance. In this way it is expected that the ease with which investors have been induced to build "small-time" houses will become a thing of the past, since the newcomers will find it difficult to secure drawing programs rendering it much harder for the manager to bring some man with money up to the front door to see the mob, with the expectation that the sight will mean another house somewhere that someone else is paying for. An attractive lease, proposed in advance, is generally the bait held out to the investor, who likes the idea, as the cost of building a small-timer runs within a moderate amount.

The McKinley Square opposes Loew's National, Bronx. The Brooklyn house plays against Fox's Grand Opera House and Loew's Bijou, in the immediate neighborhood.

Although reported that the Family Department of the United Booking Offices had also acted with the Fox

and Loew agencies in creating an "opposition sheet" against the Bronx and Brooklyn small timers this was denied at the Family Department.

Percy G. Williams holds the United's "big time" "franchise" for the Bronx; the Prospect (now playing stock) has the Family Department booking right.

Either of the franchise holders calling upon the United for protection against opposition would oblige the agency to take official cognizance of the McKinley Square's existence.

The Fleugelman Amusement Co., which controls the new McKinley Square and DeKalb Avenue theatres, is planning to build a third "pop" house at 116th street and Seventh avenue.

The erection of this house within the neighborhood of Loew's Seventh Avenue theatre will add a little more zest to the "blacklist" thing.

Shea & Shay book for the black-listed theatres, also the other Rosenquest house, 14th street. The firm expects to place the bills for the new DeKalb when it opens. It is not without reason to expect that the opposition of the bigger agencies to the Shea & Shay concern may bring to their office considerable business in the way of independent bookings. This has been the record of past performances on "blacklisting" lines. A similar condition years ago first made William Morris prominent as an agent.

### "THE TRUST" RUNNING THINGS.

San Francisco, Sept. 27.

The entry of the General Film Co. into this section is most significant, and looks as though it might revolutionize the entire territory. Following the purchase of the Novelty company, came the purchase of the business run by Turner & Danken. This puts the General Film Co. in charge of all of California. The company sent out notices that future rentals would be restricted and that the number of films released for presentation would be reduced. Another factor is that in the future the prices for rental would be materially increased, with limit as to the number of releases each house would be permitted to use, according to the General Film Company's ideas.

It necessarily follows that there are many small houses unable to exist under these rulings. There are many theatres playing five-cent vaudeville, which, if they wish to remain with "the trust," will have to change their present way of running.

It was stated to a VARIETY representative that the General Film Co. believes the picture business has been injured to a great extent through the style of offering the picture houses have been using, and it is determined to place the business where it rightly belongs (according to their ideas).

### FOX'S NEW ENGLAND INVASION?

There is a strong rumor afloat that William Fox contemplates an invasion of New England, lengthening out his present circuit to include the best of the Down East cities.

The move will depend almost entirely, it is said, upon the success of Fox's Washington, Newark. That house was formerly known as Proctor's Bijou Dream. It will open under the Fox management Oct. 7.

Newark is a "six-day town," something that Mr. Fox has always been opposed to. He wants to show every day in the week. If the Washington goes over to the satisfaction of the small time manager, he will be convinced of the prospect for the six-day places, and then take up the New England proposition. To start that off with, Mr. Fox has the Gilmore, Springfield (Mass.), which comes into his possession next September. By that time, if Fox decides to expand toward Maine, he will secure houses by lease in that section, or build.

In either case, it is quite likely Fox would select towns at present seeing their best vaudeville presented by S. Z. Poli or other managers connected with the "big time" agency of the United Booking Offices.

John Zantf has been engaged by Mr. Fox as general representative.

### THEIR OWN REPORTERS.

Hereafter the reports on acts playing the William Fox circuit will not be made by the house managers. They were found to be unreliable and lacking in judgment. Mr. Fox and his booking agent, Ed Kealey, will in the future visit the houses nightly and personally pass upon the turns.

### "POP" IN LAWRENCE.

Lawrence, Mass., Sept. 27.

The Connelly & Frankel Amusement Co. has leased the new Broadway theatre here, and will play a show consisting of six vaudeville acts and pictures. The house has a seating capacity of 1,600. The theatre is located in the business section of the city.

### LANCASTER IN FAM. DEPT.

The new building Colonial, at Lancaster, Pa., has contracted to receive its acts through the Family Department of the United Booking Offices, commencing about Christmas, when the theatre will be completed. It seats 1,600, and will play the "small time" a full week.

### SODINI STICKS WITH W. V. A.

Chicago, Sept. 27.

The Sodini Circuit has decided to stick with the Western Vaudeville Managers' Association.

### PICTURE EXHIBITOR ARRESTED.

Portland, Ore., Sept. 27.

Manager A. S. Phillips, of the Majestic, was arrested for showing a picture film portraying criminal acts. The film depicted the "night riders" burning a man at the stake and a lynching affair.

### LEVY MAKING A TRAIL.

Chicago, Sept. 27.

Bert Levey, the Coast booking agent, left here Saturday for San Francisco. While in Chicago, Mr. Levey closed with Bob Burns (formerly of "Frisco," but now a local agent) whereby the latter, for a period of one year, will book all acts out of Chicago for the Levey circuit.

A similar booking arrangement was also made in New York, while Levey was in that city a few days previous. Under the present arrangements acts are given ten consecutive weeks out of New York and eight consecutive weeks out of Chicago. Levey books for a total of thirty-five theatres, twelve full-week houses and the remainder "split" time.

Levey's western time is all west of Denver, the opening point, but Levey is planning to come farther east, as well as to otherwise expand by an invasion of Texas on the south and of the northwest in the opposite direction.

While no definite decision has been arrived at Denver may be made the closing point of the circuit instead of the opening place.

There is an affiliation between the Levey circuit and the circuits of Ed. J. Fisher of Seattle, and Frankel Brothers of Oklahoma City. Burns is the general middle-western representative of both the latter agencies.

### HODKINS BOOKING GREENWALL.

New Orleans, Sept. 27.

Arthur B. Leopold, manager of the Greenwall, has tendered his resignation to take effect Oct. 15. After that date Charles E. Hodkins, through an arrangement with Henry Greenwall, proprietor of the theatre, will book the Greenwall's shows. Mr. Hodkins was here Saturday and Sunday.

B. J. Williams, of Mobile, has been furnishing the theatre with acts.

### DALY LEAVES KINEMACOLOR CO.

R. W. Daly is no longer connected with the Kinemacolor Co. He left the firm of which J. J. Murdock is general manager a week ago. Mr. Daly, with Mr. Murdock, was mainly instrumental in organizing the business, which has placed the Coronation pictures in the several Shubert theatres. This has been a profitable venture for the company.

Charles E. Ford, a Western country banker, is the president of the Kinemacolor Co., with Arthur E. Sawyer remaining in the capacity he was appointed to by Mr. Murdock.

### STATE'S PICTURE FUND.

Madison, Wis., Sept. 27.

The Wisconsin state legislature is appropriating \$150,000 for educational pictures is bound to keep the eye of the film manufacturers turned this way until the last cent of the appropriation is expended.

No details have been announced as to the plans the legislators have for the placement of the money. It is believed pictures will be bought that will be useful in teaching pupils in the different branches of education.

# MARION'S GALLOWES SENTENCE COMMUTED TO PRISON FOR LIFE

**Theatrical Man Convicted of Murdering His Common Law Wife Receives the Favorable Consideration of the Pennsylvania Board of Pardons**

Wilkes-Barre, Pa., Sept. 27.

George L. Marion will not hang tomorrow. The Board of Pardons, at its meeting, Sept. 20, at Harrisburg, recommended the commutation of the sentence to imprisonment for life.

Marion's attorney, Charles B. Lenahan, of this city, made an eloquent plea for his client's life, backed by thousands of petitions received by the board.

The claim was made, substantiated by statements from those who had come into contact with Marion, that he was mentally unsound, and at the time of the murder of his common-law wife did not realize what he was doing.

Mr. Lenahan, who had untiringly worked for Marion's acquittal, and later for a new trial, keeping up his labors to the securing of the commutation, maintained in his plea before the board that had Marion been in funds during his trial, expert medical testimony could have been introduced to prove the insanity.

John S. Shea, of Hart's Hotel, was actively instrumental in securing Mr. Marion's reprieve. The board conferred over the case for thirty minutes, when its favorable report was announced.

The Marion case was brought to the attention of the theatrical profession generally through the efforts of William Raymond Sill and Leander Richardson, who knew Marion in his better days. Mr. Marion has been an actor, also a theatrical manager. Had the Pennsylvania board not commuted the sentence, he would have been the first theatrical person to die by the gallows.

George L. Marion was convicted at Wilkes-Barre in January, 1910, of the murder of Frances Lee, Aug. 29, 1909, in the office of Wilkes-Barre's chief of police.

Marion had been living with the woman, who deserted him and married James Brooks, of Wilkes-Barre. Brooks left her the day after the marriage. She found employment in the Hotel Hart. Tracing his common-law wife of several years to Wilkes-Barre, Marion arranged for a meeting in the chief's office with her. Asking the officers present to leave them alone for a few moments, while they were absent, Marion shot her. She lived but a short while. Marion, when arrested, said that if he couldn't have her no one else should.

In a destitute condition, the court appointed Mr. Lenahan and Edwin B. Morgan to defend the prisoner. Without hope of remuneration, the attorneys fought every inch of the way for nearly two years, finally bending all their energies upon the successful application to the board.

Reports of the case, from time to time, appeared in *Variety*. Some weeks ago, Mrs. Leslie Holdsworth, of the Holdsworths, vaudeville artists, then playing in the West, wrote *Variety*, saying that while not conversant with the circumstances, nor knowing Mr. Marion, it seemed that an effort should be made to save him by a published petition of some sort, which might be individually signed by the profession.

The letter of Mrs. Holdsworth was submitted to Messrs. Sill and Richardson, who furnished *Variety* with a copy of a petition they had been circulating among the prominent theatrical offices, agencies and clubs in New York. This petition was printed in *Variety* for two consecutive weeks.

The rightful name of Marion is George L. Sullivan. He was a member of the blackface knockabout variety team of Marion and Pearl about fifteen or twenty years ago.

## BRUSHING UP MUSIC HALL.

Chicago, Sept. 27.

The Low Fields' American Music Hall is being brushed up considerably in preparation for the reopening with a revival of the kind of amusement that made the old Weber-Fields music hall in New York City so popular. The theatre will present an attractive appearance.

The north wall has been removed, and boxes are being installed in what was formerly the promenade.

The engagement this week of Adele Ritchie fills the cast engaged to appear in the Fields' musical productions.

Oct. 16 is the latest opening date set for the new policy.

## ACTORS CHANGED ABOUT.

Chicago, Sept. 27.

Charles Waldron, seen here in the protracted run of "The Fourth Estate," replaces Edwin Arden in "The Deep Purple," at McVicker's. The latter goes East to join the company of Mme. Simone, the English-speaking French actress.

Mr. Waldron will be with "The Deep Purple" until the conclusion of the present run of "The Garden of Allah," at the Century, New York, when he will be starred in a new play at that theatre.

Emmett Corrigan will leave "The Deep Purple" this week to head the cast of "An Affair in the Barracks," opening Oct. 1 at the Grand.

## BIG WEEK NEXT WEEK.

Philadelphia, Sept. 27.

The week of Oct. 2 will be one of the most important in theatrical history in this city, five plays, never here before, and two of which will have their first presentation on any stage, being scheduled to open.

"Gypsy Love," in which Marguerite Sylva will signalize her return to light opera, will succeed "Alma" (after four weeks) at the Forrest.

The Broad will open its season with "The Only Son," by Winchell Smith. "The Spring Maid" will come to the Chestnut Street Opera House, and "The Deep Purple" will appear in the Adelphi.

Robert Edeson will show his newest vehicle, "The Cave Man," at the Walnut.

The Garrick season also opens Monday, with Robert Hilliard in "A Fool There Was."

"The Balkan Princess," at the Lyric this week, will be the only high-class attraction to hold over for next week.

"The Balkan Princess," with Louise Gunning in the principal role and supported by a capable cast is the only new show offered in the first class houses this week. The piece opened to capacity business Monday night and was enthusiastically greeted. Miss Gunning, Dorothy Morton and Arthur Stanford won liberal favor.

The other shows in the houses open are holdovers. Business has been poor in all except the Adelphi, where Margaret Anglin is in her second week of "Green Stockings." "Alma," at the Forrest; "The Girl in the Taxi," at the Chestnut Street Opera House and "The Neighbor's Wife," at the Walnut are doing far below what was expected from the way they opened. This may be due to warm weather and the condition of this city, which is in a political turmoil over the several-cornered fight for the nomination for Mayor.

## CHORUS GIRL ADVANCED.

A sore throat gave a chorus girl with "The Spring Maid" her chance last week in Brooklyn, and incidentally brought her a contract for three years with Werba & Luescher.

Christie MacDonald owned the sore throat, which caused the Wednesday matinee performance at the Montauk to display Elgie Bowen in the title role. In Miss Bowen's part of Anna Merrill, Antra McTravish appeared, stepping out from the chorus.

## TO THE ROAD FOR "SWEET 16."

Daly's lost "Sweet Sixteen" Saturday night. The show goes on the road after a couple of weeks at the Shuberts' Broadway house, which did not bring any complaint through overwork from the men at the treasurer's window.

## SOUTH KEEPING UP.

Reports from the south indicate much strength down in that section for the legitimate attractions.

"Polly of the Circus," on its third trip through the southern regions, played to \$1,400 in Asheville, and over \$1,000 at Charlotte, both one-night stands in North Carolina.

William Faversham in "The Faun" will start over the southern route the latter part of October.



Paul Dickey makes his appearance at the 5th Ave. theatre in "THE COME BACK," a capital short comedy made by his own hand. It is ingeniously laid out, brightly written, well set and racy, played by an excellent cast. The plot is laid around a hazing that "went wrong." It is taken from an actual experience which happened when Dickey entered the University of Michigan a green and unsophisticated freshman. Mr. Dickey is beheld as a baited freshman turning the tables on the variety fellows of his company. They send him calling on a phantom widow with a jealous divorced husband, and they relay the black alley with resonant blank cartridges. But little Kitty Clover, the comely co-ed, takes her reputation in her shoes and foos it to the freshman's room and tells him. So when they bring in his roommate for wounded and dying, Mr. Dickey has only to empty a leadless revolver into his own waistcoat and the scare is their's and Kitty Clover's. "THE COME BACK" is one of the greatest laughing hits that has been produced in vaudeville in many years, and will have a long life.

# BURLESQUE GETTING TOO CLASSY CONFERENCE MAY RESULT

**Eastern Wheel Officials Apprehensive Over the Extent  
Some of the Managers Have Gone This Season  
in Productions. Think Shows Too  
Expensive**

It was reported during the week that several of the Columbia Amusement Co. people (Eastern Burlesque Wheel) were about to call a conference to talk over the season's productions in burlesque.

In the opinion of many, burlesque shows this season are overproduced, and in the overproduction the managers have gotten away from the burlesque idea.

While this is not true of all the shows, those that have been extravagant in staging and costuming have set a pace that the experienced burlesque people believe will raise havoc in the profits of all the organizations, the leaders in expenditure making it imperative for the others to follow to uphold their own reputation and the standard set by the leaders.

The burlesque managers say that "real burlesque" is the thing. They would like to see the old style, "two pieces and an olio," come back into vogue, altogether. The "book" (with special music and lyrics, necessitating an elaborate production for "numbers") is bringing burlesque into competition with the road musical comedies combinations.

These views are not approved of by all burlesque managers. Some say that the better the show the more money it draws, and the question resolves itself into one of furnishing theatres with sufficient capacity to make big business profitable to the manager who is aiming for all-time capacity over the circuit.

In the big burlesque show, there are those who see an opening left for any who may wish to produce the old-line burlesque, which makes particular appeal to the public that is looking for girls in tights and comedians who prefer to make burlesque fun rather than a name for themselves.

A meeting, if arranged for by the managers, will probably result in a "Regulation Committee" being appointed. That committee will be empowered to direct the limitations in production and other items. It may also be authorized to decide upon the style of show for next season, or at least give permission to but so many attractions to give a "two-act piece." For others, "first part," olio and "burlesque" may be the order of entertainment.

## LITTLE CENSORING WEST.

The Eastern Burlesque Wheel Censoring Committee returned to New York late last week. Messrs. Sam A. Scribner, J. Herbert Mack and Chas. Barton are the Eastern Wheelers composing the committee. They saw all the shows on the Columbia Amusement Co.'s circuit. During the fast travel of over two weeks, the com-

mittee slept in a hotel but twice, taking what rest they could on sleepers.

The Eastern Wheel shows and business were reported as very good in the west. It is understood no drastic changes were ordered for any of the Western Eastern Wheel companies, excepting "Vanity Fair," now managed by the Bowman Brothers who secured the lease on the franchise for this season from Gus Hill. Minor changes were ordered in several shows.

Upon their return east, the censors found Goldenberg's "Majestics" unimproved since the opening of the season. It is probable that unless "The Majestics" materially advance by the next meeting of the Columbia's Board of Directors, Oct. 6, some action will be taken in the matter.

J. Goldenberg was formerly the treasurer of the Gayety, Baltimore, an Eastern Wheel house. Last Spring he was reported to have secured some Columbia Amusement Co. stock, and about that time purchased the lease for this season of Fred Irwin's "Majestics." It was then said Mr. Goldenberg paid Mr. Irwin \$5,000 for the use of the Irwin name. At present the Goldenberg show is being billed as "Irwin's Majestics." Last week at Hoboken, "The Majestics" was in bad shape. Goldenberg hoped, as he promised Hurtig & Seamon, that a good performance would be evolved for this week at the 125th Street Music Hall.

The other two Eastern Wheel shows ordered repaired entirely, Sam Howe's "Lovemakers" and Louis Robie's "Knickerbockers," are being attended to. One or two other shows now in the east may receive instructions, unless their managers voluntarily start to remedy the defects existing in them.

## FIXING UP WESTERNERS.

Several of the Western Burlesque Wheel shows are still receiving the attention of the doctor. Calder's "Ugly Ducklings" is undergoing a change; "The Broadway Gaiety Girls" is being toned and plastered.

Teddy Simons no longer handles "The Americans." He is succeeded by Frank Abbott.

Jimmy Weedon has been transferred to the "Broadway Gaiety Girls." Mr. Simons has been shifted to another Empire Circuit attraction.

## RUBE KENNEDY CAST.

Will J. Kennedy, the Rube detective with "The Behman Show" for several seasons and now under a Frazee & Lederer contract, is rehearsing with Louise Dresser, who will appear in "A Lovely Liar," the renamed "Mrs. Black Is Back."

## CHORUS GIRL ASPHYXIATED.

Chicago, Sept. 27.

Blanche Edwards, nineteen years old, a chorus girl with "The Cozy Corner Girls," at the Star last week, was suffocated by illuminating gas early Friday morning in the Haymarket Hotel in West Madison street.

Persons passing through the hall smelled escaping gas. The proprietor, Charles Grover, broke into the bedroom and found the body of the unfortunate girl, still warm. A nearby physician was hastily summoned, but life was extinct.

The asphyxiation was the direct result of accidentally hanging a dress hanger on the thumbscrew of the gas jet. Unmailed letters were found in the room, addressed to the victim's sister and sweetheart in New York.

A relief fund was raised at the theatre by subscriptions and the body shipped Sunday to the home of the girl's sister, Mamie Link, at 404 East 151st street, Bronx, New York City.

This was Miss Edwards' first season on the road and the fifth week of the engagement.

## LAST SEASON FOR HOBOKEN.

With the expiration next spring of the two-year lease held by the Columbia Amusement Co. on A. M. Bruggemann's Empire theatre, Hoboken, that German City across the North River will drop off the route sheet of the Eastern Burlesque Wheel.

Hoboken and St. Paul are now the weakest points on the Eastern Wheel. The Shubert in the latter city was added this season. It is doing around \$2,000 weekly, but may improve. Hoboken looks hopeless without Sunday performances permitted.

Schenectady and Albany proved themselves for good shows, when Dave Marlon did \$2,000 in Schenectady for the first three days of last week, and beat the figure at Albany for the last three days, giving him over \$4,000 for the "split week."

## COAST BURLESQUE CIRCUIT.

San Francisco, Sept. 27.

Robert Fargo, founder of the Olympic theatre, Los Angeles, and the Fargo-Alphin Musical Comedy company of that city is here to form a coast burlesque wheel.

Mr. Fargo has seven houses signed on a ten-year contract. In the course of a few weeks he will send his first show (burlesque) over the coast wheel.

Mr. Fargo will have houses in San Diego, Los Angeles, Sacramento, Stockton, Oakland, Seattle, Portland, San Francisco, and Fresno.

## SUES SHERIDAN FOR \$3,450.

Phil Sheridan, the burlesque manager, is defendant in a suit started this week in the Supreme Court by Graham and Randall, a vaudeville team, who claim \$3,450 on an alleged breach of contract.

Graham and Randall claim they helped rewrite the burlesque of "The Marathon Girls" and were engaged for the season to appear in the olio, on play or pay contract, but were "let out" during the middle of last season on a two weeks' notice.

Denis F. O'Brien is appearing for the plaintiffs. Leon Laski represents Sheridan.

## WILL BET, WITHOUT CHARM.

Chicago, Sept. 27.

Billy "Original" Watson is in town with his famous "Beef Trust" and several thousand dollars which he is particularly desirous of wagering on the outcome of the burlesque season. Watson says he would especially like to land Al Reeves' money, and if necessary, will hand him odds of two to one on the result of the season. Watson grew enthusiastic as he talked and said he would even agree to take off his "Tzitzas Chomfas" (Jewish charm).

The only stipulation Billy places on the wager is that his brother, Lou, shall go with the Reeves show, and Reeves can send his representative along with "The Beef Trust."

The Watson show is playing to capacity at the Folly, despite that the Cubs are closing the season on the home grounds.

Detroit, Sept. 27.

The Watson "Beef Trust" show played the Avenue last week to a gross business of \$6,210. Watson had fair week in Detroit, and an opportunity to break the season's record, which he did.

Dave Marlon's check for \$1,000 to bind a wager with Al Reeves was awaiting Sam A. Scribner, upon the latter's return from the western trip. Mr. Scribner has been selected as the stakeholder.

The wager proposed between Messrs. Reeves and Marlon is over the biggest box office drawer and best show between the two.

Mr. Scribner is holding Marlon's deposit, deliberating whether he shall destroy it. Mr. Reeves stands ready to cover Marlon's money. When Scribner gets both checks, the Columbia Amusement Co. may have a little bonfire festival, General Manager Scribner objecting to managers on the Eastern Wheel attracting attention to their business with wagers of this nature. When the bonfire occurs, it will leave the question where it was before this season, last season, and for many seasons to come.

## CONVALESCING FROM RELAPSE.

Chicago, Sept. 27.

Contrary to recently published reports that "Babe" Letour had recovered sufficiently from her serious illness here to be able to rejoin "The Bon Tons" at Toronto, it is stated the young woman is still in the Wesley Hospital, this city.

It appears she fully intended to go to Toronto, as announced, but suffered a severe relapse, preventing her departure.

At present Miss Latour is convalescing and may leave the hospital in another week, after which she will most likely rest a few weeks in Chicago before rejoining the show.

## DALE MARRIES A "BELLE."

Philadelphia, Sept. 27.

Johnny Dale (Dale and Hart) and Loretta Cullo, one of the "show girls" with "The Belles of The Boulevard," were married in Jersey City, Sept. 17.

**MUNICIPAL CONGRESS TAME.**

Chicago, Sept. 27.

The International Municipal Congress and Exposition is holding sway here these last two weeks at the Coliseum but the star attraction is not the musical-spectacle "Festival Days of the World," originally scheduled as the piece de resistance of the entertainment portion of the program. In place of the latter is substituted the colored moving-picture exhibition of the recent coronation of King George V., of England. The films have proved to be a feeble and mediocre substitution for so mammoth an attraction as "Festival Days of the World," would have been, had the prodigious plans of the promoters not miscarried. This in no small measure accounts for the meagre attendance.

The National Good Roads Association is the moving spirit in the promotion of the Congress and Exposition, expected to be one of the industrial events of the season here.

President Jackson and his co-workers in the National Association succeeded in getting the "Congress" open on time, but it has been a rather tame affair so far, and with small chance of any improvement.

**PHOTO COLLECTION OF 20 YEARS.**

Des Moines, Sept. 27.

A complete photo collection of the stars appearing at Foster's opera house here for the past twenty years has been presented by Mrs. Foster to Manager H. B. Burton of the Orpheum.

Foster's opera house will shortly give way to a new office building.

**AWAY WITH SIGN BOARDS.**

Grand Rapids, Mich., Sept. 27.

The common council held a meeting and jumped with all fours on the large sign boards which adorned the tops of downtown buildings, adopting a resolution calling upon the mayor and building inspector to remove them without further delay.

Mayor Geo. E. Ellis called a company of city firemen about midnight with a truck. They destroyed five of the large boards.

**EXTRAVAGANCE PLAYS THEME.**

"The Talker," dealing with the extravagance of the woman of the middle classes, written by Marlon Fairfax (Mrs. Tully Marshall), which was successfully tried out in stock in Cleveland a few weeks ago, has been purchased by Henry B. Harris and will be produced in the near future.

Tully Marshall has been engaged to play the leading male role and to stage the piece. Mr. Marshall is now in New York. He will not appear until "The Talker" is ready.

**BUSINESS OFF AT OAKLAND.**

San Francisco, Sept. 27.

"Baby Mine" finished a four days' run at the McDonough, Oakland, to fair business.

The theatrical situation in Oakland at present is very bad. None of the houses is doing any business.

There are rumors the Broadway may cut out vaudeville and play only pictures. This declaration has caused a great deal of surprise in theatrical circles. The Broadway was looked upon as a veritable gold mine.

**ENGAGED FOR DRAMA PLAYERS.**

Chicago, Sept. 27.

The plans of the Chicago Theatre Society, under the auspices and patronage of which a dramatic repertory season of ten weeks is to be given shortly after New Year's, have progressed to that point where it is possible to announce the engagement of the following list of players: Herbery Kelcey, Effie Shannon, Hedwig Reicher, Edward Emery, Sheldbn Lewis, Charlotte Granville, Frederick Woodward, Eugene Woodward, James Cooley, Hylton Allen, Renee Kelly, Barbare Hall and Caroline Ogden.

This list does not complete the personnel of the Drama Players, as the company will be known. Four additional leading people are to be engaged, as well as five others for minor roles.

**"BABY MINE" CHANGES.**

San Francisco, Sept. 27.

Earl Mitchell has joined the western "Baby Mine" company, replacing Walter Jones, who leaves for the east.

Young Mr. Glendinning and Miss Delain have left to join the original company and play out the season in Boston. Frank Preston replaces Glendinning. Jane Carlton is substituted for Miss Delain.

**SHOW FULL OF FIGHTERS.**

William Roche, who has been managing prize ring artists and exhibiting pictures of the fights, has hit upon a scheme to pick up some coin of the realm with the "pugs" under his management when they are not performing in the ring in New York and elsewhere.

Roche has leased the producing rights to Billy B. Van's former piece "The Errand Boy." He is organizing a company to open Oct. 7, with Albany following for a week.

With the attraction will be Roche's galaxy of fighters, the men taking turns about with the show. The first consignment will be Jeanette, Costair, Flynn and Smith, who will be kept within jumping distance of New York. The fighting game is good now, and Roche will not get too far away from the sound of the bell.

The fighters will be the "extra cards" with the show. Billy figures with them on his hands that it will pay to keep 'em working all the time as well as fighting now and then.

**COMING TO NEW YORK.**

Chicago, Sept. 27.

At the conclusion of the present engagement at the Olympic, the Wise-Barrymore combination of players in "Uncle Sam" will be moved direct to New York City for a run.

Will A. Page, press agent of the show, will shift the scene of his activities to the Studebaker, where he will be the publicity expert for the new Eddie Foy play, "Over the River."

**SHIFT IN "THE FOLLIES."**

Chicago, Sept. 27.

William Schroder, now sharing the honors in the Ziegfeld "Follies" with Harry Watson, will shortly succeed the latter. Mr. Watson is to be assigned to a comedy role with Anna Held's company.

**MUSICIANS STILL OUT.**

St. Louis, Sept. 27.

When William A. Brady learned there was no orchestra at Shubert's Garrick theatre here for the Grace George engagement in "Much Ado About Nothing" and "Just to Get Married," he wired his wife's manager, F. W. Jordan, who procured a non-union orchestra.

The Shuberts cut out the Garrick orchestra at the beginning of the season, whereupon the former leader, Vogel, complained to the union, which called out the orchestra at the other Shubert house. Since then chimes have been the only music heard at the Garrick. The house manager said he had nothing to do with the non-union music being hired, and that it was up to Brady entirely.

La Fayette, Ind., Sept. 27.

No developments have been reported in the musicians' strike at the Dry-fus theatre. Prospect of an early settlement does not seem bright. The musicians declare they have made a concession to the opera house management in that they do not demand employment of the full orchestra for repertoire shows.

They ask that six men out of the eight (full number) be employed at the "rep" shows at reduced pay. The contract they tendered the house management was not signed, Harry Sommers, the lessee, instructing his local manager not to enter into it.

**END OF AMBULANT THEATRE.**

Paris, Sept. 20.

The travelling theatre of Gemier has evidently met with little success in its triumphant tour, for it is now in a state of liquidation, and the company formed for the purpose of running the big tent "legitimate" is to be wound up.

Such is the end of what seemed to be a very laudable scheme. The traction engines, cars, and outfit will be offered for sale later.

**ADAPTING FRENCH PLAY.**

Alfred G. Robyn, the American composer, and George Broadhurst are working on an adaptation of a French piece entitled "A Woman's Battle." Robyn is writing the music; Broadhurst is attending to the words.

Under a new title it will probably be produced in New York.

**HARRIET BURT.**

Harriet Burt enters the varieties, leaving an enviable name behind her in the musical comedy field. She has appeared with many of the leading stars of musical comedy, having supported De Wolf Hopper for eight months, in "The Matinee Idol," three months under the direction of Daniel Arthur in support of Marie Cahill and several others of equal importance.

For a year and a half Miss Burt was one of the mainstays of "The Time, the Place and The Girl." She is in vaudeville under the direction of Edw. S. Keller, and is this week playing at the Greenpoint theatre, Brooklyn.

Miss Burt's pictures are on the front page of this week's issue.

**HILL MAY BACK "NANCY HANKS."**

The success of the "Mutt and Jeff" shows so far, and their bright prospects, have led Gus Hill to tender the backing for a revival of "Nancy Hanks," written by Frank Tannehill, Jr., nearly two decades ago.

Mr. Tannehill provided the book for the "Mutt and Jeff" companies, and also superintended the production of the three duplicated shows. It is the first instance of record where a producer has simultaneously, and before a public verdict has been given, taken the hazard of organizing and equipping a trio of companies for one piece.

The results appear to have justified the judgment of Mr. Hill on Mr. Tannehill's book. The first show out in its initial week cleared \$2,000, and other reports since indicate that Mr. Hill will probably realize about \$200,000 from the cartooned-title play this season.

"Nancy Hanks" was produced about seventeen years ago, with Marie Jansen, Clayton White, Ignacio Martinetti and other well-known players of the present-day in the cast, which also included the author as a co-star in the show with Mr. Martinetti.

**FRIARS WESTERN TRIP.**

Next spring there will be another Friars Club Frolic along the lines of the one which toured the country last May.

After playing an initial performance in New York City, the organization will proceed to Atlantic City, Philadelphia, Baltimore, Pittsburgh, Cleveland, Cincinnati, St. Louis, Kansas City, Omaha, Denver, Salt Lake City, Los Angeles, San Francisco, Oakland, Portland, Seattle, Spokane, Butte, Minneapolis, Chicago, Detroit, Toronto, Buffalo, Rochester, Boston, Providence and New York for a return date.

The committee in charge will be the same as handled the tour of the present year.

**MISS FISHER IN THE LEAD.**

Chicago, Sept. 27.

Sallie Fisher will play the principal role in A. H. Woods' "Modest Suzanne," which will have a Chicago opening.

**"TURNING POINT" MAKING GOOD.**

"The Turning Point," sent out by L. A. Johnson, is playing the New England time, with good reports on the show coming in from towns visited. It started out Sept. 22 at Danbury.

The original production appeared for a while at the Hackett, New York.

**JEFFERSON'S WIDOW SUED.**

Plymouth, Mass., Sept. 27.

Suit has been filed in the superior court against Sarah A. Jefferson, widow of the late Joseph Jefferson, by Charles H. Neal, who is suing for \$6,475, charging he had an option on a piece of property at Palm Beach, which Joseph Jefferson left in his will.

On this property were a hotel and some cottages. He claims that his lease and option was disregarded by the purchaser of the property.



# PARIS NOTES

BY EDWARD G. KENDREW

Paris, Sept. 20.

The weather became more propitious for in-door amusements from Sept. 15. Business at the theatres already open for the season, and the music halls, brightened somewhat. The Casino de Paris was to have reopened last week, but postponed a few days. The attraction will be a pantomime by Xanrof, entitled "Ahime," with Sahary Djely, in which the danseuse is found tied to a horse in Mazeppa style, which is supposed to fall down a precipice. The concert hall La Cigale presented its new revue "Elle l'a l'sourire" (a reference to the Jocande picture, no doubt), Sept. 16. The season is, consequently, in full swing. The Folies Bergere gave its first matinee Sept. 17. Some changes will be made in the program for October, as usual each month at the commencement of the season. P. L. Fiers will have a new partner for the production of the revue in December, and a new comere in the person of Mlle. Bert Angere. In exchange, Marie Marville will be found in the new revue by V. Tarrault and G. Arnould at the Moulin Rouge this winter.

The comic Sulbac, who has not been seen to advantage in Paris for some years, is listed for a big part at the Mill.

Louis Gaumont, the picture film manufacturer, tells me he will inaugurate the Hippodrome as the largest cinematograph theatre in the world, Oct. 1. There will be an orchestra of 25 musicians. A few vaudeville acts will also be booked during the season. The pictures will be thrown on the screen from the back of the stage, and not from the auditorium, as is generally the case. When the Hippodrome is running smoothly, M. Gaumont will pay his usual visit to New York, about Oct. 16.

The Palais de Cristal, of Marseilles, which has changed hands twice during the past two years, has now been taken over by Dorsay, former administrator of the firm, Grandey & Lescoueres, and will be opened this week.

Lucy Murger, a French divette, having acquired the Theatre des Nouveantes, at Cairo, Egypt, has renamed the house Folles-Murger, and will inaugurate her theatre in October for the coming season. Mr. Desprez, son of the former partner of Borney, at the Folies Marigny, Paris, will assume the duties of administrator at the Folles-Murger, Cairo.

Rehearsals are being pushed on rapidly for the new revue by Rip and Bousquet, at the Olympia. Manager Jacques Charles tells me the finale of

the revue, when the stage will be full of pretty women, is being arranged by the ballet master of the Paris Opera.

Mme. Sarah Bernhardt has accepted a play by Conan Doyle, to be called "La Maison de Temperley." It is being translated by E. Gugenheim. Vilibert, the music hall artist, has been engaged by Manager Antoine for a role in "David Copperfield" to be mounted this season at the Odeon. Abel Tarride will revive "La Scandale" of Henri Bataille at the Renaissance after "Mysterious Jimmy" by Armstrong, fails to attract. Mlle. Berthe Bady will take her original part in the "Scandale." It is possible she will be found in a new play at this theatre by the author of "La Femme Nue."

Max Dearly, the French comedian, has been offered by the management of the Queen's theatre, London, the leading role in an English operette, to be produced this winter.

As already announced, a short play by Maurice Rostand, son of the poet, is to be produced this season at the Gymnase. It will be entitled "Un bon petit diable," and the principal role, that of Mlle. Mac-Miche, a tom-boy, will be held by Felix Gallipaux. The stage set of the first act has been designed by Mme. Rostand, the author's mother, and will represent interior rooms on two floors of a building, one over the other, both visible to the public. The lower flat is supposed to be inhabited by Mlle. Mac-Miche, while in the upper one, a garret, lives Charley, the hero of the play.

It is reported that Regina Badet has been booked with the pantomime "La Carmela" for London. The young performer, with the Wolforts troupe, who fell from a trapeze and was killed in the Circus Bekeow, Budapest, Hungary, Aug. 28, was a Frenchman, named Edmond Roques, 21 years of age.

Andre Dru'e has been engaged to play in the next revue at the Cigale. He will introduce into the production a sketch "Une Adventure d'Arsen Lupin," by Maurice Leblanc. Leblanc is a brother-in-law of Maurice Maeterlinck.

William Marie, for the music, and Martin Valdan and Charles Gallo for the words, will produce this winter at the London Alhambra a musical drama, which will be called "Le Linot" ("The Linnet").

Maurice Popelsdorff has taken over the Folies Bergere, Brussels, and reopened this unfortunate establishment Sept. 8. F. Woudeward, manager of Luna Park, Berlin, is about to open the Cabaret du Bourdon, Boulevard de Strasbourg, Paris, in association with Paul Knox, known here as an American composer.

# LONDON NOTES

VARIETY'S LONDON OFFICE

5 GREEN ST., LEICESTER SQUARE

W. BUCHANAN TAYLOR, Representative

("BAYARD")

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

London, Sept. 20.

Jarrow had a ticklish experience at the Palace the other evening. Just as he had completed his "lemon trick," a man rose in the stalls and inquired, "Excuse me, sir, but can you do that with any lemon?" Jarrow was slightly nonplussed for the moment, and doubtless thinking to put off the inquirer, replied, "Yes, if you have a lemon with you." The man in the stalls promptly produced a lemon. It was carefully examined, and the talkative magician proceeded to repeat the trick. Having accomplished it successfully, the house was roused to a state of enthusiasm, and Jarrow made the biggest hit since he came to London. The man who handed up the lemon was Leon Zeitlin, the booking manager of the Syndicate Halls. He assures me that the test was absolutely on the level.

Arnold Daly has left London for Munich, armed with a letter of introduction from Sir Herbert Tree to Professor Max Reinhardt. It is Daly's ambition to play "Hamlet" in London, and, wise man that he is, he reckoned that the prestige which Reinhardt has would assure success. Many people would like to see Daly play "Hamlet."

Lillian Shaw is about to leave for New York. The managers here generally consider that she is asking an impossible price. She had several offers at \$250.

"The Perplexed Husband" is a comedy in four acts, by Alfred Sutro. It deals with the difficulties the husband has in retaining the allegiance of his wife, in face of the counter-attraction presented by an exponent of "Women's Rights." They have been married five years, and happily, too, when the opposition comes into view. The wife develops the view that she has spent a wasted life, and determines to break away from it. It is in the third act the big situation occurs, doubtless one of the best comedy scenes seen in London for some time. A notable acting success was gained by Athene Seyler, who has recently done such fine work as will surely place her in the position of a regular star. Gerald Du Maurier has added another to his already considerable list of successes. "The Perplexed Husband" is bound to have a good run.

"The Mousme" stands for "The Maid," and is Japanese entirely. After a success like "The Arcadians," which ran for 809 nights at the Shaftesbury theatre, everybody looked for an even greater success from Robert Courtneidge. On the first view the new Jap play did not impress very greatly; but as a run is assured, by reason of the heavy investments by the libraries,

there is time for a complete overhauling of the humor end of it. It is pretty, dainty, and as far as a production goes, as completely beautiful as can be imagined. Florence Smithson carried practically all the honors, by reason of her delightful singing. Cicely Courtneidge has much to learn, including repose and natural grace. The comedy of Dan Rolyat and George Hestor was too much on buffoon lines. We missed very much the unctious humor of Alfred Lester. Knowing Courtneidge's ability for straightening out and rehabilitating in different material, I have no doubt he will in the course of the next month rescue "The Mousme" from mediocrity.

Among the bookings arranged by Harry Burns, of Walter House, are Jack and Violet Kelly, who will get their first West End opening at the Pavilion, Oct. 2.

Bessie Clayton will be seen in an entirely new dance pantomime at the London Coliseum in October. It promises to be the most elaborate thing she has yet attempted.

The Beecham Opera Company is to form the Christmas feature at the Coliseum.

Hymack's new act at the Empire is called "The Automatic Mesmerizer." It is somewhat on the lines of his other show, depending upon sudden and mysterious changes of costume. The scene is laid at a railway station, where a man who ought to have been best man at a wedding is stranded. Everything goes wrong. Hymack has to deal with confusion worse confounded. It was difficult for a man doing this class of act to get away from the original idea, but Hymack has done more than expected of him.

Alfred Butt made a good attempt to straighten out the salary discussion when he addressed the shareholders of the Palace the other day. He referred to the needless competition which had previously existed, and which they were attempting to do away with. He admitted that any act which could show a reasonable profit for the shareholders over the salary paid was entitled to that salary, no matter how high. This was the most reasonable statement yet made on the subject, and, after all, simply a common-sense view. The Palace declared twenty per cent.

The future of "Marriage by Degrees" at the Court theatre is uncertain. It deals with a girl who has a sort of Jekyll and Hyde personality, worked on her fiancé. The subject is an unpleasant one not likely to be relished by theatre-goers.

## JOE WOOD'S LIFE OFFICE.

Joe Wood was bubbling over Tuesday. Since last paying rent, Mr. Wood has grown to like the experience of easing off the landlord with a regularity that speaks volumes for Mr. Wood's smoothness.

Now that the Wood office on West 42d street has a sign reading "The Joe Wood Building," people are stopping in to talk over real estate with Joe. And Joe is there on the real estate thing. He knows his own rent is \$2,000 yearly, remembering that was the amount mentioned when he signed the lease, and there are other things in connection with property that Mr. Wood has gotten next to in one way or another.

Monday, someone came in. He looked like a regular fellow who could borrow money on his card. The man inquired if Mr. Wood would sell the building, as he wanted to build a theatre. Joe yawned, while replying that were he to do that he would have to leave, and to stand being so lonesome out of the old office couldn't be thought of.

The stranger brushed all arguments aside, until Joe finally capitulated by saying that he wouldn't object to leasing the ground for twenty years at \$25,000 yearly, as at the end of that term he would have a theatre. The prospective purchaser wanted a longer term, but Joe was adamant. Mr. Wood afterwards informed a friend he would have made the rent \$50,000, but was afraid the stranger would think he was a bit piggish. Just now the property brings in \$10,000 yearly. The lot is 60 x 140, running to an 80-foot width at a depth of sixty feet. It is located on the north side of 42d street, between Broadway and Eighth avenue.

Tuesday, the buyer returned. Meanwhile, Joe had seen the owner, who told him to go ahead on the \$25,000 proposition. The owner has a good opinion of Joe, for he named the building after the agent (who is still there).

When approached the second time, Joe became indignant. His wife and children had cried the night before, when learning he might leave the old place. No man could see his family crying, and Joe wouldn't sell. A peculiar condition of affairs, remarked the stranger, for a man to become attached to a mere office. It was, said Joe, but he had made his fortune there, and to move might mean ill luck. Still, added Joe, in talking the matter over with his wife, she had suggested that if whoever built the theatre would guarantee that Joe Wood should have an office free forever in the building, she and the children would stop crying. Then Joe commenced to cry to, until the man said he would think it over.

Mr. Wood is waiting for him to return, after seeing the owner again and telling him that perhaps if he got the price down to \$21,000 yearly for twenty years, would the owner stake him to that extra thousand a year for his work. Joe informed the owner he would not accept the regular commission, as he was doing this out of friendship.

## GOT THE UNITED'S GOAT.

It was the same old story. The VARIETY base ball tossers gave the United Booking Offices diamond rustlers another chance to eke out a little satisfaction at the tail end of the series between these rivals on the base ball field last Friday, but the U. B. O.'s couldn't make the ripple. They came close by whipping up fast near the finish, leaving the score 12-11.

The United hit hard enough to win and purloined more bases than the VARIETY's but the latter whaled the ball when hits counted. While both pitchers were banged hard, little George had a shade the better of it, striking out opposing batters when any kind of a bingle would have started something.

For the United's Bill O'Brien was the star in fielding and batting. Tom Smith at third threw out several runners to first who otherwise would have counted. Blondell retrieved himself for past performances by making several hefty catches in left.

It was an off-day for Robertson, who fanned twice, glared at the umpire and near the close got a stingaree on the left hip in trying to cut down one of Dash's sizzlers through short.

Harold had a poor day. His whip was in bad shape, and the United pilfered six bases. The southerner also failed to connect with the bat.

Dash jumped into left when the United poled hit after hits that way. He hauled down several flies. Jess was the star run-getter and hitter for VARIETY. The big fellow found them all to his liking, and five times crossed the pan. Young Ryan at third for the first time (VARIETY's) handled himself well.

There is no use talking, the VARIETY's have the United's goat. With victory after victory by the VARIETY's over the United's this summer, the VARIETY boys can cross their fingers at Robbie and his gang, when it is remembered Robbie said the United should win nineteen out of twenty from the VARIETY's. Oh, you round table prediction!

| Variety.            |    |    |    |    |    |   |  |  |  |  |
|---------------------|----|----|----|----|----|---|--|--|--|--|
|                     | ab | r  | h  | po | a  | e |  |  |  |  |
| Harold, c.....      | 5  | 0  | 0  | 9  | 2  | 1 |  |  |  |  |
| Jess, 2b.....       | 5  | 5  | 3  | 2  | 1  | 1 |  |  |  |  |
| Sime, cf.....       | 4  | 1  | 0  | 1  | 0  | 0 |  |  |  |  |
| Dash, 1b-1f.....    | 5  | 0  | 1  | 6  | 0  | 0 |  |  |  |  |
| Drucker, 1f-1b..... | 5  | 1  | 2  | 2  | 1  | 3 |  |  |  |  |
| Wless, ss.....      | 4  | 1  | 2  | 2  | 2  | 2 |  |  |  |  |
| George, p.....      | 3  | 1  | 0  | 1  | 2  | 2 |  |  |  |  |
| Jolo, rf.....       | 4  | 1  | 1  | 0  | 0  | 1 |  |  |  |  |
| Ryan, 3b.....       | 4  | 2  | 2  | 5  | 1  | 0 |  |  |  |  |
| Totals.....         | 39 | 12 | 12 | 37 | 10 | 8 |  |  |  |  |

| United.             |    |    |    |    |    |   |  |  |  |  |
|---------------------|----|----|----|----|----|---|--|--|--|--|
|                     | ab | r  | h  | po | a  | e |  |  |  |  |
| W. O'Brien, 2b..... | 5  | 3  | 4  | 3  | 2  | 1 |  |  |  |  |
| Schwartz, 1b.....   | 3  | 0  | 1  | 11 | 1  | 1 |  |  |  |  |
| Blondell, 1f.....   | 5  | 1  | 2  | 2  | 0  | 1 |  |  |  |  |
| Robertson, ss.....  | 4  | 2  | 2  | 1  | 1  | 1 |  |  |  |  |
| J. Dempsey, rf..... | 5  | 1  | 1  | 0  | 1  | 1 |  |  |  |  |
| P. Dempsey, c.....  | 5  | 1  | 1  | 2  | 1  | 1 |  |  |  |  |
| T. Smith, 3b.....   | 5  | 0  | 1  | 3  | 2  | 0 |  |  |  |  |
| Moran, p.....       | 5  | 1  | 1  | 2  | 4  | 0 |  |  |  |  |
| Frank, cf.....      | 4  | 2  | 2  | 1  | 0  | 1 |  |  |  |  |
| Totals.....         | 41 | 11 | 15 | 27 | 13 | 7 |  |  |  |  |

|         |       |   |   |   |   |   |   |   |   |      |
|---------|-------|---|---|---|---|---|---|---|---|------|
| Variety | ..... | 2 | 0 | 2 | 0 | 3 | 1 | 3 | 0 | 1—12 |
| United  | ..... | 0 | 0 | 4 | 0 | 1 | 2 | 0 | 0 | 4—11 |

Earned Runs—Variety (3). Two base hits—Ryan, Sime, Wless. Stolen bases—Drucker, George, O'Brien (2), Schwartz, Blondell, Jack and Paul Dempsey. Struck out by George, 11; by Moran, 3. Bases on balls, off George, 1; off Moran, 1. Sacrifice hit—Sime. Double plays—Moran to Smith; O'Brien to Schwartz. Left on bases—Variety, (2); United, (6). Umpire—Casey Jones. Scorer—Mark Vance.

## HERE'S BILLY GOULD

By WILLIAM GOULD.

I saw a sight Monday night that never happened before in the history of the theatrical business. I saw Geo. M. Cohan star in a play, the book of which was written by Geo. M. Cohan; music composed by Geo. M. Cohan; play staged by Geo. M. Cohan; dances taught by Geo. M. Cohan; under the management of Geo. M. Cohan, in Geo. M. Cohan's theatre. This modest little genius was almost born in a vaudeville dressing room.

The Boy Comic, Jas. J. Morton, has resigned from the Folies Bergere. He leaves Saturday night. Jim is a big favorite with everybody attached to the place and will be very much missed.

Willie Weston and Mike Bernard were caught talking to one another the other evening.

Number seven is a very bad time to be on in the Folies Bergere Cabaret. At that hour the waiters are handing the spectators their supper checks. Imagine a man in the audience getting a check for \$22 for a little bite to eat and then laughing at some clown trying to be funny on the stage? It can't be done at the price.

The only thing in town billed heavier than William Rock is White Rock.

## Sporting Note:

New York City has a base ball team. Brooklyn thinks it has.

The ice plant at the Folies Bergere cost \$40,000; \$38,000 of it sits in the seats.

Harry Pilcer has a maid to dress him. Oh, cream puffs.

Fields, Carroll and Weston were very ill and died at the Folies Bergere last week. They were buried next to Carter De Haven, Billy Gould and other defunct ones.

Bonita starts her troubles in Rochester Monday night.

## SHUBERTS REDUCE CAPITAL.

Some talk was raised during the week, following the report of the Shuberts having reduced the capital stock of their latest corporation from \$1,500,000 to \$1,000,000.

The talk hinged upon the admitted liabilities of the company of about \$700,000. No assets were mentioned.

When the company was formed, taking in the smaller Shubert corporations, it was rumored the surplus of stock would be placed upon sale. The reduction is accepted by the show people, (especially the "opposition") as indicating the stock was offered, with not enough takers to warrant continuing the high capitalization.

Geo. B. Cox, J. L. Rhinock and Lee Shubert were the signers of the application for the reduction.

## BILL POSTERS REMAIN OUT.

Boston, Sept. 24.

It is now the sixth week of the strike between the Boston bill posters and the Donnelly company. Fourteen men went out when their demand for an increase and a minimum and maximum scale of wages was refused. The men asked for a scale of \$16 to \$18, an increase of \$2 over the present rate. This was refused. A compromise was extended by the bill posters offering to split the difference. They were willing to accept a scale of \$15 to \$17, but the offer was declined.

Donnelly has seven wagons out and is using a double force of strike breakers, it is said. It has been an inconvenience to the houses when the displays were delayed. The Donnelly company has the best locations in town.

Work was offered to rival concerns, but they refused it unless a year's contract was made. The theatres are doing the best they can with a house staff of posters and the limited assistance of Donnelly.

The head of the Central Labor Union and the leader of the New York organization called on E. C. Donnelly, so it is claimed by some of the strikers, but a settlement of the trouble was delayed for a time.

## OBITUARY

Tony ("Dare Devil") Castellane was killed, Sept. 21, at Mansfield, Pa., in a fall from an aeroplane at a height of 400 feet. The deceased was formerly of Castellane and Brother, a well-known bicycle act in vaudeville. Late he had taken to aviation, and was giving an exhibition flight when meeting with the accident. His machine turned over, falling on a hillside, with Castellane dead beneath the wreckage.

## IN MEMORIAM

A Loving Mother  
**MRS. MATTHEW J. SHELVEY**  
Died Sept. 14th, 1911  
MOTHER OF THREE SHELVEY BOYS

Dr. O. B. Clarke, who originated "The Globe of Death" a sensational bicycle act in vaudeville, was killed Monday by a fall with an aeroplane at the Nassau Aero Meet. Dr. Clarke was about 33 years old. He is survived by a widow.

Chicago, Sept. 27.

Tom Morrissey of Morrissey and Proctor, died here today. His demise is attributed to malignant cancer of the spine. He has been ill over a year. He had teamed with Proctor for over twenty-five years. A widow and an unmarried son and daughter survive. The funeral will be held Sept. 29. Interment in Elks' Rest, Mount Greenwood Cemetery.

## MAGICIAN'S WIDOW WEDS.

Chicago, Sept. 27.

Mrs. Allie M. Best, the well-to-do widow of "Maro, the Magician," has again taken unto herself a husband in the person of Dr. Ora A. Chappell a prominent dentist of Elgin, Ill. The wedding took place September 7, at the summer home of the bride in Leland, Mich. The groom was divorced from his first wife May 26 last.

# CARRYING AMERICAN MUSIC INTO EUROPEAN CAPITOLS

## R. E. Schirmer to Introduce the Work of American Composers in the Old Country. \$10,000 Raised for the Purpose

It is reported upon good authority that \$10,000 has been raised in New York for the carrying of American music into Europe and that arrangements are being made to give three performances in Berlin, one representative of American orchestral music, one of chamber music, and one of songs, which will give the composers here more prestige abroad. The music will be played by the foreign musicians.

R. E. Schirmer, the New York publishing house man, is heart and soul in the work. It is his intention to have only the best talent to introduce the work of American composers in the old country.

Though no money is expected to be made on the trip, it is believed the advertising will well be worth the effort.

The Berlin Philharmonic Orchestra will take a prominent part in the program. The concerts will be given the latter part of next month and in January of next year.

As a result of the personal efforts of R. E. Schirmer, three big performances have been arranged for at Berlin. American music will predominate.

The first concert takes place Oct. 4, songs being rendered by Elena Gerhardt, the soprano, who comes to America this season for a long concert tour, and Madame Fallero-Dalcroze, mezzo-soprano. They have selected from a big list submitted by the Schirmers.

The second performance will be chamber music, Oct. 17. The Gelooso Quartet of Paris, Prigno, the French pianist, and Franz Stainer, baritone, will present the American numbers. A foreign work will also be offered at this concert.

The third concert, devoted to symphony numbers, will be held some time in January with the Philharmonic, Busoni, conductor, the big card.

All the details were arranged by the European concert managers, the Wolfes, at the sanction of Mr. Schirmer, who went abroad to make the American music invasion a reality. Owing to pressure of business here, Mr. Schirmer told a VARIETY representative that he would be unable to return for the October concerts.

While admission will be charged, the Schirmers will lose money on the venture.

This venture was tried but once before, when a French music house did it successfully in Munich.

### DIPPEL COMING BACK.

Chicago, Sept. 27.

Andreas Dippel, general manager of the Chicago Grand Opera company, is expected back this week from Europe, to arrange for the opening of the regular opera season here Nov. 22.

### ORCHESTRA'S DATES.

Philadelphia, Sept. 27.

The Boston Symphony Orchestra will give a series of five concerts in the Academy of Music this winter. The dates are Nov. 6, Dec. 4, Jan. 8, Feb. 19 and March 18. Max Fiedler, who has been spending the last five months abroad, returns for his final engagement, his four years' contract with the Boston Symphony coming to an end.

The list of soloists are Mme. Schumann-Heink, Kathleen Parlow, Josef Hofmann, Mme. Louis Homer. One concert will be devoted to a special program.

### KUBELIK'S FAREWELL.

Jan Kubelik, the famous violinist, sailed Sept. 27 on the Kronprinz Wilhelm for the United States, for his last appearance here for many years.

With Kubelik is Ludwig Schwab, pianist, who will be his accompanist. Kubelik has 100 concerts booked, opening at the New York Hippodrome, Oct. 15. His tour takes in Canada, the Pacific Coast and a part of the south.

### ATTRACTIONS IN CANADA.

Montreal, Sept. 27.

L. M. Ruben, the Canadian impresario, back from an extended trip abroad, announces some big attractions for Windsor Hall this season. The Hall will be under Mrs. Lawrence's management.

DePachmann is due Oct. 3. Others booked are Beatrice LaPalme, Pavlowa and Mordkin and the Balalaika Orchestra.

### BOX OFFICE KEPT BUSY.

Boston, Sept. 27.

Jose Mardones and Edward Lanckow are two bassos who have been engaged to appear with the Boston Opera Company the coming season. Madame Paporello, the ballet mistress, has arrived and is rehearsing the dancers. M. Bottazzini, the new ballet master, is coming in a few days with twenty new dancers engaged in Europe by Manager Henry Russell.

Vanni Marcoux, the French bass, for many years at the Covent Garden, has been especially engaged for the premier of "Pelleas et Melisande."

The box office forces at the Opera House are working overtime, filling subscription orders.

Inga Hoegsbro, the Scandinavian pianist, has everything in readiness for the commencement of her Canadian and Pacific Coast concert tour. She will feature northern music.

The Hahn quartet, the famous Chamber Music organization, will give three concerts in Philadelphia and a similar number in Germantown this season. In February it plays in Orange and Newark, N. J. A tour of the New England states occurs in the spring.

Clarence Adler, the pianist, who is back from a summer stay in Berlin, is booked for forty concerts this season. He will be heard in New York in December.

# STOCK

## ACADEMY OF MUSIC

This week the stock company of the Academy of Music offers "The Banker's Daughter." It is an especially inadequate offering, both in the matter of production and stage management, unless it be that the director has no tools with which to work. The production is nil and the acting poor. The stage manager had evidently suggested the necessity for not ranting and in endeavoring to avoid that fault, they swung to the other extreme, assuming a confidential tone.

Then again they read their lines mechanically, in sing-song fashion. There were no graduations, the only "shadings" consisting in a rising and lowering inflection. Most resort to what, in the vernacular of stock organizations, is termed "indicating," which, translated for the benefit of the uninitiated, is probably best expressed as palpably "acting"—or rather over-acting.

There were exceptions to the generally deficient playing of the piece, notably Angela McCaul, the juvenile woman, and Kate Blancke in a dowager role. Julian Noa, in the leading male character of Bronson Howard's comedy drama, brought to his part a conception as serious as would be expected if he were enacting the role of "the melancholy Dane." John T. Dwyer, the heavy, supposed to be a Frenchman, had a very bad accent, and at times forgot all about it. Theodore Friebeus, the "second lead," appeared to be constantly endeavoring to expand his chest.

Priscilla Knowles, the leading lady, expressed about as much emotion over the unconscious body of her wounded lover as an average pickaninny would evince at cutting open a watermelon and finding it altogether too unripe for consumption. This lack of expression seemed to have been communicated to the entire organization in a greater or less degree, with the exception of a couple of character roles.

For instance, in the "big scene," Mr. Friebeus is given the curtain speech, which is: "Count de Carojac, you lie! Again I say you lie, and for this insult you shall answer to me at the proper time." The average man would put more feeling in the ordinary conventional invitation to partake of liquid refreshment. Still, it must be admitted that curtains calls were demanded by the audience and, after all, they are the ones to be pleased.

Judged by modern standards the piece is hopelessly old-fashioned, replete with asides and monologs. All the original music cues are adhered to in the revival, including the entrances of the respective principals, to what was once considered appropriate orchestral accompaniment.

But, as before remarked, the Academy audience was apparently satisfied with the run they were getting for its money.

Jolo.

The May Stewart repertoire company is being organized to take to the road next month. Two bills, "Ingomar" and "As You Like It" will be presented at popular prices. J. E. Cline will manage the troupe.

## BUILDING FOR STOCK.

Orange, N. J., Sept. 27.

Bids are being received on the new theatre planned by L. E. Conness, seating 1,000 and costing \$30,000, and which will very likely be used as a stock house. It will be called "The Garden."

E. C. Horn Sons, New York, drew the building plans.

## ENGAGING FOR NEXT SEASON.

Scranton, Sept. 27.

Stock made such a hit here at Poli's during the summer that John H. Docking has already engaged the company that will work there in the spring. The people report May 1.

The principal women will be Lillian Bayer and Alice Baker.

## CORSE POSTPONES OPENING.

Owing to the delay in getting the new Orpheum, Newark, ready for the opening, Corse Payton has postponed the starting of stock there until Oct. 16.

Cliff Storck was engaged this week as one of the principal players for the Orpheum.

## NEW COMPANY OPENS.

Norwich, Conn., Sept. 27.

Before a big house, the newly organized Poli Stock Company, with George Moore and Helene Hadley as leads, opened in "Salomy Jane" Monday night. The company was well received.

It was Moore's first work as leading man, he having heretofore played juvenile roles.

Next week "The House of a Thousand Candles" will be played with "The Man of the Hour" underlined.

## NEW LYCEUM COMPANY.

Cincinnati, Sept. 27.

Next week will see the last of the John Lawrence Players at the Lyceum. Elmer Buffheim has been engaged as leading man and an entire new company will be secured. Lionel Morrie will be in charge of the stage. "Heir to the Hoorah" will be the opening bill.

## CHANGES AT PORTLAND.

Portland, Me., Sept. 27.

Several changes have been made in Keith's Stock Company. Belle D'Arcy was engaged as second woman this week. The business has been of a gratifying nature.

Doris Hardy, who has been playing stock the greater part of the summer since closing as leading woman with "The Confession," has been engaged for leads of the Hill-Donaldson stock company which is playing a circuit of houses on Long Island.

Bert Gagnon has returned to New Orleans after a visit to New York. He will likely run stock houses in the smaller cities around that vicinity and through Texas. Gagnon will be alone in these ventures.

Nearly all of the Richard Carle musical pieces have been released by Sanger & Jordan through a personal agreement with Mr. Carle himself.

Rudolph Ganz, the Swiss pianist, who opens his season with the Boston Symphony Orchestra, reaches the United States Oct. 15.

Ethel Altemus, pianist, has returned from Europe. Under Antonio Sawyer's management she is arranging to be heard in recital with Philip Spooner, American tenor, early in the season.

## NEW ACTS NEXT WEEK

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

Isabelle D'Armond and Co. (New Act), Fifth Avenue.  
Marguerite Farrell and Betty Barnell, Fifth Avenue.  
Green, McHendry and Brown, Hammerstein's.  
Diers, Hammerstein's.  
"The Police Inspector," Alhambra.  
Jack Lorimer, Bronx  
Kimberly and Hodgkins, Greenpoint.  
Carlin and Penn, Bushwick  
Bixley and Learner, Union Hill, N. J.  
Doddridge, Simon and Siefert, Union Hill, N. J.  
Obering Trio, Union Hill, N. J.

William Rock and Maude Fulton.  
Musical Review.  
23 Mins.; Full Stage (Special Set).  
Hammerstein's.

There will be one thought among those seeing this big production of William Rock and Maude Fulton's. That will be the expense incurred. The scene quite goes beyond anything in vaudeville. Fifteen people are used in the production. The setting represents a French night resort or Cabaret. The lower floor is set with small tables. There is a small balcony with one table, opposite which, in a larger balcony, is an orchestra of five, attired in typical Parisian fashion. Four good looking couples assist in some of the numbers by the principals, one pair never moving from the little table up in the balcony. The first flash of the setting puts the act in strong with the audience. In the rear from a large staircase all the entrances are made. Mr. Rock and Miss Fulton start with a neat song and dance, the chorus singing the song while they make the change for the next number, a bachelor song and dance by Mr. Rock. Miss Fulton then has a pretty number. Behind her are four boys, who wear high hats as Englishmen do. Mr. Rock and Miss Fulton then do a dope bit, with talk and excellent dancing. The finishing number is a pantomime and dance in pierrot costume. The Moulin Rouge streamer effect is used, and it makes a corking finish to the big act. Rock and Fulton have a wonderful foundation for a great big act. No doubt the numbers will be improved in such a way to make the turn a big hit throughout. The production was received very kindly at the finish. Mr. Rock made a short speech. At times the interest lagged a bit, but the scene alone helped in these moments. Whatever success Mr. Rock and Miss Fulton have with this new production they deserve.

Jess.

Hall Brothers.  
Hand-Balancing.  
7 Mins.; Interior.  
Hammerstein's.

Two splendid looking athletes, adepts at hand-balancing, are closing the show at Hammerstein's this week. They get their start at 11.20 in the evening. The boys show a somewhat new costume, wearing gym suits cut like the proverbial tiger skins worn by acrobats. The boys do a neat routine, and in the hard position got away big.

Jess.

Harriet Burt.  
Songs.  
15 Mins.; One.  
Greenpoint.

Harriet Burt steps from musical comedy to vaudeville. It looks as though Miss Burt will put it over if proper intelligence is used in framing up her offering. Her present routine consists of a high-class ballad, a catchy little ditty with a stinger on the end, an Irish number, and is finished off with a Scotch song. The opening selection, with the dress worn with it, should be discarded. The song is being used by every straight singer on the small time. The dress detracts from Miss Burt's good looks. The second number is very good and extremely well done. The costume is an improvement on the opening dress, but is also of the glittering material. The Irish song is not a new one. It could be improved upon. The dance accompanying it, however, is a big surprise. Miss Burt is a big woman. When she displays the pleasing grace of a dancing soubret, it comes as a welcomed joy, so much so, the dance should be saved for the finish of the act. The Scotch costume is becoming, but a prettier song of the whistling melody sort is needed. The Scotch number would make a good leader for the singer with the same number now used in second place a latter-day "rag" third, and the song and dance fourth. That might be a better arrangement than the present one. Miss Burt has a good voice, which she knows how to use, and can get a song over. A pleasing personality and her dancing should surely land her in the safety class. At the Greenpoint in a not over-good position she did very well.

Dash.

Oscar Loraine.  
Protean Violinist.  
18 Mins.; One (Special Drop).  
Hammerstein's.

Oscar Loraine was shifted after the Monday matinee from next to closing the show to "No. 5." The violinist now has an act in which he impersonates only three characters. They are merely types, instead of those who really lived. The impersonations, all in make-up, are of a French conductor, English street musician, and Hungarian Gypsy violinist. Mr. Loraine has a special drop with the pictures of his characters shown upon it. In this turn he depends more on the violin playing. It helps a whole lot. All the characters were well applauded, the Hungarian being the most popular, through the violin "rag" music. Mr. Loraine should be very successful with this new offering.

Jess.

Evelyn Clark.  
Lyric Soprano.  
7 Mins.; One.  
Manhattan O. H. (Sept. 24).

Miss Clark is a straight singer of mostly operatic selections, making no bid for approval on any other score—and she doesn't have to. Sunday she received an amount of approval second only to the riot of the show a trio of singing and dancing comedians. She had the good sense not to do over three songs, leaving after having put over a solar plexus wallop.

Jolo.

J. H. Cossman and Co. (1).  
"The Prize" (Dramatic).  
19 Mins.; Three (Interior; Special).

There is true sentiment in "The Prize," Joseph Huberman's sketch which J. H. Cossman and Co. (woman) are presenting for the first time in vaudeville. Mr. Cossman plays the music master who has written a symphony intended for a prize contest, but on looking at the array of talent entered, had tossed the piece in the wastebasket. His faithful wife fishing it out, sent the script to the prize department without her husband's knowledge. Meanwhile the German composer returns to his apartments where a bouquet of roses awaits him from one of his woman pupils. Her picture also adorns his piano. His wife, who loves him devotedly, notices a change coming over his heart. He chides her without provocation and when working on a musical inspiration, plays with his eyes riveted on the pupil's picture. He replaces his wife's lilies of the valley with the pupil's roses. The wife unable to withhold her feelings spouts them, and the musician leaves in a huff. She prepares to leave him forever when he suddenly returns with a paper containing news of his symphony winning the famous and coveted prize. Flushed with success he learns that he owes it all to her. Then he begs her to stay, tells her he loves her and that the lilies of the valley were always his favorite flower. Excellent interpretations of the German characters make the piece worth while. Cossman's music master is well done. The dialect, attention to his work and the apparent indifference shown his wife are put over splendidly. His voice is musical and not a word is lost. The wife is capably played, the work of the unprogrammed actress being worthy of praise. The act could be shortened a trifle but the theme and the acting should give it attention on the big small time. In some ways, "The Prize" seems to have been suggested by "The Concert."

Mark.

Trio Romanos.  
French Dancers.  
10 Minutes.  
Tivoli, London.

These three Frenchy girls use the Tiller style, with a little dash of darning. They are well matched, very "goey," and cut no time to waste. The chief dancer adds a little interest by removing her skirts and doing piroettes in short pants. The piroettes would be all the more effective if she had been taught not to bend her knees in the process.

Bayard.

Bob Winstanley.  
Clog Dancer.  
7 Mins.; Two.  
Fifth Avenue.

On a metal plate about three feet square, placed in the centre of the stage, Winstanley, well along in years, blind (the loss of sight not apparent to the audience), billed as "the champion Lancashire clog dancer of the world," put over some clog steps, both standing and seated, that won for him round upon round of applause.

Jolo.

## NEW SHOWS NEXT WEEK

Initial Presentation of Legitimate  
Attractions in New York  
Theatres

"Girl in the Green Stockings" (Margaret Anglin), 39th Street.  
"Next," Daly.  
"Rebellion" (Gertrude Elliott), Maxine Elliott's.  
"The Great Name" (Henry Kolker), Lyric.  
"The Never Homes," Broadway (Sept. 30).

Henry Fink and Sister.  
Songs and Talk.  
21 Mins.; One.

Academy of Music (Sept. 24).

Henry Fink and Sister picked out a lovely spot to show their brand new offering to New Yorkers. At the Academy, packed at the Sunday matinee, the brother and sister combination seemed to be known to everyone. They received unstinted applause for each effort. Henry was forced to speech-making at the finish, in which he stated that it was really his sister's first appearance on the stage. The remark was probably true. Although Miss Fink conducted herself well, it was apparent she was not quite at ease. However, she should work in a very short time. Mr. Fink tried out a single last season. He is doing most of that single now, using the sister as a feeder. As a "straight" the girl is surprisingly good, considering her limited stage experience. After losing the coat and hat worn at the opening, she makes a good appearance, which black shoes and stockings would further improve. Singing is the stronghold of the couple. Both have excellent voices. The sister possesses an extraordinarily deep contralto, a vaudeville asset of rare value. Vaudeville audiences like anything out of the ordinary. This girl's voice surely is that. Brother Henry, like one or two other later day Hebrew comedians, uses no makeup. There is no doubt but that it detracts from the comedy end. The songs go over all right, but the comedy doesn't seem funny without the crepe hair. If Fink wants to work without makeup, he might try doing a straight light comedian. It will take some fixing to make the present offering just what it should be. The first thing will be to take out about four minutes, getting down to rock bottom. Then working should place the act in proper shape for the big time.

Dash.

Copeland and Payton.  
Singing and Talking.  
15 Mins.; Four (Special Set).  
Hammerstein's.

These two colored fellows have a good idea in a Pullman dining car scene and also seem able stage people. The talk and songs fall far behind the idea. The big fellow has an excellent comedy style, while the other makes a very good "straight." The two will have a very good chance when they improve the manner of working up their comedy ideas, and also inserting better numbers.

Jess.



**Hennings and Middleton.**  
Rural Sketch.  
21 Mins.; Four Interior.  
Columbia (Sept. 24).

Said the old rube hotel keeper to the touring soubret: "Here, gal, take this money. Go home and see your mother and the baby. It's all we've got. Martha and I hoped to get enough some day to go to New York and find Our Nell. But we can wait. You look like a good girl and I believe you are. It has taken us six years to save it." "Oh! how can I ever thank you?" said the traveling soubret, as she counted a heap of money the old man poured out of a pail. "Why, I only need \$30 and there's \$32.75 here," she said. "Never you mind," replied the hotel keeper, "You just take the difference and buy a present for the baby." In the history of the world it is unlikely there is another case on record where two people saving for six years kept \$32.75 together and escaped bankruptcy. That is the only new thing in the rural sketch a man and woman billed as Hennings and Middleton played at the Columbia Sunday night. The man ran a hotel in the woods. The girl came on to do a turn at the Gem. Somehow the old rube just took to that gal. He told how a City Chap came to town once. Three weeks after Our Nell disappeared. She hadn't been heard from since. The only thing missing was the old man's failure to notice a resemblance in the soubret to Our Nell. For twenty-one minutes this rehash of all the Cressy mush bucolic pieces ran along until it seemed the girl would make a lightning change, and reappear as Our Nell. But she didn't, for after unloading some of Bert Leslie's slang, the girl made an exit, and the old man closed the sketch with a "Hell" line. During the piece the old man wanted the girl to sing "Silver Threads," but she ducked by warbling "Land of Harmony" instead. It was a toss up, anyway, for while the young woman isn't at all bad as a slangy soubret, she isn't there on the voice thing, not any more than the sketch is marketable for beyond "small time." These rube sketches with a pathetic plaster are about due to run in new grooves now, for Mr. Cressy has succeeded in killing the old style on both sides of the ocean.

*Sime.*

**"Razor Jim."**  
Afterpiece.  
7 Mins.; Full Stage.  
Fifth Avenue.

If the seven minutes' old afterpiece at the Fifth Avenue Monday bears any resemblance to the original "Razor Jim" of revered theatrical history, it is easy to understand why the old afterpiece hasn't been revived in recent years. With most of the company seated about in street garb, Fox and Ward blacked up and using Mr. Curran (Ward & Curran) as "straight," a few hoary gags were pulled, winding up with pouring water into a silk hat and then having the owner of it remove from the tile a tin can showing the Hi Henry to have been uninjured. It was an A-1 flivver, closing the show, too.

*Jolo.*

**Dugan and Raymond.**  
Singing and Talking.  
19 Mins.; One.  
Grand (Sept. 24).

Dugan and Raymond are some hit in the "pop" houses. It's all due to the comedy of Tommy Dugan, who appears as a messenger boy. Mr. Dugan is a capital comedian. With a partner who could run into the home-stretch with him, the act would undoubtedly land in the bigger houses. Dugan and Raymond stretch their present act beyond the limit, but the "pop" audiences apparently relish every word. Some of the talk borders on the "blue." Dugan makes every word tell and keeps his face and tongue working overtime. (He formerly worked as a single.) A strong singing partner and feeder is needed to swing Dugan into a brighter limelight.

*Mark.*

**Luke Wilson.**  
Horizontal Bar Act.  
6 Mins.; Full Stage.  
Fifth Avenue.

The program credits Mr. Wilson with being the originator of "The Span of Life," as the oldest acrobat appearing before the public and gives his age as 72. All probably true. He is a lithe, sinewy, active man for his years. He only does about half a dozen tricks, all good. Between each effort an unfunny "clown" stalls for him to regain his wind. Suddenly, and without anything to indicate the act was finished, Wilson walked off, not even turning to take the usual bow. The audience, realizing the heroic efforts of an old-timer, brought him back for a couple of bows.

*Jolo.*

**Lydia Yeamans-Titus.**  
Impersonator.  
13 Mins.; Full Stage.  
Fifth Avenue.

Lydia Yeamans-Titus is offering practically the same turn shown here years ago. She opens with a "Dutch" girl song, then the child, the mother of the child, an Italian opera singer and an English serio-comic singing a "coon" song. As heretofore, she is accompanied on the piano by Mr. Titus, who contributes his part in a dignified and unobtrusive manner. The main interest attaching to the act is the appearance on the same bill with Mrs. Annie Yeamans, her mother.

*Jolo.*

**Russell Trio.**  
Ring Act.  
6 Mins.; Full Stage.  
Manhattan O. H. (Sept. 24).

Starting a trifle slowly this trio finishes very well. Some of their best tricks precede the finale, which is bad showmanship. They lack something; this is probably it. A few of their tricks may be original. The best is where one of the men hangs by his hands, with his feet about six feet from the ground. Another stands directly underneath, turns a back half somersault and catches himself by his toes on the toes of the suspended man. It's a good one, and certainly uncommon.

*Jolo.*

**Leoncavallo.**  
Condensed Version, "Pagliacci."  
20 Mins.  
London Hippodrome.

Before Leoncavallo opened at the London Hippodrome there was the usual amount of scoffing among the cognoscenti, but the great Italian composer has completely vindicated the judgment of whoever was responsible for his engagement. I do not remember having witnessed such an extraordinary display of wild enthusiasm as was shown at the first performance. Leoncavallo had got together quite a capable bunch of singers. They did justice to the tragi-comic opera. The augmented orchestra at the Hippodrome assisted to the general success of a most interesting project. It was, however not so much a matter of the opera and its treatment, as of the great personality of the composer who, in two senses, completely filled the leader's chair. Every number was applauded to the echo, and when at the final fall of the curtain, Leoncavallo left his seat and reappeared hand in hand with the principals on the stage, the audience went crazy. Fourteen bows and curtain calls were the sum total, and even then the composer might have taken a few more. In condensing the opera Leoncavallo has cut out all the choruses, and uses only silent supers. The story is very well enacted even in the eyes of the experts. The engagement which was for a limit of twelve days marks a departure which will doubtless encourage some of the other West-end managers to take a chance on the biggest material obtainable.

*Bayard.*

**Rousby's Scenic Review.**  
European Scenes, with Singing and Dancing.  
8 Mins.; Full Stage (Special Settings).  
Majestic, Chicago.

This offering, evidently from London, would hardly fit into the "small time" over here for the reason it contains no redeeming feature. Three scenes are shown, with exceptionally well handled light effects, but for the Majestic audience, electrical effects are no novelty. (Stage Manager Abe Jacobs has forgotten more about the art than the fellow who wrote it ever knew). The first scene shows London. The lights are manipulated so that one has a view of the city during a rain storm, daybreak and moonlight. The producer, however, forgot to light up the city when nightfall came. London's sea of houses failed to reveal even a kerosene burner. The second drop shows Leicester Square. Two women, one impersonating a man (doing it quite well) entered, and through a transparent umbrella went through a scene that was neither new nor novel. They later appeared before another drop singing, "Come, Josephine in My Flying Machine." When that was over the curtain dropped. There was no theme to be gulped by, and the house did not realize that it was over until the houselights flickered. Back drops, no matter how beautiful or how detailed, will never carry over a vaudeville act in this country. There must be something besides. The act made a weak closer for the Majestic bill.

*Wynn.*

**Col. Sam Holdsworth.**  
Ballad Singer.  
10 Mins.; One.  
Fifth Avenue.

The singing sensation of the century is Col. Sam Holdsworth, eighty years old. He looks like a well preserved man of sixty, erect, dignified and with a fine stage presence. He makes his entrance clad in a frock coat, with silk hat and cane. The cane and hat are laid on a small table, and the Colonel, in a pure tenor voice, without the suggestion of a break or a quaver, but with fine emphasis and phrasing, renders several ballads probably as effectively as he could have put them over in his youth. The enunciation is perfect. The second number, "Silver Threads Among the Gold," brought tears to the eyes of the audience. In content with the palpitation and travelling thus created, the Colonel followed "Silver Threads" with "The Song That Reached My Heart." Good night! Gee, what a wallop! The house rocked with the din of applause. If you have any reverence for age, you've got to fall for this turn. It is the most remarkable demonstration of the preservation of a human voice that has probably been known. Col. Holdsworth is worth going a great distance to hear—and see.

*Jolo.*

**Four Cloverly Girls.**  
Juggling.  
10 Mins.; Full Stage.  
Greenpoint.

Four Cloverly Girls are not unlike two or three other juggling girl acts that loomed up about the metropolis last season. Dress and appearance go a great way towards making a turn of this description. Too much attention cannot be paid to these details. The Four Cloverlys dress neatly in short white skirts, white stockings and high white shoes, topped off with blue and white blouses. The blouses do not look just right. Some other pattern in the material used should be tried. The girls are lively and handle the clubs in good style. An attractive, although not a difficult routine, is snappily handled. Several formations win approval. A couple of the girls seem capable of doing the fast passing, which has done so much for several of the male acts. It should be worked up. Some of that make-it-look-more-difficult stuff is needed. The act opened the show at the Greenpoint and passed through nicely. A better position the act could not hold down, but they should be able to give satisfaction in the same spot on an average bill.

*Dash.*

**Wood and Fare.**  
Singing and Talking.  
14 Mins.; One.

The man dresses as a messenger boy. The girl makes one change. The talk is mostly of the daffy-dill variety, and in the 14th street neighborhood, where Tad's stuff is a full meal, part of it didn't stir anything. The man sings "Buckwheat Cakes" and the girl renders "They Always Pick On Me." For the closing they try Brice and King's "Dixieland" number, finding it beyond them. They should use another more suited to their style of working.

*Mark.*

(Continued on page 21.)

## QUEEN OF BOHEMIA

"A Comedy with Music" is the explanation the program gives of "The Queen of Bohemia." It is near correct. The story is a two-act affair with a plot that is carried and held to.

The story is not new although it does very well to introduce the comedy, more legitimate than usually. An Irishman and a Dutchman, out for a time, get well lit up. The morning after through various circumstances they think they have become bigamists, murderers, incendiaries and so on. The finish discloses the gay old boys have been kidded, but it is enough for them to proclaim "Never Again."

The comedy comes from the story entirely, which does away with any old time bits of business. It is a great relief. Much of the fun from the passing of money is done without getting away from the story, and not through the usual con man's privileges with the comedians.

There are no uproarious comedy incidents. In this the show perhaps falls back a trifle. There could be more of the rougher and rip-roaring style of fun making without overstepping. Were the show weak instead of strong in comedians, it would be in a bad way for laughs.

The production end has been well looked after by Max Spiegl, who has given the show two good looking sets with a pretty though not an elaborate costuming accompaniment. The first scene is a nifty ratskeller, shown with the proper atmosphere, although the absence of men in the scene deprives it of some naturalness. The closing picture is an exterior, pretty and summery, which aids in making the whole look like a regular show.

In selecting the numbers Mr. Spiegl has evidently decided that "rag" is what the burlesque audiences want. He gives it too them in bunches. Every good "rag" number, excepting "Alexander's Band" is utilized.

From the manner in which the numbers went over the idea is not far from right. It at least keeps things moving and the show is certainly lively. The Ratskeller scene makes a great background for the "rags." It is fitting that a ratskeller atmosphere should be permeated with syn-copated music.

The numbers have been very well staged, Julien Alfred taking credit. "Red Rose Rag" was one of the prettiest, it going over capitally through the chick dressing and odd arrangement in sending the chorus off, rather than to the efforts of the girls. "Frisco Frizz" (used in "Hello Paris" at the Folies Bergere) also came in for endorsement, with the chorus doing but fairly with a "Turkey" dance. The leaders however did very well and gained for it a number of encores. "I'm Going to Steal Some Other Fellow's Girl" did splendidly, also through an odd arrangement. The opening chorus of the burlesque is away from the ordinary, and easily worthy of mention.

Sixteen girls are carried, the Twin

Clark Sisters amongst them. The sisters play small parts in the show, and get in front of a couple of numbers.

The chorus girls are the usual this season's type, little in looks and less in ability.

With girls that could really do something, Mr. Alfred would have hit a high water mark in number producing. The changes worn look well and are pretty, though neither elaborate nor numerous. "The Bathing" scene showing the girls in the surf is near the finish. The surf thing is old now. The number got an encore on the appearance of the girls in tights. The surf thing is about the same to the "Queen of Bohemia" as the "Girl and the Eagle" is to the "Star and Garter Show," it may do for a little billing but cannot live up to it on the stage.

Where Mr. Spiegl has shown good judgment is in the selection of principals. Countess Rossi, lately of vaudeville, is the featured one. While there will probably be many adverse criticisms on the Countess during her turn over the Wheel, there is no doubt she is a find for burlesque. Class is her strongest asset. She is a dandy looker with a figure modeled for the wearing of gowns of just the sort she has selected. Her appearance will be greeted with "Ahs" of approval all along the line. The Countess' principal fault seems to be that she is well aware of her charms. It makes her stilted and artificial. Working may overcome this; if it doesn't La Comtesse is not going to become as popular as she should with burlesque patrons.

Sam Sidman and Charles Drew look after the comedy, and are given a free hand in running the laugh department. Sidman's small squeaky Dutchman's voice alongside of the big brusque tones of Drew's Irishman become very laughable. There is but one suggestive line in the piece. That is used by Drew and should be dropped. It is not funny and quite unnecessary.

Kathleen Kay is a semi-soubret, and does very nicely. She wears a couple of pretty dresses, but it is not her clothes that make her stand out. If Miss Kay depended on wardrobe to put her over, she couldn't make it. A voice and manner for singing rag songs does the trick. She comes to the bat about six times during the game and hits around 400. "Mysterious Rag" was her best.

Will J. Ward is the "straight." He was probably a ratskeller singer at some time. Mr. Ward puts over a specialty for big results at the piano and makes a pleasing "straight" although he might do a little rehearsing with the Countess in the matter of acquiring an easy stage presence.

Louis Hartman does very well as a "Dope," though making up a bit too strongly.

George M. Hayes did his Rube constable bit getting laughs even if the character didn't fit into the proceedings. Hayes' single song was a big return getter. He is doing a Rube but still rendering the song very

## QUEENS OF THE JARDIN DE PARIS

A well balanced burlesque show may be said of Jacobs & Jermon's "Queens of the Jardin de Paris." It is just a see-saw show all the time. The finish leaves one in doubt as to exactly the standing of the performance. The show is probably entirely new this season, with Harry Koler the main holdover from last season.

There is a farcical idea in the plot of the two-act piece. It is not new, but the plot is only followed until the comedians arrive on the stage. It is probably a mistake in this case for if the stolen heirloom (a diamond garter) were followed up, much fun could have been secured, and would not have necessitated some of the stereotyped bits of business now involved. The setting, although not elaborate either in scenic effects or costumes, is always clean and bright. Two interior sets are good looking. The same chandelier used in both is probably only an incidental. The second set seems quite expensive, with the two wide stair cases, two balconies with boxes on each side, and the massive repeating brass chandelier.

The costumes, without leaving any especial impression, are becoming, and new in appearance. Not a great many changes, though the numbers are frequent. Twenty girls, of this season's usual sort. They look well enough, but are stilted in movement, and work as though under pressure. They however outrank the usual run in the matter of singing. This may account for the shortages. Perhaps they were selected for voice.

The numbers help to keep the show in the so-so class. One or two would probably not be missed. The best idea comes in the burlesque. It can not really be called a number, rather a happy happening. At the opening, the orchestra plays "Oceana Roll." The company exit doing a dance to the music. After this for the first few minutes, at the finish of the business, the orchestra again hits the "Oceana" and the company go to it again. It brightens everything up. That may be the reason the burlesque appears the best. The thing might go right through the burlesque, or even both pieces. Shows have been built around a Viennese waltz, why not a "Turkey Trot." "Ragtime Minstrel Band" was the number hit of the show. It is the rawest "steal" that could be imagined on "Alexander's Ragtime Band," and, as usual, is not up to the original. The comedians do a great deal for the number. "You Remind Me of Someone I Want to Forget" worked with a couple from the troupe in the boxes also went over big through clever handling. There were others of less importance.

much as Bert Williams might do it. As a tough waiter Hayes scored easily. There were one or two other men involved.

In "The Queen of Bohemia" Mr. Spiegl has a good allround burlesque show that will be better than half way up the column at the end of the season. *Dash.*

The comedy keeps the scales at a balance. New bits not funny and old bits made funny through intelligent handling. The kissing incident has never been worked up as well, and the passing of the key also secured unlooked for results.

Mr. Koler and Alfred K. Hall are the principal comedians, working together in the usual manner. Koler is a Hebrew; Hall an Al. Leech style of comedian. Mr. Hall resembles Leech greatly in makeup as well as his manner of working. Mr. Hall is funny in his specialty, where he scored a big hit with some first class stepping. Koler is a funny little Hebrew comedian, clean in method and makeup. He deserved credit for extracting fun from some of the well known bits. Joel P. Corin is the "straight" man. His best work was in a specialty at the piano, assisted by two of the principals. Mr. Corin should have the piano, stage and specialty to himself. He would then undoubtedly get much more than the trio now does. Harry K. Morton and Harry Tyler are also "straights." Mr. Morton appears to have comedy possibilities and in makeup would probably work out well, but in straight clothes his comedy tricks are lost. Mr. Tyler is merely a straight man who sings and works all the time, making an awful job of it.

Lillian English is the principal woman, and a very attractive one. Miss English takes no points from any of the girls in the dressing line. Her costumes are many and elaborate. But why not more of Lillian, and why always a French song when she is plainly an English girl, who could put over those English songs that Americans like so well? Rose De Mar is the only other woman to get into the limelight. Miss De Mar wears a little black silk maid's costume throughout, probably to keep to the character. The audience might excuse a deviation for a couple of regular dresses. She does well at the head of a couple of numbers.

Amy Allyn and Celia Sylvester figure in a small way, each passing.

*Dash.*

Eddie Leonard isn't troubled much these days about vaudeville dates. Any afternoon will find Eddie plastered up against the score board in Times Square, anxiously awaiting the returns of the Giants game. To the ever ready question, "Where do you go next week?" Eddie replies he never works in summer, and figures summer is over when the championship post series games end.

John E. Henshaw and Grace Avery open in a comedy sketch called "Strangers in a Strange Flat" at Dockstader's, Wilmington, Oct. 16. Bill Lykens is the steerer.

Bertha Kalisch selected a sketch for vaudeville, but it wouldn't fit, after reading. Miss Kalisch will make another choice in time to appear Oct. 16.

**Arkaloff Russian Balalaika Orchestra**  
(14).

Music and Dancing.  
18 Mins.; Full Stage (Palace).  
Majestic, Chicago.

As a general rule, the conventional Russian troupe hails from around Suffolk and Rivington streets on New York's East Side. This one, however, is an exception. It has the stamp of genuineness all over and it's safe to say that anyone of the fourteen can describe the familiar haunts of Moscow and Minsk. For they have evidently come direct from Russia and are quite unprepared for the Majestic audience. This is no reflection, however, for they placed themselves in a new class so far as Russian troupes go. The management gave the Arkaloff orchestra a full stage with a palace set. They could have worked in "two" at least until the finale, when one of the troupe offered a dance. Director Arkaloff, who leads the other thirteen from the stage (while playing himself) might have arranged for a special set. The act should carry one. Five selections were rendered on the balalaika, a sort of a triangled mandolin. Each was played well and incidentally applauded vigorously by the American house full. The quartet number from "Rigoletto" seemed to take the lead. It could be switched around for the finale. The dancer is programed as Mr. V. Kasanchoy. He had a few new ones in his line. Upon completing his specialty, the house made him repeat. The costumes are of the stereotyped Russian kind, but very, very classy. Program says that Vasily Diptzkow of the Imperial house of Moscow designed and made them. Vasily earned his roubles. Manager Arkaloff should supply his men with grease paint. That would improve things. A little rehearsing in coming and going from the stage would help. The Russians are quite crude and lack showmanship, but once commencing to tickle that stringed instrument, they hypnotize the auditors. Some thought the orchestra was playing an Arkaloff, until further down the program it was stated that L. Arkaloff was director. So the instrument naturally must be the balalaika. It's some instrument, and the Arkaloff bunch certain knows how to play it.

Wynn.

**Beatrice Morgan and Co. (2).**  
Comedy Sketch.  
20 Mins.; Parlor.

Beatrice Morgan and a clever young man do little more than demonstrate the difference between clever sketch people and those who bob up on the "small time." The sketch is a light comedy affair, sounding like a pretty magazine story. There is really not enough to it, besides lacking originality, to ever be of much use on the "big time." On the smaller time it will prove a revelation, but only by contrast. The story is of a young girl forced to marry her cousin. The cousin turns out to be a bashful English officer whom she met a year before and fell in love with. By making him believe she is the cousin of the girl he should marry, Miss Morgan gains many laughs. Both principals play well their parts. There is a maid, quite an important role in the piece.

Jess.

**Dave and Percie Martin.**  
Comedy Sketch.

20 Mins.; Three (Interior; Special Setting).  
Grand (Sept. 24).

For some seasons Dave and Percie Martin have been in the west and south. Their present sketch is wholly of farcical construction, the action taking place in a photographer's where Dave Martin as the camera man, exchanges some merry repartee with Percie Martin as the talkative modish-mannered young woman who comes to the studio to have her "picture took." The latter makes a change of costume, prior to her "posing bit" and introduces a solo. Later they sing "That Doesn't Show on a Photograph" and for their exit at the close use a conversational song. Incidentally, a tall man is worked into the act as a chauffeur. At the finish, moving pictures of the chauffeur running after the machine down a dusty road and its subsequent capture are flashed on the studio screen upstage. While the Martins may never win any blue ribbons with their voices, their songs will find favor in the "pop" houses. If the Martins would break into faster company in this neck o' th' woods, they will have to put their act on the dissecting table. The setting is neat, the idea all right and the Martins capable of putting over their lines in bulky shape, but at present it runs entirely too long, some of the talk and much of the singing have a tendency to retard their efforts, and cause the comedy to slow up when a little more speed would send the offering along with bigger results.

Mark.

**Chapman and Bernube.**  
Hand Equilibrists.

8 Mins.; Three (Exterior).

Here's an act that has no business on the "pop" time. Their closing trick alone merits attention on any bill. In the hand balancing and arm lifts the routine varies little from that of other "strong arm" acts, but credit must be given to the understander, who toys with his heavy partner as though he were handling a miniature balloon. The top boy executes some clever tricks on a ladder which the under chap balances on his feet, the former standing on his head on the little rest at the top. The ladder work is done close to the footlights.

Mark.

**Field and Hanson.**  
Musical Mokes.  
18 Mins.; Two.  
Fifth Avenue.

Fields and Hanson are an old-time team of blackfaced comedians with an old-time musical act, playing old-time zithers, bassoon, concertina, pulling old-time cross fire comedy, and for a finish resorting to the old-time slapstick. For the Pastor Anniversary week at the Fifth Avenue they were in the opening position.

Jolo.

**Fox and Evans.**  
Dancing.  
12 Mins.; One.

Academy of Music (Sept. 24).

Fox and Evans are a two-men dancing team, better than some, as good as others, and not as finished as a great many.

Dash.

**De Schelle Bros.**  
Musical.

10 Mins.; One.  
Columbia (Sept. 24).

Along the lines of the Lyons and Yosco act, the De Schelle Bros. should do quite well on the "small time." They can hardly look beyond that with their present turn. A harp and violin are the instruments played. One of the boys (both in Italian dress) sings "When Dreams Come True," with harp accompaniment. His voice doesn't permit of it, unless he was affected in some way Sunday evening. The harpist ragging "Where the River Shannon Flows" did nicely for the audience assembled. The finale, "Every Little Movement," with the violinist inserting bits of comedy, brought to the boys the hit of the show. The De Schelles may evolve something that will place them on the big vaudeville time. Until then they are a safe small time booking. Given an important spot at the Columbia they held it up much better than anything else in that show could have. A "Hell" is used for a laugh. Before it dies or is driven out of vaudeville by some managers who have sense enough to realize what it is doing to their performances "Hell" will become known as the greatest laugh maker of this decade. It has "Damn" pushed off the board. *Sime.*

**Cowboy Williams.**  
Juggler.

Columbia (Sept. 24).

Cowboy Williams juggles heavy objects, following much the routine of Paul Conchas and Spadoni. He lacks the foreign finish of either, but what is done by him is performed well. Dressed as a westerner, Williams may hail from that country, or adopted the make up to add flavor. But he forgot a "Whoopee" or two. That goes with the legging always, in vaudeville. Mr. Williams will do for the big small time and can open the bills on the small big time. To get above those classifications, he will have to study showmanship. To do what someone else has done will keep anyone on the walk instead of a run. That may be bum poetry, but it happens to fit the case.

Sime.

**Fox's Players (5).**  
Singing.

13 Mins.; One (3) Full Stage (10).  
(Special Settings).

The act opens in "one," with a man in front of a drop singing, with four girls with their heads protruding through holes in the drop, representing stars. After three minutes of tiresome "vocalizing" the drop is raised and there is disclosed the four girls in Gelsa costumes. The man sings to them and they sing to the man, closing with a few crude steps. The olio is then dropped for a few seconds during which the singing is continued. When raised another scene is displayed, the five making their entrance via a yacht in an American harbor, all clad in yachting suits. More singing. The main fault is that only one of the girls can really sing. The rest doesn't matter so much after that.

Jolo.

**Joseph Henley Co. (3).**  
Comedy Sketch.

17 Mins.; One.

A sketch that leads everyone to believe it is a dramatic affair develops into a comedy through the last line. A doctor and his wife are living happily. The doc is called away overnight. Lady burglar enters through the window, and the wife spots her. The wife falls for a hard-luck story from the thief. The girl who came in through the window turns out to be the former wife of the doc. The doc returns, and the wife tells a fairy tale about the burglar being in need of medical attention. Doc takes one slant at Mrs. Jimmy Valentine, and nearly does a Brodie. Whoever doc is, he might be a great purveyor of pills, but he certainly isn't a regular dramatic actor. He gives the Lady Burglar a big check. When leaving, she tells doc the money is needed for her new husband. That is the comedy line. In the part of the girl thief, this young woman shows class, but the other two do not. The sketch makes a good small-time act.

Jess.

**Perry and Bolger.**  
Banjos.

6 Mins.; One.

Six minutes gave the audience an appetizer for more. But in the "pop" houses the boys, who look nice in their white suits, will make themselves all the more solid by not playing out their welcome. After some "straight" music at the opening, they plunk out a medley of popular airs that puts them in big favor. Working in the "pop" houses will help them climb to a higher niche.

Mark.

**The Mascagnis.**  
Dancing.

12 Mins.; Full Stage.  
American.

A man and a woman in a familiar continental dancing affair manage to put over a direct success with some fast whirlwind work for a finish. The woman is, or appears to be, rather a heavy person to attempt toe dancing, which she does very well. The man is graceful, and dances as though he likes it. The act seems to lack the class that these sort of numbers need, but this may be due to the poor dressing of the woman. The turn can always get away on the small time, but will belong on the larger circuits when it is made to look better.

Jess.

**Stevens and Vicara.**  
Songs and Dances.

14 Mins.; 3 (One; Special Drop; Exterior; 8 (Full Stage); 3 (One).

A corking good "sister act" for the "pop" time. The dancing member of the team is graceful enough to be working in the bigger houses, and with a dancing partner may land there. The other girl does all the singing, and makes some pleasing changes of costumes. The girls open with a mountain scene, both working in Indian costume. The dancer does the sailor's hornpipe, and follows it with a Spanish dance that goes big. Her partner looks the prettiest in abbreviated black costume when singing "Mister Moon." The girls dress well and work hard.

Mark.

(Continued on page 26)

## TIGER LILIES

It was 10:30, and the performance of "The Tiger Lilies" was about to end at the 8th Avenue, when the male principals in the school room scene commenced throwing bread, bananas and other things at each other. No casualties. Immediately following four of the men seated themselves on the floor. One pretended he (as a big kid) wanted his "ninny" (a childish term for the milk bottle). They gave it to him. But Matt Kennedy grabbed the ninny from his hands. And Matt Kennedy drank it. Then Matt Kennedy, who instead of swallowing the milk, had held it in his mouth, expectorated it at every one on the stage until his companions had left him, perhaps in disgust. If there were not so many rough necked patrons of the 8th Avenue, the audience would have left, disgusted also.

The expectoration bespoke the very little comedy that "The Tiger Lilies" has, whether in the first part, olio or burlesque. It was all that came to the surface in the second half. What attempts were made with the best known of the "school stuff" wouldn't get over before a civilized house.

The first part, supposed to have a story, is called "O'Day Abroad." The fun in that was begotten by "imaginary matter," some that employed the spot light, new, but still imaginary.

Besides this poor funmaking were numbers, sixteen girls and principals (two women and five men). If the management would pay one of the chorus girls a trifle more, perhaps she would consent to become a principal on the program also. Now she is only working in the chorus, taking part in the lead of two numbers and doing an olio act. Florence McCloud is the girl. She may be the "cooch" dancer too. The "coocher" showed near the finish, doing as little as she could, which was all that she knew. The program called her "A Sensation."

As for that though, the program called the three-act olio "A Taste of Vaudeville." It was hardly a sample. The trouble with the olio is that there was nothing given to wash the taste away.

To bolster up the first part, also provide for a finale that didn't finale right, is "Pinafore," really taken by this company on the level. To close the first half however it was found necessary to add "Alexander," which wasn't a bad idea. Of all the "Pinafores," this one is the cookie. Some day Clara Gibson may tell her grandchildren she once sang "Buttercup" in "Pinafore." It will take at least that long for anyone who heard her to forget it.

Otherwise though Miss Gibson is so bright a star in "The Tiger Lilies" the others don't shine at all. By the same token, it could be said that Mr. Kennedy is a comedian. He certainly has no competition among the group, and the 8th Avenue audience liked him.

There's something wrong at the 8th Avenue. "The Tiger Lilies" wasn't nearly as dirty as the house

generally stands for. Perhaps the show cleaned up for the day, or the week, or perhaps it is no dirtier than it was Monday evening.

Among others were Al Bruce who plays a "Dutchman" whether he is playing a "Dutchman" or a school boy; Charles Barrett, who must be the singer of the show; Jim Dougherty, one of the two single singing olio acts to do a flop; Miss McCloud, who was the other single; Frank Terrill and Henry Simon, who have a musical turn in "The Taste of Vaudeville," and who did the best of the three acts, though the xylophone player did seem to be practicing, and Lena La Couvier, who played a motherly sort of person in the opener, without finding a congenial role for herself in the burlesque, but she led many numbers. What Miss La Couvier will tell her grandchildren about the "Pinafore" performance can not be hazarded. Maybe she won't mention it.

Miss La Couvier wore the nearest approach to a dressy gown when singing "Billy." Miss Gibson and Mr. Kennedy have discovered a new way to work encores in "Save Your Kisses For Me." Mr. Kennedy starts the applause; Miss Gibson is angry at being brought out again. It is the best work the girl does in the show, better than her handling of some sobby lines in the school room.

It wouldn't be surprising if the singing was affected Monday night by the playing of the orchestra. It seemed then as though the musicians would be in form by about Wednesday.

"The Tiger Lilies" looked and played better on the small stage of the 8th Avenue than it will in a regulation house. The dressing of the choristers will pass, in about the same measure that their work does. The show as an entertainment lines up with those two items as well. It's miles away from a leading burlesque show, but will not hit the low water mark on the Western Wheel. A couple that have passed have it beaten already.

If the comedy can be braced up, the T. W. Dinkins company has a chance to be as seriously accepted as the male quartet accepts itself in the burlesque. Were the voices they believe they possess in evidence during "Pinafore," "The Tiger Lilies" "Pinafore" would rank with that given by "The Follies of 1911." And no one thought at the time anything worse in the way of a "Pinafore" could ever show.

Mr. Dinkins saw his show Monday evening. He doubtlessly observed the burlesque is away off. After the bread and milk riot has been thrown out, it might be worth while to engage someone to give a little attention to that part, then some more coin could probably take care of the opening, without any expense for proper settings. But as long as that milk bottle business is in, nobody who wears a collar will believe that "The Tiger Lilies" is a burlesque show, or any other kind of a show.

Time.

## WORLD OF PLEASURE

In "The World of Pleasure," Messrs. Gordon & North have the best of their three Eastern Burlesque Wheel shows. It is a regular burlesque entertainment, embellished in several ways.

The two-act piece, formerly "Playing the Ponies," is a musical melodrama. It runs along logically, with the provisions for everything legitimately entered. Throughout the melior idea hangs on.

All of the chorus girls are listed under their names, with each termed as a horse. The program had descriptive comment following. Some was quite tart, giving a spice to the show before it opened. Beyond that there was no spice there, although a little nasty business with a cuspidor was indulged in by one of the two Hebrew comedians near the finale of the performance.

The scene where it occurred is the big comedy incident of the evening. It is a "table scene" with the business made laughable by Will Fox and Harry Marks Stewart. (Mr. Stewart is the cuspidor worker). The comedians are fed by Phrynette Ogden, the principal woman. It is the one moment when Miss Ogden shines.

It does look as though Gordon & North are cheating a little this season on principal women. Other than Miss Ogden there are two female principals, Dora Andreae and Georgette Armstrong. Either they can do little or have little to do. The latter is preferable. In favor of Miss Andreae, it may be said she fits the role played by her opposite Tommy Meade, "the honest jockey."

Messrs. Fox and Stewart are the only comedians. They work as a pair. Mr. Fox is a clean Hebrew, with a natty make up, impressing as a good comedian even if he does say "It's no juice." Mr. Stewart takes his comedy carelessly, and is inclined toward the lower form of Hebrew humor in action and voice. As a pair, of one size, they do right well. The big hit of the show were their parodies, including one on "Alexander" which did not have a worn out joke as a theme. (This goes for Yorke and Adams). A new idea for parodies, entitled "Me an' My Friend" finally won out so hard it obliged a speech of regret by Mr. Fox.

Five of the six principal men in "The World of Pleasure," together with the story, can carry this show. Though the company is so weak womanly, there need be no changes. Charles J. Raymond is the "straight" (villain) and played most excellently. He is a regular actor, and does the performance a world of good. Little Mr. Mead for his part serves admirably. He and Miss Andreae had one number, "I'll Put a Little Bet on You." It died, and at the Olympic where the audiences were pipes for this show. Ultra sensitive Hebrews objecting to a caricature of the race should have watched that bunch at the Olympic, composed of East Side Hebrews, rock at the fun making of the Jew comedians.

The dressing is very neat, with one

dandy "tight" number at the second act opening. There are about twenty chorus girls, six or eight chorus men. "The World of Pleasure" is probably the wealthiest burlesque show this country has ever seen. Miss Ogden wore a couple of diamond earrings that may bring round shoulders to her, also a rose in her corsage in the first act that appeared in the small of her back in the last act, (two different gowns). Miss Armstrong had a diamond cluster on her right hand, and a solitaire on her left, that looked like a couple of searchlights. The prosperity extended to the chorus. In one of the numbers, as the girls slowly made an exit, they reminded one of a travelling jewelry shop.

Among the members as far as staging goes, the palm can be taken by "The Guerrilla Grab." It is an "Apache-Grizzly" by a double sextet of mixed choristers. "Let's Go Where We can Have Some Fun" and "Gay Coney Isle" were notable for lyrics, written by Willard Vale. Mr. Vale is somewhat above the lyric writers who usually listen to the burlesque call. The music composed by Leo Edwards would be shown off had the company anyone to sing it. The last mentioned songs went over through their popular swing, of the summer kind of songs. It resembled more the strain Gus Edwards always has rather than the classier Leo.

The writer of the book, if he didn't compose the line spoken by Mr. Mead and which says "You ain't got no right," should straighten it out.

"Emancipation Day," led by Eddie Foley, deserved more than received. Mr. Foley and the chorus interjected a George Primrose dance in this, to an old southern melody also used by Mr. Primrose. Mr. Foley (another "straight"), played well, handling a comedy situation very creditably.

The comedy bits of the show hit a new streak but seldom. Most are old stuff, but well put over by Messrs. Fox and Stewart. James Hall doubled up two, three or four times, passing along. A "From Life" scene in the final setting is worth a laugh, though the bit, which leads up to the "Apache" number, should be changed about. It is pretty badly done. Two catch lines in the performance are Mr. Fox's "Ridiculum" (Ridiculous), and Mr. Mead's "Don't be noisy."

Then there are "The Rio Grande Grind," a "bearcat" that won't get across right until Miss Ogden's singing voice improves, and "The Y-disha Colleen," by Messrs. Fox and Stewart, Misses Andreae and Armstrong. The comedians make it good for several encores, with a dance. Otherwise the number is nil, and not so very good even with that silly dance.

The settings are fully adequate, perhaps more so (The Olympic has a small stage). "The World of Pleasure" will go over the circuits, pleasing 'em, excepting perhaps at the Columbia, New York. That's only one house, of course, but it will be a test for this show, if it continues to play as now.

Time.



## DISRAELI

"Disraeli" is or is not a play, according to one's viewpoint. But whichever way the decision goes, one thing is certain, it is a high grade evening's entertainment.

The combination of Louis N. Parker, the author, George Arliss, the actor, and George Tyler, the producer, is difficult to imagine without turning out at least something interesting.

A "play," in the theatrical acceptance of the term, is supposed to depict the working out of a given task to its ultimate success or failure. To that end Mr. Parker has built his play around the efforts of Lord Beaconsfield to put through the financing of the Suez Canal. He takes such liberties with English history, however, that he finds it necessary to crave one's indulgence in a note on the program. Mr. Parker presents an idealized chronological recapitulation of the later days of Benjamin Disraeli, with the facts distorted to make melodrama, melodrama of the crudest and most shameless kind. And having done so to the full limit, the very limit, he brings the third act curtain down with a comedy line, and all is forgiven. You have been won over by his masterful technique.

The finish of the third act is brought to an apparent anti-climax when Disraeli forces the head of the Bank of England to sign a paper agreeing to extend unlimited credit to Hugh Meyers, a Hebrew banker, the money to be used in financing the Suez Canal scheme. This is accomplished by Disraeli threatening the Bank of England gentleman that if he doesn't comply he (Disraeli), in the position of prime minister, will take away the bank's charter. Had the curtain fallen on the "sign those papers" situation it would have been ridiculous. Mr. Parker undoubtedly foresaw this, so he had the presiding genius of the bank depart. Then a young woman of his household cried out: "Thank God you have such power." To which Disraeli responds: "I haven't, dear child, but he doesn't know that."

The characterization which Mr. Arliss gives to the stellar role is little short of a revelation. His Zakuri in "The Darling of the Gods" is trivial by comparison. He invests Disraeli with a Macchiavelian cunning, augmented by Semitic shrewdness and a wonderful insight into the very thoughts of the people with whom he comes in contact that almost borders on the masterful achievements of Cagliostro which we read open-mouthed in our younger and more impressionable days. The makeup and facial expression are alone worth going to see.

The cast, on the whole, is competent, especially the principal players. Among these are Elsie Leslie, Ian MacLaren and Marguerite St. John, the last named particularly, in the role of the wife of the history-making prime minister of England.

"Disraeli" will be a success, but it would be difficult to imagine such a condition with anybody but Mr. Arliss in the title part. **Jolo.**

## COLONIAL.

From the way the audience straggled in at the Colonial Monday night it was a safe bet that none of the headline names out front were drawing them in. The bill was good in spots, the audience distributing its applause like an army commissary dishing out rations.

It was a sort of a Chinese puzzle affair with the odds in favor of the puzzle. The first half of the show was nearly over before the audience was all in.

Princess Rajah has the place of prominence in the lights, but for some reason or other which the people of the neighborhood refuse to divulge this sensuous dancer from the Orient is not proving the card expected. Her work, however, was very well received. She furnished the only dancing diversion on the bill, aside from a little stepping on skates by the Daleys, who opened the show.

Arthur Froehlich was second with his crayon pictures. Things went quietly until his closing picture of the ship, which with lighting effects, brought forth applause. McConnell and Simpson, with their "Stormy Hour" sketch, started the audience laughing. The act closed in big favor.

The Big City Four are running strong, the boys proving a veritable "clean up." With the quartet singing "Alexander's Ragtime Band" and "Mysterious Rags" at the finish and "Land of Harmony" for an encore, "The Rosary" piece wasn't missed.

Paul Dickey and "The Come Back" appeared just before the intermission. A regular bonfire of enthusiasm was ignited by the fun turned loose. The Colonial boys took right to it. There have been changes in the act, but Dickey's work is all that's needed to put it over with a swing. Maud Burns gets her lines over in admirable shape.

After the intermission, Smith and Campbell, Princess Rajah, Cliff Gordon and the Four Bards appeared. Smith and Campbell got away nicely and the Princess found the going pretty soft.

Mr. Gordon put in an entertaining fifteen minutes. His new material was received with open arms. The German politician faced choppy waters on the getaway, but had 'em going at the finish.

Few walked out on the Bards.

**Mark.**

## 58TH STREET.

A land office business at the 58th Street theatre (Proctor's) Tuesday night. Even the weather has no terrors for the faithful. When the bill even wobbles the house fills up just the same.

There wasn't anything wrong with the running of the show, the first half of the week, but the acts themselves failed to receive the attention and applause bestowed on others seen at this house.

Not a single turn showed any big time talent. One act had a million dollars' worth of wardrobe, though.

Saona pleased with impersonations. Nelson, Oswald and Burger were well received. The trio worked at a disadvantage, one man having a severe cold.

LaVarnie and Francis offered a

## HAMMERSTEIN'S

There were quite a few incidents figuring in the Monday night performance at Hammerstein's this week. "Alexander's Band" had a lot to do with the performance. It was used by four of the acts. The show was shifted about so that the audience were real tired chasing the acts around the program. "No. 12" appearing as "No. 5" was the widest jump. And it was hot on this early fall evening.

Rock and Fulton (New Acts) and Montgomery and Moore shared the hit honors. Both were pretty well ahead of the next competitor. In the case of Montgomery and Moore, the fast working comedy team have certainly gone one better than the average act these days in singing a song. There are many nowadays made by songs, but this team have certainly turned the tables. Never was "Summer Days" made to come back by other turns. The M. & M. team had to sing extra verses. The act, next to closing, appeared at eleven.

Joe and Ella Fondeller in wire-walking and Russian dancing, get a whole lot out of it, and perhaps were the best rewarded opening act at Hammerstein's has seen in months.

Copeland and Payton (New Acts) showed second but failed to make any big noise.

Chas. F. Seamon came back again, and gained laughs at the expense of his figure and some of his funny sayings.

Lola Merrill and Frank Otto were more than successful only at the finish of the act. The talk is too drawn out, especially for Hammerstein's. The little song and dance with "gags" at the end however brought them back for a comedy song encore that got them more than all their talk in the early part.

Edmund Hayes in "The Piano Mover" closed the first part. In the portion that gave it the name of "Piano Mover," Hayes made the audience scream. It showed what an advantage would be gained by stretching the piano-moving part out a bit more, and dropping the supper business.

Van Hoven was made to open the second part, through Ray Cox declining that position and leaving the bill. The "dippy one" caused quite some noise with his foolish work, and finished big.

Joe Morris and Chas. Allen, the Hebrew comedians, followed the headliners (Rock and Fulton). With their singing of Irish songs and parodies, they showed very well. The "Alexander" parody contains little sense.

Hall Brothers, who closed the show, and Oscar Lorraine, New Acts.

**Jess.**

conglomeration of music and comedy. The man features harmonica playing. A little dog caused the most laughter, tugging at an exaggerated hoopskirt which the woman wore at the finish.

The Three Fondellers mixed some acrobatics with a lot of stalling. These boys need ginger to improve the act. Some new tricks would help too.

Eva Unsell & Co entertained. Evelyn Ware (New Acts.) **Mark.**

## UNION SQUARE

Seven acts and pictures make the entertainment offered at the Keith house on 14th street the first part of this week. Beatrice Morgan (New Acts) is the big letter attraction. The letters must be pretty big, for the Harlem favorite is packing them in. For 10-20 the program offered is a mighty big one. The running time of the show is a little over two hours.

"The Ten Dark Knights" have inserted liveliness into their musical offering. The comedian is a funny fellow and made a big hit. There is also a ducky with a bass voice who is a big help. The act as it stands could easily please on the smaller big time.

Tony Hart worked for about twenty-five minutes. He should be allowed about ten. Tony has a monolog that once made people laugh, but those were the good old days. Mr. Hart though can challenge the present holder of the championship Marathon Monolog Cup, Harry Thomson. For a finish Mr. Hart sings "Mother Hasn't Spoken to Father Since."

Speaking of Mr. Thomson, a contest would be quite interesting. Harry did 42 minutes at the New York early in the summer, and has been known to remain 28 minutes on the stage in front of a cold audience. Of course, Mr. Thomson won't admit he ever struck a chilly house, though now he is on the Sullivan-Consideine Circuit. Before an appreciative assemblage, Mr. Thomson can go fifty minutes easily, and then forget half of his monolog. If Mr. Hart is only doing 25 minutes as his regular turn on the "small time," it will have to be a handicap affair, with Harry agreeing to do three minutes to every two of his competitors. Three or four other monologists are eligible. While Mr. Thomson travels as only one act, he is a bargain for the managers.

Montague's Cockatoos proved very interesting, the birds working in a very well trained manner. The bird acrobats working in pairs received special attention.

Holden and LeClaire show a pretty much worn style, but the shadow-graph work was liked. Before going into that they try to be much like Henry Clive and Mal Sturgis Walker in some simple magic. Neither has stage presence for talk.

Boyle and Brazil are two young dancers, with a decent imitation of George Primrose's soft shoe stepping. The boys also do some good hard shoe work.

Mrs. Clyde Bates and Co. (New Acts) have the usual sort of a comedy sketch that managers pass on a small time bill. **Jess.**

## RETURN FOR HOPE BOOTH.

A return engagement over the Sullivan-Consideine Circuit has been booked for Hope Booth through her agent, Freeman Bernstein. Miss Booth will start out on the western trip in December, in "The Little Blonde Lady," unless finding a substitute for that playlet.

Miss Booth says she is willing to pay \$500 to any writer who will deliver her a satisfactory manuscript for a comedy sketch.

# BILLS NEXT WEEK (Oct. 1-2)

In Vaudeville Theatres, Playing Two Shows Daily

**NEW YORK.**  
**FIFTH AVENUE**  
Houdini  
Belle Blanche  
Callahan & St  
George  
Inabelle D'Armond  
& Co  
Felix Adler  
Paul Dickey & Co  
Farrell & Barnell  
Seibin & Grovini  
Red Bros

**HAMMERSTEIN'S**  
Rock & Fulton  
Walter C. Kelly  
Dunn & Murray  
Franklin & Morris  
3 Kestons  
McConnell & Simp-  
son  
Cameron & Gaylord  
Green, McHenry &  
Dean  
Patrick Barton &  
Brown  
4 Nagala  
Sharp & Turek  
Errac  
Diers  
Donn & Clark

**COLONIAL.**  
McIntyre & Heath  
Mrs. Annie Yeamans  
James & Bonnie  
Thornton  
Maggie Cline  
Gus Williams  
Ward & Curran  
Fox & Ward.

**ALHAMBRA.**  
Lillian Russell  
"The Police Inspec-  
tor"  
Frank Fogarty  
Ryan-Richfield Co.  
Smith & Campbell  
Big City Four  
Cartmell & Harris  
Froelich  
Wentworth, Vesta &  
Teddy.

**BRONX.**  
Four Mortons  
Jack Lorimer  
Mrs. Gene Hughes &  
Co  
Huey & Lee  
Covington & Wilbur  
Ollie Young & April  
(Two to fill)

**ORPHEUM.**  
Irene Franklin  
Red Leslie & Co.  
Troyato  
Kalluma  
Jones & Deeley  
Harvey-Devora Trio  
Meehan's Dogs  
Dale & Doyle

**GREENPOINT.**  
Billie Reeves & Co.  
Chip & Marble  
Jack Wilson Trio  
Tim Cronin  
Kimberley & Hodg-  
kins  
Pope & Uno  
(Two to fill)

**BUSHWICK.**  
"Everywife"  
Fox & Millership  
Sisters  
Edgar Atchison-Ely  
& Co.  
Clarice Vance  
Kaufman Bros.  
Sayton Trio  
Carlin & Penn  
(One to fill)

**ATLANTA.**  
**FORBYTH.**  
Chas. Grapewin &  
Co  
Mack & Walker  
Kelly & Barrett  
R A G Trio  
Julian & Dyer  
McGuinness Bros  
De Witt Young &  
Sister

**ATLANTIC CITY.**  
**YOUNG'S PIER.**  
Jas. Leonard & Co  
Leifflott Bros.  
Patrice  
Golden & Hughes  
Digby Bell & Co  
Marie Russell  
Monroe Mack & Co  
Leon Cox

**BALTIMORE.**  
**MARYLAND.**  
Amelia Bingham  
Arthur Pickens &  
Co  
Petrona  
Johnny Johnston  
Sautaud  
Creighton Bros  
Musical Cutties  
(One to fill)

**BOSTON.**  
**KEITH'S**  
"Song Revue"  
Salerno  
Gardner & Stod-  
dard  
Harlan Knight &  
Co  
Hilda Hawthorne  
Kate Watson  
The Thunderbolts  
Bert Melrose

**NATIONAL.**  
Blanca  
Cotter & Boulden  
Cycling Brunettes  
May Melville  
Minstrel  
Afterpiece  
**BRIDGEPORT.**  
**POLIT'S**  
Collins & Hart  
Morris & Allen  
Ed Norton  
Marie & Billy Hart  
De Faye Sisters  
Henry Laselle  
(Feature to fill)

**BUFFALO.**  
**SHEA'S**  
May Tully & Co.  
Montgomery &  
Moore  
Harriet Burt  
Knox Wilson  
Five Pierresomms  
Victoria Four  
The Kratons

**CHICAGO.**  
**MAJESTIC**  
Blanche Walsh &  
Co  
"Sommambole"  
Those French Girls  
Will Dillon  
Clifford & Burke  
Clark & Bergman  
Laura Buckley  
Howard's Animals  
The Havelocks

**CINCINNATI.**  
**COLUMBIA.**  
Milward & Glen-  
denning  
Macart & Bradford  
Arthur Deagon  
Raymond & Caverly  
Chas. Ahearn Co  
Conrad & Whidden  
Ethel McDonough  
Jacob's Dogs

**CLEVELAND.**  
**HIPPPODROME**  
Seligman & Bram-  
well  
Puchot's Ballet  
"High Life in Jail"  
Milton & De Long  
Sisters  
Conroy & Le Maire  
Bert Fitzgibbon  
Mason & Bart  
Kirsty Trio

**COLUMBUS.**  
**KEITH'S**  
Felix & Cairo  
Old Soldier Fiddlers  
Chas. L. Fletcher  
Nellie Nichols  
Will Rogers  
The Rials  
Juggling Burkes  
(One to fill)

**CRAWFORDSVILLE.**  
**MUSIC HALL.**  
Lodger & Charlotte  
Annette Linck  
Stanton & May  
The Marcuss

**DALLAS.**  
**MAJESTIC**  
Fields & Kide  
Williams, Thompson  
& Copeland  
Burnham & Green-  
ood  
Alance Lorraine &  
Co  
Cecilia Zavaschi  
Robert Wingate

**DAVENPORT, IA.**  
**AMERICAN**  
Held & Sloan  
Vardaman  
Law Welch & Co  
The Clarks  
Adonis & Dog

**DAYTON, O.**  
**LYRIC**  
"The Hold-Up"  
Nonette  
Cannfield & Carlton  
Elsie Fay & Boys  
Swor & Mack  
Charlotte St Elmo  
Berlich

**DETROIT.**  
**TEMPLE.**  
Charlotte Parry &  
Co  
Ethel Green  
Brown & Ayer  
Jolly, Wild & Co.

Diving Norins  
Mr. & Mrs. Connolly  
Nevins & Erwin  
The Stanleys.  
**ELMIRA, N. Y.**  
**COLONIAL.**  
Willard & Bond  
Seymour's Dogs  
Kennedy, De Milt &  
Kennedy  
Mayaka Twin Sisters  
Wilson Miller.

**FALL RIVER, MASS.**  
**SAVOY**  
Sully Family  
Anderson & Goines  
The Langdons  
Hammond & For-  
rester  
Adler & Arline  
The Lunds

**DENVER**  
**ORPHEUM**  
"Scrooge"  
Leander de Cordova  
& Co  
Lou Anger  
Pauline Moran  
Four Londons  
Handlers & Millies  
Marcus & Gartelle

**DES MOINES.**  
**ORPHEUM**  
Grace Cameron  
Five Pierresomms  
"Little Stranger"  
Gerald Griffin & Co  
Patay Doyle  
Gordon & Marx  
Yako Egawa  
Wood Bros

**FORT WAYNE, IND.**  
**TEMPLE**  
Dorsch & Russell  
Estelle Wordette &  
Co  
Three Ramblers  
Zamora Family  
Four Stagpooches  
Zuhn & Dries  
Helen Dixon

**FORT WORTH, TEX.**  
**MAJESTIC**  
McKenzie, Shannon  
& Co  
Namba Troupe  
Brown & Mills  
Jupiter Bros  
Roxey P. LaRocco  
Florence Hobson  
Sampon & Samp-  
son

**GRAND RAPIDS, IA.**  
**MAJESTIC**  
Rosell's Minstrels  
DeVine & Williams  
McConnell Sisters

**HAMILTON.**  
**TEMPLE**  
Harry Richards &  
Co  
Ray & Rogers  
Moore & Elliott  
Perry & White  
Al Lawrence  
Ioleen Sisters  
Hickey's Circus

**HARRISBURG.**  
**ORPHEUM**  
Middleton, Spelly-  
er & Co  
Melville & Higgins  
Ashley & Lee  
Four Everetts  
Finley & Burke  
College Trio  
3 Dooleys

**HARTFORD.**  
**POLIT'S**  
Julie Herne & Co  
Four Hanlons  
Lyone & Yocco  
Great Howard  
Maud Tifany  
Sambo Girls  
La Toy Bros

**HOUSTON.**  
Majestic  
Maclyn Arbuckle &  
Co  
Klein, Ott & Nich-  
olson  
Albert's Russian  
Dancers  
Carter, Stanley &  
Willie  
Elina Gardner  
Asaki Japs  
Rose Ivy

**INDIANAPOLIS.**  
**GRAND O'H.**  
Edwards Abeles &  
Co  
"School Boys &  
Girls"

**TEMPLE.**  
Gene Greene  
Guerrero & Carmen  
Rice, Sully & Scott  
Quigley Bros  
Leroy & Paul

**LINCOLN.**  
**ORPHEUM**  
Donan & Lenharr  
Wright & Dietrich  
Burton Raymond &  
Co  
Eliua Morris  
Neuerveld's Monk  
Leipisig  
Carson Bros

**LOS ANGELES.**  
**GIRAZUELA**  
Cheyenne Days  
Let Lloyd  
Duglas Trio  
Klein Bros & Bren-  
nen  
"Crash & Welch  
Cactus De Cascone  
Wynne Bros  
Mme Besson & Co

**LOUISVILLE.**  
**MALIT ANDERSON**  
"Son of Solomon"  
Van & Schenck  
Rice & Prevost  
Nevins & Gordon  
Hail Merritt  
Eckert & Berg  
Fox & Foxie  
(One to fill)

**LOWELL, MASS.**  
**KEITH'S**  
Seldom's Venus  
Lord Roberts  
Arthur Van & Girls  
Van Hoven  
Leroy & Harvey  
Beile O'Keefe  
Pendleton Sisters

**LYNN, MASS.**  
**KEITH'S**  
Rose Oughlan & Co  
Great Santell  
Cook & Stevens  
Thos Hoier & Co  
Heim Children  
Fanteile & Valorie  
Hon & Tracey

**MILWAUKEE.**  
**MAJESTIC**  
Kutin St. Denis  
Stewart & Alexan-  
dria  
Edwards, Ryan &  
Tierney  
Six Bracks  
Mullen & Coogan  
Hopkins & Axtell  
King Sisters  
Lorenzo & Ladue

**MONTREAL.**  
**ORPHEUM**  
"Paris by Night"  
Henry Horton & Co  
Tom Edwards  
Work & Ower  
Walter & Georgia  
Lawrence  
Great Richards  
Boothback Quartet  
Ivanoff

**NEW HAVEN.**  
**POLIT'S**  
Little Billy  
Curson Sisters  
Jere Grady & Co  
3 Weston Sisters  
Keno & Green  
Billy K Wells  
Hedder & Son

**NEW ORLEANS.**  
**ORPHEUM**  
Adelaide Norwood  
Hawthorne & Burt  
Newbold & Cribben  
Sherman, Kraus &  
Hyman  
Zara Carmen Trio  
Jetter & Rogers

**NORFOLK.**  
**COLONIAL**  
Mabel Hite  
"Baseballists"  
Kaimor & Brown  
The Reas's  
Joe Kealey  
Bush & Peyer  
Barnes & King

**OKLAHOMA CITY.**  
**LYRIC**  
Great Kelters  
Trank & Gladden  
Dave Nowlin  
Beale Babb  
Fielding & Carlos

**OMAHA.**  
**ORPHEUM**  
W H Thompson &  
Co  
Mack & Orth  
Albert Hall  
Dan Burke & Girls  
Marcel & Boris Trio  
Stickney's Circus  
Redway & Law-  
rence

**OTTAWA.**  
**Dominion**  
O'Brien-Havel Co  
Quinn & Mitchell  
"Dick"

Rube Dickinson  
Tom Linton & Girls  
Follard  
Clemenso Bros

**PITTSBURG.**  
**GRAND O'H.**  
Drew & Barrymore  
Palace Girls  
Felix & Bay Girls  
Wells & Russell  
H T McCormick  
& Co  
Majestic Trio  
Hugh Lloyd  
Paul La Croix  
Rawson & June

**PITTSFIELD, MASS.**  
**EMPIRE**  
Bond & Benton  
Kennedy & Mooney  
Arthur Rigby  
Grey & Peters  
Veronica Verdi &  
Brother  
Dare Bros.

**PORTLAND, ME.**  
**KEITH'S**  
Cook & Lorens  
Sydney Toler  
Marquards  
Radie Furman  
Puck & Lewis  
Hayes & Wynn  
McGuinness Bros

**PORTLAND, ORE.**  
**ORPHEUM.**  
Odiva  
Bros. Martine  
Burns & Fulton  
Chick Sale  
Scott & Keane  
Paul Barnes

**PROVIDENCE.**  
**KEITH'S**  
"Bathing Girls"  
Mr & Mrs Hugh J  
Emmett  
Thurber & Madison  
"Magic Kettle"  
Flanagan & Ed-  
wards  
Stuart & Keeley  
Gordon Bros &  
Kangaroo

**ROCHESTER.**  
**TEMPLE.**  
Romany Opera Co.  
Fields & Lewis  
Ikarawa Japs  
Linden Beckwith  
Grant & Hoag  
Homer Miles & Co.  
Grover & Richards  
Richardson's Dogs

**ROCK ISLAND, ILL.**  
**EMPIRE.**  
Kroneman Bros.  
Flynn & McLaughlin  
The Sa Heras  
Alf J James  
Lloyd & Whitehouse

**ST. LOUIS.**  
**COLUMBIA.**  
John & Emma Ray  
Rousby's Greater  
London  
Diamond & Nelson  
Martinet & Syl-  
vester  
Strolling Players  
W E Whittle  
Ruby Raymond &  
Boys  
Harry Seeback

**ST. PAUL.**  
**ORPHEUM.**  
Ludwig Wullner  
Brown, Harris &  
King  
Musikal Girls  
Bergere Players  
Coakley, Hanway &  
Dunleavy  
Lynch & Zeller  
Hinton & Wooton

**SALT LAKE.**  
**ORPHEUM.**  
Stone & Kallies  
Moray Cash  
Diero  
Connolly & Webb  
Kelly & Wentworth  
Devoe Trio  
(One to fill)

**SAN ANTONIO.**  
**PLAZA.**  
Augusta Glose  
Exposition Four  
G Herbert Mitchell  
Blanche Holt & Co  
Rose & Mack  
The Ahlbergs  
Elsie Murphy

**SAN FRANCISCO.**  
**ORPHEUM.**  
Six American  
Dancers  
Avon Comedy Four  
World & Kingston  
International Polo  
Team  
Sam Mann & Co  
7 Belfords  
Conn, Steele &  
Carr  
Harry Breen  
**SCRANTON.**  
**POLIT'S**  
"Honor Among  
Thieves"  
Olive Brisco  
Merrill & Otto  
Jimmy Lucas  
Delmore & Lee  
"Melody Girls"  
(Lehmann's)  
Bell & Caron

**SYRACUSE.**  
**GRAND O'H.**  
Sherman & De For-  
rest  
Four Huntings  
Fred Duprus  
3 Escarous  
The Pelots  
(One to fill)

**TERRE HAUTE.**  
**VARIETIES.**  
"Models Jardin de  
Paris"  
Unholts Bros  
LaVeen Cross & Co  
Four Bragdon  
Edith Harcke & Co  
Finn & Ford  
Star Operatic Trio  
Four Rambler Girls  
Mr & Mrs Sydney  
Reynolds  
Tivoli Quartet

**TOLEDO.**  
**KEITH'S**  
"Dinkiespiel's  
Christmas"  
J. C. Nugent & Co  
Haines & Vidocq  
4 Steppers  
Rita Gould  
Flying Martine  
Fiddler & Shelton  
Robt De Mont Trio

**TORONTO.**  
**SHEA'S.**  
James J. Corbett  
Julius Tannen  
Al & Fanny Stedman  
Fanny Rice  
Frey Twine  
Louis Stone  
(One to fill)

**TRENTON.**  
**THREE WHITE KUBNS**  
Chinko  
The Grasers  
J. J. Harrison  
Elsie Durand  
Peerless Mack

**UNION HILL, N. J.**  
**HUDSON.**  
Bernard  
E. P. Hawley & Co.  
Bixley & Learner  
Arthur Whitelaw  
Chick & Chicklet  
Doddridge, Simon &  
Siefert  
Obering Trio  
Eldridge

**UTICA.**  
**SHUBERT**  
Tom Kyle & Co.  
Stepp, Mehlinger &  
King  
Hussy  
Holmes & Kelly  
4 Jossellins  
La Mase, Quall &  
Blaise  
(One to fill)

**WASHINGTON.**  
**CHASE'S**  
Wm Courtleigh &  
Co  
Bernard & Weston  
Colonial Septet  
Warren & Keefe  
Dunedin Troupe  
Carl McCullough  
Donegan Sisters

**WILMINGTON.**  
**DOCKSTADER'S.**  
Geo. Auger & Co.  
Doc O'Neill  
Ye Olde Choir  
"Japanese Honey-  
moon"  
Copeland & Walsh  
White's Mule

**WINTER GARDEN.**  
**Variety.**  
"THE HOPE"—Drury Lane  
"MACBETH"—His Majesty's  
"PAGGY"—Gaiety.  
"COUNT OF LUXEMBOURG"—(Lily Elsie—  
Della)

**THE CONCERT.**  
Irene Vanbrugh and  
Henry Ainley—Duke of York's.  
"THE QUAKER GIRL"—Adelphi.  
"BABY MINE"—Vaudeville.  
"THE MOUSME"—Shaftesbury.  
"ROMEO AND JULIET"—New.  
"THE MARRIAGE OF Mlle. BEULMANS"—  
Globe.

**THE CHOCOLATE SOLDIER.**  
Lyric.  
"THE FOLLIES" (H. G. Pellissier)—Apollo.  
"BUNTY PULLS THE STRINGS" (Graham  
Moffat)—Haymarket.  
"THE CORRE" (George Alexander)—St. James.  
"KISMET" (Oscar Asche and Lily Brayton)—  
Garrick.

**THE PERPLEXED HUSBAND.**  
(Gerald Du  
Maurier)—Wyndham's.  
"THE GREAT NAME" (Chas. Hawtrey—  
Prince of Wales).  
"FANNY'S FIRST PLAY" (Lillah McCarthy)  
—Little Theatre.  
"MARRIED BY DEGREES"—Royal Court.  
"RIP VAN WINKLE" (Cyril Maude)—Play-  
house.

**BONITA.**  
Queen's.  
"MAN AND SUPERMAN" (revival)—Criterion  
"THE SPRING MAID"—Whitney.

**PARIS.**  
"IVAN LE TERRIBLE" (revival)—Gaites.  
"PETIT ROQUE" (comedy)—Ambigu  
"COURSE AUX DOLLARS" (spectacular)—  
Chatelet.  
"SA FILLE" (comedy)—Vaudeville.  
"VAGABOND" (comedy, from German)—An-  
toine.

**REINE DE GOLCONDE.**  
(opere)—Folies  
Dramatiques.  
"VIE PARISIENNE" (opere, revival)—  
Varieties.  
"MONSIEUR PICKWICK" (from Dickens)—  
Athenae.  
"LA FEMME NUE" (revival)—Porte Saint  
Martin.

**LE SCANDALE.**  
(revival)—Renaissance.  
"LES TRANSATLANTIQUES" (revival)—  
Apollo.  
"ARIANE ET BARBE BLEUE" (opera)—  
Opera Comique.  
"TRISTAN ET ISOLTE" (revival naturally,  
opera)—Opera.

**BLUE BIRD.**  
(revival)—Theatre Rejane.  
"LA CAGNOTTE" (farce, revival)—Palais  
Royal.

**CHICAGO.**  
"AN AFFAIR AT THE BARRACKS"—Grand  
O. H. (1st week).  
"THE LITTLE REBEL" (William and  
Dustan Farnum)—Chicago O. H. (6th week)  
"UNCLE SAM" (Barrimore and Wise)  
—Olympic (4th week).  
"LOUISIANA LOU" (Alex Carr)—La Salle  
O. H. (6th week).  
"AN EVERYDAY MAN" (Thos. W. Rose)—  
Court (8th week).  
"A NIGHT OUT" (Eddie Foy)—Studebaker  
(1st week).  
"THE FOLLIES OF 1911"—Colonial (6th  
week).  
"THE GIRL I LOVE"—Auditorium (2nd  
week).  
"THE GRAIN OF DUST" (James K. Hackett)  
—Blackstone (3rd week).  
"OVER NIGHT"—Princes (2nd week).  
"THE DEEP PURPLE"—McVickers (8th  
week).  
"THE OTHER MARY" (Alla Nazimova)—  
Powers (1st week).  
"THE CHOCOLATE SOLDIER"—Garrick (1st  
week).  
"REBECCA OF SUNNYBROOK FARM"  
(Edith Talleferro)—Illinois (1st week).  
"PINAPORE"—Lyric (2nd week).  
"THREE TWINS"—Haymarket.  
"THE MIKADO"—Angeles O. H.  
"A STUBBORN CINDERELLA"—Alhambra.  
"MRS. WIGGS OF THE CABBAGE PATCH"  
—Imperial.  
"A GENTLEMAN FROM MISSISSIPPI"—  
College.

**SIS HOPKINS.**  
—National.  
"BLACK PATTI"—Bijou.  
"FRUHLINGS LUFT"—German.  
"GRAUSTARK"—Crown.

## SHOWS NEXT WEEK.

**NEW YORK.**  
"A GENTLEMAN OF LEISURE" (Douglas  
Fairbanks)—Globe (7th  
week).  
"A MAN OF HONOR" (Edmund Breece)—  
Weber's (4th week).  
"A SINGLE MAN" (John Drew)—Empire  
(6th week).  
"AROUND THE WORLD"—Hippodrome (6th  
week).  
"AS A MAN THINKS" (John Mason)—West  
End.  
"BOUGHT AND PAID FOR" (Charles Rich-  
man)—The Playhouse (2nd week).  
"DISRAELI" (George Arliss)—Wallack's (3rd  
week).

**BALTIMORE.**  
 "DR. DE LUXE" (Ralph Hers)—Ford's.  
 "THE PINK LADY"—Academy.  
 "MADAM X"—Auditorium.  
 "THE GREAT DIVIDE"—Albaugh's.  
 BOSTON: PLAYERS—Savoy.  
 "AROUND THE CLOCK"—Holiday St.  
 "WORLD OF PLEASURES"—Gayety.  
 "KENTUCKY BELLES"—Monumental.

**BOSTON.**  
 "THE RED WIDOW" (Raymond Hitchcock)—Colonial (5th week).  
 "THE ROUND UP"—Boston (5th week).  
 "REVUE OF 1911"—Shubert (2d week).  
 "GET-RICH-QUICK WALLINGFORD"—Park (2d week).  
 "LUCKY HOODOO"—Globe (1st week).  
 "ELEVATING A HUSBAND" (Louis Mann)—Hollis (2d week).  
 "THE GAMBLERS"—Majestic (1st week).  
 "THE IRISH PLAYERS"—Plymouth (2d week).  
 "EXCUSE ME"—Tremont (7th week).  
 "THE ANGEL AND THE OX"—Grand Opera House.  
 "FORTY-FIVE MINUTES FROM BROADWAY"—Castle Square.

**CINCINNATI.**  
 "COUNTRY BOY"—Grand Opera House.  
 "MOTHER"—Lyric.  
 "POLLY OF THE CIRCUS"—Walnut.  
 "SECRET SERVICE"—Heuck's.

**CLEVELAND.**  
 "THE THREE LIGHTS" (May Robson)—Colonial.  
 "CHANTECLER" (Maud Adams)—Opera House.  
 "BATAN SANDERSON" (Norman Hackett)—Lyceum.  
 STOCK—Cleveland.  
 "MERRY MAIDENS"—Star.  
 "ROBINSON'S CRUSOE GIRLS"—Empire.

**DENVER.**  
 "SEVEN DAYS"—Broadway.  
 "McFADDEN'S FLATS"—Tabor-Grand.

**INDIANAPOLIS.**  
 1-3, "WITNESS FOR THE DEFENCE" (Ethel Barrymore); 4, "THE MOLLUSC" (Kyrle Bellows); 5-7, "GET-RICH-QUICK WALLINGFORD"—English.  
 1-4, Grace George; 5-7, "THE FAUN" (Wm. Faversham)—Shubert-Murat.  
 1-4, "THE CALL OF THE CRICKET" (Beulah Poynter); 5-7, "THE WHITE SLAVE"—Park.

**KANSAS CITY.**  
 "THE GIRL OF MY DREAMS" (Willips Wood).  
 MISSOURI VALLEY FAIR AND EXPOSITION (Electric Park).  
 "FANTASMA" (Haniens) Grand.  
 JARDIN DE PARIS GIRLS—Century.  
 "BIG BANNER SHOW"—Gayety.

**LOS ANGELES.**  
 "MISS NOBODY FROM STARLAND"—Majestic.  
 "SPRING MAID"—Mason.

**LOUISVILLE.**  
 2-4, "GET-RICH-QUICK WALLINGFORD"—Macaulay's.  
 5-7, "A GERMAN PRINCE" (Al H. Wilson)—Masonic.  
 "SALVATION NELL"—Walnut.  
 "THE CONVICT'S DAUGHTER"—Avenue.

**LINCOLN, NEB.**  
 1, MME. NORDICA; 5, MME. SHERRY—Oliver.

**NEW ORLEANS.**  
 "THE NEW CODE" (Tim Murphy)—Dauphine.  
 "THE RED ROSE"—Tulane.  
 "ST. ELMO"—Crescent.  
 STOCK—Lyric.

**OMAHA.**  
 1-4, "MADAM SHERRY"; 5-7, Chauncey Oicott—Brandels.

**PHILADELPHIA.**  
 "THE ONLY SON"—Broad.  
 "GIPSY LOVE"—Forrest.  
 "A FOOL THERE WAS"—Garrick.  
 "THE SPRING MAID"—Chestnut St. O. H.  
 "THE CAVE MAN"—Walnut.  
 "THE DEEP PURPLE"—Adelphi.  
 "THE BALKAN PRINCESS"—Lyric.  
 "THE TROUBLE MAKERS"—Grand O. H.  
 ORPHEUM STOCK CO.—Chestnut Street.  
 DUMONT'S MINSTRELS—Ninth and Arch.

**PITTSBURGH.**  
 "THE ROSARY"—Lyceum.  
 "THE BOSS" (Holbrook Blinn)—Alvin.  
 "SEVEN DAYS"—Nixon.  
 STOCK—Duquesne.

**PORTLAND, ORE.**  
 1-4, "GIRL IN TAXI"—Hellig.

**SAN FRANCISCO.**  
 "ALIAS JIMMY VALENTINE"—Cort.  
 "COUNTRY BOY"—Columbia.  
 "LA TOSCA"—Alcazar.

**ST. LOUIS.**  
 "THE LADIES' LION" (Jeff De Angella)—Olympic.  
 "SEVEN SISTERS" (Charles Cherry)—Century.  
 "THE FATTED CALF"—Garrick.  
 "WAY DOWN EAST"—Shubert.  
 "THE RED MILL"—American.  
 "FUGITIVE FROM JUSTICE"—Havlin's.  
 "GIRLS FROM RENO"—Standard.  
 "MIDNIGHT MAIDENS"—Gayety.

**ST. PAUL.**  
 "LIGHT ETERNAL"—Grand.  
 "SIGN OF THE ROSE" (George Beban)—Metropolitan.

# MARSHALL FIELD'S CORNER.

Chicago, Sept. 27.  
 The work of razing the old Orpheum theatre building in Washington street has been commenced preparatory to the erection of the proposed office building on the site. The contracts with the builders calls for the building to be ready for occupancy by Sept. 1, 1912. At that time the tenants of the Chicago Opera House block adjoining are to vacate to admit of the razing of the latter building. This is also to be rebuilt. When the two buildings are completed, the Marshall Field estate, the new owners of the properties, will have one of the finest business corners anywhere in the city.

In demolishing the old Orpheum, the wreckers are wiping out one of the most noted landmarks in "The Loop." Famous at first as a burlesque theatre, it was afterwards converted into a vaudeville house, and for many years was one of the best known and patronized playhouses in the west.



PAULINE.

The celebrated hypnotist who has returned to New York after a most successful "spec" trip abroad.

# \$1,000 A FLIGHT FOR AVIATRESS.

Trenton, N. J., Sept. 27.  
 At the Trenton State Fair here, today and to-morrow, Helen Dutrieux, the French aviatrix, will make a flight at \$1,000 each.

The young woman was booked for the fair by the H. B. Marinelli agency, New York.

# BERNARDI IN PARIS.

(Special Cable to VARIETY.)

Paris, Sept. 27.  
 Constantine Bernardi opens at the Folies Bergere, Oct. 1.

The Bernardi referred to in the cable is a brother of "Mister Bernardi," now playing over here. Constantine is a very high salaried artist.

# SYRACUSE, N. Y.

2-4, "A MILLION"; 5-7, "THE DUCHESS" (Fritzi Scheff)—Welting.  
 2-4, "FOLIES BERGERE CO."; 5-7, "THE RUNAWAY" (Billie Burke)—Empire.  
 2-4, "MUTT AND JEFF"; 5-7, "A REAL GIRL" (Bonita)—Bastable.

# TORONTO.

"THE BEAUTY SPOT"—Princess.  
 ABORN OPERA CO.—Royal Alexandria.  
 "BREWSTER'S MILLIONS"—Grand.

# PLAYS IN PARIS.

Paris, Sept. 20.

The plays listed for the coming season at the Odeon, Paris, comprise "David Copperfield," by Max Maurey; "Le Redoutable," by Mlle. Leneru; "L'Orniere," by Baron Henri de Rothschild; "Le Diabole a vendre," by P. Gerald and Spitzer; "Tamerlan," by Chekri-Gamen; "L'Impasse," by Philippe Moreau; "Mademoiselle de Chantillon," by Paul Verola; "La Mandragore," by Emile Bergerat (from Machiavel's work); "Soldier and the Man," by Bernard Shaw (in French); Lothar's "Aveugle par accident," adapted by Tristan Bernard; Blumenthal's "L'autre face," adapted by A. Germain and R. Trebor; "Hypathie," by Gabriel Trarieux; "Coeur Double," by Michel Provins and Sydney; Shakespeare's "Troilus et Cressida," translated by E. Vedel; "Potru," by C. H. Hirsch; "L'Honneur Japonaise," by Paul Authelm; "Esther," version by Andre Dumas and Sebastian Chas. Leconte; "Helene de Sparte," by E. Verhaeren, a translation of Mme. Roselli's "Le coup de vent," by Mlle. Darsenne; "La Route de Damas," by Maurice Vaucalre; "La Chanoinesse," by H. Ceard and Weindel. The list is not complete.

The first novelty at the Theatre du Vaudeville, early in October, will be "Sa Fille," by Felix Duquesnel and Andre Barde. The principal roles will be created by Mmes. Marcelle Lender, Monna Delza, Ellem Andre, Cecile Caron, MM. Duquesne, Lerand, Joffre and Baron junior.

The plot is of a young French girl who has been brought up in England. At the age of 18 she returns to her family in Paris. Her mother (played by Lender) is still a beautiful woman, but rather given to flirting, a matter of grave concern for the daughter ("Sa fille"). A political crisis is amusingly described in conversation during the second act.

# NOT PAID IN COUNTERFEITS.

Chicago, Sept. 27.

The Secret Service department of the United States Government has requested that a denial be made of the rumor that a theatrical manager of Mattoon and Danville is passing counterfeit ten-dollar bills on acts playing the houses in the towns mentioned.

Early in the week it was stated one act had received three of the bills, said to be drawn on the Anglo-Paris and London Bank of San Francisco, bearing a stamp of ex-President McKinley. Investigation made by the Government detective bureau failed to reveal a plant. A phone call to the Federal building here brought a reply that the matter looked like a personal spite affair. The Secret Service people would like the rumor set down with a denial.

Sydney Smith, of the Henry W. Savage managerial forces, recently operated upon, will have to submit to another operation.

# HOW IT'S DONE SOUTH.

New Orleans, Sept. 27.

Low Rose, manager of the Orpheum, Pensacola, accompanied by a huge Panama hat, which protected his ears from the weather and clouded his vision, honored this city with a visit recently. Mr. Rose stated that the purpose of his visit was to arrange for the opening of a school for managers. He said that the great trouble with the show business today was that there were so few showmen in it, and that several large producers had voluntarily consented to endow the school.

Inquired of as to conditions in Pensacola, Mr. Rose remarked: "Why, things in the Florida burg are great. You can make money quicker and easier there than in any other town in the world. A fellow arrived there on a Sunday, leased a theatre Monday, advertised a fine attraction and had a \$400 advance sale Tuesday, filed a petition in bankruptcy Wednesday, a receiver was appointed Thursday, he offered twenty cents on the dollars Friday, it was accepted by his creditors (holders of coupons) Saturday, and he left the town the next day, exactly one week after his arrival, \$330 to the good. Rose says that Pensacola has a commission form of government, a government under which the politicians receive a commission instead of a straight salary.

# DAN ROBINSON BUYS CIRCUS.

Cincinnati, Sept. 27.

The stranded "Robinson Famous Show" has been purchased by Dan Robinson for \$35,000. Arthur Bensing, attorney for Robinson, is authority for the statement.

The circus stranded at Morganfield, Ky., some weeks ago. The animals are to be brought to the Zoo here for over the winter.

# "EVERYDAY MAN" MOVING.

Chicago, Sept. 27.

The present engagement of "An Everyday Man," at the Cort, is expected to be brought to a close Oct. 7. The following night will be seen here for the first time "Partners," another Frazee-Lederer production.

"Partners," the new comedy drama by Edith Willis, adapted from E. P. Roe's novel, "He Fell in Love with His Wife," will be given its premiere by Frazee & Lederer at the Power's theatre, Grand Rapids, Mich., Oct. 5.

The show opens at the Cort, Oct. 8. Byron Ongley and George Lederer are staging the play. In the cast will be Frederick Burton, William Harrigan, Charles H. Bradshaw, May Buckley, Mrs. Stuart Robson, Mildred Morris, Gwendolyn Pears, Gladys Murray, and others.

Did you catch Bill Morris in his blue suit and hat Monday. He looked like a matinee idol.

The new legit house at Orlando, Fla., to be managed by Jim Delcher, of Jacksonville, will open Nov. 10.



**William Bernstein**  
**SHORT VAMP SHOES**  
 TRADE MARK

**Booklet of Fall Styles**  
 JUST ISSUED  
 MAILED ON REQUEST  
 54 W. 31st STREET  
 NEW YORK  
 Bot. Broadway and 6th Avenue



## OUT OF TOWN

Harry Beresford and Co. (4).  
"In Old New York" (comedy).  
17 Mins.; Full Stage (Special Set).  
Young's Pier, Atlantic City.

Harry Beresford, a very clever character comedian, is better known in the west, where he has played with his own show. This is his initial vaudeville dip. He has surrounded himself with clever people in presenting the best little comedy seen here in years. It was written by Thomas Barry, who wrote "The Upstart." The action takes place in the back yards of two old houses on the east side. Mrs. McGovern (Hattie Carmontelle), a militant widow with a double barrelled tongue, lives in one house. Next door resides Mr. Copp (Mr. Beresford) of sunny disposition, who is a sign painter. He has saved \$100 and bought a wedding ring with the intention of marrying the widow. Matt Brady (Rob Lothian) returns from a visit to Sing Sing, where he went through carrying concealed weapons. He has the undying enmity of the widow, probably because he and Mrs. McGovern's niece Mary (Salita Salamo) have been sweethearts. Matt learned a trade while away. Mary agrees to run off and be married. Mr. Copp helps along by giving them his bankroll and the wedding ring. There are many bright lines and laughs were plentiful. The easy, quick action was unusual for a new offering. The character portrayals were excellent. Mr. Beresford ably leading his company. The act took five curtains to rousing applause here. It can stand up on any bill.

I. B. Pulaoki.

Bond-Benton Co. (5).  
"Undressed" (Comedy).  
20 Mins.; Full Stage (Interior).  
Maryland, Baltimore.

The story concerns the troubles of a groom who is dressing for his wedding. The scene is in the guest chamber of the bride's home. He is assisted in his preparations for the service by the best man. Both are nervous. The groom enters in his pajama coat and trousers, with his dress shirt hugged tightly to his bosom. He has lost his studs. The best man vainly tries to find them. The bishop arrives and is quartered in the next room. At his wits' end, the best man decides to steal the bishop's shirt. Meantime the bride's mother enters, greatly agitated over the failure of the dress-makers to send the bride's veil. Then the bride comes in and bewails. The mother wishes to call the wedding off. Bride and groom object. Just then the best man rushes in with the bishop's shirt, followed by that reverend gentleman, highly indignant and clad only in a bath robe. Finally the bishop ties the knot and the bride improvises a veil from a bureau scarf, but the groom remains shirtless. The idea has been poorly worked out by the author, Forrest Halsey. Mr. Bond as the groom is funny but with few opportunities for funmaking. Miss Benton makes a pretty bride, and Miss Neville and Messrs. Spencer and McKay rendered adequate support. There is the basis for a funny playlet here, but "Undressed" will require much

dressing before it is presentable. Handicapped by a bad position on the bill, the act just managed to get through and gained a few laughs. At the evening show Monday "Awful Dad" was substituted by the Bond-Benton Co.  
A. L. Robb.

Johnny Gorman and Co. (7).  
"In College Town."  
20 Mins. Three.  
Hartford, Hartford, Conn.

If this act makes a go of it, it will be because of the rah rah spirit rather than the story. The scene is laid in a college den in the back room of a drug store. A football hero has fallen in his examinations, and is working nights for a druggist. The first 10 minutes are given over to college talk, then the story begins. The hero gives a little girl the wrong medicine

by mistake. After she has gone, he finds it out. A dramatic scene ensues but the little girl returns crying, she has broken the bottle. Some good college songs are interwoven, with lyrics by Lewis D. Garvey and the music by George Finkelstone. Johnny Gorman plays the hero capably. The others have little to do. When the act is whipped into shape it should make a good feature offering on the big small time.

R. M. Olmsted.

On one of the old advertising cards used years ago to herald the coming of "Fields & Henson's Big City Operatic Minstrels," which is displayed in front of the Fifth Avenue theatre this week, there is a line reading: "Every artist a gentleman on and off stage."

## CORRESPONDENCE

Unless otherwise noted, the following reports are for the current week.

JOHN J. O'CONNOR  
(WYNN)  
Representative

CHICAGO

VARIETY'S CHICAGO OFFICE:  
35 SOUTH DEARBORN STREET  
Phone 4401 Central.

MAJESTIC (Lyman B. Glover, mgr.; agent, Orpheum Circuit).—The bill at the Majestic for the current week is especially strong in each feature, possibly excepting the headlines, Sidney Drew and Lionel Barrymore, and this only because of their vehicle. The necessary arrangement of the different acts for the late arrivals of two or three good numbers who must appear early. However, this is a weekly occurrence and perhaps will not be remedied unless Major Glover concludes that 8:15 is the moment for curtain raising. It is doubtful if the Major will see this point of view. Opening with the Seebacks and their bag-punching specialty, the show did not slow up for an instant until the last number had arrived. Under the circumstances, the two end numbers could change places to advantage. Miss (or Mrs.) Seeback renders "The Land of Harmony" very well, but not harmoniously. A key lower than the one attempted Monday evening would have sounded better. Perhaps a cutting in her speeches would help matters. Her appearance as the young woman is a stunner. Seeback's work on the bags needs no comment. Luciana Lucca's second number and eight o'clock arrived simultaneously. Those who were present greeted the double-voiced vocalist quite enthusiastically. Felix and Calire followed. They are "kiddie" no longer. Felix is developing a bass voice that will soon be capable of rendering "Rocked in the Cradle," while his pretty partner has leaped away out of the child class. Nevertheless, they score as big as ever. The early position was a handicap. Hopkins and Axtell came next and were one of the big hits. The opening in "one" would be improved with a drop showing an interior of a trolley car. This would afford a good backing for their cleverly produced routine. The sleeping car scene was a "scream" throughout, and the consistent idea should be a winner anywhere. To Mullen and Coogan so the honors of the evening. They work in "one," and do not let up from start to finish. The opening number, "Call Me a Taxi," is the best comedy song heard this way in a decade, and might be placed for the finish, instead of the recitation now used, which is very much James J. Mortonish. The routine is saturated with healthy laughs. In sixth position the two men cleaned up. In New York they should go even better for their offering is made to order for the big town. "Bob Acres" with Drew and Barrymore is excellently presented, but the comedy lost its value with the generation before last. The setting is commendable and the cast well chosen, but two men like Messrs. Drew and Barrymore are wasting time with "Bob Acres." The acting secured a handsome reception, but the vehicle is of the past tense with the present class of vaudevillians. John Ford, capably assisted by Roy Barton, rendered three numbers with a little dance after each and pulled down a big score. He followed the headline act and the house stuck for his finish. The Arkaloff Russian Balalaika Orchestra, and Rousby's Scenic Revue (New Acts).

WYNN.

FOLLY (John Fennessy, mgr.;—Billy Watson and his "Beef Trust" are back with "Krausemeyer's Alley" and, needless to say, "Packing 'em in" at the South Side house. With him are Billy Spencer (the original Grogan) and Charlie Johnson, two men who could carry a show of their own. With Watson, the trio loom up better than any the Wheel has sent this way so far. It is doubtful if the close of the season will see their record lapped at the house. Billy offered an absolutely clean show Sunday afternoon. While it was evident that some present were disappointed, no one could find fault with the

performance, for the laughs were as plentiful as they would have been had Billy taken liberties. The cause of this as in stage box in the form of five bawny censors from Police Chief McWeeney's office. Even they, who came to censor, had to laugh at Grogan and Krausemeyer, once they started things up the alley. The first part is unchanged from former years. The burlesque, "Krausemeyer's Christening," looks familiar throughout. It's Billy Watson's own show. In the hands of any one else it wouldn't draw flies, but Watson gets laughs from every nook and corner in the old alley. With his peculiar style of delivering the "ginger" he is and for some time will probably be unequalled on the Empire Circuit. The show opens with the "beef trust" in pink lights. That settled the audience for the afternoon. A scene in the alley between Watson, Spencer and Johnson, the latter as the policeman, was good for fifteen minutes of solid laughs. Every one was fairly and equally well delivered. There are an enormous of well dressed numbers in both parts. "Margaret" by Margaret Newell and Jack Mitchell, did especially big. This was quickly followed by two other singing hits, "The Salvation Army" and "My Arizona Cowboy Girl." In the burlesque "The Madhouse Rag," led by Miss Newell, took in an enormous, principally because of the dance by Miss Newell, a chorister last season. The young woman makes a rather loud but fair appearance, and shows promise. Her voice is not up to the standard, but she covers it up nicely and should develop into a fairly good principal eventually. Ida Walling is conspicuous in both pieces and always in demand. Ruby Marion handled a small part effectively. During the burlesque she sent over a musical hit with Amy Thompson, who seemed content to occupy a place in the chorus before and after. The girls scored big with their instruments and added a little change to the routine. The "pony ballet" weighing in the neighborhood of a ton rendered "Alexander's Band," which could be tabooed for something else. The number is poorly staged and slowed up the proceedings somewhat. Alice Gilbert is the daughter of Krausemeyer this season. She led several numbers satisfactorily, as well as holding down her role well. Messrs. McCabe, Fletcher, Mitchell and Fletcher made up a quartet and sent over a hit in the burlesque with several popular songs. The boys harmonize well and filled in a good spot nicely. To sum up the whole show, it's one of those Billy "Original" Watson things that is sure to go. He has a capable cast around him and with the conventional burlesque costuming and Watson himself, the show is bound to be a big money maker. The "Beef Trust" is turning them away at the Folly. Those who are fortunate enough to get inside return home full of good nature.

WYNN.

STAR AND GARTER (Charles Moe, mgr.).—John G. Jermon occasionally springs a good burlesque show. Quite often Mr. Jermon has quipped a bad one. His "Columbia Burlesques" he ever produced. With the burlesque, just a trifle stronger, it is doubtful if the "Columbia Burlesques" wouldn't come mighty close to the top of the Eastern Wheel heap. Jermon has gone the limit on the production end, and, staged by Leo Stevens (also credited with some of the lyrics), the pair have turned out something of a complete and interesting story. The principals adhere to it throughout without an exception. An excuse is offered for each number. The staging of this particular department surpasses the best

Chicago has seen this season, which is saying considerable. The musical end can be labelled perfect from every standpoint. A beauty chorus that would make even Al Reeves "tail" for credit, assisted the honours of the numbers. Mr. Jermon has fortunately selected girls who answer all the requirements. Behind this the producer has added a wardrobe that would do justice to a musical comedy. The changes are many and in direct keeping with the numbers. Helen Moore displayed several of these gowns. In the first part she changed dresses after about every other exit. Mr. Stevens is the principal comedian. While it may sound exaggerated to anyone who has seen him work, Stevens has really improved a hundred per cent in the past two years. A bit of pantomime in the afterpiece clinched the honours for him. Stevens still retains his peculiar "sneez" and is wise enough not to overdo the bit. It goes better than any slide or comedy characteristic that has come this way, or perhaps ever will. Next in importance comes Nellie Floreide, who headed the female principal. If Miss Floreide possessed a mite of ambition there no selling where she would land. She has all the essentials of a musical comedy principal and goes one better with her versatility. Her rendition of "My Hero" and "Mad Madrid" were the best singing efforts of the show. With Ford she delivered "The Texas Tommy Swing" in the way that brought thoughts of Frisco's "Barbary Coast" and still the pair kept the number well within the confines. Miss Floreide had a good part and handled it excellently. Somehow the girl does not seem to belong in burlesque. Were she quite as ambitious as she is clever, she might have been on Broadway. Frank O'Brien and Ford West have two good comedy parts, both essaying the tramp character. The team was conspicuous in every situation, and a wonderful aid. The Four Banta Brothers have unimpaired parts in the opening piece and burlesque, as well as in the closing musical specialty in the olio. This took well. However, the horns became monotonous when in the burlesque they pulled an old stunt with Stevens, that of leading an orchestra in which the bass drummer drops from exhaustion. This should be dropped instantly, for it doesn't belong in a good show. It makes a few people laugh, but gives the ladies a jolty the wiggles. Besides, the bit is too old to be funny. The opening set is thrown in an interior part of the "Lusitania." Mr. Stevens, a millionaire pork packer, is journeying to Europe with his wife and only child. Miss Moore is the wife, and Miss Floreide the child. Stevens is rather sickly, a feckionate old chap, he falls for the ladies every time. A French adventuress (Miss Le Journe) is aboard with her accomplice (Matt Banta). The old badger game and several others that only a lunatic would fall for, are introduced to secure the old millionaire's fortune. West and O'Brien are stowaways, induced by a western gambler and "con" man to masquerade as noblemen to land the old fellow's daughter. The comedy situations follow each other in rapid succession. Intermingled with the catchy tunes they make the first part a scream throughout. The burlesque is laid "C'est Boulevard," where the scene is laid. The same characters are in this section, the principal comedy scene showing a banquet in which all the principals participate. Unfortunately for the "Columbia Burlesques," the management especially engaged the services of Jim Thornton, who closed the olio. After Thornton had finished his monolog, and the curtain had ascended on the burlesque, things began to slow up. It finally grew decidedly draggy. After a few numbers had been offered the house began to thin out, as it were, and the final curtain found the audience greatly diminished. Without Mr. Thornton, this would not have happened, but the fastest burlesque in the world would have to go like lightning to follow that crack vaudevilian. Under these circumstances it would hardly be fair to go into details on the second part of the show. The "Columbia Burlesques" need a little doctoring, not much, but a tonic for the piece, and with the present list of efficient principals and the finished job of Stevens, the Columbia Amusement Co. can tell Jermon his show is a corker.

WYNN.

LYRIC (A. Toxen Worm, mgr.; Shubert).—An audience that partly filled the theatre greeted the revival of Gilbert and Sullivan's comic-opera, "Pinafore," Monday night. Comparatively new to a majority of the younger of present day theatre goers, the opera would have a light draught but for the fame and reputation of the personnel of the interpreting cast. Such names as Fay Templeton, Du Wolf Hopper and Eugene Cowles are magnets. The best seats in the house were reserved at two dollars. The effect was apparently down stairs, where at least half of the chairs were empty. Upstairs in the balcony, where a fairly good seat could be had for one dollar, the attendance was better. The Shuberts had evidently figured on filling the auditorium with the representatives of society. The response was anything but encouraging. The opera is well staged with a care to detail. Almost faultlessly played, when the quality of the performance becomes more publicly known here, perhaps the box office will be visited more freely. "Little Boats" has lost none of its lingering and catchy qualities. In the hands of Miss Templeton, the song was the vocal hit of the evening. The interpreter, perceptibly stouter than when last seen, with vigor and charm, retains much of her former public stage, and as an entertainer. The audience was not far from the very moment she made her first entrance. The inimitable Hopper was Dick Deadey, a character that suited his droll style. Each principal was given a considerable amount of vocalizing. They qualified admirably with the support of a chorus of strong singing



TREMENDOUS HIT, GRAND OPERA HOUSE, PITTSBURCH, THIS WEEK (Sept. 25)

# MORATI OPERA COMPANY

**5  
PEOPLE**

 Presenting the  
Scenic Novelty

## "The Mardi Gras in Paris"

**READ**

 The Notices of the  
Pittsburgh Papers,  
Sept. 26.

The Morati Opera Company, comprising six song birds, were enthusiastically received and only after they had received several curtain calls were they allowed to make their exit.—Dispatch.

"The Mardi Gras in Paris" is presented by the Morati Opera Company in pleasing fashion. Six persons sing the parts with melody and delicate sweetness.—Leader.

A miniature opera is given by the Morati Opera Company, which is presenting "The Mardi Gras in Paris." Solos, duets, trios, etc., are given, all of which culminate into a grand finale. The scenery with this act is very good.—Press.

The Morati Opera Company sings well, the sextette from "Lucia" being especially enjoyable.—Call.

The Morati Opera Company presents "The Mardi Gras in Paris." Five persons sing the parts. Every one is the possessor of a voice of great sweetness and quality and rendition is perfect.—Post.

The Morati Opera Company sing grand opera selections with good voices in a tastefully arranged scene.—Gazette.

**ALF. T. WILTON, Representative**

voices that harmonized beautifully. This "Pinafore" is a girle show and is made so by a total of twenty-eight attractive misses, prettily and richly costumed. Prominent among the principals are R. E. Graham, who essays the role of the Right Honorable Sir Joseph Porter; George J. MacFarlane, as Captain Corcoran; Arthur Aldridge, Robert Davies, Alice Brady and Edith Decker. The latter is the prima donna and in addition evidenced considerable attainments as an actress. The production was strengthened by a large male chorus of good singers who are jauntily attired in the regulation nautical garb of the conventional Jackie. An augmented orchestra adds much. The scenic arrangements consist of a deck scene set in three with a harbor drop in back. The effect is rather commonplace for an "all-star" production that boasts of being a New York Casino special creation. "Pinafore" will be here two weeks. **HEBO.**

The different school acts are becoming confusing to the managers and agents around Chicago. Lee Krause, the agent, asks that a statement be made to the effect that the Hanson "Merry Kids" is not the act reviewed in Variety's New Act column a few weeks ago under the title of "Langlois and Krause's."

Ben Fox, of Fox and Summers, successfully passed through an operation at St. Mary's hospital at Saginaw, Mich., last week and has resumed the time which the illness forced him to cancel.

Ben Bornstein, Chicago representative of the Harry Von Tilzer music firm, has returned to Chicago with his wife after an extended visit in New York.

Hanlon, Dean and Hanlon are finishing up a route on the W. V. M. A. time after which they will return East to take up several eastern offers. A new comedian has been added to the act since the trio came west.

Alice Van has been engaged by Beecher Brothers to play the principal part (Columbine) in a new pantomimic musical comedy entitled "Humpty Dumpty," to be produced shortly.

Col. Bill Thompson, the opera impresario, and the man who presides over the destinies of the old Globe theatre (since it was rechristened the Angelus a few weeks ago) moved into the "spotlight" Thursday night when he elected to swing the baton from the leader's high chair over the orchestra pit.

This condition was brought about by the united action of his fourteen musicians, who, the night before, had suddenly and unceremoniously walked out on a strike, just as the curtain was to be rung up on a performance of "Rocaccio," and for that reason the Colonel had refused to accede to their demands for the payment of a week's salary in advance.

Having settled with his musicians for their previous week's salaries and backed up with a receipt for \$396.00 in proof of it, the manager proceeded to explain matters to his audience, after which the show was "played" with a lone piano.

Not to be outwitted Manager Thompson rounded up eleven new musicians Thursday night and directed the opera in person. Friday, meditators brought about an adjustment of the difficulties with the old orchestra and the fifteen members were all back in their accustomed places in the pit.

Harry Askin's production of his last season's La Salle Opera House success, "The Girl I Love," commenced a three weeks' engagement this week at the Auditorium, under the auspices of the Policemen's Benevolent Association of this city. The enormous capacity of the big playhouse was tested to the limit by the members of the Association and their families and friends. The play was creditably presented, and among those who took part in the interpretation of the piece were George Serrels, John Dove, Harry Sleight, Henry Gardner, Ed Burns, Harry C. Lyons, Arthur J. Hayes, John Wood, George Fox, Clara Louise Cansan, Hazel Drake, Eleanor Henry, Lenora Navisco, Oliveette Haynes. The production seems quite as well staged as when seen last year at the La Salle. The interpreting company is not an inferior one. There is a generous sprinkling

of catchy song numbers which are generally well rendered.

The Lyceum, a nickel theatre at West Madison street and Sacramento avenue, was the scene of a wild panic Sunday night, which for a few minutes threatened to be another Iroquois disaster, only perhaps on a smaller scale. More than 300 people, a goodly number women and children, rushed from the theatre, or attempted to do so, when the moving picture films in the operator's cage above the entrance caught fire. That no one was seriously injured is regarded as a miracle. The blaze is believed to have been caused by an ignition of the grease on the moving picture machine, which in turn was communicated to the celluloid films. The flames were extinguished without any serious property damage.

The faculty and pupils of the Chicago College of Music will inaugurate the forty-sixth annual series of musical-dramatic matinees at the Ziegfeld theatre, Oct. 7.

The latest addition to the cast of "The Littlest Rebel" at the Chicago Opera House is Dempsey G. Wren, a civilian whose stature is so great he was recently denied enrollment in the United States Army. Wren is a veritable giant in height and has been cast for the part of Bruce Ferguson. His engagement enables the management of the show to accurately carry out a stage detail that heretofore had been omitted.

Fred Helf, the New York music publisher, was in Chicago last week on a successful music selling expedition, and incidentally he took the preliminary steps toward opening a branch office for the Helf Co. in the Grand Opera House building. His sister, Sadie Helf, may be put temporarily in charge, if not permanently.

"The Green Cloak" is a new play, the rights of which have recently been allotted to Frazee & Lederer by Owen Davis, author of the Cort theatre success "An Everyday Man."

Francis McGinn, a member of the cast of "An Everyday Man" at the Cort, has returned from New York City, whither he went to attend the funeral of his wife, who died of typhoid fever. Mr. McGinn's youngest daughter is also ill with the same malady.

The Roche-Marvin Co. has engaged for their producing director, William Jomey, well known as a leading man and the author of a couple of "pop" price plays. He will not only stage the dramatic sections of the various pieces that are to be produced by this company, but will also act important parts.

For the last couple of weeks, Thos. A. Wise has been superintending the rehearsals of "A Gentleman from Mississippi," which is to be produced at the College theatre Oct. 2.

The Great Archie, recently returned from Europe after an absence of six years, will shortly open here.

ANGELUS O. H. (Col. Wm. M. Thompson, mgr.).—"The Bohemian Girl" is being sung this week. Next, "The Mikado." Business satisfactory.

AUDITORIUM.—Opening week of a three weeks' engagement of Harry Askin's "The Girl I Love" for the benefit of the Policemen's Benevolent Association.

BLACKSTONE (Augustus Pitou, Jr., mgr.; K. & E.).—James K. Hackett's production of "The Grain of Dust," second week and going big. The engagement will terminate Oct. 15, when Leo Dietrichstein will appear in "The Concert."

CHICAGO O. H. (George Kingsbury, mgr.; K. & E.).—On the second successful month, there is no apparent abatement in the popularity of Dustin and William Farnum in "The Littlest Rebel." The engagement is indefinite.

COLONIAL (James Jay Brady, mgr.; K. & E.).—"The Follies" continues to draw big. The attraction will remain throughout October.

CORT ("Sport" U. J. Herman, mgr.; Shuberts).—Thos. W. Ross in "An Everyday Man" will remain another week. Oct. 3, he is to be succeeded by "New Mown Hay," another Frazee & Lederer attraction.

GARRICK (A. Toxin Worm, mgr.; Shuberts).—Farewell week of Holbrook Blinn in

"The Boss." A return engagement of "The Chocolate Soldier" announced for Oct. 1.

G. O. H. (Harry Askin, mgr.; K. & E.).—Final week of Wm. Hodge in "The Man from Home." Oct. 1, Liebler & Co. present "An Affair in the Barracks," a new play by C. M. S. McLeelan.

ILLINOIS (Will J. Davis, mgr.; K. & E.).—One more week of Jefferson De Angella in "The Ladies' Lion." Oct. 1, Edith Tallaferra in "Rebecca of Sunnybrook Farm."

LABALLE (Harry Askin, mgr.).—Alex. Carr, Sophie Tucker and an otherwise strong and evenly balanced company are winning favor in "Louisiana Lou." Business is big. The attraction is likely to remain for the entire season.

LYRIC (A. Toxin Worm, mgr.; Shuberts).—A revival of "Pinafore" this week with Fay Templeton and De Wolf Hopper. Engagement limited to two weeks. William Faversham is scheduled for Oct. 9 in "The Faunt."

McVICKER'S (George Warren, mgr.; K. & E.).—The 200th performance of "The Deep Purple" in Chicago Oct. 2, souvenir night. The attraction will remain through October.

OLYMPIC (Sam Lederer, mgr.; K. & E.).—Thomas A. Wise and John Barrymore are on their last two weeks in "Uncle Sam." Oct. 3, "The Fortune Hunter."

POWERS (Harry J. Powers, mgr.; K. & E.).—Last week of Kylie Bellew in "The Molusc." Oct. 2, Nazimova in "The Other Mary," new play.

PRINCCESS (Mort H. Singer, mgr.; Shuberts).—Regular season opening at the original New York production of Philip Bartholomae's comedy "Over Night." Engagement indefinite.

STUDEBAKER (George Davis, mgr.; K. & E.).—Eddie Foy and company open regular season 30 in a new musical play, "Over the River," indefinite engagement.

HAYMARKET (H. A. Bailey, mgr.; Stair & Havlin).—This week, Rose Melville in "Sis Hopkins." Next week, "The Three Twins."

IMPERIAL (Kilmt & Gasollo, mgrs.; Stair & Havlin).—Thos. E. Shea in repertoire. Next week, "Mrs. Wiggs of the Cabbage Patch."

ALHAMBRA (Roche-Marvin Co., mgrs.).—This week, Black Patti; next, "A Stubborn Cinderella."

BIJOU (Ralph T. Ketterling, mgr.; Stair & Havlin).—"The Convict's daughter"; next week, Black Patti.

CROWN.—"The Nest Egg"; next week, "Green Eggs."

COLLEGE (T. C. Gleason, mgr.).—Stock: "The Penalty"; next week, "A Gentleman from Mississippi."

NATIONAL.—"The Three Twins"; next week, "Sis Hopkins."

GERMAN THEATRE (Max Hanisch, mgr.).—Stock: "The Gypsy Baron"; next, "Frühlings Luft."

### SAN FRANCISCO

By J. E. McLENNAN.

VARIETY'S SAN FRANCISCO OFFICE.

ORPHEUM (Martin Beck, gen. mgr.; agent, Orpheum Circuit).—Sam Mann & Co., in "The New Leader," big novelty to the Orpheumites. The act went over to continuous laughter. Seven Beifords proved their worth by holding entire house intact in closing position. Conlin, Steele and Carr had no trouble whatever. Harry Breen's antics amused greatly. He did very well. Lily Lena (second week), down next to closing, sent over a real hit. Edwin Stevens, assisted by Tina Marshall, well liked. Australian Woodchoppers, second week, still interested and repeated success. Four Elies opened the show nicely.

The Alhambra, which has been showing moving pictures for the last couple of months, will have a short season of stock with a company headed by Lee Willard.

At Stockton the King and Dillon Company are packing the Garrick theatre with their breezy line of comedies. The Company may remain four weeks longer.

At Fresno, Ed Hoan has resumed his way over the Fresno theatre-going public by opening his house with Frank Thorne in the "Gay Kitten." A crowded house greeted the show on the opening, and business has been big ever since.

At the Barton, Fresno, the Newman Feltz Company is closing a two weeks' engagement.

At San Jose the Ed. Redmond Company is playing to big houses at the Jose theatre.

Manager Carlson, for a long time interested in the theatrical business in San Jose, is going to open his house again.

At Oxnard the opera house had a good opening with "The Girl in the Taxi."

Hazel Laugenor, a former Woodland girl, and a graduate of the University of California, who was the first woman to swim across the Golden Gate straits, is slated to appear on the vaudeville stage. She confided to-day to friends that she has accepted an offer from a vaudeville association for forty-two weeks of two shows a day. Her first appearance will be made in San Francisco.

W. J. Elleford, known as the stock coast defender, has gone to Denver for a few weeks' vacation.

Myrtle Dingwall will not go on the road with "The Campus," but will return to Los Angeles, where she will open at the Grand with Ferris Hartman next month.

Ackerman & Harris of the Western States Vaudeville Association, heavily interested in this vicinity in theatrical holdings, are watching with great pleasure the erection of their new house in the Mission District. They have been negotiating for a location on Fillmore street, but the present owners decided to keep the place, but we may hear more from this later.

John Henry Magoon, general manager of the Honolulu Amusement Co., has been in town.

Jack Kelley, who has been president of the Alameda County Labor Council, and who is at present electrician at the Oakland Orpheum, was elected to a second term as president. This is the first time in the annals of the organization that a president was elected without any opposition.

Idora Park, with the Lombardi Opera Company, and its many out-of-door attractions, is doing poor business. Every effort is being made to draw the people.

There were rumors during the week that certain real estate men are promoting an enterprise similar to the Chutes, on the property bounded by Lombard, Greenwich, Pierce and Steiner streets.

It seems that the Orpheum is contemplating filling the gap existing in their circuit between San Francisco and Portland. A representative of the Orpheum was in Sacramento for several days looking over the ground, and is responsible for the statement that probably a new house will be built there.

John Considine was in Sacramento looking for a place to build, and he may secure the Clunie theatre, as Mr. Clunie and the Sullivan-Considine representative have been in conference several times.

Bob Hughes and his Musical Comedy Company are at the Gayety theatre on Fillmore street, and are going big, in their laugh provoking comedies. Ike Cohn is interested with Hughes.

### PHILADELPHIA

By GEORGE M. YOUNG.

KEITH'S (H. T. Jordan, mgr.; agent, U. B. O.).—There are still a number of artists who think imitations help their acts. Many depend upon imitations or impressions of well known artists to furnish material for them, but the limitation thing has been done to death and is about due for the shelf. This week three acts on the bill used "imitations," and but one really got away with it. Belle Black was one of the principal acts but handicapped through the routine of her work. Few "single" can boast of greater popularity here than the dainty and clever little singer and her straight numbers this week brought her the usual reward, but she held the "imitations" for the finish, working them through a song and it took considerable forcing to get her back for the Eva Tanguay

SIXTH

SIXTH

SIXTH

SIXTH

ENGAGEMENT AT THE

FIFTH AVENUE THEATRE IN 18 MONTHS

# FELIX ADLER

Back again at "the old stand" **NEXT WEEK (Oct. 2)**

"Personality" number. Miss Blanche has a strong, musical voice of pleasing sweetness and knows how to sing. It might be a good idea for her to set aside the imitations, which include a little rap at Irene Franklin, and frame up an act of specially written songs or popular ones, and with her ability to put them over she could not fall down. Jimmie Lucas was the real clean-up hit with the house Monday night. He also did some imitating, but did not dwell on it very long, though he did pull one of "Cyclone Evans" which brought a whirlwind of applause. Jimmie's hit was made without this, however. There were imitations, too, in the dancing act offered by Stuart and Keeley, a nicely dressed pair of steppers who went through various styles of dancing before they hit their best mark in the finishing number. A little more of the latter and not so much of the imitation number by Stuart would place the act nearer the "up-to-date" mark claimed in their billing. The original Eight Palace Girls lived right up to promises as a classy dancing number. Pretty costuming and an harmonious stage setting made a captivating picture. Some new and nicely arranged formations for the group dancing showed the ability of the girls to dance in perfect unison and the act was warmly appreciated. A new talking sketch of the "mistaken identity" idea was shown by Arthur J. Pickens and Co. The plot of "Freddie" is a real comedy mixture with plenty of snap and action to it and it is nicely arranged for laughing purposes. There is so much talk crowded into the piece that a song would do a lot to finish it off, but the act brought results and sent the trio employed—Mr. Pickens, Bertha Carlisle and Ethel Drew—off to solid applause after they had kept the laughs going steadily. Rolfe's "Colonial Septet" won its share of the laurels, though the poor quality of vocal music had a depressing effect. It would be better to cut out the singing, especially the solo of "Love's Sweet Song," than have it detract from the excellence of the instrumental portion of the act which is high class and well done. The George V. Hobart sketch "Peaches" presented by William Courtleigh & Co., proved just as pleasing as ever. Some new slang speeches seem to have been injected since last seen and the piece is a good laugh winner on merit alone. Gertrude Grant, the "Peaches" of the sketch, should inject more animation in her work. Reynolds and Donegan had the closing position with their pretty skating number and did nicely despite the position. La Maze, Quail and Blaise started things going well with their rough comedy acrobatics.

BIJOU (Joseph Dougherty, mgr.; agent, U. B. O.).—They are giving a corking good show for the money in Keith's old Eighth Street house and getting the business as a result. That there is no falling off in the "pop" vaudeville thing and the willingness of the people to patronize the better class of bills is plainly in evidence here. This week the show is very close to the ordinary bills seen in some of the big houses. Marie and Billy Hart in their sketch, "The Circus Girl," headline and proved a regular clean-up. Marie Hart can well lay claim to the lead of her class for versatility, and it is really remarkable what this girl does in this act. Billy's clever feeding for the comedy gives Marie the best kind of support and the great big hit scored was ample proof that their efforts were not wasted. They scored one of the biggest hits ever registered in this house. Something real classy in the sketch line for the "pop" houses was shown by George M. Roemer and May Hillman, who offered a protean act called "Great Moments from Old Plays." Scenes from "Little Lord Fauntleroy" and "Oliver Twist" were the ones chosen. Mr. Roemer portrayed one character in the former and three in the latter, while Miss Hillman made four changes in the first and two in the latter. In both scenes the couple was seen to advantage, displaying ability in action as well as in reading the lines and in the Dickens story they added a clever twist to the murder scene which relieved the tension and brought them to a smiling finish. They have an excellent sketch which is strong enough to be featured in the most important of the small time houses and wherever the audience is composed of those sufficiently conversant with the originals of the sketches used, Roemer and Hillman will demand attention.

## EDDIE LEONARD

THE MINSTREL

Assisted by **MABEL RUSSELL**  
BOOKING DIRECT WITH THE UNITED BOOKING OFFICES

GILBERT

EMMA

## MUSICAL CRAIGS

This Week (Sept. 25) Williams' Bronx Theatre

Direction, **JO PAIGE SMITH**

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## POPE AND UNO

THIS WEEK (Sept. 25) ORPHEUM, BROOKLYN

NEXT WEEK (Oct. 2) GREENPOINT, BROOKLYN

Direction, **JENIE JACOBS (Pat Casey Agency)**

tion. A new member of the team of Adami and Taylor since last seen makes this more of an instrumental than a singing act, but it is a nicely arranged number and pleased. Joe Kelsey scored solidly with character songs. Kelsey has wisely curtailed his talk and is giving all his attention to his songs. This is his best work and proved it by the way he went. A corking good comedy and musical turn in blackface was offered by the Guy Brothers. They have some good comedy talk made out of a running conversation in which tools and other objects are used, which started them nicely and the musical finish landed them in right. The Carl Fantes Trio did nicely with their contortion act. One of the women is working in a bit of piano specialty which does not help, but the contortion work is still as good as when the act held a prominent place on the big time with two of the sisters doing the twisting. The Runtons

filled the opening position very well with their juggling act.

PALACE (Al Rains, mgr.; agent, H. Bart McHugh).—One of the best shows offered here in some time this week. The Tokiyo Japs filled the headline position in good shape with their clever acrobatics and risley work, and the remainder of the show ran through at good speed. Tom Kerr was well liked for his violin specialty. Kerr needs more snap to his numbers. The Laddy Brothers won favor with their comedy acrobatics. They have the ordinary routine of slapstick comedy and floor tumbling which is always good for these houses. The "Jimmy Rice" fellow of the three could help by cleaning up in dressing. Levell and Day scored solidly with their "sister act." The girls have the makings of a dandy little turn which ought to get them something later, when they have worked the comedy end up to

where it ought to be. The "baby" end of the team is built for comedy in this act, and she can dispense with the piano playing. The other half of the act can take care of the straight singing end. Miller and Brendel pleased with singing and dancing. A dancing team which has played several of the "pop" houses around town has hooked up with a girl and the trio is now billed as Lulu Belmont and Boys. The change has not helped the boys to any great extent, their stepping being their strong hold, but it has given Lulu a job in the center of the act and Lulu takes care of her end of it by adding a little speed to the act. They were well received. They might try to think out something to take them away from the ordinary run of dancing acts. With a trick of jumping from the floor to the wire and finishing with a bike ride on a slack wire. Levell went through nicely. He has a good looking and pleasing turn for the small time.

VICTORIA (Jay Mastbaum, mgr.; agent, H. Bart McHugh).—After Manager Mastbaum got through with the bill this week it rounded into a pretty fair show, helped along considerably by the substitution of the Tambo Duo for one of the other acts. The Tambo Duo have a dandy little singing turn with a little tamborine tapping at the finish which seems to hit straight to the right spot, and their act was pretty close to the riot thing. Special setting showed it off. The act can make good in any of the "pop" houses. "The Haymakers," a quartet of singers in country garb was the featured act and held the position nicely on their singing alone, the voices being good and the selections suitable. The Ariel McGinleys did well with their familiar act. The Leighs offered some juggling of fair merit after a bad start with saxophones. George W. Parvis, Jr., a young cartoonist, scored well with his sketches. He uses just enough talk to interest the audience and won favor with each picture. Jimmy Greene showed a corking good Scotch bit followed by a whistling pantomime, the novelty of which struck home, even if those in front did not understand what it was all about. Greene secured a bad start with a rough comedy song in which he does too much mugging. His Scotch bit is his best and could be developed to better advantage than anything else he attempts. Klein—not Klaw—and Erlanger are a pair of acrobatic pantomimists. The act was substituted Monday night and made good.

WILLIAM PENN (Geo. Metzel, mgr.; agent, U. B. O.).—Bernard; Harry Holman & Co. in "The Wise Old Owl"; Kennedy & Rooney; Pietro; Marron & Helms; Black & McCoombs. LIBERTY (M. W. Taylor, mgr.; agent, M. W. Taylor Agency).—Jesse Keller, the "Venus on Wheels"; Master Melville; Six Cornettes; Richards & Montrose; Harry Antrim; West & Van Sicklen.

NINTH AND ARCH (Frank Dumont, mgr.).—Dumont's Minstrels in stock; The Great Heywood; Henri Davis.

EMPIRE (E. J. Bulkley, mgr.).—The future of burlesque in this house still remains an uncertainty and will remain so until the Empire Circuit Wheel revolves far enough to bring a good show into the theatre. With the exception of "The Big Review," there has been no show in the Empire capable of giving a fair test to determine whether the experiment will meet with success or not. This week a show which Richy Craig and Joe Levitt organized to replace "The Jolly Backsliders," thrown out of the "Wheel" two weeks ago, is there. To the credit of the Craig-Levitt combination it must be said that only a limited time has been given to build up the show to a standard strong enough to give it a permanent place in the "Wheel." The question of its permanency probably remains with what can be shown by the company while it is going through its reorganization. In its present shape the "Merry Burlesquers"—the title now in use—is not strong enough to carry it past any of the regular houses. On the "one-nighters" it might have passed as a pretty fair sort of a "bird," such as "turkeys" run, but there is still a lot of room for feathers before the "turk" is a "regular." Craig carries the burden of the comedy, having slight help from Jack Stockton, who has been playing the "pop" houses with his "single" around here this early season and during the summer. Dan Manning is the only

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# REMOVAL NOTICE

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other male member of the cast, but neither he nor Stockton is in evidence very long. The first part ran a little more than an hour Monday night and Craig was on the stage three-quarters of the time, his familiar monolog specialty and the talking machine hit being a part of his offering. When not in this, Craig was being fed in the comedy business by various other members of the company. Carrie Ward, Dorothy Blodgett and Hazel Ford are the women principals. Etta Goodridge was also programmed for a part, but the nearest Etta got to it was to speak a few lines along with two or three others of the chorus in the second act, though Etta was prominently placed on the end of the line. The first part had a bit of a story to it, telling of a Dutch janitor (Craig) posing as the husband of a favorite niece to get her uncle's bankroll. Craig extracted many laughs from the few scattered through the house, but the Empire audiences have already gained a record for being "easy" and Craig had no one to take anything away from him. The only time this nearly occurred was in the burlesque when "Alexander's Ragtime Band" took five encores. Carrie Ward led the number and it was either Carrie's efforts to hit the high "Swanee River" note or the barber-shop harmony by the chorus that struck the mark. Anyway the number was the big hit of the show. There were several other numbers led by Miss Ward, Miss Blodgett and Miss Ford, and these did fairly well, though the lack of action and business for the chorus was a big handicap. There was one "rag" in which the girls paired off and did a funny little wiggle that wasn't a "cooch," but it got the laughs and a couple of encores. The Misses Blodgett and Ford did a "slater act"; Jack Stockton offered his monolog, which was well received, and Curtis and Willard drew down a liberal amount of applause for their clean cut and showy hand-to-hand work. Probably the chorus was "augmented" for the show's entry into regular burlesque society, but the girls will need a lot of attention in order to do their share back of the numbers. Last week the "Sam Devere" show hit the business an awful wallop, which must have left an impression. The house was still staggering under the blow which made it pretty tough for the "turkey" to get a chance to spread its wings. When the Empire opened with "The Big Review" it was stated in Variety it was a question of educating the former patrons of the house to burlesque by giving them good, clean shows. Up to date Manager Bulkley can be credited with doing his full share in this respect, for all the shows seen here have been clean. Now it is up to the Empire Circuit to do the rest to give the house a fair trial. It is unfortunate that the shows seen here so far, with one exception, have been of inferior class, for the Empire is a fine house and the audiences appear to be willing to accept burlesque on the scale promised by the management. A couple of real good burlesque shows following each other ought to do it. Let's bring the house a start, and a few more will pretty near tell what chances there are for the house to succeed.

NIXON (F. G. Nixon-Nirdlinger, mgr.; agent, Nixon-Nirdlinger Vaudeville Agency).—Levier; Morris & Krner; Princeton & Yale; Three American Trumpeters; Dugan & Raymond; Rosow's Midgits.  
PEOPLES (F. G. Nixon-Nirdlinger, mgr.; agent, Nixon-Nirdlinger Vaudeville Agency).—28-30, Greater City Four; Follette & Wicks; Barnson's Circus; Edwin George; Raymond, Leighton & Co.  
COLIBRUM (F. G. Nixon-Nirdlinger, mgr.; agent, Nixon-Nirdlinger Vaudeville Agency).—28-30, Chester Kinston; Morris & Beasley; Hall's Dogs; Guy & Rex.  
FOREPAUGH'S (Miller & Kaufman, mgrs.; agent, I. Kaufman).—Nick Santora & Co.; Catherine Churchill & Co.; Fenner Fox; Mrs. Peter Maher & Son; Ronald Rose; Rola.  
GIRARD (Kaufman & Miller, mgrs.; agent, I. Kaufman).—28-30, Farley & Morrison; Douglas Flint & Virginia Fairfax & Co.; Adelphi Quartet; Gravetto Lavondre & Co.; That Kid.  
DIXIE (D. Labell, mgr.; agent, I. Kaufman).—28-30, Seven Merry-makers; "Kid" Canfield; Boyle & Evans; Blanch Gordon.  
EMPIRE (Banford & Western, mgrs.; agent, I. Kaufman).—28-30, Elverson & Jago; Robert Hudson & Co.; Magee & Kerry; Tom Dalton.  
ALHAMBRA (Frank Wigone, mgr.; agent, M. W. Taylor Agency).—Cowboy Minstrels;



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You New England boys, who have been a little skeptical about playing this big act, because of the salary, please inquire what we have done at Pawtucket; also, if you are in Boston this coming week of Oct. 2, see the act yourself at the Hub, or ask Manager Mack what we are doing there with our circus CALLIOPE street parade.  
Ask your booking agent for the act (also Fred Mardo and Warren Church can supply it).  
Don't let this act get out of New England territory before you get a whack at it. My scheme is dandy to pack your house. Ask for the act that carries 47 trunks, a baggage car of its own and 4 people.  
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PLAZA (Chas. Oelschlagel, mgr.; agent, J. Bart McHugh).—Webb Trio; Fordyce Trio; Stewart & Marshall; Melody Monarchs; Mr. & Mrs. Thornton Friel.  
GREAT NORTHERN (M. Greenwald, mgr.; agent, H. Barth McHugh).—28-30, Brady & Mahoney; Sisto; Harmony Quintette; Emilie Egmar.  
GLOBE (B. Israel, mgr.; agent, H. Bart McHugh).—28-30, Green & Adams; Jack Dempsey; Morrisey & Hanlon; Fox & Blondin.  
AUDITORIUM (W. C. Herchenreider, mgr.; agent, H. Bart McHugh).—Weston Keith; Pierson Trio; Roberts.  
GERMANTOWN (Walter Stuempfig, mgr.; Chas. J. Kraus, agent).—28-30, Miller Musical Duo; Tom Bateman; McFay & Hill; Elsie Van Nally & Co.; Tinkham & Co.  
MODEL (H. A. Lord, mgr.; Chas. J. Kraus, agent).—28-30, Sprague & McNeely; Morrisey & Hanlon; Edgar Berger; Theo & Her Dandies; Frank Richardson.  
IRIS (M. J. Walsh, mgr.; Chas. J. Kraus, agent).—28-30, M. Alexander & Co.; A. Morris; Dace Raefel & Co.; Lowe & Mack.  
DARBY (Dr. Harrigan, mgr.; Chas. J. Kraus, agent).—28-30, Allman & McFarlan;

Nellie Devine; The Four Howards; Hall Bros.  
ALEXANDER (Geo. Alexander, mgr.; agents, Stein & Leonard, Inc.).—Western Union Trio; Taylor & Tenny; Emma Lind-say; Nan Wagner.  
FAIRHILL PALACE (C. Stangler, mgr.; agents, Stein & Leonard, Inc.).—Haney & Son; Electrica; Curran & Milton.  
CRYSTAL PALACE (D. Baylinton, mgr.; agents, Stein & Leonard, Inc.).—Three Mitch-ells; Fred West & Co.; Edith Barton; The Davs.  
MAJESTIC (Wm. Vall, mgr.; agents, Stein & Leonard, Inc.).—Ranzetta and Lyman; Three Bohemians; Majestic Stock Co.  
LYRIC (D. Tyrrell, mgr.; agents, Stein & Leonard, Inc.).—Woodall and Ferrell; Doyle, Primrose & Co.; Dunhams.  
AUDITORIUM (John Gibson, mgr.; agents, Stein & Leonard, Inc.).—Whitman Stock Com-pany; Ashton & Ashton; Edith Burton.  
CASINO (Koenig & Elias, mgrs.).—"The World of Pleasure."  
TROCADERO (Sam M. Dawson, mgr.).—"Broadway Gaiety Girls."  
GAIETY (John P. Eckhardt, mgr.).—"The Bohman Show."

### BOSTON

By J. GOOLITZ.

80 Summer Street.  
PARK (W. D. Andreas, mgr.; K. & E.).—"Get-Rich-Quick Wallinford" didn't slow up

in its shift from New York. Started off with a filled house and is sold out so far ahead show looks good for the rest of the season.

HOLLIS (Charles J. Rich, mgr.; K. & E.).—"Elevating a Husband," with Louis Mann, started off well on two weeks' engagement.  
SHUBERT (E. D. Smith, mgr.; Shubert).—"The Musical Revue of 1911," by the Winter Garden Company, more than making good. It is the sort of an attraction this house needed to make money.

COLONIA (Thomas Lothian, mgr.; K. & E.).—"The Red Widow," with Raymond Hitchcock, now in fourth week and still turning them away.

TREMONT (John B. School, mgr.; K. & E.).—"Excuse Me," 6th week. Doing very well.

BOSTON (Al Lovering, mgr.; K. & E.).—"The Round Up," third week and can stay as many more. Third time here in two seasons.

PLYMOUTH (Fred Wright, mgr.; Liebler).—"The Irish Players," in repertoire. Opened the house and first American appearance of the Players. Fine start.

KEITH'S (Harry E. Gustin, mgr.; agent, U. B. O.).—Houdini, held over and still an attraction. Wilfred Clarke and Co. have a mighty funny sketch; Jarvis & Harrison, good comedy bit, "The Florentine Singers, excellent voices and well received Les Marquards, snappy dancers with a foreign hall mark; Ralph Smalley, crack violinist virtuoso, gave bit; classy touch; Three Keatons, same good entertainers; The Cronin, went on in second position and finished well; Dennis Brothers, opened when the house was light, yet made good. Pictures.

ORPHEUM (V. J. Morris, mgr.; agent, Loew).—Crawford & Montrose; Don Carney; Five Lunds; The Browns; Eva Westcott & Co.; Carnell & Easle Smith & White; Young & Scholer; Cycling Brunettes; Stone & Hall; Edith Hoyt; pictures.

SOUTH END (Irving Hamilton, mgr.; agent, Loew).—Ten Merry Youngsters; George Morton; Sully Family; Young & Young; Barrick & Hart; Master Schools; Cycling Brunettes; Eva Westcott & Co.; Don Carney; Dorelle Sisters; Five Lunds; The Browns; Carnell & Easle; pictures.

HUB (Joseph Mack, mgr.; agent, Fred Mardo).—Torelli's Pony Circus; Ellen Richards; Cody & Lynn; Dena Cooper & Co.; Pauline Fiedling & Co.; Coogan & Bancroft; pictures.

BAECON (J. Laurie, mgr.; agent, Fred Mardo).—The Hartfords; Parent & King; Besse Rossa; Miller & Russell; Jordan Sisters; Lodell & Taylor; Bombay Deerfoot; Trimount Four; pictures.

PARTIME (F. Allen, mgr.; agent, National).—"Waltz King"; Lark Stoddard; J. D. Henderson; Lillian Carter; pictures.

BOWDOIN SQUARE (J. E. Commerford, mgr.; agent, National).—Kaiser's Terriers; Will Adams; Ah Ling Foo; Marimbo Band; Martini & Kraus; Catherine Ward & Co.; Myers & Wheeler; pictures.

LYMPH (South Boston (Frank Woodward, mgr.; agent, National).—Louis McGregor; Evans & Wiley; Mae Berwick; Jack Lolor; pictures.

IMPERIAL, South Boston (M. J. Lydon, mgr.; agent, National).—Tommy Hayes; Braddock & Leighton; Balf O'Reilly; Mae Saunders; pictures.  
RAVOY (H. Campbell, mgr.; agent, National).—Romany Four; Wiley & Etelle; Bob McDonald; James Mullaly; pictures.

Valeka Suratt returns to the Hollis with "The Red Rose" Oct. 9. When the show was taken from the Tremont the early part of the summer to play the New York engagement. It was the only musical show in town at the time and was making all kinds of money.

Fred Mardo will be in his new quarters in the Gaiety theatre building next week.

Thurston, the magician, playing at the Globe, entertained 400 newboys, who were given seats in the upper part of the house.

Harry N. Atwood and Lincoln Beachey, the aviators, have been engaged for the Brockton Fair Oct. 3-6. A feature of the fair this year is the open entry of the Chariot race.

A huge sign, illuminated at night, 40 by 30 feet, has been erected on Loew's South End Theatre and was made by Gus Lynch, the chap who twirls the brush for Marcus Loew. It is claimed that the sign is the largest in the city.

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### ST. LOUIS

By FRANK E. ANFENGER.  
COLUMBIA (Harry Buckley, mgr.; Orpheum Circuit).—Loughlin's Animals, great act; Mollie and Nellie King, in little but classy musical comedy; Cunningham & Marlon; Lorraine & Dudley Co., diverting sketch; James H. Cullen; Ruth St. Denis, effective; Edwards, Ryan & Tierney, new and old songs; Six Bricks, European athletes.  
OLYMPIC (Walter Sandford, mgr.; K. & E.).—John Hyams & Lella McIntyre in "The Girl of My Dreams," new here.  
CENTURY (W. D. Cave, mgr.; K. & E.).—Rube Welch and Kittle Francis in "The Happiest Night of My Life," new here, and opening the season.  
SHUBERT (Melville Stoltz, mgr.; Shubert).—Dockstader's Minstrels.  
GARRICK (Mathew Smith, mgr.; Shubert).—Grace George in "Much Ado About Nothing" and "Just to Get Married."  
AMERICAN (D. E. Russell, mgr.; S. & H.).—"Salvation Nell."  
HAVLIN'S (Harry Wallace, mgr.; S. & H.).—"Girl of the Streets."  
STANDARD (Leo Reichenbach, mgr.).—Imperial Burlesques.  
GAYETY (Charles Walters, mgr.).—"Painting the Town."

Motion pictures are proving so successful at the Princess that Manager Dan S. Fishull has made no plans to change the attraction.

The Century, the last theatre to open its regular season, entered the lists Sunday.

There is no change in the row between the Shuberts and the musical union. Chimes are the only accompaniment at the Garrick, and a non-union orchestra will go in at the Shubert after the Minstrels.

### CINCINNATI

By HARRY HESS.

KEITH'S (Louis Beers, mgr.; agent, U. B. O.; rehearsal Sunday 11).—Rice, Bully & Scott, opened; Nevina & Gordon, hit; Eckert & Berg, excellent; "Dinkelspiel's Christmas," very big; Guerra & Carmen, hit; Mabel Hite, featured; Clifford & Burke, big all the way; Rice & Prevost, immense.

EMPIRE (H. E. Robinson, mgr.; rehearsal Sunday 10).—Robert & Robert, very good; Luckie & Yost, excellent; Joseph K. Watson, fine; Juggling Johnsons, fine; Hal Stephens, featured.

STANDARD (Frank J. Clements, house agent).—"The College Girls" offer a very clever two-act skit, "At Home and Abroad"; however, the show is not up to the standard established by this company last season. Abe Reynolds and Ed Rogers are funny, as is George Leonard. Alta Phipps as the "widow" looked charming and wore some stunning gowns, much better than usually seen in burlesque. Kiara Hendrix and Maude Earle were good. Aurelia Marlowe scored. There are four "ponies," eight choristers and four "show girls." May Fenton gets an opportunity to exhibit her "shape" just at the close. The big musical number hits were: "Alexander's Rag Time Band" and "Gee Whiz, I Wish I Could Swim." Beatrice, a chorister, does a violin specialty that pleased.

PEOPLE'S (James E. Fennessy, mgr.).—"Queens of the Folies Bergere" deals with an Irishman ("Joe Sullivan"), who is supposed to object to an actress for a daughter-in-law. Anna Healey and Lillian Smalley had good musical numbers. Lillian Smalley, Ray Montgomery and the Healey Sisters and the McIntire Quartet were the specialties.  
GRAND O. H. (T. E. Aylward, mgr.; agent, K. & E.).—"Get-Rich-Quick Wallingford." The farce is so different from any other play seen here that it amused from the rise to the fall of the curtain. John Webster was great. William H. Forsythe as "Blackie Daw" was a treat. Ethel Hunt as the stenographer and Florence Dunlap as Beale Meers are deserving of special praise. Business fine.

LYRIC (James E. Fennessy, mgr.; Shubert).—"Way Down East." A capable company, headed by Catherine Carter, J. B. Armstrong, Beth Somerville and John E. Brennan.  
WALNUT (W. W. Jackson, mgr.; S. & H.).—"The Call of the Cricket." Beulah Poyner has surrounded herself with an excellent company, giving a fine performance. Irving Cummings, Bertha Julien and Sylvia Starr are in the cast.

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## B-A-N-J-O-P-H-I-E-N-D-S

Special feature with

GEORGE EVANS MINSTRELS

## Wilfred Clarke

Presenting his own sketch, "THE DEAR DEPARTED."

Direction Max Hart

LYCEUM (Andy Hetteshelmer, mgr.).—The John Lawrence Players in "The Devil."  
HEUCK'S (J. E. Fennessy, mgr.; S. & H.).—"Uncle Tom's Cabin."

ROBINSON'S (H. L. McEwen, mgr.).—Herbert & Willing, featured; Mary Corrington; Marinella; Sally Brown; Stanley & Scanlon; Sanna & Sanna.

### NEW ORLEANS.

By O. M. SAMUEL.

DAUPHINE (Henry Greenwall, mgr.; Shubert).—Last week Kinemacolor pictures; light business.

CRESCENT (T. C. Campbell, mgr.; S. & H.).—"The House Next Door." Henry Hicks essaying former J. E. Dodson role.

LYRIC (L. E. Sawyer, mgr.).—Gagnon-Pollock Players in "The Lion and the Mouse."

GREENWALL (Arthur B. Leopold, mgr.; agent, E. J. Williams; rehearsal Sunday 10).

—Nina Lester, opened; McCue & Grant, applause; Bell & Halley, pleased; Feldman & Sidney, scored; Stringer & Stringer, started nothing; Franklyn & Davis, emphatic hit; Herman, the Great, closed bill.

MAJESTIC (Virginia Tyson, mgr.).—Tyson Extravaganza Co.

Wood Ballard has succeeded Homer George as press agent Tulane-Crescent theatres.

M. Sylvestre will sing tenor roles at French opera house the coming season.

Equitable Realty Co., owners Winter Garden, will make extensive repairs on place.

### BALTIMORE

By ARTHUR L. ROBB.

MARYLAND (F. C. Schanberger, mgr.; agent, U. B. O.; rehearsal Monday 10).—Brice & King, honors; Howard & Howard, laughing hit; Blossom Sealey, scored; Linton & Laurence, fair; Ram-Brandt, well liked; "Melody Lane Girls," hit; Bond & Benton, (New Acts); Black Brothers, neat. Excellent business.

NEW (George Schneider, mgr.; agent, Charles Kraus; rehearsal Monday 10).—Admont's Alpine Troubadours, excellent; "Bobby" Gordon, artistic; Fred, Wilton & Cafe Girls, poor; Adams & Sheppard, fair; Harry Daley, weak; Joe Lasher & Co., funny.

VICTORIA (C. E. Lewis, mgr.; agent, Nixon-Nirdlinger; rehearsal Monday 10).—Excellent business; Valvano & Band, appreciated; Raymond, Leighton & Co., laughs; Clarine Moore, scored; Greater City Quartet, good; Follette & Wickes, liked; Jack Dorn, enjoyed; Charles George, good; Herrera, clever; Coleman & Williams, good; Lyone & Arte, fair; Guy Hunter, pleased; James V. Gibson, amused.

FORD'S (Charles E. Ford, mgr.; K. & E.).—"The Red Rose," capacity business.

AUDITORIUM (James McBryde, mgr.; Shubert).—"The Great Name." Fair business.

HOLLIDAY ST. (William Rife, mgr.; S. &

H.).—"The Cowboy and the Thief." Fair houses.

SAVOY (H. Bascom Jackson, mgr.).—Boston Players. Business improving.

ALBAUGH'S (J. Albert Young, mgr.).—Columbia Players. Fair business.

GAYETY (William Ballauf, mgr.).—"Girls of the Boulevard." Large houses.

MONUMENTAL (Montague Jacobs, mgr.).—"Moulin Rouge Burlesques." Excellent houses.

L. H. Fisher, director of the orchestra at Ford's, was last week presented with a silver loving cup upon the occasion of his twenty-fifth anniversary of his marriage. The presentation speech was made by Manager Charles Ford, who recalled the fact that Mr. Fisher had been connected with the theatre since 1871, and for the past twenty-six years had occupied the leader's chair.

The Oratorio Society under the direction of Joseph Paché is opening its thirtieth season. Five concerts have been arranged for this season.

In the near future Baltimore will have a municipal dance hall, maintained and controlled by the civic authorities and conducted under the watchful eyes of a staff of chaperons. This idea, a novelty in settlement work, has been projected by the Misses Mary Caplan and Miss M. S. Hanaw. The Casino in Patterson Park will no doubt be selected by those in charge of the movement.

Jane Millman, playing this week at the New Theatre in the support of Joseph Lasher in the sketch "Mistaken Twins," received a telegram Monday evening calling her to the bedside of her father, whose death was momentarily expected. Miss Millman went on for the night show as a favor to the management. As the curtain fell she sank to the stage in a fainting condition. A physician was summoned and after administering restoratives she sufficiently recovered to catch the midnight train for Buffalo, the home of her parents. Herman Meyer & Co. in the sketch "The End of the World," assumed Mr. Lasher's place on the bill Tuesday afternoon.

The Chicago Grand Opera Co., Andreas Dippel, general manager, and B. Ulrich, business manager, will open a season of ten subscription performances at the Lyric in the early part of November. "The Jongleur of Notre Dame," with Mary Garden, will in all probability be the opening opera. Subscriptions received to date practically insure the success of the season.

Bond-Benton Company, who presented Forrest Halsey's sketch, "The Undressed," at Maryland at the matinee Monday, at the night show put on "My Awful Dad" in its place. The change was caused by the indifferent reception accorded Mr. Halsey's playlet.

### ATLANTIC CITY

By J. B. FULAKKI.

YOUNG'S PIER (Jack D. Flynn, mgr.; agent, U. B. O.).—Six Musical Cuttys, hit; Great Ashai Troupe, hit; Harry Berenford & Co., fine (New Acts); C. W. Littlefield, west big; Lawrence & Thompson, very well liked; Knight Brothers & Sawtelle, good; Lillian LeRoy, liked; Ernie & Mildred Potts, pretty act.  
STEEPLECHASE PIER (R. Morgan and W. H. Fennan, mgrs.).—Pavilion of Fun; M. P.

MILLION DOLLAR PIER (J. L. Young and Kennedy Crossman, mgrs.; Wistar Grouckett, bus. mgr.).—M. P.

STEEL PIER (J. Bothwell, mgr.).—M. P.

CRITERION (J. Child and C. Daly, mgrs.).—M. P.

APOLLO (Fred E. Moore, mgr.; agent, K. & E.).—"Reverend Day" (25-27); "A Fool Then Was" with Robert Hilliard (28-30).

Henry B. Harris' new musical show, "The Quaker Girl," opens at the Apollo Tuesday night. There will be a dress rehearsal Monday evening. The show remains all week, a very unusual thing at this time of the year.

Last week the National Association of Undertakers was in convention here. It seems odd, not to say suspicious, that this week there are in convention the Carriage Builders' Association and the Master Horsehoofers.

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WILL ROSSITER IS THE ONLY PUBLISHER WHO BOOMS SINCERS

Fred E. Moore, the manager of the Apollo, slipped away last week on a trip to Bermuda. He is expected back at the latter end of this week.

C. Russell Wallnor, one of Atlantic City's life guards, is going into vaudeville as a single billed as "The Man with a Key to the Ocean." He will tell some stories about the ocean in addition to songs and piano. He is said to be very clever at the latter instrument.

It is very evident that the delicatessen business on the Boardwalk is a very good one. Next week Ignatius and Garr, who run the place opposite Young's Pier, and Max, who is a partner in the shop at the entrance to the pier, are going back to the "old country." Who it was that decided to make the trip could not be ascertained, but it is probable that if Max said he was going, the other two also decided to go so that Max wouldn't have anything on them. However, all three know their business and all are accomplished in the art of handing out the "con"—probably the reason they are successful. It is said that they will sail on the "Celtic."

Joe Moreland "the original talking picture man," who has been working at the Girard Ave. theatre in Philadelphia, and Lily E. Mae, formerly of Colby and Mae, will open a new picture house Oct. 2 at 17th and Venango Sts., Philadelphia.

Nancy Withro, in vaudeville last season with a pianolog, is here preparing a new offering. She will work as a single, minus the piano.

The prizes awarded at the Westy Hogan shoot last week included some handsome pieces contributed by well known local folk. The Dunlop Hotel gave a diamond studded medal, Young's Pier gave a solid gold Howard watch, while Young's Hotel gave a big silver cup.

The immense dirigible balloon, "The Akron," with which Melville Vanniman will attempt to cross the ocean next month, is fast nearing completion in the big hangar at the inlet. No money is being spared in rigging out the airship in perfect fashion and the venture requires an enormous investment. Jack Irwin, the wireless operator; Louis Loud, the navigator; and the cat, "Trent," who were on the ill-fated Wellman airship last year, will again take chances on the second attempt. Many offers have been sent Mr. Vanniman to accompany him, mostly from newspaper men. One man offered \$5,000 for the privilege of going. There will be no "equilibrator" dragging in the water. This was said to have been responsible for the Wellman failure. The water-tank on the "Akron" will act as an equilibrator.

Tuesday the local primaries for the election of mayor and other officers were held. This is the first election under the new German law, fostered by Governor Wilson, under which the voter must tell what party he votes for. The proceedings were truly funeral compared to past elections.

## DENVER

By WILL F. GREEN.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct).—Best bill of season. Paulinette & Piqua opened fairly well. Mumford & Thompson following, held to same average. Three Lyons started the house, making the going after quite easy. Leipzig in a nice position kept up the pace. "The Darling of Paris," artistic hit. Wright & Dietrich, instantaneous hit. Nederveld's Monk closed nicely. Business good.

PANTAGES (Alex Pantages, gen. mgr.; agent, direct).—Keough & Nelson, good; W. J. McDermitt, fair; Walter Percival & Co., very good; Dumitescu Troupe, fair; Adams Bros., hit.

Auditorium opens Oct. 3 with a concert by Pasquale Amato. Public Lands Convention 12-Oct. 3. Seventeen western states and Alaska represented by Governors. Electric Show Oct. 14-21 at the Auditorium.

Hagen's 17th Street theatre, playing 5c. vaudeville and pictures, has been sold to E. L. Baxter. He will reopen it, playing pictures only.

## BANGOR, ME.

NICKEL (H. F. Atkinson, mgr.).—Jeremiah Sarsfield, Etta Gardner, Marian Boynton, Geo. Steedman.

OPERA (F. A. Owen, mgr.).—26, "The County Sheriff"; 29-30, "Madam X."

## HOWARD.

## BRIDGEPORT, CONN.

POLI'S (L. Garvey, mgr., agt., U. B. O.).—

## DICK CROLIUS

THE SLANG PRINCE SUPREME  
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HAMMERSTEIN, THIS WEEK (Sept. 25).

## SHERIDAN AND SLOANE

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Personal Direction, CHAS. S. WILSHIN.

Three Weston Sisters, scored; Kaufman Bros., strong; Keno & Green, good; Jere Grady & Co., scored; Little Billy, hit; Maud Tiffany, excellent; La Toy Bros., good.

H. REICH.

## CAMDEN, N. J.

BROADWAY (W. B. McCallum, mgr.).—25-27, Morrissey & Burton, clever; Gertrude Van Dyke, good; Princeton & Yale, very good; Thomas Potter Dunn, amused; Vlego, excellent; Evans & Cole, enjoyed; Helen Primrose, very clever; Carroll & Eller, fair; Bernard & Arnold, ordinary; Hedder & Son, feature; good business. 28-30, Lester Brothers; Creighton Sisters; Kelting; Magnani Family; Jackson & Forrest.

TEMPLE.—Garnier &amp; Co.; poor business.

## CLEVELAND, OHIO.

HIPPODROME (H. A. Daniels, mgr.; agent, U. B. O.; rehearsal Monday 10).—"The Hold-Up," headliner; Robert Du Mont Trio, lively; Majestic Trio, pleased; Hayward & Hayward, pleased; Will Rogers, feature; Frank Stafford Co., novelty; Haines & Vidocq, good; Gus Edwards' Schoolboys & Girls, hit.

GRAND (J. H. Michaels, mgr.; agent, U. B. O.; rehearsal Monday 10).—"The Halkings, good; Harry Le Marr, very good; Mr. & Mrs. Ernst Cortis, headliner; Dora Ronco, won favor; Flaher & Green, pleased; Polk & Polk, good.

PROSPECT (H. A. Daniels, mgr.; agent, U. B. O.; rehearsal Monday 10).—John Le Clair, clever; Helen Dickson, fair; James Grady & Co., headliner; Russell & Church, good; W. E. White, novel; Caine & Odom, clever; Hugh Lloyd, fine.

PRISCILLA (P. E. Seas, mgr.; agent, Gus Sun; rehearsal Monday 10).—"Polly Pickle's

Pets in Petland," headliner; Meade-Trow Trio; Golden & Golden, won favor; Sydno Operatic Duo, well received; Jsa. Mortell; Davis & Payne, feature; Hazel Watson.

STAR (Drew & Campbell, mgrs.).—"Cosy Corner Girls."

EMPIRE (E. A. McArdle, mgr.).—"Howe's Lovemakers."

COLONIAL (R. H. McLaughlin, mgr.; Shubert).—"The Chocolate Soldier."

OPERA HOUSE (Geo. Gardner, mgr.; K. & E.).—"Little Miss Fix-It."

LYCEUM (Geo. Todd, mgr.).—"At the Mercy of Tiberius."

CLEVELAND (Harry Zirkler, mgr.).—Stock.

WALTER D. HOLCOMB.

## DAYTON, OHIO.

LYRIC (Max Hurlig, mgr.; agt., U. B. O.).—Field Bros., good; Three Escards, very good; H. T. MacConnell & Co., good; Charles L. Fletcher, headliner; Four Musical Avolts, hit; Conroy & Le Maire, big applause; Jacob's Circus, very good.

R. W. MYERS.

## DAVENPORT, IA.

AMERICAN (C. E. Berkell, mgr.; agent, Pantages; rehearsal Monday 12.30).—Week 28, Norma Mendis and Doloris Sansone, as "The Shooting Stars," spectacular electrical effects, novelty, pleased; Myrtle Byrne, strong; Tivoli Quartet, favorites locally; Anna Jordan & Co., clever and well dressed act; Sam Hood, sets laughs.

PRINCES (John Hughes, mgr.; C. Dourick, agent; rehearsal Monday and Thursday 12.30).—"Moncow Troupe, headline, good dancing; Crawford & Goodman, neat playlet; Chas. Helms, some good stuff; Olive Carew, appearance makes the act.

BURTIS (Cort, Shubert & Kindt; M. S. Scoville, mgr.).—16, "Golden Girls," set well,

small houses; 18, Henry Woodruff in "The Prince of Tonight," fair houses, production well dressed, chorus can't dance, principals light in voice; 21, "Girl of the Streets"; 23, "The Rosary"; 24, "Traveling Salesman" (central).

GRAND (D. L. Hughes, mgr.; K. & E.).—"The Commuters" drew moderate house; 15, Harry Davenport and Florence Malone, favorites. SHARON.

## DES MOINES, IA.

ORPHEUM (Martin Beck, gen. mgr.; agent, Orpheum Circuit; rehearsal Sunday 10).—Week 17, "Photo Shop," feature; Albert Hole, pleased; Bergere's Players, entertaining; Smythe & Hartman, good; Lynch & Zeller, big; Hinton & Wooten, clever; Stickney's Circus, pleased.

BERCHELL (Elbert & Getchell, mgrs.; S. & H.).—20, "Girl of the Streets," fair business; 20-22, "The Convict's Daughter," good business.

PRINCES.—Stock.

JOE.

## ELMIRA, N. Y.

COLONIAL (Schweppe Bros., mgrs.; agent, U. B. O.).—George Auger & Co., hit; Wilson & Little, good; Nellie Lynch, favorite; Carl McCullough, well received; Reed Bros., excellent.

MAJESTIC (G. H. Van Demark, mgr.; agent, U. B. O.).—Monday rehearsal 12.30. 25-27, Lareine, excellent; Tom Ripley, good. 28-30, Musical Vynos; McGarry & Reverie.

LYCEUM (Lee Norton, mgr.; Reis Circuit).—29, "Three Twins."

MOZART (G. W. Middleton, mgr.; agent, Edward Mozart).—Oct 2, Stock.

J. M. BEERS.

## ERIE, PA.

COLONIAL (A. F. Weisler, mgr.; C. R. Cummins, asst. mgr.; rehearsal Monday 10).—Wheelock & Hay Trio, good; Reynolds & Reynolds, laughs; Ted Lenore, good; Mildred Holland & Co., feature; Goldsmith & Hoppe, hit; Musical Byrons, excellent.

HAPPY HOUR (D. H. Connolly, mgr.).—Georgia Carson, good; Williams & Lee, good; May & Fay, clever.

MAJESTIC (J. L. Gilson, mgr.).—31, Billie Burke, big; 22-28, Howes pictures, crowded; 26, Ethel Barrymore; 29, "Quincy Adams Sawyer"; 30, Montgomery & Stone.

M. H. MIZENER.

## FALL RIVER, MASS.

ACADEMY (Julius Cahn, lessee & mgr.).—25-27, Dante's Inferno; 28-30, "The Angel and the Ox."

SAVOY (Julius Cahn, mgr.; Loew, agt.).—Good business. Warren Trio, good; Blisset & Scott, very good; May Elwood & Co., good; Flanagan & Edwards, hit; Charlotte Ravenscroft, excellent; Wetson & Young, good; Alfred, The Great, very good.

BIJOU (Chas. Benson, mgr.).—25-27, Luba Miroff, good; Raymond & Hall, very good; Great Poole, excellent; 28-30, Ben Cox, Mann & Franks; Ritchie.

PREMIER (Chas. Benson, mgr.).—25-27, Harry Sylvester; Agnes Mahl & Co.; The Zarnes; 28-30, The Hilliers; Lieba Miroff; Geo. Alexander.

PALACE (John W. Barry, mgr.).—Smith & Wesson; Edwards & Sparks; Carolyn Lash.

E. RAFFERTY.

## FORT WORTH, TEX.

MAJESTIC (A. C. Best, mgr.; agent, Interstate).—Week 18, Maclyn Arbuckle, well liked; Albert's Dancers, very good; Klein, Ott & Nicholson, good; Elaine Gardner, pleased; Rose Ivy, good; Carter, Stanley & Willis, well received; Asaki, fine.

NOTE.—Imperial theatre changes this week to stock, leaving the Majestic with a clear vaudeville field.

28, Miller Bros.; 101; 29, Sells Floto; Oct. 2, Ringling Bros. I. K. FRIEDMAN.

## HARRISBURG, PA.

ORPHEUM (Wilmer & Vincent, mgrs.; agent, U. B. O.; rehearsal Monday 10).—Victoria & Georgetown, pleased; Holmes & Riley, applauded; Snyder & Buckley, encore; Mack & Walker, clever; E. F. Hawley & Co., "The Bandit," splendid; Swor & Mack, laughs; Shelby Bros., very good.

MAJESTIC (N. C. Myrick, mgr.).—19, Madame Sherry, fair house; 20, "Kentucky Belles," fair house; 21, Ethel Barrymore in "The Witness for the Defense"; 22-23, "The Gambler's," good business; 25, "Chorus Lady," fair house; 27, Sam Rice, Daffydills; 28, Will T. Jones, travelog "Alaska"; 29, Billie Ritchie in "Around the Clock"; 30, "Uncle Tom's Cabin"; 2-3, "The White Sister"; 7, Henrietta Crossman in "The Real Thing." J. P. J.

## HARTFORD, CONN.

POLI'S (O. C. Edwards, mgr.; agents, U. B. O.; rehearsal Monday at 10).—"The Leading Lady, good; Olive Briscoe, hit; Delmore &

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Lee, clever; McCormack & Irving, liked;  
Langdon, applause; Ray & Rogers, big; Bell  
& Carron, opened well.  
**HARTFORD** (Fred P. Dean, mgr.; agent,  
James Clancy; rehearsals Monday and Thurs-  
day at 11).—25-27, "In College Town" (new  
acts); Mildred Delmonte, good; Steinert-  
Thomas, Trio, pleased; William & Watson,  
good; Bailey & Teas, hit; 28-30, "In College  
Town"; Tom Mack; Ray Baker and Six Musi-  
cal Belles; Omega Trio.  
**PARSONS** (H. C. Parsons, mgr.).—27-28,  
"The Chocolate Soldier"; 29-30, Fritz Schell  
in "The Dutchess".  
**R. W. OLMSTED.**

## INDIANAPOLIS, IND.

**GRAND** (Ned Hastings, mgr. agt. U. B.  
O.; rehearsal, Monday 10).—Fox & Foxie Cir-  
cus, good; Geraldine Cleland, charmed; Knute  
Erickson, decidedly good; Amorosa Sisters,  
good; Bessie Wynn, popular; Una Clayton &  
Co., strong; Great Lester, passed; Filoscopia,  
good.  
**ENGLISH'S** (A. F. Miller, mgr.; agt. Roda).  
—25-27, "Seven Sisters"; 28-30, Elsie Janis in  
"Bliss Princess".  
**SHUBERT-MURAT** (F. J. Dalley, mgr.;  
Shubert).—"Mother".  
**PARK**—(Phil Brown, mgr.; agt. S. & H.).—  
25-27, Daniel Boone, "The Trail"; 28-30,  
"Rock of Ages".  
**EMPIRE** (H. K. Burton, mgr.).—"Impe-  
rials".  
**COLONIAL** (A. R. Sherry, mgr.; rehearsal,  
Monday, 10.30).—Musical Macks, Jas. Rey-  
nolds; Grace Edmonds, Valentine's Trained  
Dogs, Ardell Bros.; Barnes & Robinson.  
**GAYETY** (B. D. Crose, mgr.; agt. Gus  
Sun.; rehearsal, Monday 10).—Boutin & Trin-  
kton, Adair & Dahlin, Millie Clark, The Bril-  
leys.  
**V. B.**

## JAMESTOWN, N. Y.

**LYRIC** (H. A. Deardourff, mgr.; agent, Gus  
Sun.).—Seymour's Happy Family, excellent;  
Moneta Five, pleased; McDonald Trio, satia-  
factory; Tom Gillen, made good; Jane Bar-  
bour, good.  
**SAMUELS** (James J. Waters, mgr.; Reis  
Circuit).—Al Wilson in "A German Prince",  
excellent; 28, "The Chorus Lady"; 30, "A  
Pair of Country Kids"; 2-4, Kinemacolor; 5,  
"The Three Twins".  
**LAWRENCE T. BERLINER.**

## KANSAS CITY.

**ORPHEUM**.—"Photo Shop," fair; Clark &  
Bergman, clever; Griffin & Co., laughable;  
McCormack & Wallace, interesting; Three  
Vagrants, good; Chas. & Anna Glocker, good  
Redway & Lawrence; Fay, Coleys & Fay,  
fair.  
**EMPRESS**.—Mable Wayne; Farrell Bros.;  
Dancing Dupars; Florence Modena & Co.; Fly-  
ing Russells; Manuel De Frates; Hopkin Sis-  
ters.

**WILLIS WOOD**.—"The Sign of the Rose"  
(Geo. Beban).  
**AUDITORIUM**.—Woodward Stock Co.  
**GRAND**.—"The Travelling Salesman."  
**CENTURY**.—"The Girls from Reno," good.  
**GAYETY**.—"Midnight Maidens," clever.  
**SHUBERT**.—Pictures.  
**PHIL McMAHON.**

## KNOXVILLE, TENN.

**GRAND** (Frank Rogers, mgr.; agent, Inter-  
state; rehearsal Monday 10).—Week 17, Four  
Dancing Belles, good; Carrie McMahon, fair;  
Howard Bros., great; Harry Taylor, fair; Con-  
nors, fine.  
**STAUB'S** (Fritz Staub, mgr.; K. & E.).—  
15, "Madame Sherry," big business; 19, "Poly  
of the Circus," excellent; 21, "The Red Rose".  
**BIJOU** (Corbin Shield, mgr.; agent, Wells).  
—18-23, "The Hoosier Schoolmaster".  
**WALTER N. BLAUFELD.**

## LINCOLN, NEB.

**ORPHEUM** (Martin Beck, gen. mgr.; agent,  
direct; rehearsal Monday 6).—Week 18, Grace  
Cameron, hit; "The Little Stranger," very  
good; Mlle. De Falliers, good; Cookley, Han-  
vey & Dunleavy, big; Robledo, excellent;  
Clifford Walker, good; Redway & Lawrence,  
laughs. Business excellent.  
**LYRIC** (L. M. Gorman, mgr.).—Nadje,  
pleased; Corporal Bert Higgins, went fine.  
**LEE LOGAN.**

## LOWELL, MASS.

**KEITH'S** (Wm. Stevens, mgr.; agent, U.  
B. O.).—Dr. Herman, good; Mr. & Mrs. All-  
son, pleasing; Fantelle & Vallorie, good; Har-  
len Knight & Co., clever; Roeder & Lester,  
good; Emmet Bros., very good; Neff & Star,  
funny.  
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and strengthens the surrounding parts.

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lings; Anna McMahon.  
**HATHAWAY** (Donald Meek, mgr.).—Stock.  
**LOWELL** (Jules Cahn, mgr.).—25-28, Zella  
Sears in "The Nest Egg"; 29-30, "The New-  
weds and Their Baby."  
**JOHN J. DAWSON.**

## LOUISVILLE, KY.

**KEITH'S** (J. L. Weed, mgr.; agt. Or-  
pheum).—Alvin & Kenney, good; Ethel Mc-  
Donough, pleased; Dorothy Rogers & Co., very  
good; Mullen & Correll, clever; La Somnam-  
bulie, fairly; Carson & Willard, good; Namba  
Japs, well received.  
**HOPKINS** (Irving Simons, mgr.; agt. S. &  
C.).—Fernandes May Duo, good; Walton &  
Lester, fairly; Murry Livingston & Co., very  
good; Ned Norton, good; Joe Maxwell & Co.,  
very good.

**McCAULEY'S** (John McCauley, mgr.; agt.  
K. & E.).—25-27, Elsie Janis in "The Slim  
Princess"; 28-30, Charles Cherry in "Seven  
Sisters".  
**SHUBERTS** (mrgs. & agt.).—"The Fam-  
ily".

**WALNUT** (Col. Shaw, mgr.; agt. S. & H.).

"The White Slave".

**AVENUE** (Morton Shaw, mgr.; agt. S. &  
H.).—"A Fugitive from Justice".

**BUCKINGHAM** (Horace McCrooklin, mgr.).

"Darlings of Paris".

**GAYETY** (Mr. Taylor, mgr.).—Rose Sydel's  
"London Belles".  
**J. M. OPPENHEIMER.**

## LOS ANGELES, CAL.

**ORPHEUM** (Martin Beck, gen. mgr.; agent,  
direct; rehearsal Monday 10).—Week 18, ex-  
cellent program, "Planophiends," went big;  
Bob Pender's Giants, funny; Karl Emmy's  
Dogs, entertaining; Carlton, clever; Virginia  
Peters, pleasing; Holdovers, Morny Cash;  
Delro; Jack Connelly; Margaret Webb.  
**EMPRESS** (D. B. Worley, mgr.; S.-C. re-  
hearsal Monday 11).—Leslie Morocco & Co.,  
excellent; Frank Hartley, dexterous; Hubert  
Charles, good; Bell Boy Trio, snappy; Mary  
Ambrose, fair; Heeley & Meeley, funny.  
**PANTAGES** (Carl Walker, mgr.; agent, di-  
rect; rehearsal Monday 11).—Masroff Danc-  
ers, took well; William Flamen & Co., or-  
dinary; Marx Bros. & Co., big; Allie Leslie  
Hasson, winsome; Monsieur Walter, novel;  
Reece Gardner, pleasing.  
**MAJESTIC** (Oliver Morocco, mgr.; Shubert).  
—Week 18, Harry Bulger in "Flirting Prin-  
cess"; week 25, Max Dill in "The Rich Mr.  
Hoggenheimer".  
**EDWIN F. O'MALLEY.**

## MALDEN, MASS.

**AUDITORIUM** (W. D. Bradstreet, mgr.;  
agent, Quigley Amusement Co.; rehearsal  
Monday 11).—Hawley & Olcott Co., good;  
Heldberg Comedy 4; Bessie Lacourt, hit;  
Casey & Smith, big.  
**T. C. KENNEY.**

## MACON, GA.

**GRAND** (D. G. Phillips, mgr.; Shubert).—  
30, Willie Collier.  
**BIJOU** (J. B. Melton, mgr.).—Stock.  
**PALACE** (J. B. Melton, mgr.).—Charles  
Howard; Raphael Drott.  
**LYRIC** (Dan Holt, mgr.).—Bert Lewis; Hel-  
en Loftus.

**THEATRIUM**.—(Dan Holt, mgr.).—Olga  
Hayden; Bob Hollomon.  
**VICTORIA** (N. L. Royster, mgr.).—Junius  
& Farleigh; John King.  
**ANDREW ORR.**

## MILWAUKEE, WIS.

**MAJESTIC** (James A. Higler, mgr.; Or-  
pheum Circuit; rehearsals Monday 11).—Have-  
locks, novel; McDevitts; Dolan & Lenhart,  
laughs; Marvellous Millers; Ethel Greene,  
dainty; Seligman, Bramwell & Co., powerful;  
Diamond & Nelson; Howard's Ponies, clever.  
**CRYSTAL** (Ed Raymond, mgr.; Orpheum  
Circuit, W. B. A.; rehearsal Monday 11).—  
Russell & Gray, novelty; Adonis, act beau-  
tiful; Phil La Tuska; Reilly & Wells, spirited;  
Sol Berns; Mlle. Palerma & Co., spectacular.  
**EMPRESS** (Wm. Gray, mgr.; S.-C.; re-  
hearsal Sunday 11).—Anna Buckley; Harry  
Thomson; Rawson & Claire, good; Newell &

## JAMES FRANCIS DOOLEY vs. JESS

(VARIETY, Sept. 23, 1911.)

James Francis Dooley.  
Talking and Singing.  
18 Mins.; One.

Through an accident to Corinne Sayles,  
James Francis Dooley is appearing in a  
single act, a fact he states in a speech  
that he was forced to make at the con-  
clusion of his turn. The comedian has an  
entrance that will work into a scream  
after it gets in shape. He follows an act  
that uses a parlor act. When the drop  
goes up, he is seen talking with the stage  
hands while they are breaking up this  
act. After an argument with the stage  
hands and the orchestra, he comes down  
to the footlights, doing the remainder of  
his act in "one." At times in this act  
the funny fellow depends on the styles  
of Jim Morton, Frank Tinney and Harry  
Fox. In other parts of his act, when he  
is just himself, Dooley is just as  
funny. At the "small timer," where he  
is appearing, the comedian did a clean-up  
that didn't seem possible, for the audience  
actually forgot all about the pictures and  
made him come back for a speech. Mr.  
Dooley will have a great chance as a  
single, when he frames his act with all of  
his own ideas.  
**JESS.**

Jess, you are some critic. Why? Be-  
cause you gave me a bully review. I am  
grateful and appreciative.

I confess, had your criticism been the  
reverse, I might have contradicted that  
statement.

Again, I thank you. But will you per-  
mit me to enlighten you concerning a few  
of your remarks.

First, old man (this is quite confiden-  
tial, you know), the style of act Frank  
Tinney is now doing—clever boy, by the  
way—I did about eleven years ago—black-  
ing up, with the exception of his piano  
and bagpipes. To corroborate this state-  
ment allow me to refer you to Messrs.  
F. F. Proctor, Jr., Harry Mundorf, Hurllg  
& Seamon, Louis Reinhardt (director, Or-  
pheum, Brooklyn), Phil. Nash, Maury and  
Dave Kraus, J. J. Murdoch, J. Austin  
Fynes, Jules Delmar, Albert Von Tilzer,  
Jules Ruby, or Joe All, former director of  
Hurllg & Seamon's H. L. Jordan Krella,  
Phila., at Columbia theatre, or any man-  
ager or director in any leading vaude-  
ville theatre where I played at that time.  
Remnants of that act I have been using  
for four years with Miss CORINNE  
SAYLES in our present vaudeville offer-  
ing called—

## "PAVEMENT PATTERN"

Secondly, Sh! Don't awaken Watson,  
but regarding Harry Fox, giving him all  
the credit he deserves, really Jess, old  
chap, I was one of the first to produce  
an act with two girls, containing songs,  
dancing and patter.

When I appeared with two girls at the  
Orpheum, Frisco, Mr. Fox was playing the  
Belleville in that city and myself after  
made his appearance in an act similar  
to my own with the Melinotte Twins. The  
later will verify this statement.

Now, don't think I am indignant over  
your criticism, but a number of perform-  
ers have mentioned the similarity in the  
style of Tinney, Fox and myself, and to  
enlighten those who may not know, per-  
mit me to say: I have been doing this  
style of work for fifteen years. I don't  
know how many the aforementioned  
gentlemen credit themselves with.

So you see, old man, I am only using my  
own original ideas after all.

I appropriate no one's material, but  
there are a number of acts quite successful  
with mine.

If there is a trace of Jim Morton in me,  
why, bless you, Jess, you flatter me. I  
am unconscious of it, and therefore grate-  
ful for the information.

It is true, while MISS SAYLES is con-  
valescing from her accident, I am en-  
deavoring to make an honest (?) liv-  
ing by doing my original single act. I didn't  
anticipate being reviewed, as you know I  
was hiding away, and therefore appreciate  
your criticism.

And now, may I inform you that MISS  
SAYLES is recovering, and we expect to  
resume working in a few more weeks,  
continuing with our act over the United  
time, all managers for whom we were  
booked having been kind enough to post-  
pone our dates.

Originality was always our strong forte.  
So here's to you, Jess!

**J. FRANCIS DOOLEY**

of

# DOOLEY AND SAYLES

Direction, JAMES E. PLUNKETT

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One Popular  
Theatrical Hotel

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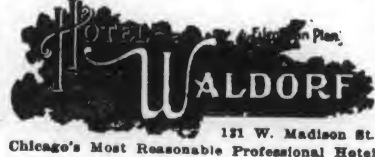
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Cafe 95

Niblo, splendid; "The Girl Behind the Count-  
er," high class.

GAYETY (S. R. Simons, mgr.).—"Jersey  
Lilies."

STAR (W. A. Schoenecker, mgr.).—"Pat  
White."

HERBERT MORTON.

### MUNCIE, IND.

STAR (Ray Andrews, mgr.; agent, Gus  
Sun; rehearsal Monday 10.30).—Lesak & An-  
ita, good; Hawkins, Siddons & Co., hit;  
Eleanor Kissell, big; Cahill, Woodbury & List,  
big hit.

GEO. FIFER.

### NEWARK, N. J.

PROCTORS (R. C. Stewart, mgr.; U. B. O.  
agts.; rehearsal Monday 9).—Rice & Cohen,  
clever; Harry Fox & Millership Sisters, en-  
tertaining; Bud Fisher, fine; Alda Overton  
Walker & Co., well; Willie Hale & Co.; Rio;  
Earl & Curtis; hit; May Melville.

NEWARK (George Robbins, mgr.).—Chris-  
tie MacDonald in "The Spring Maid," good  
business.

ARCADE (L. O. Mumford, mgr.).—Lyceum  
Players.

GAYETY (Leon Evans, mgr.).—"Ginger  
Girls."

COLUMBIA.—"Another Man's Wife."

COURT (Harold Jacoby, mgr.; Loew, agt.)  
—White Hawk & Red Thunder, hit; Fennell  
& Tyson, great; Manly & Sterling, clever;

Harry Stanley, scored; Vera Roberts; Chap-  
man & Barube.

JOE O'BRYAN.

### NEW HAVEN, CONN.

POLIS (F. D. Garvey, mgr.; agent, U. B.  
O.); rehearsal Monday 10).—Julia Herne & Co.,  
very good; Lyons & Yosco, fine; Tom Linton  
& Jungle Girls, fair; Mr. & Mrs. Hugh Em-  
mett, good; Ed Morton, splendid; Henry &  
Lazell, good; Collins & Hart, funny.

E. J. TODD.

### NEW ORLEANS.

By O. M. SAMUEL.

TULANE (T. C. Campbell, mgr.; K. & E.).—  
"Judy O'Hara," excellent.

ORPHEUM (Martin Beck, gen. mgr.; agent,  
direct; Monday rehearsal 10).—Corrigan &  
Vivian, opening show, did nicely; Tom Ma-  
honey, pleased; Esmeralda & Veols, scant  
appreciation; Brown & Newman, easily hit of  
show; Master, Gabriel, scored; Delauer &  
Deblumont, new acts; Roehm's Athletic Girls,  
liked immensely.

### NORWICH, CONN.

AUDITORIUM (J. T. Egan, mgr.; U. B. O.  
agt.; rehearsal 11 a. m. Monday and Thurs-  
day).—2428, Fred Peters & Co., good; Aerial  
Barbers, good; Geardy Bros., excellent.

POLIS (J. W. Rush, mgr.).—Stock.

T. J. FAGAN.

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HIT OF THE BILL LAST WEEK "MAMMY'S SHUFFLIN' DANCE"  
MAJESTIC CHICAGO--A "RIOT" WITH

**OMAHA, NEB.**  
ORPHEUM (Martin Beck, gen. mgr.; agt., Orpheum Circuit; rehearsal, Sunday 10).—Hilston & Wooton, novel; Smythe & Hartman, pleased; "A Night in a Turkish Bath," good; Clifford Walker, fair; Genero & Bailey, good; Kenney, Nobody & Platt, scream; Mlle. de Fallieres Dogs, good. Capacity.

GAYETY (E. L. Johnson, mgr.).—"Big Banner Show." Good business.

KRTUG (Chas. A. Franke, mgr.).—"Jardin de Paris Girls." Good houses.

BRANDEIS (W. D. Burgess, mgr.; agt., Independent).—24-27, "Huma Hearts;" 29, "Seven Days."

AMERICAN (Ed McNahan, mgr.).—Stock.

S. L. KOPALD.

**ONEONTA, N. Y.**

ONEONTA (George Roberts, mgr.; agt., Prudential; rehearsal, Monday and Thursday 1).—26-27, Annette Delestare & Co., good; Madge Hughes, well liked; 28-30, Mudge, Norton & Edwards; Hughes & Logan. Big business.

DeLONG.

**PITTSBURGH, PA.**

GRAND (Harry Davis, mgr.; agent, John P. Harris; rehearsal Monday 10).—"Romance of the Underworld," great; Byron & Langdon, amusing; Flying Martins, intrepid; Six Steps, applause; Nonette, encores; Morati Opera Co., pleased; Hibbert & Warren, fine; Pelots, interests.

FAMILY (John P. Harris, mgr.; agent, Morganstern).—"Wang Doodle Four, hit, Big Brac, clever; Allen, Cooper & Allen, pleased; Payne & Lee, took well; Gabbars; Dorothy Owens, good; Gerat Leroy, applause; Miles & Raymond, encores.

LIBERTY (Abe Cohen, mgr.; agent, Gus Sun).—Doran & Strong, pleased; Francis & Lewis, good; Jac Miller, fair; Price, Lawrence & Cooper, well.

GAYETY (Henry Kurtzman, mgr.).—"Crusoe Girls."

ACADEMY (Harry Williams, mgr.).—"Pace Makers."

LYCEUM (C. R. Wilson, mgr., agents, S. & H.).—"Brewster's Millions." Next week, "The Rosary."

ALVIN (John B. Reynolds, mgr.; Shuberts).—Gertrude Elliott, in "Rebellion." Next week, Holbrook Blinn in "The Boss."

NIXON (Thos. F. Kirk, Jr., mgr.; agent, Nixon-Zimmerman).—Bailey & Austin, in "The Top O' Th' World," large audience. Next week, Seven Days.

DUQUESNE (Management Harry Davis & John P. Harris).—Stock.

M. S. KAUL.

**PLAQUEMIN, LA.**

HOPE (Lionel Delacroix, mgr.).—"The Thief," business poor.

GOLDEN RULE (Rouke & Delanoix, mgrs.).—Pictures.

NEW SENSATION (Ed. Miremat, mgr.).—Moving pictures.

HY. G. EPHRAIM.

**PORTSMOUTH, OHIO.**

SUN (W. L. Lee, mgr.; agent, Gus Sun; rehearsal Monday & Thursday 10).—Le Van & Curran, fair; Adams & Clarke, pleased; Berling & Urban, good; The Eldon, very clever.

GRAND (Fred Tynes, mgr.).—26, "Beverly of Graustark."

DOC.

**PORTLAND, ME.**

JEFFERSON (Julius Cahn, mgr.).—28, "The Climax;" 29-30, Helen Ware in "The Price."

KEITH'S (W. E. Moore, mgr.).—Pendleton Sisters, clever; Hilda Hawthorne, very good; Sydney Toler & Co., continues to please; Mason & Shannon, fine; Rose Conhlan, featured; Cook & Stevens, hit; Bert Melrose, some entertainer.

PORTLAND (J. W. Greeley, mgr.; agt., U. B. O.; rehearsal, Monday 10.30).—Bramsons, excellent; Brinkham & Steele Sisters, fair; Frederick Loomlin, feature; Brennan & Wright, scream; Clarence Sisters & Bros., hit.

Maine Musical Festival at Portland Oct. 16-19, featuring Mary Garden.

**PORTLAND, ORE.**

PANTAGES (John A. Johnson, mgr.; rehearsal Monday 11).—Week 18, "The Awakening of Buddha," spectacular; Harry Davis & Targets, clever; Beauvais-Maridor Co., excellent; Budd & Wayne, very good; Bernard & Jones, scream.

ORPHEUM (Frank Cammberly, mgr.; rehearsal Monday 10).—International Polo

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Teams, novel; Avon Comedy Four, excellent; Kelly & Wentworth, hit; Strolling Players, good; Delmore & Adair, entertaining; De Vole Trio, good.

EMPRESS (Chas. Ryan, mgr.).—Seven Colonials; Harry May; Four Soils Bros.; Willard Hutchinson & Co.

BIJOU.—Russell Klutzing's Animals.

BAKER (Geo. L. Baker, mgr.).—37, Sousa Band; capacity.

W. R. BREED.

**PATERSON, N. J.**

OPERA HOUSE (John G. Goetschius, mgr.).—Stock; big business.

LYCEUM (Francis J. Gilbert, mgr.; S. & H.).—Ward & Vokes; Oct. 3, "Silver Threads."

EMPIRE (A. M. Bruggemann, mgr.).—Norton, honors; Rutan's Song Birds, went big; Relf Bros. & Clayton, smart; Anna Whitney, excellent; Waters & Frank, ably handled; Demichiel Bros., big; Gainsborough; Monkey Hippodrome, scored.

FARNOTE.

**READING, PA.**

ORPHEUM (Wilmer & Vincent, mgrs.; agent, U. B. O.; rehearsal Monday & Thursday 10.30).—Van & Pearce, good; Mr. & Mrs. Robyns, nicely; Creighton Bros., laughs; Grey & Peters, well received.

PALACE (C. G. Goldenberg, mgr.; agent, Bart McHugh; rehearsal Monday & Thursday 10.30).—Brady & Mahoney, laughs; Slato, well received; Emaline Egamar, liked; Bennett Bros., very good.

HIPPODROME (C. G. Keener, mgr.; agent, Prudential; rehearsal Monday & Thursday 10.30).—Robbins, Lee & Helne, pleased; Devern & Van, laughs; Grimm & Satchel, good; C. W. Bostock's "Romance of Asla," headline.

G. R. H.

**RENOVO, PA.**

FAMILY (Albright & McCarthy, mgrs.; agent, Prudential).—25-27, Lloyd & Berry,

fair; Harry Wood, fair. 28-29, Michaels & Michaels; Bensley.

WM. E. ALBRIGHT.

**REICHMOND, VA.**

ACADEMY (Leo Wise, mgr.).—"The Gamblers," good business.

BIJOU (C. I. McKee, mgr.).—"Graustark"; packed house.

COLONIAL (E. P. Lyons, mgr.; agent, Norman Jeffries).—Harry Thriller, hit; Prince & Deerie, feature; Hamilton & Howlett, good.

LUBIN (M. S. Knight, mgr.; agent, Norman Jeffries).—Rose Royal & Chesterfield, featured; Leona, hit; Thornton & Wagner, good.

THEATO (D. L. Toney, mgr.).—Edith Temple, good; Francis & Lack, well received; Fields & Williams, featured; Fred Arn, hit.

G. W. HELD.

**ROANOKE, VA.**

JEFFERSON (Isadore Schwartz, mgr.; Norman Jeffries, agt.; rehearsal Monday & Thursday 2.15).—25-27, Galts Brothers, classy; Great Sterk, very good; Six Hoboes, hit; Lucy Tulge, well received; 28-30, Kernan & Hill; Six Hoboes; Jimmy Cooper, Gertrude Black.

T. B.

**ROCHESTER, N. Y.**

TEMPLE (J. H. Finn, mgr.; U. B. O.).—Bowers, Walters & Crocker, good; Kajiya, good; Bert Fitzgibbons, applause; Hickey's Circus, pleasing; Middleton & Spellmeyer, fair; McKay & Cantwell, ordinary; Gordon & Kinley, fair; Marie Fenton, fine.

CORINTHIAN (Fred Strauss, mgr.).—"Bon Ton."

COOK (W. C. Muntz, mgr.).—"Star Show Girls."

LYCEUM (M. E. Wolff, mgr.; K. & E.).—"The Other Mary."

BAKER (F. G. Parry, mgr.; S. & H.).—"Satan Sanderson."

A. E. LOEB.

**ST. PAUL, MINN.**

ORPHEUM (Martin Beck, gen. mgr.; agent, Orpheum Circuit).—Willa Holt Wakefield, fine; Three Hickey Bros., fair; Tom Nawn, excellent; Lydell & Butterworth, good; Horton & Latiska, pleased; General Lavine, clever; Brent Hayes, fine.

MAJESTIC (S-C.).—Willie Zimmerman, good; Bussies Terriers, please; Hop Handy & Co., good; Brooks & Carille, good; Pumpkin Colored Trio, good; Jacob & Barnes, good.

ALHAMBRA.—Nann & Mignon; Colonial Singers; Paloro Bros.; Wysong & Denton.

GAITY.—Rice Bros.; Hassard & Lawrence; Kohler & Adams.

COLONIAL.—Jack Josephine North; Seymour & Lores; Ines King.

SHUBERT.—"Runaway Girls."

STAR.—"Bohemians."

GRAND.—"Third Degree."

BEN.

**SAVANNAH, GA.**

NEW SAVANNAH (William B. Seekind, mgr.).—28, Willie Collier in "Take My Advice"; Oct. 5, "The Echo."

BIJOU (Henry C. Fouton, mgr.; agent, Wells Circuit; rehearsal Monday & Thursday 2).—21-23, Tony Klunker, big; Nutty McNuts & Co., excellent; Hardin & Wasson, entertaining; Campbell & Connors, laughs. 25-27, Martines, good; Bannister & Vissard, clever; Casmar & La Mar, hit; Le-Zah, good. 28-30, Smith & Kline; Marie Sparrow; Thomas & Davenport; Eary & Eary.

LIBERTY (Henry C. Fouton, mgr.; S. & H.).—Herman Timberg in "School Days."

NOTES.—Beulah Binford pictures have been barred from Savannah after a private view before the Mayor and Aldermen and police commission. L. J. Rubinstein, who owns the pictures, claims that he will bring suit against the city.

R. MAURICE ARTHUR.

**SYRACUSE, N. Y.**

GRAND O. H. (Charles Plummer, mgr.; Chas. Anderson, mgr.; agent, U. B. O.).—Rawson & June, good; De Fay Sisters, well received; "High Life in Jail," exceedingly clever; Tom Edwards & Co., tremendous hit; Gould, hit; May Tully & Co., very clever; Felix Adler, decided hit; Mason & Bart, very clever. Capacity business; bill best of season.

WEITING (Francis J. Martin, mgr.; Reis Circuit).—Color pictures—Coronation; big business.

EMPIRE (Martin W. Wolfe, mgr.; K. & E.).—Dark.

BASTABLE (Stephen Bastable, mgr.; S. & H.).—"The Newlyweds and Their Baby."

CRESCENT (John J. Breslin, mgr.).—Edna & Albert; Rita Walker; Blacknell & Black; Wilson Miller; Four Charlies.

**SALT LAKE.**

ORPHEUM.—"Scrooge," great; Polly Moran, scream; Lou Anger, liked; Four Londons, scored; Leander De Cordova & Co., passed; Handers & Mellies, pleased; Marcus & Garte, laughs. Good business.

COLONIAL (Cort.).—25, "Alias Jimmy Valentine," immense hit; big business.

SALT LAKE (K. & E.).—Henry Miller in "The Hovoc."

GARRICK (Stock).—"Such a Little Queen," S. R. O. sign out.

**SAN DIEGO, CAL.**

EMPRESS (Wm. Tomkins, mgr.; agent, S-C.; rehearsal Monday 10).—Week 17, Budd Snyder, very good; Beatrice Ingram Co., good; Hanson & Bijou, applauded; Markee Bros., funny; Probat, good; Randow Bros., pleased.

PRINCESS (Fred Bailien, mgr.; agent, Bert Levey; rehearsal Monday 10).—Week 17, Lombardi Duo, good; Don & Don, pleased; Lillian Wells, good.

MIRROR (Fulkerson & Edwards, mgrs.; agent, direct; rehearsal Monday 10).—Browder & Browder, good; Lillian Withroff, very good; Brisco & Brisco, went good.

SAVOY (Scott Palmer, mgr.).—Week 17, "The Dawn of Tomorrow," mgr.; house.

ISIS (J. M. Dodge, mgr.; agent, L. E. Behmer).—23-25, Max Dill in "The Rich Mr. Horgenheimer," coming; "The Spring Maid," 21, Ringling Bros.' Circus.

DALEY.

**ST. JOHN, N. B.**

OPERA (H. J. Anderson, mgr.).—21-23, "Madame X," big house; 23-25, "The White Squaw."

NICKEL (W. H. Golding, mgr.; agent, U. B. O.).—Madame Furlong Schmidt; George Moon.

LYRIC (Thos. O'Rourke, mgr.).—18-20, "The Berlinis"; 21-23, Paul Asard Trio.

L. H. CORTRIGHT.

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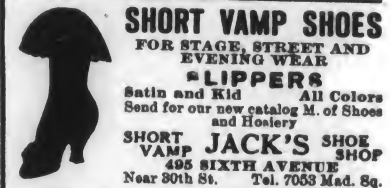
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Grimm & Satchell Hip Reading Pa  
Grossman Al 533 North Rochester  
Gruber & Kew 408 av E Flint Mich  
Gulfoyle & Charlton 302 Harrison Detroit

H.  
Hall Alfred Queens Jardin de Paris B R  
Hall & Pray 50 Columbia Swampcott Mass  
Hall & Briceoe 54 Orchard Norwich Conn  
Halls Dogs 111 Walnut Revere Mass  
Halpern Nan 1091 E 17 av Denver  
Hanson Boys 21 E 98 N Y  
Hamilton Estelle 3636 N 31 Phila  
Hampton & Bassett Evanston Chicago  
Hanes G Scott 812 Rittner Phila  
Haney Edith Grant Htl Chicago  
Hanson Frank & Mike Gay Widows B R  
Hannons Three Folies of Day B R  
Hansone & Co 1037 Tremont Boston  
Hanvey Lou 553 Lenox av New York  
Harper Annette Girls from Happyland B R  
Harrington Bobby Girls from Missouri B R  
Harris Murry Belles of Boulevard B R  
Hart Bros Barnum & Bailey C R  
Hart Stanley Wards Hyman Los Angeles Indef  
Hart Maurice 156 Lenox av New York  
Hart Marie & Billy Polle Bridgeport  
Hartman Gretchen 521 W 135 N Y  
Hatches 47 E 132 New York

## E. F. HAWLEY AND CO.

"THE BANDIT."  
Next Week (Oct. 2). Hudson, Union Hill.  
EDW. S. KELLER, Rep.

Hawthorne Hilda Keiths Boston

Hayden Jack Orpheum Kansas City  
Hayes Frank Social Mads B R  
Hayes Gertrude Folies of Day B R  
Hays Ed C Vogels Minstrels  
Hayman & Franklin Tivoli London  
Hazard Lynne & Bonnie Majestic Rock Island  
Heard Sam Folies of Day B R  
Hebron Marie Irwine Majestic B R  
Heid & La Rue 1323 Vine Philadelphia  
Henderson & Thomas 227 W 40 New York  
Henella & Howard 446 N Clark Chicago  
Henry Dick 207 Palmtoet Brooklyn  
Henry Girls 2226 So 17 Philadelphia  
Henry 422 E 132 N Y  
Herbert Barnum & Bailey C R  
Herberts The 47 Washington Lynn Mass  
Herman & Rice 332 W 36 N Y  
Herr Noadie Box 66 Witter Pa  
Herr Geo 323 Stone av Scranton  
Hessie National Sydney Australia Indef  
Heywood Great 48 Clinton Newark  
Hicker Bonnie Folies of Day B R  
Hill Edmunds Trio 263 Nelson New Brunswick  
Hillman & Roberts 516 S 11 Saginaw Mich  
Hilton Marie Folies of Day B R  
Hines & Panton 151 W 61 New York  
Hoffman Dave 2241 E Clearfield Phila  
Holman Bros 124 Lake Cadillac Mich  
Holmes Ben 114 W Montana Allaine Neb  
Holt Alf Sydney Australia  
Honan & Helm 128 Lockwood Buffalo  
Hood Sam 731 Florence Mobile Ala  
Hoover Lillian Belles of Boulevard B R  
Hopp Fred 326 Littleton av Newark N J  
Hortel Kathryn 351 Halsey Bklyn  
Horton & La Triska Orpheum Fargo N D  
Hotelling Edward 557 B Division Grand Rap

## HOWARD

THE FINISHED VENTRILOQUIST.  
United Time.  
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Howard Great Polle Hartford  
Howard Katherine Folies of Day B R  
Howard Bros Victoria Charleston S C  
Howard Emily 444 N Clark Chicago  
Howard Comedy Four 888 2 av Brooklyn  
Howard Harry & Mae 323 S Peoria Chicago  
Howard Bernice 2009 Calumet av Chicago  
Howard & Howard Maryland Baltimore  
Hoyt Ruth 178 Bradford Provincetown Mass  
Hoyt Edward N 186 W 47 N Y  
Hoyt & Starks 15 Bancroft pl Bklyn  
Huegel & Quinn 536 Rush Chicago  
Hufford & Chalm Majestic Hot Springs  
Hughes Mrs Gene & Co Bronx N Y  
Hughes Musical Trio Majestic Des Moines  
Hulbert & De Long 4415 Madison Chicago  
Husley F 153 Magnolia av Elizabeth N J  
Hutchinson Al 210 E 14 New York  
Hyatt & Le Nore 1612 W Lanvale Baltimore  
Hynde Bessie 512 Pearl Buffalo

## JUNE IMES

Playing in Middle-West

Inge Clara 300 W 49 N Y  
Inglis & Reading 192a Bower Jersey City  
Ingrams Tom 1804 Story Boone Ia  
Inness & Ryan Wilson Chicago  
Ioleen Sisters Temple Hamilton Can  
Ireland Fredk Irwins Majestic B R  
Irving Pearl Indian Lane Canton Mass  
Irwin Flo 227 W 47 N Y  
Irwin Ferdinand 34 Horton Fall River

J.  
Jackson Cyclists Palace London  
Jacobs & Sarda Atkins av Pittsburg  
Jeffries Tom 389 Bridge Bklyn  
Jennings Jewell & Barlow 2262 Arl'g'tn St L  
Jewell Mildred 5 Alden Boston  
Jewells Manikins Auditorium Manchester N H  
Johnson Great 257 W 37 N Y  
Johnson Henry 39 Tremont Cambridge Mass  
Johnson Bros & Johnson 6345 Callowhill Phila  
Johnston Jas P Parkway Chicago  
Johnstone Chester B 49 Lexington av N Y  
Johnstone Musical Empire W Hartlepool Eng  
Jones & Rogers 1351 Park av New York  
Jones Maud 50 W 135 N Y

Jones & Gaines 412 W 56 N Y  
Jones & Moore 99 Kendall Boston  
Juno & Wells 511 E 73 New York

K.  
Karno Co Orpheum Seattle  
Kauffmans 246 E 35 Chicago  
Keaton & Barry 74 Boyland Boston  
Keeley & Parks Orpheum Utica  
Keeley Bros & Haymarket Sq London  
Kelle Zena 110 W 44 N Y  
Kellam Lee & Jessie Vaudeville Alma Mich  
Kelley & Wentworth Orpheum Salt Lake  
Kelley Sisters 4823 Christiania av Chicago  
Kenna Chas Miles Detroit  
Kennedy Joe 1131 N 3 Knoxville Tenn  
Kent Marie Folies of Day B R  
Kenton Dorothy Felix Portland Htl N Y  
Kessner Rose 488 W 164 New York  
Kiddler Bert & Doris 226 Santa Clara Al'meda  
King Bros 311 4 av Schenectady

## MAZIE KING

Orpheum Circuit.

King Violet Winter Gard's Blackpool Eng Ind  
Klein & Clifton Miles Minneapolis  
Klein Ott & Nicholson Majestic Houston Tex  
Kolb & La Neva Orpheum McKeesport Pa  
Knight Bros & Sawtelle 4459 Sheridan rd Chic  
Koehler Grace 5050 Calumet Chicago  
Koler Harry Queens Jardin de Paris B R  
Korner Bros Orpheum Budapest  
Knight Harlan & Co Keiths Boston  
Kuhns Three White Trent Trenton

L.  
Lacey Will 1516 Capitol Washington  
Lake Jas J Knickerbockers B R  
Lamont Harry & Pio 20 Clinton Johnstown NY  
Lane Goodwin & Lane 5718 Locust Phila  
Lane & Ardell 159 Alexander Rochester  
Lane Eddie 205 E 73 New York  
Lane & O'Donnell Trent Trenton  
Langdons Keiths Portland Me  
Lanigan Joe 102 S 51 Philadelphia  
Lansear Ward E 323 Schaefer Brooklyn

## La Maze Trio

Booked Solid  
European Continent.

La Centre & La Rue 2461 3 av New York  
La Clair & West Auditorium Cincinnati  
La Moines Musical 223 5 Baraboo Wis  
La Note Ed & Helen 6 Mill Troy N Y  
La Poite Marg 123 W Commerce San Antonio  
La Rue & Holmes 31 Little Newark  
La Tour Irene 34 Atlantic Newark N J  
La Vine Edward Orpheum Kansas City  
Larriove & Lee 35 Shuter Montreal  
Lashe Great 1511 Kater Philadelphia  
Laurent Bert 3 Platt pl Scranton  
Lavardes Lillian 1309 Union Hackensack N J  
Lawrence & Edwards 1140 Westm'r Provid'ce  
Lawrence & Wright 55 Copeland Roxbury Mass  
Layton Marie 253 E Indiana St Charles Ill  
Le Dent Frank Orpheum Los Angeles  
Le Grange & Gordon 2262 Lucas av St Louis  
Le Pages 226-3 Millwaukee  
Le Roy Lydia Folies of Day B R  
Le Roy Geo 36 W 116 N Y  
Le Roy Vic 222 Everett Kansas City Kan  
Le Roy & Adams 1818 Locust av Erie Pa  
Le Roy & Paul Columbia Cincinnati  
Leahy Bros 259 East av Pawtucket R I  
Leberg Phil & Co 324 Tremont Boston  
Lee Audrey Girls from Happyland B R  
Lee Rose 1048 Broadway Brooklyn  
Leffingwell Nat & Co 225 W 159 N Y

A COPY OF NONE COPIED BY MANY

## BERT LESLIE

King of Slang in  
"HOGAN THE PAINTER"  
Next Week (Oct. 2), Orpheum, Brooklyn

Eagon & D'Arville Columbia Htl Anderson Ind  
Eckert & Berg Anderson Louisville  
Edgarde & Martine 533 N Howard Baltimore  
Edman & Gaylor Box 30 Richmond Ind  
Edwards Geo Grant Hotel Chicago  
Edwards Shorty 213 Carroll Allegheny  
Edythe Corine 225 S Robey Chicago

## KATE ELINORE AND SAM WILLIAMS

Winter Garden, New York.  
Personal Direction, Lee & J. J. Shubert.

Elliott L C 86 Baker Detroit  
Elson Arthur 456 E 140 N Y  
Elton Jane 344 W 118th N Y  
Elwood Perry & Downing 934 Harlem av Balto  
Emelle Troupe 404 E Taylor Bloomington Ill  
Emerald & Dupre National Sydney Australia  
Emmett Mr & Mrs Hugh Keiths Providence  
Englebreth G W 1215 Highland av Cincinnati  
English Lillian Queens Jardin de Paris B R  
Esmann H T 1334 Putnam av Brooklyn  
Espe & Roth 1711 Wells Chicago  
Evans Bessie 2701 Cottage Grove av Chicago  
Evans Emila & Evans 354 7 av N Y  
Evans & Lloyd 923 E 13 Brooklyn  
Evelyn Sisters 300 St James Pl Bklyn  
Evers Geo 210 Locoya San Antonio  
Ewling Charlie 154 W Oconee Fitzgerald Ga

F.  
Fairchild Sisters 230 Dixwell av New Haven  
Falls Billy A 488 Lyell av Rochester  
Farr Frances Gay Widows B R  
Fenney & Fox 339 Central av Camden  
Ferguson Dick 68 W 53 Bayonne N Y  
Ferguson Frank 704 W 180 N Y  
Ferguson Joe 127 W 67 New York  
Ferrard Grace 2716 Warsaw av Chicago  
Ferry Wm Palace Leipzig Germany  
Fiddler & Shelton Keiths Toledo  
Field Bros 146 Lenox av N Y  
Fields Nettie Sun Springfield O  
Fields & Hanson Alhambra Phila  
Fields & La Adella 3041 Mona av Chicago  
Finn & Ford 280 Revere Winthrop Mass  
Finney Frank Trocadero B R  
Fitzgibbon Marie Empress Cincinnati  
Fitzsimmons & Cameron 5609 S Green Chicago  
Fletcher Ted 470 Warren Brooklyn  
Flynn Frank D 65 W 123 N Y  
Follette & Wickes 1234 Gates av Bklyn  
Forbes & Bowman 301 W 113 N Y  
Force Johnny 800 Edmondson Baltimore

Max Dora Mebel Edwin  
**4 FORDS 4**  
Weeks Oct. 8-15, Orpheum, Spokane.

Ford Corinne Trocadero B R  
Ford & Wesley Cowy Corner Girls B R  
Formby Geo Walworth House Wigan Eng  
Foster Billy 2516 Centre Pittsburg  
Foster Phyllis Darlings of Paris B R  
Fowler Kate 324 W 26 N Y  
Fox & Summers 517 10 Saginaw Mich  
Fox Florence 173 Filmore Rochester  
Foyer Eddie 2920 Pierpont Cleveland  
Francis Paul Queens Jardin de Paris B R  
Francis Willard 67 W 158 New York  
Francisco 345 N Clark Chicago  
Frantz Caesar Co Bijou Appleton Wis  
Freeman Bros Taxi Girls B R

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"Nearly" the Strongest  
Men in the world  
Screamingly Funny  
Burlesque Strong Men



JOE

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"THE COMEDIANS WITH THE PIPES"

**THIS WEEK (Sept. 25) HAMMERSTEIN'S, NEW YORK**

Manager, **JOE PINCUS** (Pat Casey Office)

Lehr Corinne Star & Garter B R  
Lelpsig Orpheum Lincoln Neb  
Lenox Ceol Trocadero B R  
Lense 1914 Newport av Chicago  
Leonard & Drake 1909 Park Pl Brooklyn  
Leonard Joe Pat Whites Gaiety Girls B R  
Leslie Genie 661 Tremont Boston  
Leslie Frank 124 W 129 New York  
Lester & Kellett 314 Fairmount av Jersey City  
Levering G Wilbur Follies of Day B R  
Levy Family 47 W 129 New York  
Lewis Oscar Knickerbockers B R  
Lewis Sam Belles of Boulevard B R  
Lewis & Chapin Princess Wichita Kan  
Lipson Chas Girls from Happyland B R  
Lingermans 706 N 5 Philadelphia  
Livingston Murray 826 E 163 N Y  
Lloyd & Castane 184 E 61 New York  
Lockhart & Kress 222 W 158 N Y  
Lockwoods Musical 142 Cannon Poughkeepsie  
Lois & Love 3914 2 Brooklyn  
London & Riker 32 W 98 New York  
Londons Four Orpheum Salt Lake  
Longworths 3 Magnolia av Jersey City  
Lorch Family Orpheum Sioux City  
Lowe Musical 37 Ridge av Rutherford N J  
Luce & Luce 916 N Broad Philadelphia  
Luckie & Yeast Empress Chicago  
Lucier & Ellsworth 472-41 Oakland  
Lynch Jack 92 Houston Newark

M.

Macey Helen Girls from Happyland B R  
Mack Floyd 8934 Ohio Chicago  
Mack & Walker Forsyth Atlanta Ga  
Macy Maud Hall 4115 E 26 Sheepshead Bay  
Mahr Agnes National N Y  
Malloy Dannie 11 Glen Morris Toronto  
Manning Frank 155 Bedford av Brooklyn  
Manning Trio 154 N Wanamaker Phila  
Mantell Harry Trocadero B R  
Mantella Marionettes O H Henderson N C

## The MARIMBA BAND

(THE REAL ACT.)

Open from Dec. 25 to Mar. 12.

Marine Comedy Trio 127 Hopkins Brooklyn  
Marion Cliff Grant Hotel Chicago  
Mario Aida Trio 264 W 43 N Y  
Marsh Chas 205 14 Milwaukee  
Martha Mille 210 W 84 N Y  
Martine Carl & Rudolph 457 W 57 N Y  
Mason Harry L Star & Garter B R  
Matthews Elsie Star & Garter B R  
Matthews Mabel 3931 Burling Chicago  
Mayne Elizabeth 1223 S Wilton Phila  
McCann Geraldine & Co 706 Park Johnston Pa  
McCarthy & Barth 2901 Missouri av St Louis  
McConnell Sisters 1247 Madison Chicago  
McConnell & Irving 1816 Gravesend av Bklyn  
McCune & Grant 415 Benton Pittsburgh  
McDermott Harry Star & Garter B R  
McDonald & Geverneux 2226 Maxwell Sp'k'ne  
McDowell John & Alice 427 6 Detroit  
McDuff James Keiths Boston  
McGarry & Harris 521 Palmer Toledo  
McGuire Tuta 59 High Detroit  
McIntyre Wm J Follies of Day B R

## JOCK McKAY

Rehearsing with "Miss Dudgeon"  
Management. WERNER & L'ESCHER

McLain Sisters 28 Miller av Providence  
McNallys Four Irwins Majestics B R  
McNamee 41 Smith Poughkeepsie  
MacNichol Jas Charlotetown Canada  
McWaters & Tyson 471 60 Brooklyn  
Melrose Ethel & Ernest Bway Gaiety Girls B R  
Mendelsohn Jack Pat White Gaiety Girls B R

Methen Sisters 12 Culton Springfield Mass  
Meyer David 1524 Central av Cincinnati  
Michael & Michael 220 W 52 New York  
Milam & DuBois 224 W 52 N Y  
Miles P W Irwins Majestics B R  
Military Trio 679 E 24 Paterson  
Miller & Mack 2441 Federal Phila

## TERESE MILLER

"THE COMEDY GIRL"

Material by Jack Gorman, Music by W. Jones.

Millman Trio Palace Lelpsig Ger  
Milla & Moulton 55 Rose Buffalo  
Milton George Bway Gaiety Girls B R  
Milton Joe Big Banner B R  
Milton & De Long Sisters Hip Cleveland  
Mind Reading Dog Colonial Sioux City Ia  
Mintz & Palmer 1265 N 7 Philadelphia  
Miskel Hunt & Miller 106 14 Cincinnati  
Mitchell Geo Irwins Majestics B R  
Moller Harry 34 Blymer Delaware O  
Montambo & Bartelli 40 E Liberty Waterbury  
Montgomery Harry 154 E 124 New York  
Moore Geo W Majestic Johnstown Pa  
Moore & St Clair Academy Pittsburgh  
Moore Mite Orpheum Canton O  
Morette Sisters Family Indianapolis  
Morgan Bros 3525 E Madison Philadelphia  
Morgan King & Thompson Sis 603 E 41 Chic  
Morgan Meyers & Mike 1236 W 26 Phila  
Morin Sisters Bowers Burlesquers B R  
Morris & Wortman 122 N Law Allentown Pa  
Morris & Kramer 1206 St John Pl Bklyn  
Morris Mildred & Co 250 W 25 New York  
Morton Harry Queens Jardin de Paris B R  
Morton & Keenan 574 11 Brooklyn  
Motogiri Central Dresden Ger  
Mosarts 26 Morse Newton Mass  
Mulvey Eddie Bway Gaiety Girls B R  
Mull Eva Girls from Missouri B R  
Murphy Frank Girls from Missouri B R  
Muller Maud 601 W 151 N Y  
Mullford Arthur D Sheas Buffalo  
Murray Harriet Girls from Happyland B R  
Muskalgirls Orpheum St Paul  
My Fancy 12 Adams Strand London

N.

Nasarro Nat & Co 2101 Tracy av Kansas City  
Neary Blime & Rose 489 E Main Bridgeport  
Nelson Florence Girls from Happyland B R  
Nelson Bert A 1842 N Humboldt Chicago  
Nelson Oswald & Berger 156 E 123 N Y  
Nevaras Three 584 12 av Milwaukee  
Nevins & Erwood Temple Detroit

## NEWELL AND NIBLO

The International Instrumentalists  
Next Week (Oct. 2), Unique, Minneapolis.

Newhoff & Phelps 12 W 117 N Y  
Newman Val & Lottie Knickerbockers B R  
Nichols Nelson Troupe Grand Knoxville  
Nicoli Florence Rose Sydell B R  
Nonsite 417 Fairbush av Brooklyn  
Nordstrom & Gibbs Majestic Springfield Ill  
Norton C Porter 6642 Kimbark av Chicago  
Norton & Cramer Peoples Excelsior Spgs Mo  
Noss Bertha Gerard Hotel N Y  
Nowak Eddie 595 Prospect av Bronx N Y  
Nugent Jas Irwins Majestics B R

O.

O'Brien Ambrose Social Maids B R  
O'Connor Trio 706 W Allegheny av Phila  
O'Dell & Gilmore 1145 Monroe Chicago  
O'Donnell J R 122 E 124 N Y  
Ogden Gertrude H 2835 N Mozart Chicago  
O'Haus Edward Follies of Day B R

Omar 252 W 26 N Y  
O'Neal Emma Bway Gaiety Girls B R  
O'Neill & Regenery 593 Warren Bridgeport  
O'Neill Trio Orpheum Brunswick Me  
Ormebell Will Follies of Day B R  
Ormeby Geo Follies of Day B R  
Orr Chas F 181 W 41 N Y  
Owens Dorothy Mae 2047 30 Chicago  
Osawe The 42 Kinsel av Kenmore N Y

P.

Parker & Morrell 187 Hopkins Bklyn  
Parks Marie Girl from Missouri B R  
Parris Geo W 2434 N Franklin Philadelphia  
Patterson Sam 29 W 122 N Y

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Bellocial Hotel,  
77th St. and Broadway, New York City.

Pearl Marty 22 Bway av Bklyn  
Pederson Bros 465 Greenbush Milwaukee  
Pelots The Grand Syracuse  
Pepper Twins Lindsay Can  
Perceval Walter E & Co Pantages Pueblo Col  
Peter the Great 423 B'f'mfield av Hoboken N J  
Peterson & O'Neill Orpheum Jacksonville  
Peyser Dave Bway Gaiety Girls B R  
Phillips Mondane Calvert Hotel N Y  
Phillips Samuel 216 Clason av Brooklyn  
Phillips Sisters 18 Rue Rossini Paris  
Piccolo Midgea Box 23 Phenicia N Y  
Pierston Hal Girls from Happyland B R  
Pillard Healdetta Social Maids B R  
Pinky Dick Hagenbeck Wallace C R  
Piano & Bingham 50 Christie Gloversville  
Pope & Uno Greenpoint Bklyn  
Potter & Harris 6230 Wayne av Chicago  
Powers Elephants 745 Forest av N Y  
Pence Harry M Gertrude Elliott Co  
Preece Jolly 1669 Arch Philadelphia  
Proctor Sisters 1112 Halsey Brooklyn  
Propp Anna Follies of Day B R  
Prost Trio Ringling Bros C R

Q.

Queen Mab & Wels Majestic Columbus Ga  
Quinlan Josie 444 N Clark Chicago

R.

Raceford Roy 507 W 172 N Y  
Rainbow Sisters 640 14 San Francisco  
Ray & Burns 257 Rainbridge Brooklyn  
Raycob H Albert Social Maids B R  
Raymond Clara 141 Lawrence Brooklyn  
Raymond Great Alexandria Egypt  
Raymond Burton & Bain Orpheum Lincoln  
Raymond Ruby & Co Majestic Milwaukee  
Raymore & Co 147 W 98 N Y  
Redford & Winchester Hip Sheffield Eng  
Redmond Trio 351 Halsey Bklyn  
Redner Thomas & Co 973 Hudson av Detroit  
Redway Juggling 141 Inspector Montreal  
Reed Bros Lyric Mobile Ala  
Reed & Earl 226 E 42 Los Angeles  
Reeves Geo H 124 2 Troy N Y  
Reid Sisters 45 Broad Elizabeth N J  
Remington Mayme Gerard Htl N Y  
Remy & Soper 1222 N Alden Phila  
Renaldas The 2044 Sutter San Francisco  
Rensette & La Rue 2221 So Hicks Phila  
Rees Len 1021 Cherry Phila  
Reynolds Nomi Star & Garter B R  
Rice & Cohen 306 W 121 N Y  
Rice Frank & Truman 626 S 42 av Chicago  
Rich & Howard 214 E 19 N Y  
Richards Great Orpheum Montreal  
Riley & Lippus 26 Plant Dayton O

Rio Al C 280 W 146 N Y  
Ripon Alf 545 E 27 N Y  
Ritter & Bovey 49 Billerica Boston  
Roberts Edna Majestics B R  
Roberts C E 1881 Sherman av Denver  
Roberts & Downey 36 Lafayette Detroit  
Robinson Wm C 1 Granville London  
Rock & Rot 1616 Indiana av Chicago  
Roeder & Lester 214 Broadway Buffalo  
Rogers & Mackintosh 2 Claremont pl M'tel'rNJ  
Ro Nero 416 S George Rome N Y  
Roode Claude M Ringling Bros C R  
Rose Lane & Kelgard 125 W 43 N Y  
Rose Clara 6025 57 Brooklyn  
Ross Dave Gay Widows B R  
Ross & Lewis Oxford London  
Ross Kittle Majestic Little Rock  
Ross Frank Trocadero B R  
Ross Musical Novelty 218 W 43 N Y  
Rother & Anthony 3 Patterson Providence  
Russell Fred Girls from Missouri B R  
Russell May Pat Whites Gaiety Girls B R  
Rutans Song Birds Temple Lockport N Y

## THOS. J. RYAN- RICHFIELD CO.

Next Week (Oct. 2), Alhambra, New York.

S.

Sabel Josephine Hoffman House N Y

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United Time.

Scanlon W J 1591 Vinewood Detroit  
Scarlet & Scarlet 912 Longwood av N Y

## SCHENCK and VAN

Week Oct. 2, Orpheum, Nashville.  
Direction. EDW. A. KREIER.

Schilling Wm 1000 E Lanvale Baltimore  
Schneider Carol Knickerbockers B R  
Seully Will P & Webster pl Brooklyn  
Seers Gladys Darlines of Paris B R  
Selbini & Grovini 5 Av N Y  
Sennell Jean 216 Eleanor Pittsburgh  
Sevens 526 2 N Y  
Reynolds Nellie 114 W 111 N Y  
Rexton Chas B 2849 116 W 111 N Y  
Rhea Thomas 664 Pine Grove av Chicago  
Rheimsans Dogs Dumont N J  
Rheppery Sisters 438 W 43 N Y  
Rherlock Frank 514 W 128 N Y  
Rherlock & Holmes 2504 Ridge Philadelphia  
Rhermans Two 252 St Emanuel Mobile  
Rhermy Joe V Sparks Circus C R  
Rhodes The 907 City Hall New Orleans  
Rhodons & Earle Theatrum Halseyburg Can  
Rhodilo Tom & Co 4316 Wentworth av Chicago  
Rigoli & Matthews 224 Dearborn Chicago  
Rinal Johnnie & Sisters 420 Lenox av N Y  
Rmth Allen 1242 Jefferson av Brooklyn  
Rmth & Larson 140 W 49 N Y  
Rnell Corinne & Co Oxford Bklyn  
Rnyder & Buckley Colonial N Y  
Romers & Storke Linden Chicago  
Ropers The 67 Clinton Everett Mass  
Spencer & Austin 2119 E Philadelphia  
Spiswell Frank & Co Keiths Cleveland  
Springer & Church 3 Father Terrace Pittsfield  
Stadium Trio St Charles Hotel Chicago  
Stanley Harry Grant Hotel Chicago  
Stanley Rhen 908 Bates Indianapolis  
Stanley Teddy Follies of Day B R

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TAN COLORED COMEDIANS

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IS A TREMENDOUS HIT AT  
THE MAJESTIC, CHICAGO,  
THIS WEEK (Sept. 25)

Latest Vaudeville  
Scream

DIRECTION.  
JAMES E. PLUNKETT



HIT OF THE BILL LAST WEEK, NEWARK, N. J.

THIS WEEK, THE SAME THING, AT PITTSBURGH, PA.

WHO?

WHY THAT LITTLE  
BUNCH OF LOVELI-  
NESS, TALENT AND  
MAGNETISM!

NONETTE!

"IF SOME OF THE "DEAD ONES" COULD  
HEAR HER, THEY'D COME TO LIFE"

Will Rossiter's "THAT CAROLINA RAG"

"I'D LOVE TO LIVE IN LOVELAND WITH A GIRL LIKE YOU"

Stanwood Davis 364 Bremen E Boston  
Starr & Sachs 343 N Clark Chicago  
Woodman Al & Fannie 485 E So Boston  
Quinert Thomas Trio 531 Lenox av N Y  
Steppe A H 33 Barclay Newark  
Stepping Trio 3903 N 5 Phila  
Stevens Pearl 23 James Jamaica L I  
Stevens E J 498 Marion Bklyn  
Stevens Paul 323 W 38 New York  
Stevenson Geo Irwins Majestics B R  
St James & Dacre 163 W 24 N Y  
Stone George Social Maids B R  
St John & McCracken 6151 Chestnut Phila  
Strauss Bobby & Co 418 Cherry Chattanooga  
Strehl May Gay Widows B R  
Stuart Dolly Gay Widows B R  
Stubbsfield Trio 5808 Maple av St Louis  
Stutzman & May 619 Washington Williamspt  
Suits Anna Social Maids B R  
Sullivan Danl J & Co 1917 W 61 Cleveland  
Sullivan Madeline Follies of Day B R  
Sully & Phelps 3310 Bolton Philadelphia  
Summers Allen 1956 W Division Chicago  
Sutton & Sutton 3918 W 3 Duluth  
Sweeney & Rooney 1320 Wyoming av Detroit  
Swisher & Evans 1147 W Huron Chicago  
Sylvester Cella Queens Jardin de Paris B R  
Symonds Alfaretta 140 So 11 Philadelphia  
Syts & Syts 140 Morris Philadelphia

T.

Taylor Mae Grand Hamilton O  
Taylor & Tenny 2340 Ridge av Phila  
Temple Luella Social Maids B R  
Temple & O'Brien 439 E 3 Fargo N D

## Tivoli Quartet

Opening Sept. 29, Pantages, Calgary, Can.  
Direction Norman Friedenswald.

Terry Herbert Girls from Missouri B R  
Thomas & Wright 535 N Clark Chicago  
Thomson Harry 1334 Putnam av Brooklyn  
Thorne Mr & Mrs Harry 333 St Nicholas av NY  
Thornes Juggling 52 Rose Buffalo  
Thornton Geo A Corinthian Rochester  
Thurston Leslie 215 W 46 N Y  
Tidmarsh Fred & Co 1234 Tenthall Wilmington  
Till Violet Trocadero B R  
Tops Topsy & Tops 3442 W School Chicago

Permanent Address.

## TOOTS PAKA

309 E. 14th St., New York.

Tracy Julia Raymond Bartholdi Inn N Y  
Travers Bell 207 W 28 N Y  
Travers Phil E 5 E 115 N Y  
Travers Roland 221 W 42 N Y  
Travers & Laurence Lyceum Stamford Conn  
Tremaines Musical 230 Caldwell Jacksonville  
Trillers Buffalo Bills C R  
Troubadours Three 136 W 55 N Y

## TROVATO

Featured with the Harry Lauder Show.  
Vaudeville Management, MORRIS & FEIL.

Tumbling Toms 2789 Fulton Bklyn  
Tuxedo Comedy Four Majestic Bloomington Ill  
Tyler Harry Queens Jardin de Paris B R

## HARRY TSUDA

Booked Solid. James E. Plunkett, Mgr.

U.

Ulline Arthur M 1759 W Lake Chicago  
Unique Comedy Trio 1927 Nicholas Phila

V.

Vagges Brennan Circuit Australia  
Valadons Les 71 Garfield Central Falls R I  
Valdare Beale 305 W 97 N Y

Valentine & Bell 1451 W 103 Chicago  
Van Dille Sisters 514 W 135 N Y  
Van Horn Bobby 129 West Dayton O  
Vardon Perry & Wilber 5 Green London  
Variety Comedy Trio 1515 Barth Indianapolis  
Vassar & Arken 324 Christopher Bklyn  
Vedder Fannie Star & Garter B R  
Vedmar Rene 3285 Broadway N Y  
Venetian Serenaders 576 Blackhawk Chicago  
Vernon & Parker 187 Hopkins Brooklyn  
Village Comedy Four 1913 Ringgold Phila  
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Gentry Bros 29 Eldorado Springs Mo 30 Parsons Kan.  
Haag Show 29 Greenville N C 30 Wilson Oct 2 Smithfield 3 Dunn 4 Fayetteville 5 Maxton 6 Hartsville 8 C 11 Bennettsville 12 Bishopville 14 Lamar 15 Lemmonville 17 Orangeburg.  
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Century Girls Cooks Rochester 9 Lafayette Buffalo  
Cherry Blossoms Trocadero Phila 9 Bon Ton Jersey City  
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Lehmanns Three (SF)  
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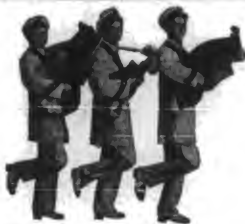
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but suppose it was us.

Some class to be the bottom of a bill with  
an act at the top, of 50 people; and we are  
doing the usual clean-up at Nottingham's  
Hippodrome, the city of lace curtains and  
girls.

Nine girls to each boy—statistics give it.  
Yes, nine times three is twenty-seven. Come  
on over Antrim and Balleo.

Been out of London three weeks, and we  
are all rested up.

Can you imagine the salary an act of  
60 people would have to receive on tour in  
the States. Nope, can't calculate it.  
Nottinghamly yours,

**VARDON, PERRY and WILBER**  
"THOSE THREE BOYS"

**Marshall P. Wilder**

ATLANTIC CITY, N. J.

Sell 'Phone 196.

**JULIAN**  
**AND DYER**

A LAUGH A SECOND

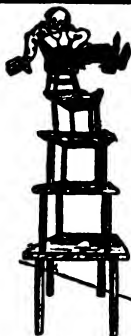
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Ernest A. London, Manager.

Established, 1902. Direction, J. Paige Smith.  
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Jenie Jacobs  
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Pat Casey

NEXT WEEK  
(Oct. 2)  
KEITH'S,  
BOSTON

**HERMANY'S CATS and DOGS**  
NOVELTY

United Time.  
Direction, James E. Plunkett.

GENE

FRED

**Marcus and Gartelle**

In their sketch

"Skatorial Rollerism"

JAMES PLUNKETT, Mgr.

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**Ritter and Foster**

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THE PEACHES

IN

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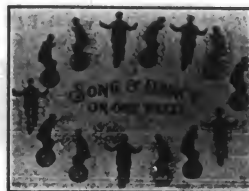
"LISTEN TO ME"

There's many a genius  
condemned to be insane by  
a person in power simply  
because he or she would  
gain notoriety by doing  
so.



PER. ADD., 1616 N. CAPITAL ST.,  
WASHINGTON

The Fellow That Walks and  
Sings on One Wheel



Direction ALBEE, WEBER & EVANS

**Fred Kitchen**

desires it to be known that his contract with  
MR. HERBERT DARNLEY  
terminates February 14, 1913.

JOHN W. DUNNE Presents

**SAM CHIP and MARY MARBLE**

IN VAUDEVILLE

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**BARRY and WOLFORD**

In Their Latest Comic Song Review  
"SNAPSHOTS."

Booked Solid.

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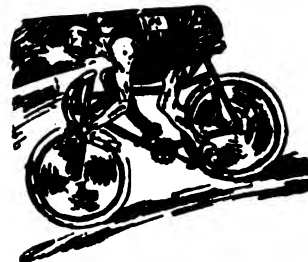
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In the original "SCHOOL ACT."

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