

# VARIETY

Vol. XXIV. No. 5.

OCTOBER 7, 1911.

PRICE TEN CENTS

## THE SHUBERTS ENGAGE CALVE COMMENCING IN DECEMBER

**Paying the Soprano \$4,500 Weekly. Must Want Her  
to Follow Gaby Deslys at the Winter Garden.**

(Special Cable to VARIETY.)

London, Oct. 4.

Emma Calve has been secured by the Marinelli agency for the Shuberts. The singer will open in New York Dec. 18. In the meantime the same agents are negotiating with some London music hall managers for her appearance here.

It is reported the Shuberts will pay Calve \$4,500 weekly.

No information could be obtained in New York as to where the Shuberts intend to place Calve. There has been no production announced for which the diva could be placed.

In view of the often reported vaudeville offers for the singer, it may be presumed the Shuberts have secured her to succeed Gaby Deslys at the Winter Garden, if the French girl fulfills her entire contracted engagement of twelve weeks at that house. From Sept. 25, when Gaby's contract commenced, until Dec. 18, is just twelve weeks.

Reports are flying about that the Shuberts may tire of their Winter Garden proposition, through the non-success attending the production of the present show there, surrounding the \$4,000 star, Gaby Deslys.

Many changes have occurred in the performance since the opening, a week ago Wednesday. To strengthen the show, the Shuberts are said to have sent out calls for other features, which if secured, would run the total expense of operating the Garden, with Gaby in the centre, to over \$20,000 weekly.

Proposals are also reported as having been made by the management to vaudeville people to step in and take charge, in an effort to bring the performance within the satisfying classification. These have generally been declined, according to report.

The latest rumor Wednesday was that if the Shuberts did not speedily succeed in building up the production as a drawing commodity, they might send Mile. Deslys out on tour to fulfill her contract for twelve weeks.

Several features were mentioned in connection with the attempt of the Shuberts to bolster up the performance. William Rock and Maude Fulton are one of the acts the Shuberts went after. Mr. Rock and Miss Fulton may open at the Garden, Oct. 16.

Internal troubles developed between the Winter Garden troupe and management shortly after the premiere. An effort was made to cause several of the principals in the show to quit voluntarily. They declined to notice the means.

Saturday night Harry Jolson was refused admission, the back door tender informing him that he was acting under the orders of the Shuberts. A suit will likely follow. Maude Raymond found her role cut down until Monday evening, it is said, she stood in the wings and watched the performance, without taking part. Several others are rumored as having received notice of dismissal.

Jake Shubert was in charge of the Winter Garden production. He is reported as having offered an alibi to the effect that no one else could have done any better with ten days only of preparation.

### MACDONOUGH LEASE SOLD.

San Francisco, Oct. 4.

The lease of the MacDonough theatre, was sold by the Pacific Theatre Co. to F. A. Gelsea and L. Henry. It is the oldest combination house east of the Bay cities.

This acquisition adds another house to the California circuit booking Cort attractions.

### KENNEDY'S CHEERFUL VIEWS.

Harry Kennedy, a few years ago a magnate in popular priced theatricals, was slowly walking up Broadway, Tuesday afternoon. Questioned regarding the outlook for the future, he said:

"There is no such thing as an entire popular priced circuit any more. This is due to two conditions—the picture houses and the hard times. And I do not look for any betterment of conditions in the immediate future, not until after election anyway.

"In my opinion we are going to have a Democratic president, which will once more unsettle the country. What between the strikes, the anti-trust legislation and the numerous other unfavorable conditions, I'm keeping out of theatricals for the present. When things once more assume their normal gait I expect to be back again with both feet—but not before."

### WHITE HAS DRAMATIC RIGHTS.

Clayton White has secured the rights to dramatize George Randolph Chester's latest series of stories, now running in the Saturday Evening Post under the title "Five Thousand an Hour."

The stories are about a gambling young man who attempts to win a million dollars in a year.

### LARGER OFFICES FOR "AGENTS."

New Orleans, Oct. 4.

The "agents" are out with their usual Oct. 1st removal notices. In every case larger quarters have been obtained, through their winter coats containing two more pockets than the summer ones.

### TOM SEABROOKE MISSING.

During the first half of the week, a daily announcement was made at the 58th Street theatre to the effect that Thos. Seabrooke, billed to appear, was missing. It was stated his trunk was in the theatre, but that the owner of it had not presented himself, nor did anyone know his whereabouts.

Those in the audience who were skeptical were invited behind the wings to look at the trunk.

### "LOVE MILLS" THIN.

(Special Cable to VARIETY.)

London, Oct. 4.

"Love Mills" in opening at the Globe proved pretty thin in plot. Its prospects are not very promising.

### LENA ASHWELL'S HIT.

(Special Cable to VARIETY.)

London, Oct. 4.

Lena Ashwell opened at the Palace Monday evening in a clever playlet by Alfred Sutro entitled "The Man in the Stall." It means one more music hall hit by a legitimate. Friend and Downing opened at the Coliseum Monday and were a big hit.

### THE MOSS SHAKE-UP.

(Special Cable to VARIETY.)

London, Oct. 4.

In the shake-up around Cranbourn Mansions, Sir Edward Moss has made a number of changes in the readjustment of his business staff. In the changes, Ernest Wighton, manager of the Empire, Finsbury Park, has been appointed superintendent of bookings; Hatton Wharton and Sam Gething remain at headquarters; Albert Bulmer has the appointment of manager of the Empire, Newcross, and Gerald Morton a traveling commission to tour the provinces. McLachlan has been left put altogether. All have received three months' notice of the new order of things.

### HARRY RICKARDS ILL.

(Special Cable to VARIETY.)

London, Oct. 4.

Harry Rickards, the Australian vaudeville magnate, is seriously ill. He has been removed from his apartment in the Waldorf Hotel to his brother's home, where he is under the constant care of three physicians.

### MINER COMING HOME.

(Special Cable to VARIETY.)

London, Oct. 4.

George R. Miner, who has been in London for the past four years, cabling English theatrical news to the Herald, signed "An American First Nighter," has been transferred to New York by James Gordon Bennett. Miner was the dramatic and afterwards the Sunday editor of the New York Herald.

# BUSINESS REPORTS IN WILDS NOW NOT VERY ENCOURAGING

**South and Coast Holding Up the Strongest, But Only for Good Shows. North-West Reported Giving Light Returns; New England and Middle-West But Fairly**

With the season in the one-nighters settling down, the early reports which presaged bright business prospects for the travelling shows are simmering down to a rock bottom basis.

The best of the country's territory for the legitimate shows just now seems to be the south, with the Pacific Coast strip next in grade. These two sections are picking the good shows however for patronage.

New England and the middle-west are not enthusiastically receiving any troupes, while the north-west, from Duluth onward, is said to be giving quite light returns.

The star traveller over the "one-nighters" appears to be the Gus Hill "Mutt and Jeff" combinations. It is claimed the receipts of this show are running ahead of the "Mme Sherry" statements, in the one-night stands. In Troy, N. Y. for two days, "Mutt & Jeff" got \$1,700 (two shows.) In Richmond with three performances, it took in \$2,700, and at Newport News, got \$1,000 at one dollar the top price. \$4,800 came "Mutt and Jeff's" way in four days while in southern territory. A "No. 4" company is being organized to play return dates. Mr. Hill decided to do this after his show brought in \$800 at one performance at Schnectady, N. Y.

"The Girl in the Train" is getting some money in Texas, and other southern towns are making the travelling managers feel good, but no one could be found who enthused over other districts.

Chicago, Oct. 4.

The sailing has not been smooth this season for "The Goddess of Liberty," according to recent reports from the attraction. A. Emerson Jones, owner of the show, is said to be behind \$12,000 so far on the tour and a cancellation of future bookings is anticipated.

## HITS IN "THE QUAKER GIRL."

Atlantic City, Oct. 4.

Henry B. Harris presented the London musical success "The Quaker Girl" at the Apollo last night, for the first time in America. The book is by James T. Tanner, music by Lionel Monckton, lyrics by Adrian Ross and Percy Greenbank, staged by J. A. E. Malone. The initial performance ran for three hours and a half. Not a person departed until the final curtain. It is in three acts. The first is an English village, wherein reside Quakers. The others are located in Paris.

Clifton Crawford is featured, and Ina Claire plays the title role. She equalled the work of Crawford, if not exceeding it. Her sweetness and grace throughout were charming.

The vast quantity of musical numbers places the show in the light opera category. The story held throughout.

The cast contains quite a few of the original English company. Daphne Glennie and Percival Knight gave a good account of themselves. Lawrence Rae scored with his splendid voice, especially with "Come to the Ball," the musical hit, "A Dancing Lesson" by Mr. Crawford and Miss Clare, who worked splendidly together was a close second. The two also scored with "The Bad Boy and the Good Girl." Crawford was immense with "I'm a Married Man." May Vokes was a favorite, and with Mr. Knight, had good comedy rules. Miss Vokes has a good number in "Or Thereabout" and Knight with "Just as Father Used to Do."

The first act dragged a bit, but finished well. The scenic effects in the last act were especially fine, and the costuming gorgeous.

## FORGOT ABOUT YOM KIPPUR.

The managers of the legitimate houses were duly apprised of the turn-away business done at all the vaudeville theatres Monday afternoon and upon investigation traced it directly to the Jewish holiday (Yom Kippur). As a consequence they have made a note of the date and propose to give special holiday matinees next year.

## MARIE TEMPEST'S PLAY.

(Special Cable to VARIETY.)

London, Oct. 4.

To-night, at the Royalty, Marie Tempest will appear in "The Honeymoon." Supporting the star are Frances Ivor, Graham Browne, Dion Bouccault and Dennis Eadie.

## "SWEET SIXTEEN" GOING OUT.

The Everall & Wallach Co. will send "Sweet Sixteen" on the road. The show lately closed at Daly's, New York. For the road tour, headed south, the first date selected has been Fair Week at Richmond, commencing Oct. 12.

## COHAN, THREE WAYS, IN BOSTON.

Boston, Oct. 4.

Geo. M. Cohan has the city plastered this week. "The Red Widow" is at the Colonial: "Get Rich Quick Wallingford" at the Park, and "Forty-five Minutes from Broadway" at the Castle Square. The three are Cohan-made shows.

## "THE THIEF" NEVERTHELESS.

San Francisco, Oct. 4.

Edward L. Hamilton is rehearsing a company to play a piece that he calls the "Woman Who Knows." It is no other than "The Thief."

## RING SHOW GETS OVER.

Wilkes-Barre, Oct. 4.

Blanche Ring, in her new musical play "The Wall Street Girl," opened at the Grand Opera House Monday night to a house that was sold out three hours after the advance sale opened. The audience seemed to be mightily pleased with the presentation. The book is by Edgar Selwyn and Margaret Mayo, lyrics by Benjamin Hapgood Burt and music by Karl Hoschna.

The song hits are "On the Quiet," "I Want a Regular Man," "The Family Album Book" and "Deedle Dum Dee." Miss Ring is supported by Harry Gilfoill, William P. Carleton, Clarence Oliver, Paul Porter, Cyril Ring, Maud Knowlton, Florence Shirley, Wellington Cross, Lois Josephine, Charles Silver.

## FROM "FOLLIES" TO "BEN HUR."

Chicago, Oct. 4.

William J. Kelly said goodbye to his thespian associates in "The Follies" Sunday night, before departing for the east to take the part of Messala in "Ben Hur."

## CRANE'S CLOSE HARMONY.

William H. Crane, who returned to New York last Saturday, after four months in Europe, is doing some close harmony with three plays, one of which will be selected as his starring vehicle under Charles Frohman's management.

When the new one is selected, rehearsals will start, the Frohman offices expecting to have the new piece well on the road by Thanksgiving.

## "GYPSY LOVE'S" SUCCESS.

Philadelphia, Oct. 4.

Each of the five new shows which opened here Monday night was greeted by a capacity audience. "The most important is probably "Gypsy Love" the comic opera by Franz Lehar, serving for the return of Margaret Sylva to the light opera field.

"Gypsy Love" scored an instant success which promises to become lasting. It is a musical gem, with a book that is rather unintelligible. The music is more classical than in "The Merry Widow" (the music for which Lehar also composed), but it and the personal triumph scored by Miss Sylva will carry the opera through. Henry Dixey is poorly cast in a comedy role which may have been better in the German version. This is the first presentation of "Gypsy Love" in America. The piece ought to do well at the Forrest.

"The Only Son" a powerful dramatic play in three acts by Winchell Smith had its first presentation on any stage at the Broad, marking also the opening of the season at this house. The drama is splendidly acted and received the approval of a critical audience. The plot deals with a theme that is unusual but always the subject of vital thought, with a forceful lesson.

"The Cave Man," a satirical farce by Gelett Burgess with Robert Edson and a strong cast, opened well at the Walnut. The piece was warmly received. Mr. Edson and Grace Elliston were recipients of liberal praise for individual efforts.

"The Spring Maid" and "The Deep Purple," two big New York successes had their initial showing at the Chestnut Street Opera House, and Adelphi. Capacity audiences accepted both pieces, with hearty approval, which promises well for the success of their stay here.

Robert Hilliard in "A Fool There Was," opened to big business at the Garrick, despite that this is the fifth visit of the piece.

## NEW WILSON SHOW AT X'MAS.

Francis Wilson in "The Bachelor's Baby," inaugurated his regular season Monday night in Newark with Toronto booked for next week.

Wilson's regular tour runs until Christmas, when he will enter New York with a new play.

## ROSS MAY BE "JIMMY JR."

Chicago, Oct. 4.

Later in the season is promised a new comedy by James Montgomery, entitled "Jimmy Jr."

"Thomas W. Ross, who is taking leave of Chicago this week with "An Everyday Man," is expected to appear in the star part.

## NOVEL-NAMED SHOW.

Chicago, Oct. 4.

Neither "Partners" or "New Moon Hay" will be the program title of the new Edith Ellis play at the Cort Sunday night. Instead, the dramatist has decided to use the name of "He Fell in Love with His Wife." It is the title of the novel from which the piece was taken.



GABY DESLYS  
At the Winter Garden.

# MORE ROAD SHOWS CLOSING; FIVE THIS WEEK RAISE TOTAL

**Chas. Dickson's "Golden Rule" the Best Known and Costliest. The Globe, Chicago, Taken Back by Stair & Havlin Upon Col. Thompson Leaving**

Charles Dickson's elaborate production of "The Golden Rule, Limited" was removed to the storehouse Wednesday, after a disastrous season of ten days of one night stands in New England. The piece opened in New London Sept. 23. Mr. Dickson's losses, counting cost of production and salaries, will total close to \$10,000.

Gloversville, N. Y. Oct. 4.

Bad business enroute forced F. A. Wade's "The Girl Who Dared" to close here unexpectedly Sept. 30.

The show has been giving satisfaction on the road, but for some reason failed to attract.

Chicago, Oct. 4.

"Billy," the Sydney Drew farce, which had started on a tour of the west, closed last week and the company has returned to this city. Poor business.

Boston, Oct. 4.

"Finnegan's Honeymoon" was short-lived. The farce as exploited by the Estey Amusement Co., booked up solid through the east and south, played several stands and then called all bets off. The people didn't care much about Finnegan or his honeymoon.

Abe Levey, who manages "The Nest Egg" No. 2 Co., which has been playing the central east, has announced the closing of the show, Oct. 7 being the last stand.

The Zelda Sears company (the original) is still out and the reports are that the organization is getting along Okay.

Chicago, Oct. 4.

The Angelus, with its former name of the Globe restored, is back again in the possession of the Globe Theatre Co. James H. Brown is again the manager in charge. The Globe is now controlled by interests close to Stair & Havlin, but there is a proposition on to install stock drama in the house. Something definite will be arrived at within a couple of days. If the stock falls through Stair & Havlin may ship in some strong road combination for a run.

Col. Bill Thompson is out of work again. The Angeles Opera House (formerly Globe) which he had renamed and renovated from roof to cellar in order to present comic opera is "dark." The Colonel's angel has gone south. The Colonel is going east.

"Bohemian Girl" was the attraction; Arthur Dean the baritone. Friday night Dean failed to show, and phoned in that he was through. The Colonel looked around for a baritone, but none was handy. After holding a hurried consultation with Treas-

urer Halle he decided to return the sixty odd dollars to the audience and turn off the lights.

The Angeles had a short and decidedly unhealthy existence. Thompson interested a prominent doctor here, and started comic opera with a first class cast. The public failed to respond. The Colonel has been changing principals continually since the opening. A week or so ago his orchestra walked out. The Colonel secured another one and led it himself. Finally the angel refused to fly, and the impresario saw the end in sight.

The Angeles was formerly a melodrama house playing Stair & Havlin attractions.

## COOL WEATHER; GOOD BUSINESS (Special Cable to VARIETY.)

Paris, Oct. 4.

The weather here is cool and business on the whole is excellent. The October program at the Folies Bergere includes the pretty ballet "Stella," which retains its attracting power, the Flying Banvards and the Alvaretas. The two acts opened successfully.

## "KISMET" IN JANUARY.

Despite previous announcements that the Harrison Grey Fiske production of "Kismet" would be given before Thanksgiving, comes word that the premiere of the piece has been deferred until January.

William A. Brady's company which expected to put on "Seven Palaces," a piece intended to beat "Kismet" to Broadway, rehearsed four weeks, with the show never reaching a public presentation.

## MOVING BALLETS, ENTIRE.

(Special Cable to VARIETY.)

Paris, Oct. 4.

If negotiations are successfully concluded, Oswald Stoll will take the whole of the ballet from the Vienna Opera house to London, probably the Coliseum, and also play it in Paris, possibly at the Chatelet theatre. There was an outcry raised by the Vienna press when it was rumored that the ballet from the Imperial Opera would play in vaudeville. Negotiations were apparently dropped for a few weeks, but they have been again resumed and are expected to end in contracts being signed. Manager Regal, of Vienna, is not opposed to his ballet traveling a little, in view of the great success of the Russian dancers during the past three years in Paris and London.

Similar negotiations are also in hand for the ballet from the Opera House at Prague.

## "THE ARAB" GUARANTEED.

For the present Wagenhals & Kemper will make no more new productions at the Astor theatre. Their latest, "What the Doctor Ordered," by A. E. Thomas, closes to-morrow night. The book and scenic equipment will be placed in the storehouse until further orders.

"What the Doctor Ordered" will be followed by "The Arab," Edgar Selwyn's play, now at the Lyceum, the latter piece to run at the Astor for four weeks on a guarantee. If this Henry B. Harris play of the Orient is successful at the Astor it will mean a road tour, otherwise the chances are that it too will be shelved until further notice.

Billie Burke supplants "The Arab" at the Lyceum, opening Monday in her new play, "The Runaway."

## "MADAME X" PACKS 'EM.

Travers Vale has been doing big business with his stock company at the Gayety, Hoboken, but he smashed all previous records last week with "Madame X." Two extra performances were necessary.

## PAVLOVA POSTPONING.

(Special Cable to VARIETY.)

London, Oct. 4.

Anna Pavlova has contracted for a tour of the Provincial theatres here for a period of three months beginning in November. This will necessitate the postponement of her American engagement. She now promises to come to America in January.

The change was necessitated by some urgent court matters requiring her presence in England.

Seeking to restrain Mme. Lydia Lopoukova and M. Alexander Volinine, the Russian dancers, from performing under the direction of the Max Rabinoff enterprises, Comstock & Gest, under whom the dancers appeared with Gertrude Hoffman in "La Saison Russe," had the Russian artists served with court papers Tuesday afternoon while they were rehearsing with Mikhail Mordkin's company at the Metropolitan Opera House.

The case came up before Judge White in the U. S. Supreme Court Wednesday afternoon. The judge modified the injunction, permitting the dancers to continue rehearsals under Rabinoff's direction until the final argument regarding the injunction was heard at 10 o'clock to-morrow morning (Oct. 6) before Judge Ward.

Max Rabinoff issued a statement saying that while he failed to agree to terms for the sale of all the properties, contracts and effects of "La Saison Russe" by Comstock & Gest, the latter losing money on its continuous presentation, he agreed with Morris Gest to take over the contracts of Mlle. Lopoukova and M. Volinine. Rabinoff says the C. & G. firm through another partner, Ray Comstock, instituted injunction proceedings, resulting, he thinks, because the artists objected to being advertised with C. & G.'s attraction while others were filling their roles.

Rabinoff sought "La Saison Russe" in order to eliminate competition that might detract from his trade mark termed "Russian artistry." He feels confident that the dancers will be relieved of their present court embarrassment and will be permitted to open with the Mordkin dancing organization next Monday at Hartford.

## GOODRICH AND HUNTLEY.

Edna Goodrich, now in London, has had fifteen weeks of United Booking Offices time offered to her by M. S. Bentham. Miss Goodrich cabled Mr. Bentham to submit a proposition for vaudeville for herself and G. P. Huntley in an act together. Mr. Huntley is an English comedian.

The price set by the last wife of Nat Goodwin's was \$2,000 weekly for the turn. The American managers will probably offer \$1,500.

## STAYS BUT TWO WEEKS.

Chicago, Oct. 4.

"An Affair in the Barracks" ends its engagement here Oct. 14, at the Grand Opera House, in its second week. No official announcement of the succeeding attraction has been made up to the present time.

## TWO HITS AT WINNIPEG ORPHEUM.



BERT LEVY



JOSIE HEATHER

Miss Heather is the impersonation of grace and charm, and the best of all single and acts. Bert Levy has a strong novelty act and one that appeals especially to the cultured. He shows us beauty in its creation, the genius of artistic conception and execution. (Signed) CLARENCE L. DEAN, Manager, Orpheum, Winnipeg.

# LEGAL PROCEEDINGS MAY BREAK ENGLISH COMBINE

## Variety Theatres Controlling Co. Starts Action Against Walter Gibbons. Claims Priority of Booking Agreement

(Special Cable to VARIETY.)

London, Oct. 4.

The Variety Theatres Controlling Co. has brought an action against Walter Gibbons, claiming a prior option on his circuit, which will probably cause a breach in the new Stoll-Gibbons alliance.

This situation was not unexpected. For a long time past Walter De-Frece, head of the Variety Theatres Controlling Co., has made a similar claim. On each occasion it has been denied by Gibbons. Now that the matter has been put in the hands of the courts, a speedy adjustment of the situation is confidently looked for.

### RESEATING FOLIES BERGERE.

The reseating process at the Folies Bergere, New York, is now going on. The house will accommodate between 1,100 and 1,200 people, with the restaurant tables removed. It is to open in about a month or so, still under the direction of Henry B. Harris, with an unnamed as yet attraction.

It is said the Folies represents over \$300,000 of Mr. Harris' money. Some of this may be recovered from the Folies Bergere Road Show, now touring. It comprises the "Gaby" and "Hell" revues of the opening attraction at the house.

The closing canceled a number of contracts made for the Cabaret portion of the entertainment. It is estimated that the Folies had about \$50,000 worth of these agreements outstanding in Europe. Among them were three good sized turns booked for November, and some in the spring, through the H. B. Marinelli agency. Another contract was for Harry Tate's "Flying," which was to have opened this month for a run at a large salary.

Mlle. Fregolia, the quick change artiste, arrived in New York Saturday, to open at the Folies. She came direct from Lemberg, Austria, to play the engagement. Paul Durand, her agent, immediately placed the act to open next week at the National, Boston.

The Marinelli agency through its New York manager, Leo Maase, is reported to have booked the canceled Folies turns from the other side with New York managers.

Jesse L. Lasky, a partner with Mr. Harris in the Folies enterprise, has taken up vaudeville productions. It has been a profitable pursuit for Mr. Lasky in the past. He dropped vaudeville when entering upon the direction of the Folies. Mr. Lasky is also a heavy loser through it.

### GERTRUDE HOFFMANN SOUTH.

Following the opening of Gertrude Hoffmann and her company at San Francisco, Oct. 23, along with other

Coast time the show will play, Comstock & Gest, its managers, have placed the attraction in Southern territory.

Miss Hoffmann will play out of St. Louis around Dec. 1 for a month or so in the South, returning to Louisville about New Year's.

The Wells booking office has routed Miss Hoffman below the M. & D. line.

San Francisco, Oct. 4

Morris Gest, who is here in advance of Gertrude Hoffmann, is the guest of his uncle (by marriage) Fred Belasco.

### FRISCO SHOWS THIS WEEK.

San Francisco, Oct. 4.

"Alias Jimmy Valentine" at the Cort, is a real success. It is regarded as a good performance and as a consequence business is excellent. Tomorrow (Thursday) afternoon, under the auspices of the Examiner, a special performance of the piece will be given in the San Quentin prison yard for the benefit of the convicts. The warden is enthusiastic over the scheme and is making huge preparation for the unusual event.

Nance O'Neill in "La Tosca" at the Alcazar (the first time in eight years), is drawing huge audiences. Will Walling is now leading man at the Alcazar, replacing Clifford Bruce.

"A Country Boy" opened its second week at the Columbia, to big business.

John Philip Sousa and his band began Sunday a three days' engagement at Dreamland Rink, pulling but a fair business.

### FRIEDMAN CHANGES SHOWS.

"The Follies of 1911" is looking for a new publicity man. Leon Friedman, who has caused too much free ink to be spread about the Ziegfeld show, returned to New York this week, and will prepare his campaign for the forthcoming tour of Anna Held.

### "JINGABOO" IN PREPARATION.

The John Cort musical show, "Jingaboo" started rehearsals in New York Monday. It is intended to place the reproduction at the Cort Theatre, Chicago.

Arthur Pryor composed the music for Mr. Cort; Vincent Bryan has written the book and lyrics.

### VICTOR HOLLAENDER HERE.

Victor Hollaender, the foreign composer under contract to compose two plays for Frazee & Lederer, arrived in New York, Wednesday.

Hollaender is working on the new play in which Lina Abarbanell will be starred, following her withdrawal from "Madam Sherry." Hollaender wrote "The Swing Song," in "The Follies of 1910."

### FROHMAN HAS RELAPSE.

Charles Frohman is seriously ill again. His recent trip to Atlantic City to attend one of the premieres of his numerous shows, resulted in a relapse.

Mr. Frohman is once more confined to his bed in the Hotel Knickerbocker, under the care of his doctor.

### NAZIMOVA'S NEW PLAY WEAK.

Chicago, Oct. 4.

A movement is said to be on foot to shorten the engagement of Mme. Nazimova at Powers from three weeks to two, and by the cancellation of "The Country Boy" engagement, make room for James K. Hackett in "The Grain of Dust," when the term of the latter expires at the Blackstone.

It is announced Mary Moran is to be succeeded in "The Grain of Dust" by Minnette Barrett.

"The Other Mary," Nazimova's new play by a Danish author for this season, failed to succeed when presented Sunday. It narrowly escaped complete failure. The play is improbable. It is more fully reviewed under the Chicago heading in the Correspondence of this issue.

### CRYSTAL PALACE FOR SALE.

(Special Cable to VARIETY.)

London, Oct. 4.

Crystal Palace is to be sold at auction, Nov. 28. Several schemes to save it have been put forward, principally that of Lord Tenterden's to acquire it as a national memorial to the late king. A million pounds is required.

### MOORE GOING TO CHICAGO.

Victor Moore opens with a new piece, Oct. 13, at Washington for one week, after which he goes to Philadelphia for a fortnight, to be followed by a run at the Cort, Chicago.

The piece in which Mr. Moore will be starred by Frazee & Lederer will be selected before the close of the current week.

It is a choice of two, "The Medicine Man" and "Shorty McCabe," with Moore's personal preference for the first mentioned.

### COMEDY FOR HATTIE WILLIAMS.

Hattie Williams, last seen in "Decorating Clementine," will be starred this season by Charles Frohman in a new American comedy by Porter Emerson Browne.

The title and opening date will be announced in a few days.

### NEW OPERA WITH NAMES.

"The Night of the Wedding" a new comic opera by "Frederic De Gresac," Harry B. Smith and Reginald DeKoven is said to be due for Broadway this season.

Mme. De Gresac (Mrs. Victor Maurer) is the author of "The Marriage of Kitty" and "The Enchantress."

### DIRECT TO BROADWAY.

Marie Doro in "The Butterfly On The Wheel" opens her season at Atlantic City, Oct. 26. Miss Doro is to be brought into New York immediately after for a Broadway engagement, the theatre not yet selected.

### FIELDS AND WAYBURN MAKE UP.

The production of "The Never Homes," by Lew Fields, brought about a parting between Mr. Fields and Ned Wayburn, who has been Mr. Fields' general stage manager, principally producing and staging the numbers of the various Fields' musical shows.

The separation occurred at Albany last week, where "The Never Homes" went to "break in." It is said that at the early performances, the numbers were not properly rehearsed. This led to words between the proprietor and stage manager, which ended in the latter being ordered out of the theatre.

"The Never Homes," announced for opening last Saturday night at the Broadway, was postponed until last evening, with a prospect Wednesday of a further adjournment.

Changes were made in the cast at the last moment. The Courtney Sisters, secured from vaudeville for principal roles, objected to playing in blackface, also did not relish the loss of further time in rehearsal, and asked Mr. Fields for their release. This was granted them, and the girls will return to the vaudeville again.

Lillian Herlein was shifted about, receiving another part from that studied. Ray Cox filled in the vacancy made by Miss Herlein's removal. Artie Hall was engaged to fill Fay Courtney's role.

Tuesday there were rumors of a legal contest over the publishing rights to "There's a Girl in Havana," a number in "The Never Homes." It was said that if the conflict occurred there would follow an injunction action brought by Chas. K. Harris to prevent the use of the number, unless the Harris concern held the publishing rights, instead of Ted Snyder & Co. It was also reported at the same time that the song would not be heard in the New York showing. No reason was assigned why it had been taken out.

"There's a Girl in Havana," was written by A. Ray Goetz, with music by A. Baldwin Sloane. The piece was first intended for the Eddie Foy show, now in Chicago, according to report. The Snyder firm printed the music as for "The Never Homes," with the frontispiece carrying the names of the writers. Harris's claim is that he holds the exclusive rights to all of Messrs. Goetz and Sloane's compositions for the Fields' show. They wrote the remainder of the selections in the piece published by Harris.

Early this week rehearsals under Mr. Fields' supervision commenced for the new production to be presented at the Lew Fields' American Music Hall, Chicago, this month.

On Wednesday Messrs. Fields and Wayburn shook hands and made it up. Wayburn is now busily engaged in putting on the dances for "The Wife Hunters," the next Lew Fields production.

Barry and Wolford have a well-defined grouse over the loss of their benzine buggy. They have offered a reward for its return. It was a red touring car Model 19 Buick Motor No. 4002.



# VARIETY

Published Weekly by

VARIETY PUBLISHING CO.

Times Square New York City

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Proprietor.

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LONDON 5 Green St., Leicester Sq.  
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BERLIN 67 Unter den Linden

## ADVERTISEMENTS.

Advertising copy for current issue must reach New York office by 4 p. m. Wednesday.  
Advertisements by mail should be accompanied by remittance.

## SUBSCRIPTION RATES.

Annual ..... \$4  
Foreign ..... 5  
Single copies, 10 cents.

Entered as second-class matter at New York.

Vol. XXIV. October 7 No. 5

Pauline will start his United time at Poll's, Scranton, next week.

Jeanette Childs has retired from the cast of "Dr. DeLuxe" and returns to vaudeville.

W. Passpart, the Orpheum Circuit's foreign representative, leaves for the other side Tuesday.

Adele Oswald is expected in New York to-day; recovered from her recent illness.

Julian Eltinge sprained his ankle Monday night and has been limping through his part since then, cutting out his dance numbers.

The Family, Lebanon, Pa., is now being booked by the Prudential Vaudeville Exchange. The house plays three shows a day.

Fritzi Scheff in "The Duchess" will be the next attraction at Fields' Herald Square theatre, opening next Thursday night.

Faye and Tennien, the brown-eyed "sister act," expect to open in New York soon, their first appearance in the east.

The Far Rockaway theatre, run as a three-a-day vaudeville house all summer, has changed its policy to two-a-day.

T. Lawrence O'Donnell has been appointed manager of Sumiko, the Japanese songstress, who starts on a tour of the big time vaudeville theatres next week.

Oisay Loftus has had her engagement for the Orpheum Circuit postponed for a couple of months.

Gene Hughes has been appointed secretary of the Vaudeville Comedy Club, vice James J. Morton, resigned. Frank Tannehill, Jr., fills the vacancy in the Board of Governors.

A private exhibition of a "cooch" dancer (who wished a "tryout") was given on Hammerstein's Roof the other day, with the orchestra playing "Every Little Movement."

Spissell Bros. and Mack are not at Shea's, Toronto, this week, nor are Kennedy and Rooney at Pittsfield, Mass., as engaged, both acts disappointing through illness.

The management of the Dryfus theatre at LaFayette, Ind., has signed a contract with the theatre orchestra for the balance of the season, the full quota to be used at each performance.

Willie Hammerstein invested in a pair of eye glasses Tuesday. Someone told him they were good for headaches. (Hammerstein's has been doing business for two weeks).

The new Julian Eltinge theatre plans call for a four-story brick theatre and studios 60x92.9, to cost \$77,000. Thomas W. Lamb is the architect.

For the first time in thirteen years the Theodore Thomas orchestra is coming to New York City. This great organization with Frederick Stock, conducting, will be heard here Wednesday afternoon, Dec. 13.

Harry S. Lipsis, who handles the publicity for the Orpheum, Kansas City, wishes to deny the report that he is assistant manager of the house. Mr. Lipsis is devoting all his time to the press work.

Dave Robinson has used up his out-of-town vacation, and will loaf around New York until Oct. 16 when he assumes charge of the Alhambra upon Vic Williams entering his father's office in the Putnam Building.

With the close of the Folies Bergere, Cook and Lorenz were immediately booked for vaudeville for the remainder of the season. Closing last Sunday at the Folies, they opened Monday in Portland, (Me.), for the United Booking Offices.

Ethel Cadman, prima donna in the London production of "The Arcadian," will assume the leading role in the new musical piece, "The Three Romeos," by R. H. Burnside and Raymond Hubbell. It will have its premiere this month in Boston.

Mrs. Leslie Carter's company started rehearsals Oct. 5 without the auburn-haired star present. Mrs. Carter, operated upon three weeks ago, was able to sit up for the first time Sunday. She will join the show a week before it goes on tour. "Two Women" opens Oct. 20 at Bridgeton, N. J.

Poll's, Springfield, is now set to open with vaudeville Oct. 23. The date for the return of vaudeville at the Poli houses in Worcester and Wilkesbarre is indefinite.

The injunction suit against the Carl Damman troupe, brought by Frank Melville of the American Vaudeville Circuit, who claimed the acrobats contracted to play his circuit but violated its agreement, was dismissed this week, the Damman troupe going back to work for Melville.

Gaby Deslys remarked after watching a few shows in New York that she was not so confident of herself, admitting that the American women of the stage played and dressed beyond what she had been led to believe. In Paris, where the brunet type predominates, Mlle. Deslys is known as a stunning looking woman. Blondes are attractive in France. Also she would compare most favorably with the French girls on the stage. The two together undoubtedly account for Mlle. Deslys' confidence in her ability. It has caused Americans who saw her abroad to place a rather somewhat higher valuation upon her services than they have, since seeing her at the Winter Garden. But Gaby is a clever girl. It's too bad she could not have found her own value.

The License Commissioner sent out the following letter this week:

Oct. 1, 1911.

To Theatrical Employment Agents.

My attention has been directed to the fact that in many cases considerable delay ensues between the time of the signing of contracts by performers and their employers, and their delivery at this office for approval; also that some agents are advising performers that the delay in returning their approved contracts to them is the fault of this office. As such is not the fact, I desire to inform you that in the future, unless contracts, after being executed by the parties, are immediately forwarded to this office, they will not be approved.

Yours truly,

(Signed) HERMAN ROBINSON,  
Commissioner of Licenses.

Jacob Adler and his company of "Yiddish" actors had an exciting experience Monday night in Philly. The Adler company has been making an annual visit for the Jewish holidays and announced a new piece "The Tiger" for Monday night. The old Academy of Music was well filled, but Mr. Adler came before the curtain and announced that owing to the illness of a member of his company it would be impossible to give the new piece and "The Stranger" would be substituted. Many had evidently seen "The Stranger." A start was made for the door by those who demanded their money back. It finally resulted in a rush which threatened to cause a small sized riot. The police were called and order was restored. Those who wanted it received their money. A few remained for "The Stranger."

The newspapers throughout the country have fallen into a very natural error in commenting on the commutation of sentence of George L. Marlon, who murdered his common-law wife, stating that he was a member of the team of Marion and Pearl some fifteen or twenty years ago. The original "Marion" is Burt Marion, of the present team of Marion and Deane. When they separated Mr. Pearl took Billy West as a partner, working for three weeks under the name of "Marion and Pearl." Then Herman Marlon (of the present team of Cunningham and Marlon) joined Pearl, taking the name of "Marion," and worked under the team name of "Marlon and Pearl" until Pearl's death, June 24, 1908. Herman Marlon furnished VARIETY with this record of the Marlon and Pearl team.

Plans have been accepted by G. Newman for a new one-story theatre to be erected at Glendale, L. I., costing \$5,000. A \$6,000 picture house will be built by A. Serrote at Utica avenue and Prospect place, Brooklyn. A moving picture theatre, 50x100, costing \$12,000, will be built at Madison avenue and 102nd street by J. and C. Fisher of 417 West Twenty-Eighth street. M. S. Rosen and Simon King have let the contract for their new theatre in Poughkeepsie, costing \$25,000, to the O'Donnell Construction Co. The Masonic Order of Free Masons will build a Temple at Colon, Panama, to cost \$125,000. Terrace Garden, New York, will be enlarged with a three-story addition. Plans have been made to spend \$30,000 in improvements on the four-story theatre, 2 Irving place, New York, for the Gilmore estate. The contract will be awarded in a few weeks.

A foreign artist, now on this side, had a claue experience in Paris which he is willing to speak of, but not for publication. His turn demands considerable dexterity. Oftentimes the complete success at one performance is a matter of good fortune, always necessitating great caution by the performer. Hearing that a big American manager was in Paris, and would be in for the night show in the house he was then appearing at, the artist borrowed \$50 to buy admission tickets. He collected and instructed the claue when and how to applaud. Luckily, that evening the performer went through his act without a miss. The claue worked splendidly. The artist was elated. The next night, however, he "eased up" on his work, with a wretched performance as the result of his lassitude. Calling on the agent from whom he had borrowed the money, the foreigner explained what a great show he gave when the American manager was in the night before last. "But he wasn't there then," replied the agent. "He went last night, instead," and the act groaned, thinking he would never see America again. He came over, however, though not first booked by the manager for whom he had planted while in Paris.

# FIRST TIME IN 28 YEARS NOT OPENING NOR CLOSING

**Harry Houdini "No. 6" on the Fifth Avenue Bill This Week. Insisted Upon "Star Position" Through Special Contract Clause. "Opened the Show" Last in 1895; Closing Ever Since**

Harry Houdini is in the middle of the program at the Fifth Avenue this week. He appears at about 3:30 and 9:30. It is the first time since the renowned "Escape" expert trod the rostrum twenty-eight years ago he has not either opened or closed a performance with his act. At Proctor's 23rd street in 1895 was the last time Mr. Houdini opened a show. Since then has been continually employed as a closing number.

The innovation was brought about through a specially printed clause in the contracts of the United Booking Offices, issued to Houdini for this season. It called for the "star position." At the Fifth Avenue Houdini got a notion he would like to try that spot, also the strength of the clause he had printed in the contracts. Programed as the last act, Houdini objected, when he was moved up.

"The experience is a delightful one" said Houdini. "I never imagined how 'soft' it was in the middle of the show. Monday afternoon I rushed out and commenced to talk fast, to keep them from walking out on me. But I didn't see anyone with their hats on and the audience looked so restful, I took my time."

On "Challenge Night" (Wednesday) Houdini escaped from an especially prepared contrivance furnished by some asylum keepers, he closed the performance in order that his act, if delayed, might not retard and injure the remainder of the bill, which otherwise would have followed him.

It is unlikely that Houdini will claim the "star position" often. The expression "star position" is a Continental one. Over here it is known as the "headline spot." Technically Mr. Houdini "star position" has raised some comment since the position taken by Houdini Monday became known, whether the "star position" isn't where the star is.

## POLI MANAGERS CHANGE.

New Haven, Oct. 4.

Louis Garvey, formerly manager of Poli's, Bridgeport, has succeeded Fred Windisch as manager of Poli's here, the latter accepting a responsible position here with the new Taft Hotel company.

## BIG HOUSE IN SOUTHWEST.

Cincinnati, Oct. 4.

Prominent citizens of Cincinnati, headed by Col. Edward Hart who has title to the realty needed for their project, have announced that they will build a new theatre of great proportions on the west side of Walnut street, partly occupying the site of the present American playhouse.

Nothing definite may be known for some weeks, and the weather may not

be favorable for construction until spring.

Mr. Hart, at the time the American went up, was dissatisfied with its size. He wants the new one to compare with the biggest theatres in the United States.

## FIRST STREET CARNIVAL.

Boston, Oct. 4.

Cambridge is to have the very first street carnival the Down East has ever had. It will begin Monday and will run the full week.

According to the plans, the street will look like New Orleans at the Mardi-Gras time.

Warren Church has booked in eight open-air acts. No charge will be made to see them.

For over a mile the main thoroughfare will be decorated with festoons, streamers and strings of electric lights and lanterns at night.

H. H. Pattee is the general manager of the show.

## JAS. L. KERNAN QUITE ILL.

Baltimore, Oct. 4.

James L. Kernan, owner of the Maryland and Auditorium theatres and Kernan's Hotel, is seriously ill in his apartments in the hotel.

Mr. Kernan was taken suddenly ill Wednesday of last week. Dr. H. H. Biedler his attending physician, diagnosed the trouble as acute indigestion. Thursday and Friday there was much improvement in his condition, but Saturday he took a turn for the worse. Two nurses and the doctor are in constant attendance.

## ALL MEMBERS WORKING.

The Theatrical Protective Union No. 1 of New York claims a record at the present moment of which any local union throughout the country might well be proud. On its list of 1,200 members not a single one is idle.

Another thing in favor of the New York local is that there isn't a single grievance on the books. The best of feeling prevails between the managers and the stage employees' union.

## BIRD-NOTE REPRODUCER.

Boston, Oct. 4.

At Keith's next week will appear Kellogg, "The Nature Singer," well known all over, but who has never been in vaudeville. The act will consist of Kellogg duplicating the calls and chirps of birds. Several phonographs upon the stage will first emit these sounds from records made by Kellogg. He will thereupon reproduce them.

R. G. Larson, the Keith booking manager, secured the turn. It is expected to be a novelty, and should at least prove very interesting.

## A WELL ADVERTISED FIRE.

Chicago, Oct. 4.

A small blaze caused by cross wires started a lot of fun around the Saratoga Hotel Sunday shortly before midnight. For awhile it brought thoughts of the regular semi-annual fires staged at the old Saranac in Gotham.

The fire broke out on the fourth floor. Before she could be stopped, an excited soubret sent in a call to the city department. In the meantime two bell boys who had been sleeping against one of the lobby poles, woke up long enough to extinguish the flame with a hand extinguisher. Strangely enough the fire department responded to the call and several hundred rubber coated boys hiked up with a line of hose. They found Jake Sternad, Harry Newman, Billy Noble and Maud Ryan shooting the smoke out a back window while Lee Kraus was mounted on a chair making a speech to keep the sleepers quiet. The few vaudevillians that retire before midnight ambled over to Kraus' concession. When that gentleman found that he had an audience he wound up with a thrilling story about his business and invited everyone around to his new office.

When the manager of the buffet heard the house was on fire he offered to sell all his bottled stock at 20 cents on the dollar.

Roy Seebree, the hotel manager, woke up and after discovering the cause of the rumpus immediately returned to bed. The Monday papers carried front page stories about the fire estimating the damage at \$200. This is about \$185 too much. The Saratoga has never had a fire before. The hotel received advertising that no money could purchase and not even one faint was recorded.

## KEENEY'S TWO-A-DAY.

The Majestic, Schenectady, N. Y., will commence playing two shows daily, Oct. 16, with bills booked through Freeman Bernstein. The house has been playing a "small time" program. It seats about 1,400.

The other Keeney "small time" theatres at Bridgeport, Binghamton and Watertown, also the Third Avenue, New York, are in the Bernstein agency. The Orpheum, Watertown, opens with vaudeville, Oct. 16. The Armory, Binghamton, commenced taking its supply this week.

With the added activity in his office, Mr. Bernstein has procured an automobile. It is a Falke, and cost about \$4,500. Freeman says he finds it necessary in his business to have a machine so that he may rapidly pass from one agency to another. A chauffeur, from Russia, with fur lined coat, is driving the auto. He may be distinguished by a big crested "F. B." on the shoulder. Mr. Bernstein bought a uniform from a Folies Bergere usher.

## "SMALL TIME" BARBER SHOP.

With Monday the barber shop in the American theatre building went into "small time." It was rent day. Prices are now ten cents for a shave and fifteen cents for a haircut.

## TANGUAY HEADLINING AGAIN.

Cleveland, Oct. 4.

Eva Tanguay will headline the vaudeville show at Keith's Hippodrome next week, playing middle west vaudeville for about a month, when, it is said, she will join a production.

## WHOLE SHOW TO PORTO RICO.

Three hundred people, with a complete Midway show, from acts to elephants, will be shipped by Frank Spellman for the Insular Exposition in Porto Rico, to be held Dec. 7-12 this year. Last December Mr. Spellman sent 137 people to the Island for the same event. His success caused the Government to increase the appropriation, with the admonishment to Mr. Spellman to go as far as he liked this time. The Exposition is supported and backed by the Government which guarantees Spellman.

In a physical condition that would oblige most men to seek the repose of a sick couch, Mr. Spellman returned to New York and his office Monday, after eight weeks recuperation in Cleveland.

He is now strong in vitality and energy as of yore, and is rapidly regaining strength.

## "HELLO, PARIS" AT \$2,500.

Booking "Hello, Paris" in vaudeville at \$2,500 weekly may be some little consolation to Jesse L. Lasky, while reviewing the wreck of the Folies Bergere.

The hour skit will open at P. G. Williams' Colonial, Oct. 16, remaining on the circuit for three weeks under the present arrangement.

All of the original cast is said to have gone with the booking. These include James J. Morton, Edna Aug. Harry Pilcer and Minerva Coverdale.

## GEO. WHITING'S LIBERALITY.

Chicago, Oct. 4.

George Whiting, song writer, actor and late cafe proprietor has packed up his belongings and is on his way to either Honolulu or Canada. Whiting himself claims to be heading for the tropical isle while his friends say he is heading for Northwestern Canada. Whiting offers no reason for the move, merely saying he is tired of Chicago and wants a change of scenery.

Before leaving Whiting presented a friend with his automobile, another with his flat and furniture and still another with his interest in a west side cafe. He announces his intention of changing his name and returning with a beard to see if his friends will recognize him. He left Chicago late last week and has not been heard of since.

## KILLED BY AN AUTO.

San Francisco, Oct. 4.

Shirley Wickham, a cafe singer, was crushed to death by an automobile at Golden Gate Park Monday.

## MISS FALK ON THE ORPHEUM.

San Francisco, Oct. 4.

Eleanor Falk opens at the Oakland Orpheum Oct. 15.

Mrs. Ernest Truax (Julia Mills) presented her husband with a son Sept. 20.

# WHITE RATS RESHAPING ITSELF AFTER CHANGE OF DIRECTION

**Differences of Opinion Said to Exist in the Order.  
William J. Cooke Appointed "Business Representative." "Union" and Financial  
Questions to the Fore.**

The Board of Directors of the White Rats Actors' Union, at its meeting Tuesday, conferred upon William J. Cooke the office vacated last week by Harry Mountford, who resigned.

"Business Representative" is the official title given Mr. Cooke in his new position. He will act under instructions from the Board of Directors. The vaudeville firm of Carroll and Cooke has dissolved.

With the retirement of Mr. Mountford, and the condition of affairs revealed through that, according to report, the Rats found itself in an unsettled state.

In the "Union" problem, Harry De Veaux formerly the directing head of the Actors' Union, led a part opposed to any movement looking toward a separation of the White Rats from the American Federation of Labor. Such a movement was reported as upon its way. Mr. De Veaux is said to have prepared himself to combat it, with dire results to obtain for the organization, according to reports of Mr. De Veaux's statements, if the secession should become an accomplished fact.

The financial condition of the Rats is said to be a grave cause for concern among the well wishers of the society. The Rats has been plunged into fixed charges and expenses until, according to the story, the organization's outlay daily is far in excess of its income. The difference is reported to be so wide that provision will be made at once to chop down the expenditures.

The new club-house scheme, under which the Rats leased a piece of property on West 46th street for about \$17,500 yearly, with a possible rental of over \$30,000 annually after the erection of a building on the premises, has not met with the approval of the conservatives. It is claimed, and this project may be abandoned if a way presents itself.

The official organ of the Rats is also rumored as a very heavy weekly drain upon the finances of the institution. Action against the paper is reported to have been threatened by Mr. Mountford last week, when his resignation was accepted. The deposed "International Secretary" is said to have proffered a page advertisement to the sheet, reading "At Liberty, Harry Mountford," with his address. This advertisement, according to the tale, was refused, whereupon Mr. Mountford is rumored as threatening to carry the matter to the postal authorities in an effort to secure the revocation of the paper's

second class mailing privilege. A similar advertisement of Mr. Mountford's appeared in a theatrical paper this week. For some reason VARIETY was given no opportunity to either accept or decline it.

Mr. Mountford is said to have tendered his resignation about two weeks ago. It was acted upon at the meeting of the Board last week. An announcement was contained in the last issue of the official organ. The resignation is supposed to have been brought about through the reduction of Mr. Mountford to the position he was first engaged for by the Rats, that of secretary to the Board. From this minor job, Mountford rapidly assumed entire charge of the organization, with everything under his control. While away on a pleasure tour this summer and during which he attended an international artists' conference at Paris, the Rats apparently woke up. When Mr. Mountford returned to New York, the absence of any of his former admirers at the dock must have warned him of the great change in his position with the order. This was confirmed upon reaching the club house, when he heard for the first time of his reduction, which included the taking away of the official organ, known to have contained his name 47 times in one issue. The paper was commonly referred to as "Mountford's press sheet."

In signed articles Mr. Mountford often claimed positions paying from \$10,000 yearly and upward had been tendered him, but that he declined them through his love for the actor. It is presumed that now he is free, Mr. Mountford will accept one of the tenders, although his advertisement of "At Liberty" (the customary theatrical manner of asking for engagements), would seem to indicate that all the loose \$10,000 jobs around have been handed out.

Another resignation received by the Rats this week was that of John P. Hill, assistant secretary. Mr. Hill held an unimportant and merely clerical position. He was formerly a stage manager for Hyde & Behman. While with the Rats, in an official capacity, Mr. Hill was known as "a Mountford man."

Mr. Mountford's last official act as "International Secretary" was to represent the Rats at the meeting of the State Federation of Labor at Oswego. He was not heard during the time there, and left, it was reported, before the convention closed.

Commissioner of Licenses Herman Robinson was appointed chairman of the Committee on Resolutions, and was presented with a loving cup before the meeting adjourned.

## MELLA MARS BOOKED.

Dec. 4 at the Winter Garden, New York, Mella Mars, the English operatic singer, will inaugurate an American tour of twenty weeks. Following the Shubert engagement placed by the Marinelli agency of two months, Miss Mars will tour in concert for twelve weeks, under the direction of R. E. Johnstone.

Colonel D. de Battenberg, of London, is representing Miss Mars over here. The singer will not arrive in New York until about the date of the Winter Garden run.

## "SPLIT" "OLD TIMERS" WEEK.

The Loew Circuit will play a "split" "Old Timers" week, commencing Monday, the bills shifting from the National to the 7th Avenue.

Opening at the National will be John LeClair, Ezler and Webb, Annie Hart, Francesca Redding and Co., Harry La Mar, Ferguson and Mack.

At the 7th Avenue to start the week off are billed Gallando, Ed and Rolla White, Eddie Leslie, J. K. Emmett, Harry LeClair, Inza and Lorella.

On the 7th Avenue program are two former partners, Eddie Leslie and Harry LeClair.

## KEITH MINSTRELS TRAVELING.

Boston, Oct. 4.

The B. F. Keith minstrel organization, organized by R. G. Larson, and called the National Boston Minstrels, will take to the road Monday. It is a part of the show at Keith's, Lynn, next week.

The show carries twenty men besides an orchestra of seven pieces. The first part runs seventy-five minutes. An afterpiece will be presented by the members. At Lynn two or three acts will be inserted. Messrs. Dougherty, Benedict and Haley are the principals of the organization, which was on the opening bill at Keith's National, and held over for two weeks.

The Minstrels may be condensed and sent on tour over the big vaudeville houses.

## PAUL MURRAY'S STOMACH.

(Special Cable to VARIETY.)

London, Oct. 4.

Paul Murray, general manager of the Variety Theatres Controlling Co., is confined to a nursing home on account of stomach trouble. The attack is not considered serious. About two years ago Mr. Murray was the subject of the same complaint, but at that time Dr. Jimmie Britt put him through a course of training that pulled him through nicely. Jimmie isn't in London now, so Paul had to take to the nursing home.

## ALHAMBRA'S NEW PROGRAM.

(Special Cable to VARIETY.)

Paris, Oct. 4.

As usual a complete change of program was made at the Alhambra Oct. 1. For October there are Mlle. DeDio, Harry Fragson, Ragernan, Dallas, Paulton & Dooley.

## OLYMPIA OPENING.

(Special Cable to VARIETY.)

Paris, Oct. 4.

Fabian's Olympia is announced to open to-morrow (Thursday).

## STRAUSS NEXT TURN.

(Special Cable to VARIETY.)

London, Oct. 4.

Undoubtedly inspired by the success of Leoncavallo, Oscar Strauss and his orchestra are coming to London soon. It is believed that his Viennese players will receive a hearty reception here.

## ENGAGES DANCE PANTOMIME.

(Special Cable to VARIETY.)

London, Oct. 4.

Grete Welsenthal's dance pantomime, "Das Fremde Maedchen," has been booked to open at the Palladium Nov. 6. It is a big success in Germany, where it has enjoyed a prosperous run.

## BERNHARDT BY THE SEA.

(Special Cable to VARIETY.)

London, Oct. 4.

Mme. Sarah Bernhardt has been contracted for to play a week at the Hippodrome, Brighton. This is considered a daring piece of booking for a summer resort.

## PICKERING AT ALHAMBRA.

(Special Cable to VARIETY.)

London, Oct. 4.

E. A. Pickering has been appointed house manager of the Alhambra. He was formerly manager of the Palace.

## WIESENTHAL SISTER LEAVES.

(Special Cable to VARIETY.)

Paris, Oct. 4.

Greta Wieselenthal has started out on her own, having left the troupe of the Wieselenthal Sisters. She will appear in a pantomime "The Strange Girl," possibly in London soon.

## LARSON BOOKING LAWRENCE.

Lawrence, Mass., Oct. 4.

The Colonial, with the same house staff, will reopen with vaudeville Oct. 16, booked by R. G. Larson, along with the B. F. Keith theatres. Mr. Larson is now placing programs for out of the United Booking Offices. These are Keith's and National, Boston, Lynn, Lowell, and Portland, all in New England.

## LEE LLOYD DIES.

San Francisco, Oct. 4.

Lee Lloyd died at St. Winifred Hospital Monday night at six o'clock of spinal meningitis. George Lloyd, a brother of the deceased, has been playing his Orpheum time on the coast.

## "WHITE CITY" BLAZE.

Chicago, Oct. 4.

'White City, the summer amusement park on the Southside, narrowly escaped a complete devastation Friday as the result of a fire which started shortly after midnight near the terminal of the scenic railway. That the big amusement place was not entirely destroyed is chiefly due to the fact that the blaze was confined to the extreme rear end of the park by a strong north wind. The 200-foot tower was seriously threatened for awhile, but the effective work done by the city fire department saved it from ruin. The damage will not exceed \$25,000.

# KEITH'S BIG SMALL TIMER CLEANING UP IN BOSTON

**The National Hurting Neighboring Theatres. Prices of Reserved Seats Up to 20-25. National Barring Acts Playing Local Houses**

Boston, Oct. 4.

The prices of admission at the National, B. F. Keith's big small time house, were slightly tilted this week. About 1,000 seats were reserved at 20-25. Formerly the scale had been 5-10-15. The thousand held out are but a part of the 3,500 seating capacity. Boxes which can accommodate 210 persons have a charge of 50 cents per seat.

The wonder of the city is the National's matinees, at five and ten cents. This week, the Minstrels and an attractive vaudeville olio, all for five cents, is killing the business of the theatres in the immediate neighborhood. Among those is the Columbia, operated by the Loew Circuit, though the Columbia never really got started before the National opened.

In a city of less size than Boston, it is claimed that a house of the National's capacity would clean up the "small time" entertainment. Others profess to believe that the National's low admission scale means that there is one more show people will go to see, without omitting any of their regular places of entertainment. The indications do not bear out this argument. House managers about are complaining that the National is hurting their business materially. A natural conclusion is that it must. For the past three weeks there have been on the National stage twice daily a complete minstrel first part, vaudeville and current travesty as an afterpiece. It has been a big bargain for 5-10-15, and looks just as big at a higher price.

The advent of the National has caused a friendly warning to be issued as against the Loew Circuit or other "small timers" circuits playing Boston. The Keith booking department for the house, presided over by R. G. Larson, has made it known that no act playing any other theatre in Boston can play the National. This is the usual business precaution against "opposition." It does not extend beyond Boston, however, and could not be entered under the heading of an "opposition sheet."

Reports of a conflict between the United Booking Offices and the Loew circuit over the Boston situation, were traced down this week to the Boston condition. At the United offices a VARIETY representative was informed the decision to play no act at the National, amounted to no more than the dispatch above states.

## CANCELLED FOR REALISM.

Chicago, Oct. 4.

To be cancelled for realism is a memo in the diary of Walter Schrode. That is what happened to Schrode and Mulvey last week, when appearing at the first show given by the Cath-

olic Fair at Mitchell, S. D. The act was placed, with seven others, through the Western Vaudeville Managers' Association.

In the Schrode and Mulvey skit, Mr. Schrode has some playful pantomime with a beer keg, rapidly acquiring a stage souse in the process.

The directors of the fair, mostly Catholic priests, concluded Mr. Schrode was quite too realistic for a church social, and asked if he would mind wandering about the town for the remainder of the engagement. Mr. Schrode and Miss Mulvey consented. To show the reverend fathers they appreciated the situation, the couple patronized the fair restaurant during their stay, not neglecting to collect salary at the expiration of the week.

The clergy watched Mr. Schrode closely during his enforced stay in Mitchell, and were surprised to see that off the stage he had a most direct way of walking.

## CLOSING UP FOR REPAIRS.

Chicago, Oct. 4.

The Miles theatres at St. Paul and Minneapolis will close Oct. 9 week for repairs. When reopening they will have been wholly renovated. The Minneapolis house will have its seating capacity increased to 2,500.

Walter F. Keefe is attending to the Miles bookings. There are reports about of an impending affiliation between Miles and some eastern "small time" interests.

## MUSICAL COMPANY OUT.

San Francisco, Oct. 4.

The Hughes Musical Comedy Company is out of the American theatre owing to some trouble.

## LAUDER COMING IN.

The Saxonia is bringing Harry Lauder into the Port of New York. Owing to the substitution of that boat for the Carmania, upon which the Scotch comedian first secured his berth, there may be close time made between the docking, clearing through the Customs, and Mr. Lauder's appearance Monday as the head of his show at the Manhattan Opera House.

The Saxonia may not reach New York until Monday morning. William Morris has prepared the customary reception for his star, and surrounded him with a program of six numbers for the Manhattan week. One of the attractions at the Manhattan will not travel on the road with the Lauder show. That is William Courtleigh and Co. Mr. Courtleigh was especially engaged for the New York date.

The regular Lauder Road Show will consist of Mr. Lauder, Trovato, Maud Tiffany, Merkle, Griff and Satanelle Trio, the latter a foreign turn appearing in America for the first time.

## TAKING LONG CHANCES.

Chicago, Oct. 4.

The attention of Assistant County Attorney Thomas J. Johnson was attracted to the display of his wife's photograph in front of Thurston's Museum in State street last Friday. He immediately ordered the likeness taken down.

Mrs. Johnson was a former musical-comedy artist. Before retiring from the stage she was known professionally as Frances Kennedy. Her husband threatens to bring suit against the museum management for damages.

## NEW MUSIC PUBLISHERS.

William Jerome and Jean Schwartz are together in a business way, which will place another firm of music publishers in the field. That firm is known as Jerome & Schwartz. The first publication will be a new popular song, by George M. Cohan called "That Haunting Melody." The new concern will open for business next week.

## MORE DEATHS IN T. P. U.

Two more deaths have been recorded among the ranks of the Theatrical Protective Union No. 1, New York.

William Schroeder, aged 52 years, known from coast to coast as "Big Bill" and "Whispering Bill," succumbed to dropsy Sept. 27. Mr. Schroeder was 6 feet-four and weighed about 240 pounds. He was a master mechanic and head man at the Metropolitan Opera House for a long time. His death occurred at the Coney Island hospital.

M. J. Thompson, aged about 32 years, formerly electrician at the Astor theatre, died Sept. 19 of tuberculosis. He had been unable to work for some time. A family survive.

James Friel, formerly at the Knickerbocker, has been very ill for the past six months. Friel's condition is alarming. He is well known in the T. P. U.

## SECURES WATER EFFECT.

Jos. Hart has secured an option on the submarine effect that has been used at the New York Hippodrome for the past four years. The scene will be placed in a vaudeville act which Mr. Hart expects to produce soon. The effect is owned by John Thompson.

## RINGLING'S LAST DATE.

Ringling Brothers' circus closing date was given out this week, the big white top ending its season, Oct. 31, at Fayetteville, Ark., four days after the Barnum & Bailey circus closes at Richmond, Va.

## PLAYING PICTURES ONLY.

San Francisco, Oct. 4.

The Broadway, Oakland, has abandoned vaudeville and is running exclusive independent pictures, charging five cents admission.

## LEVY'S GENERAL MANAGER.

San Francisco, Oct. 4.

Peurl Wilkerson is out of Bert Levy's office. He is replaced in the post of general manager by Billy Daley.

## BACK TO THE NAVY.

Baltimore, Oct. 4.

David C. Wingfield, known in moving picturedom as Dick Fields, was arrested Oct. 2, while singing in a local picture theatre, charged with being a deserter from the U. S. Navy. He admitted having enlisted Feb. 1, 1907, and deserting Oct. 7, 1907. He was removed to League Island Navy Yard, Philadelphia.

## GRIFFIN WEEDING OUT.

Toronto, Oct. 4.

The Griffin Amusement Co. has purchased the Opera House at Woodstock, Ont. The Co., operating a chain of small time houses, is rapidly weeding out its holdings, taking on larger theatres to replace the smaller picture houses it formerly controlled outside of Toronto.

**IMPRESSIONS OF THE**  
**KIMBERLY & HODGKINS**  
**"THE SONGFIENDS"**

FEATURING THEIR OWN ORIGINAL  
COPYRIGHTED NOVELTY.  
A WORLD'S RECORD  
GENE HODGKINS' "PARROTIAN PIANIST" HOLDING "PEDAL HAVING PLAYED  
36 MELODIES CONTINUOUSLY WITHOUT REMOVING EITHER HAND  
FROM THE INSTRUMENT."

HODGKINS and KIMBERLY

AT THE GREENPOINT THEATRE THIS WEEK (Oct. 2), where they are a terrific hit.  
Away from all other "piano acts"—not one of those over-night things.  
Under the direction of EDW. S. KELLER.



# SPECIAL CONTRACT CLAUSE; GUARD AGAINST SMALL TIME

**The Orpheum Circuit Adds Agreement Calling for Any "Small Time" Dates Against It During the Past Four Years. Also Casting About for Preventive From Cancellation by Legitimate Engagement**

All Orpheum Circuit contracts are now stamped with the following:

The Second Party Represents And Warrants That He Has Not At Any Time During Four Years Preceding The Date Of This Contract Appeared In Any Other Vaudeville Theatre In The City Wherein He Is To Appear Under This Contract, And if This Representation Is False, The First Party May Cancel This Agreement.

It is designed to bring to the notice of the Orpheum booking managers any acts under consideration by them, which may have appeared in "Orpheum cities" in the west. Several cases are now under consideration by Martin Beck. Resident Managers along the line have reported that certain acts appearing or billed to appear in an Orpheum, had played the town before, at a "small timer."

Some time ago the Orpheum took a step along these lines, limiting the period then two years. The watchfulness lapsed of the old stamp and fell into disuse. Recurring instances have aroused the Orpheum offices. These cases are exasperating when discovered, and the wrath of Mr. Beck partly expended itself in the ordering of a new stamp, and strict vigilance hereafter.

Another irritation which got under Mr. Beck's skin is the constant and frequent notifications of cancellations by acts duly engaged and routed to go over the circuit, through musical comedy managers or others making a bid for their services. Mr. Beck claims the vaudeville manager has small hope of redress when these "cancellations" come up, but must grin and bear it. The other side of the picture is the howl heard upon a manager cancelling, says Mr. Beck, who added he thought the vaudeville managers in the near future will meet, and agree not to rebook an act that cancels without consent. Contracts between managers and artists usually hold a two-weeks' notice provision, which could be invoked by either.

While in the pessimistic mood, Mr. Beck stated that sooner or later this season, he expected five of the smaller houses on his circuit would be compelled to change policy, due to the large salary accounts for the theatres eating up what would otherwise be profit. Last season Mr. Beck set the number of Orpheums which would change at three. They struggled through the vaudeville, however, and are still playing it. Once again they are on Mr. Beck's list for reversion.

## JERSEY CITY'S SECOND FLIV.

Jersey City, Oct. 4.

When the matinee-goers of Jersey City went to the Orpheum Monday to

attend the first performance of "Paid in Full" by the Louis Leon Hall Stock company, they were confronted by a dark house.

The Hall company finding no increase in the business, was suddenly disbanded by Louis Leon Hall and his father, who was managing the theater.

This is the second time this year stock has "flivved" at the Orpheum. Raymond Whittaker lost money on the first attempt. Mr. Whittaker is now playing one of the principal roles in the Coast company of "The Third Degree."

## SOLD OUT BEFORE OPENING.

Newark, Oct. 4.

Corse Payton will open the new Orpheum Monday, with his stock company from Brooklyn. The house is sold out for the week.

"The Liars" will be the first attraction. M. S. Schlesinger promoted the theatre, first intended for a vaudeville house, but later released to Mr. Payton.

## A COPYRIGHT PERFORMANCE.

Chicago, Oct. 4.

In the Opera House at Bedford, Ind., Friday night, Joseph E. Howard and his associate players in "The Goddess of Liberty" gave a copyright performance of Howard's new play "The Lady of the Perfume." It will be produced later on in the season.

## "NEXT" WON'T LINGER LONG.

Harry Connor has expressed a disinclination to leave town when "Next" takes to the road. The Shuberts are casting about to secure a successor to the comedian of the show now at Daly's. Its New York run will be short-lived.

## STRIKE IN LOS ANGELES.

Los Angeles, Oct. 4.

A big strike is on here among the musicians who play for the local theatres. The vaudeville houses are affected most. The Orpheum, paying union prices, is not involved. Pantages' and the Empress are using non-union musicians. Their managers say that they will fight it out.

## GENERAL LOCK-OUT.

Spokane, Sept. 26.

A general lock-out resulting from demands made upon the managements of all the local theatres has been declared and scenes are being shifted by ushers and other substitutes.

The Spokane Sectional Central Labor Council is trying to adjust the difficulty. A five-dollar wage increase demanded at the American started the trouble.

## COHOES HOUSE REOPENING.

Cohoes, N. Y., Oct. 4.

The New Theatre, controlled by the Intervale Amusement Co. badly damaged by fire last July, will reopen in a few weeks.

Despite previous announcements, Maurice Frank interested in the house, will not be resident manager. Bookings are being made through the Aarons Agency, New York.

## EASTERN "GOOSE GIRL."

Elated with the success of their western "The Goose Girl," Baker & Castle have organized another company, which opens Oct. 11, at Haverstraw, N. Y. This company will play eastern territory.

George D. Baker's new piece, "Behold The Man," will be produced just before Lent.

## WESTERN "CHORUS LADY."

San Francisco, Oct. 4.

Arthur J. Aylesworth will send out Rose Stahl's success, "The Chorus Lady," which will open about Nov. 1. The first stand will probably be at the Majestic, Reno. Mr. Aylesworth has secured the western rights for two years, but will not play this piece in Los Angeles, San Francisco, nor Oakland.

John Morris and Joseph Daly, attached to the Shubert office, and who have prepared the Eastern "Chorus Lady" company, have received several favorable dates for the show, including some stops along the line during fair times.

## NEW YORK THEATRE STAFF.

With the debut of "The Enchantress" to Broadway, at the New York theatre, that playhouse will then boast of Harry Harris as manager. Archie Spencer will be the treasurer, assisted in the box office by Jesse Wank.

The upward march of Mr. Harris was brought about through the resignation by Louis F. Werba as the New York's director. Mr. Werba's time is consumed in giving attention to the attractions of his firm, Werba & Luescher.

"The Enchantress," with Kitty Gordon leading, opens Monday at Washington. It is Jos. M. Gaites' production.

## HELD-UP BY ATTACHMENT.

St. Louis, Oct. 4.

"The Happiest Night of his Life," with Rube Welch and Kitty Francis in the principal roles, came very near stopping over here on Sunday, instead of moving on to Alton, the next stand. An attachment was filed against the troupe for railroading Saturday. Welch got in communication with manager Sauvage of Alton who came on to St. Louis and settled the attachment, but too late to give a Sunday matinee at Alton.

The night performance was given, and another Monday night. Mr. Welch informed a Variety representative the company would have no further difficulties, blaming the temporary embarrassment on the personal expenses of the members of his company during their week's stay in St. Louis.

## "THE MILLION" DOESN'T GO.

The Gaiety, New York, is not to have "The Million," Henry W. Savage's latest play. Instead "The Only Son," owned by Cohan & Harris will replace Savage's "Excuse Me" in that theatre. Oct. 23 is the due date of the incoming piece.

"The Million" is reported as having a weak fourth act. This decision on Mr. Savage's part resulted in the retirement of Leo Ditrichstein as the adapter and the substitution of Edward Poulton. The show has been out for a couple of weeks, and removed Frank Keenan from a lucrative vaudeville tour to take the leading role. Mr. Kennan's part has been cut out of the piece and such bits of it as were necessary to the development of the plot were given to another character, portrayed by William Burrell.

## "THE PIPER" A STRONG PLAY.

Kansas City, Mo., Oct. 4.

"The Piper," by Josephine Preston Peabody, opened Monday night to a very small audience at the Shubert.

The piece is one of the strongest that has played Kansas City in many months.

The New Theatre company, which is interpreting the play, is composed of Edith Wynne Mathison, William Raymond, Olive Oliver, Warren Conlon, Robert McWade, Robert Fisher, Bernice Golden, Leonie Flugrath, John Davis, Madeleine Fairbanks, Francis Dwight, Marie Fairbanks.

## OBITUARY

Edward Schloemann, basso, aged 55 years, formerly of the Metropolitan Opera House and at one time a singer in the Royal Court Opera of Dresden, Germany, died at White Plains, N. Y. Sept. 15. A widow survives.

Will H. West of "The Siren," received a cable message announcing the death of his sister, Mollie West, a well known singer, who was making a concert tour of the world. The dispatch was from Bombay, India, and contained no details. She leaves two children and a husband, the latter an English song writer.

Chicago, Oct. 4.

Frederick H. Julian, at one time a stock actor here, died Saturday at the Lakeside Hospital, after a long struggle against poverty and illness. He was fifty-five years of age and leaves a widow.

New Orleans, Oct. 1.

Martin Wills, brother of Henry and Phil W. Greenwall, died at his home in this city, Sunday morning. He was 61 years of age.

Chicago, Oct. 4.

John Brown, a performer, dropped dead Monday evening from heart disease in front of the Ontario Hotel on the North Side, where he resided.

# PARIS NOTES

BY EDWARD G. KENDREW

Paris, Sept. 27.

M. Clustine, a Russian ballet master, has been appointed to direct the dancers at the Paris Opera house. His first reform proposed is to lengthen the mouslin skirt of the ladies. Clustine cannot be accused of modesty, although he is credited with the intention of enlarging the ballet skirt for that reason. But he considers it ungraceful and ridiculous. This opinion is not shared by all, even many of the girls themselves. Clustine also suggests the abolition of the travesty, and only men dancers will be given male roles. He likewise thinks the staff should attend rehearsals and practice lessons regularly. He appropriately entered on his new functions this week with "Roussalka," a ballet composed by Louis Lambert on a Russian theme.

While in New York Mme. Simone will present an English version by Louis Parker, of Rostrand's "Princess Lorraine," which will be entitled "The Dream Lady," of "Lady Dream." Claude Casimir-Perier, a son of the former president of the French Republic, who married Mme. Simone soon after her divorce from Le Bargy, is with his wife in America. He has been given a mission by the French government to report the manner in which transatlantic traffic is dealt with in New York, to study the outlook of the Panama canal, and the forthcoming exposition at San Francisco.

La Cigale reopened on Sept. 16, with the usual revue by another author, Wilned, under another title, "El l'a l'Sourire,"—referring to the stolen picture *La Joconde*. This was to be expected. We have only commented on the theme. Some of the dresses are pretty, but no great extravagance is shown in the general mounting. The orchestra leaves much to be desired, and reminds one of the ginger-bread fair. However, the revue has some up-to-date skits, the best comedy presented being with Ida Rubinstein and d'Annunzio, the failure of the Gemler tent theatre, Rostrand as an aviator in order to gain more notoriety, and the dismissal of the Louvre museum director. A sketch by Maurice Le Blanc on his favorite character "Arsene Lupin" (New Acts) has been introduced into the second part of the show, which while not original in idea is well played by the young actor Andre Brule, and will please the "populace" of Montemarte and Belleville.

Mme. Sahary Djeli fills the whole bill at the Casino de Paris, which establishment Albert Callar reopened "vaudeville" Sept. 19. She appears in a mimodrame entitled "The Abyss" and although there are several roles no one does much but Sahary, (New Acts). She is negotiating for future time abroad, and is said to be asking \$1,500. According to reports given

out at the Casino, the danseuse pays a return visit to the London Hippodrome in October, where she will give her present new show, which may form the subject of attractive posters. Those out in Paris show the lady nude, roped on the back of a horse. The remainder of the Casino program is mediocre, though Gerty Smith, formerly of Harly's juveniles, as a "single" does extremely well in her new singing and dancing number. Les Zeds, musical clowns, the Darlon Stehrson, eccentric gymnasts, Bemol, comic musician, and a short ballet with Jane and Myriam Schifner constitute the remainder of the opening show.

Alice O'Brien has been engaged by Fursy to create her original part in "The Dollar Princess" at the Scala. This music hall, now called an operette theatre, opens next week with a work by Redstone, "Mick First."

## GOLDENBERG'S TIME EXTENDED.

The Board of Directors of the Columbia Amusement Co., which will meet to-day, may extend the time for J. Goldenberg to arrange his "Majestics" on the Eastern Burlesque Wheel to the satisfaction of the Censor Committee.

Mr. Goldenberg's show is at the Murray Hill this week. His evident sincerity in attempting to bring his performance within the sanction of the Columbia executives have won for the manager the favor of those in command. It is reported that should Mr. Goldenberg ask for aid in the remaking, some of the Columbia managers will jump into the breach for him.

Mr. Goldenberg is claiming that "The Majestics" this week has been brought up to the required mark.

## MANAGERS SWAP PLACES.

Harry Shapiro, manager of the "Broadway Gaiety Girls," is now with Williams "Imperials." He swapped places with Jimmy Weedon, who joined "the Broadway Gaiety Girls" this week at the Bon Ton, Jersey City.

## GETTING OVER OPERATION.

Minneapolis, Oct. 4.

Catherine Crawford, of Al. Reeves "beauty show," who was operated on at the Swedish Hospital, is rapidly recovering from its effects and will rejoin the show in Omaha.

## A ROBINSON HEIR.

Charles Robinson, who pilots "The Crusoe Girls" on the Western Wheel, had ample reason to celebrate the Jewish New Year (Sept. 23) as his wife presented him with a bouncing baby girl.

Charlie jumped to New York from Baltimore to take a peep at his heir and rejoined the company in Pittsburgh the following day.

Mrs R is better known in the profession as May (New) Ward.

## TOO RAW FOR ROCHESTER.

Rochester, Oct. 4.

As a result of suggestive material used by T. W. Dinkins' "Yankee Doodle Girls" (Western Wheel) here last week, burlesque received a black eye and the patrons of Cook's Opera House are still talking about the smutty jokes.

When "the Girls" opened, the matinee was viewed by the censor of Rochester who approved the show. At night the show management turned loose a lot of stuff that caused the pink to steal over the cheeks of the men and caused some of the women to leave the theatre without a moment's delay.

The jokes which were decidedly blue were taken down verbatim by the censor. The business men talked and word was soon in the ears of the Empire Circuit heads.

James H. Curtin, one of the Empire officials, was dispatched here posthaste to smooth matters over. He spent several hours in close harmony with the show management and the house directors. The "raw stuff" was cut out and strict word given the Girls' manager to watch his P's and Q's in certain towns along the Empire route.

Although normal conditions have been resumed in Rochester as far as burlesque is concerned, all the remaining Western Wheel attractions will come in here with "the raw goods" canned, as another case of the "Yankee Doodle Girls" would sound the death-knell of burlesque here.

Before Mr. Curtin withdrew from the scene, the Empire Circuit had appointed Floyd Lauman, formerly manager of the Trocadero, Philadelphia, house manager here. Mr. Lauman took charge Monday.

Since the Western Wheel burlesque entered Cook's the audiences have been composed of Rochester's best people in their best bibs and tuckers, but they didn't bargain for any of the off-color things.

The Empire Circuit people say that there will be no repetition.

The present placing of the ban on burlesque smut recalls the days of the old Wonderland, nineteen years ago when the best known of Rochester's society women visited the place of amusement heavily veiled.

M. S. Robinson ran the Wonderland, a combination variety, curio and museum hall with a display of wild animals thrown in. There were no reserved sections and the women with the veils invariably took the rear seats.

The house incurred the ill will of the clergymen. One Rev. Mr. Love denounced Robinson and his show from his pulpit. Robinson ran Sunday shows but with the ministers against him had to give it up. J. H. Moore took the Wonderland and started what he later turned into first class vaudeville.

The Wonderland was first owned by Harry Jacobs, who now plays Eastern Wheel burlesque at the Empire here. A drygoods store is on the old Wonderland site.

Whitney and Richardson are a "sister act," starting out next week under the direction of Gene Hughes.

## IKE SOUTHERN DIES SUDDENLY.

Isaac M. Southern, better known among the circus folks and the theatrical profession as Ike, was found dead in bed at 6 o'clock, Monday morning (Oct. 2) at his apartments, Eighth avenue and 49th street. The immediate cause of his demise was diabetes.

Ike Southern had not been feeling well for a long time, and despite his friends' admonition to take a rest persisted in keeping his nose close to the business wheel.

For years he has been identified with the work of putting out the programs for nearly all of the big circuses and wild west shows and handling the advertising on theatre curtains, particularly the houses on the Western Burlesque Wheel. Mr. Southern had invested in a burlesque show with Louis Oberwarth, the company now presenting "Belles of the Boulevard" on the Empire Circuit.

He was forty-three years old. What disposition will be made of his business interests has not been made public. A widow and a married sister, living in Newark, survive.

The funeral was held Wednesday at the Funeral Church (Campbell building) 231 West 23rd street.

## PETE CURLEY DIVORCED.

Chicago, Oct. 4.

Annie Hugh Curley, former wife of Pete Curley, of the burlesque team of Curley and Halliday in "Painting the Town," has been granted an absolute divorce in the Circuit Court by Judge Slusser. The decree provides for alimony and counsel fees.

## MAKE-SHIFT SUNDAY SHOWS.

Kansas City, Oct. 4.

The Sunday bills for the Gayety were called off, the "Big Banner Show" not arriving in time. The Century only gave a night show, with talent recruited from the Orpheum and Empress, the acts being layovers.

The "Jardin De Paris Girls" company, playing the Century, arrived at 10 P. M. and went on after the vaudeville, finishing at 1.30 A. M. Some of the performers wore their street clothes, but made a big hit nevertheless.

All the houses played to capacity. The Orpheum only had half of its new bill for the Sunday shows, filling in with home talent and lay-overs.

All shows coming from Omaha were delayed on account of washouts along the line.

## LIZZIE FRELIGH MARRIES.

Buffalo, Oct. 4.

Orange blossoms filled the dressing rooms of the Eastern Wheel burlesque house and the King Edward hotel Sept. 30.

Lizzie Freligh of "The Bowery Burlesquers" and Sidney Greenwald of Coney Island, N. Y. were wedded here after the matinee performance at the hotel.

## NEXT YEAR'S TITLE NOW.

"Beauty, Youth and Folly" will be the title for J. E. Cooper's "Jersey Lillies" show next season.

Charles J. Ross joins the "Mme. Sherry" show at Boston Oct. 16.

London, September 27.

The Coronet theatre opened with Lena Ashwell in "Diana of Dobsons." This theatre is now being run by a new syndicate, John Halpin, Ltd. It is going after some big stuff. Previously it was owned by Robert Arthur.

Mark Sheridan is back again in London and literally helping himself to applause at the Tivoli. He is one of the breeziest comedians we have. All the Americans I have spoken to think he was made for New York.

Here are two wonderful bills illustrating to what heights vaudeville is soaring:—

London Hippodrome.	London Coliseum.
Leoncavallo	Bernhardt
Rejane	Cecilia Loftus
Woodwards Seals	Albert Chevalier
Darras Brothers	Richard Blondel
Tina de Roma	Tom Hearn
A. D. Robbins	Inez Collini
Arthur Ward	Monier Harper
Fritz Kornau	Crystal and Saville
Oscar and Regine	Lulu Williams
Winsome Drummond	Saharet

A bill on which they can afford to put Rejane at the bottom must be accounted exceptional.

Many changes have already been made in "The Mousme" at the Shaftesbury. The comedians have been allowed to let themselves go a little, and the women who had far too much to do at the start have been well-cut. The "Mousme" may yet frame up into a funny as well as a beautiful show.

The race scene in "The Hope" at Drury Lane is probably the most ineffective ever seen in big drama. In trying to get away from the conventional race idea they have made the fake too patent. The arrangement by which the horses are held is too obvious to the audience, though the idea of having them heading for the auditorium was good enough.

Lena Ashwell who is to appear at the Palace has been handing out some great tributes to the music-halls.

Sept. 25 the matinee prices at the Hippodrome were reduced. The best seats, apart from the boxes, will be 5s, and the cheapest 6d. Imagine a \$10,000 bill with a twelve cent admission. This reduction of matinee prices at the Hippodrome is to my mind the most sensible thing that has been done in the way of management since it met its first trouble.

There was nothing very extraordinary about Cyril Maude's new version of "Rip Van Winkle" at the Playhouse. It was exceptionally well played for the most part, and Cyril Maude as "Rip" stood close by the treatment which had gone before.

Stage reform is having a rare innings. The advent of Reinhardt seems to have set all of the theatrical people busy with changes, and to have proven how much the slaves of convention they have long been. Gordon Craig, who did the drawings and models for the "Macbeth" production at His Majesty's has invented a system of stage-setting for which he claims simplicity and economy. It

# LONDON NOTES

VARIETY'S LONDON OFFICE  
5 GREEN ST., LINCOLN SQUARE  
W. BUCHANAN TAYLOR, Representative  
("BAYARD")

Mail for Americans and Europeans in Europe, if addressed care VARIETY as above, will be promptly forwarded.

is adaptable to any theatre. He has built a model of a theatre, and from behind he manipulates a number of miniature screens consisting of from 4 to 6 panels, each panel being made to turn on the hinges in any direction. In his model he shows in succession four distinct and different scenes and the changes are made with extraordinary ease and simplicity.

I have often wondered why it should be necessary in the halls to put a comic singer or a low comedienne in a street scene representing a deserted city. I believe it is the intention of Mr. Stoll to bring about a minor revolution in music-hall stagings. When a street scene is required it will be built up, so that it will not be compulsory for the artist to make an entrance from the side. I shall offer up a prayer of thanks when those meaningless front cloths have been completely wiped out. In most cases they are abominably out of harmony with the theatre, and the artists who are compelled to use them.

Walter Howard's newest play "The Lifeguardsman," which was produced by Percy Broadhead at Manchester, has broken all previous records in that city. Saturday four thousand people were turned away, unable to obtain admission. Broadhead is the first man in the provinces who has had the courage to produce entirely new stuff and run it for a season in one theatre. It is his intention to extend his operations in the supplying of good wholesome drama at popular prices. Last year he gave "The Boy King" a five weeks run in one theatre. Broadhead will have

to be seriously reckoned with in the catering for the Provinces.

The knighthood of George Ranken Askwith, K. C., has delighted the vaudeville folk here because it was he who settled by arbitration the music-hall strike of 1907.

The new revue at the Empire will deal with New York almost entirely. Originally it was intended to include Coney Island but it was found impracticable owing to time difficulties to do three scenes, so it will not be confined to—a landing stage on the Hudson, and the Excelsior Roof Gardens. Cuthbert Clarke has written the music, and Lieut. Colonel Newnham Davies is responsible for the book. In addition to Lydia Kyasht, Freddie Farren, Phyllis Bedells, and Unity Moore, there will be Ida Crispi.

The Stratford Empire was reopened Monday to fine business. Extensive alterations and additions have been made and the seating accommodation has been increased and improved.

R. G. Knowles is leaving England Dec. 1, to take up his Indian tour. Among those he has signed are Kelly and Ashby.

Graham Moffet's place in "Bunt Pulls the String" at the Haymarket, has been taken by M. R. Morand, one of the best character comedians we have, and a Scotchman to boot. Meanwhile Moffet will appear for a season at the Palace in a duologue written by himself and entitled "Football Results."

The Water Rats Motor run has been fixed to take place Oct. 1.

"Sumurun," though scathingly attacked by one of the local papers, has proven a great success at Manchester. The paper which started the crusade wanted to know why "Sumurun" should be allowed when La Milo and Maude Allan had been banned from that "Holy City." The answer seems to be that the Hippodrome there, which is a Stoll house, cannot hold half the people who want to get in to see it.

Eugene Stratton, after a long vacation at Christchurch where he has been catching some big fish, will reappear in the West End at the Palladium Monday next.

Mella Mars at the conclusion of her Hippodrome engagement will go to the Empire, Glasgow. This is looked upon in the light of the greatest experiment yet tried on Provincial audiences.

There is a sum of roughly \$8,700 on the debit side of the accounts of the Newcastle Pavilion. The company is being reorganized.

Harry Kettle who has been stage manager at Manchester Hippodrome and Alhambra, Glasgow, has been appointed in succession to Frank Damer at the Palace.

An arrangement has been reached between Sydney Hyman, Ltd., and Harry Rickards to book artists at the same time. The effect will be that when they agree to book a certain artist he, or she, will get two countries—South Africa and Australia—on the same trip, thus avoiding return to England in between. As both these firms generally pay fares out and back from England, the saving will be considerable. It is Rickards' intention to allow some of the people booked their fare to Vancouver or San Francisco, should they desire to fit in American time in preference to returning direct to England. It would be possible under this new arrangement for an act to do a minimum of twenty weeks in South Africa and Australia, with only six weeks loss of time through traveling.

Olga, Elga and Eli Hudson, who have received several offers of work in America, have just signed a contract with Rickards, with time in South Africa to follow. It is one of the best musical acts—vocal and instrumental—I have ever seen.

A. Bond Sayers, better known to his intimates as "Patsy," has finished at the Pavilion, where he has been musical director eight years. He is at liberty.

Fred Hill (Hill and Ackerman), while appearing at the Empress, Portland, Oregon, was seriously injured Wednesday night through falling backwards from a table while balancing himself on a chair. A compound fracture of the right arm and a dislocation of the shoulder resulted. Mr. Hill will be unable to work for about three months.



JULIET AND ROMEO

Unquestionably the Greatest Chimpanzee Act in the business. Owned by ALFRED DROWISKY (trainer of "Consult the Great"). Under the exclusive management of PAUL DERAND, 312 Putnam Bldg., Times Sq., New York City.

## NEW ACTS NEXT WEEK

Initial Presentation, First Appearance or Reappearance in or Around New York

Kate Watson, Fifth Ave.  
"Cavalleria Rusticana," Fifth Ave.  
Shirley and Kessler, Hammerstein's.  
Bixley and Lerner, Bronx.  
Mabel Hite, Alhambra.  
Satanello Trio, Manhattan O. H.  
Barry and Halvers Co., Union Hill.  
Dick Crolius and Co., Union Hill.  
J. Francis Dooley (single) Union Hill.  
Conrad and Moscrop Sisters, Union Hill.

Walter C. Kelly.  
"The Virginia Judge."  
17 Mins.; One.  
Hammerstein's.

Mr. Kelly returns after an absence of three years, with a budget of new stories. He received as warm a welcome as could possibly be wished for. Preceding his routine of "Virginia Judge" stories, he relates a couple of incidents alleged to have occurred during his tour of the world. The first is about an Irishman in Dublin who applied for a room at the Hotel Metropole, Dublin, and insisted on getting Room 37. When the clerk informs him that Room 37 is occupied by a "Mr. O'Reilly," he replies that he's "Mr. O'Reilly" and that he has just fallen out of the window. Told in Kelly's inimitable style, it brought down the house. The other departure from his routine is equally good. Kelly is in a class by himself in vaudeville—or out of it. He is as unique and refreshing as was his namesake, the late J. W. Kelly—but in an entirely different way.

Jolo.

Shean and Marx.  
Piano and Singing.  
16 Mins.; One.  
Lyda, Chicago.

Although it was freely predicted that "rathskeller acts" would have a short but exceedingly happy existence in vaudeville, the prophets have evidently made a losing guess or else that particular brand of amusement is undergoing a revival out here. Shean and Marx are quite new and equally as good. The only mystery surrounding the offering is Shean's makeup. The comedian essays the German character closely resembling the one made popular by his brother Al Shean. But aside from the opening number, "Chile Chile Beans" taken from "The Big Banner Show," this Shean does not dabble in German at all. After Marx had offered "Glow Worm" with variations and encoring with "Oceana Roll," Shean returned to deliver a medley of parodies. This was easily the best number. Finally Shean rendered one or two Italian songs (still in the Dutch makeup, but with Italian dialect) and the boys finished a small riot. Marx is an exceptionally good piano player, with a certain personality that stands out, while Shean can warble with the best. Unless Shean has some particular reason for his character, he should work straight or make the appropriate changes for each number. This act will fit on any kind of a bill, and should make good.

Wynn.

Gaby Deslys.  
"Les Debuts de Chichine" (Comedy).  
33 Mins.; One (5): Four (Bedchamber; 28).

Winter Garden, New York.

Gaby Deslys is a good performer. That's all the sketch she is using proves, for it is not worth \$4,000 a week. At the amount Gaby might at least have had a picture of the King in the bedroom set. For ex-King Manuel is getting the French girl that amount of coin weekly. A pretty blonde of considerable personality, Gaby would be worth about \$400 a week in the centre of a sketch in American vaudeville, on her merits. As one-half of a two-act, with singing and dancing, Gaby could divide up about \$250 in the same field. The sketch she now employs wouldn't do for vaudeville, a bit too racy in setting and situations. It may be au fait for Frenchmen to make love in the bedchamber of their adored, while she is attired in a short night robe, but America doesn't believe in the system. As a singer Gaby gets her songs over; as a dancer she nearer approaches the American breezy dancing girl than any other foreigner who has come over; as an actress Gaby appears to be more cute than artistic. When she said in the bedroom, upon discovering that one of her admirers had remained secreted there; "I am a good girl," it sounded real cute—the way she said it. The second portion of the sketch is somewhat long drawn out. The program describes the playlet. It is of a girl who, desirous of becoming an actress, has three adorers who hope to win out by landing her on the stage. While the two Frenchmen, one a dancing master and the other a singing teacher (through which Gaby is permitted to introduce these intrusions) are wrangling over her in the bedroom, the English sultor who has nothing but money, returns with a contract. Gaby naturally leaves with him, because of the contract or of the money. (The program claims it is the contract). Edgard Chatel played the dancing master. He reminded one of a pantomimist while dancing. Mr. Chatel does nicely in dancing and playing. The sketch is not in pantomime. Lines are spoken in English and French by Gaby. Harold Crane, the Englishman, is also skilled. These two with M. Vermandele as the singing teacher surround the piece with class. Gaby has brought over a capable company, as she should have at the price. Her costumes are rich, and set off the French girl's good looks. Gaby's street costume in "one" was some dressing. Afterwards in her boudoir, a short soubret dress suited her admirably, while the night robe with very light silk tights leaving a bare leg effect from the knees, should start people talking about the King-catcher. It requires some fine work to put that bedroom scene over as well as Gaby did it. She simulated modesty quite realistically. But the King was missing. Long live the King! We may get him yet.

Farrell and Barnell.  
Singing.  
12 Mins.; One.  
Fifth Avenue.

Marguerite Farrell, formerly with Clara Inge, has now joined with Betty Barnell. Miss Farrell loses nothing in the change, as her new partner has a pleasing appearance, looks well in her stage clothes and is a willing worker. "Sister acts" of the kind offered by Farrell and Barnell will always be welcomed in vaudeville, provided there is that charm of neatness and daintiness in evidence as with Farrell and Barnell. They put over a solid hit at the Fifth Avenue Monday night. The girls open with "That College Rag," displaying becoming white silk dresses trimmed with green. For the second number Miss Barnell, in soft blue silk and overdress of blue chiffon, trimmed with rosebuds, sits at a table and uses a telephone to introduce "Shut Your Eyes and Make Believe." (It is a companion piece to "All Alone.") The selection was nicely rendered. Miss Farrell appears in male attire, and makes one of the naughtiest boys in vaudeville. She first wears brown and sings "I've Been Looking A Long Time For A Girl Like You." The chorus is catchy. For the finish, Miss Farrell in evening clothes and Miss Barnell, in her pretty pink silk outfit, offer an "April Fool" conversational song and dance. It tops the act off nicely. The girls should be able to hold down an early position on any bill with credit.

Mark.

Green, McHendry and Dean.  
Rathskeller Act.  
18 Mins.; One.  
Hammerstein's.

The "latest rathskeller act from the west" is here to stay. They put over a nice, clean act, with pleasing voices, reinforced by a few steps. They are adepts as dialecticians, holding the "rag" for the finish. They open with an Irish number "Shame on you, Nancy." The second is "Whoops my Dear," a "Cissy" ditty; third a Dutch song, "Schnitzelbaum;" fourth, "Skinnermarink;" fifth, a sequel to "Casey Jones" entitled "After Casey Jones Was Dead" (describing Mrs. Jones' next husband) and last "Honey Man." They were well received by the "wise" Monday night audience. They are entitled to commendation for an effort to depart from the conventional rathskeller trios, and are deserving of engagements in the east for that reason alone, if nothing else.

Jolo.

The Sandreos.

Banjoists.  
14 Mins.; One.

Columbia (Oct. 1.)

Merely banjo players, in the present offering, this couple ought to be kept busy on the small time. They start well, playing a popular medley mixing a little classical music in between the popular songs. There is some trick playing done with the aid of the piano, both playing the two instruments at the same time. Of course, they finished with "Alexander's Band."

Jess.

## NEW SHOWS NEXT WEEK

Initial Presentation of Legitimate Attractions in New York Theatres

"Buntz Pulls the Strings"—Comedy.  
Harry Lauder Show—Manhattan.  
"The Duchess" (Fritz Scheff—Herald Square.  
"The Runaway" (Billie Burke—Lyceum.  
"The Sign of the Rose" (George Beban)—Garrick.

Milo, Beldon and Co. (2)  
Comedy Sketch.

22 Mins.; Full Stage (Interior).  
Olympic (October 1).

Milo Beldon and Co. have one of those near comedy sketches. At times it seems as though it were to develop into a rip roaring laughing affair, but at the vital point, takes a turn for the worse and simmers into a commonplace farcical affair of the sort that makes a bid for big time, and then seeks consolation in the smaller houses. The piece opens in the bedroom of two actors who are up against it. The men are in bed when the curtain aviates. The usual alarm clock awakens to the usual business. The telephone rings and the story starts. Sister of one is coming to visit. Sister has coin and brother needs some of it. He frames up to be ill. Friend is to be the doctor. The doctor is to order brother south for his health. Sister should come across with the coin. It works. Some really funny business happens through the antics of the doctor, his explanation of the patient's complaint and the instruments used. The scene is not taken seriously enough. What should be light travesty becomes sheer horseplay. The doctor is probably Milo Beldon. He does rather well aside from a too careless manner of playing. The brother, aside from looking the part, is a drawback. The sister is capable. She was the only one of the trio who seemed to understand that putting over a comedy sketch in vaudeville is no laughing matter. The act is a good one for the small time, with a chance of success on the small big time, with the proper attention.

Dash.

The Drangs.  
Acrobatic Dancing.  
12 Mins.; Three (Interior).  
American Roof.

By cutting their act in two, omitting one portion entirely, the Drangs would have a much better and more pleasing turn. Two men and a woman comprise the trio, the woman doing some posing on a specially contrived pedestal at the rise of the curtain. Her best work is with the taller man in the acrobatic dancing. Her toe stepping availed nothing. The taller man is the best acrobat and has several good snappy tricks. The shorter, in eccentric attire, sticks too much to one style of hand springing. He and the other man show enough gymnastic ability to frame up a spanking good acrobatic turn. The finish falls to land. The taller man and the woman don grotesque costumes and execute a light dance. A lot of energy is wasted.

Mark.



**Blanche Walsh and Co. (2).**  
**"The Thunder Gods" (Dramatic.)**  
 24 Mins.; Full Stage (Special Set.  
 Exterior).

**Majestic, Chicago.**

At last a legitimate star has come to headline an ordinary vaudeville bill with a sensible sketch and a capable cast. Blanche Walsh can look the Majestic management straight in the eye when she accepts her salary for she will have earned every penny. "The Thunder Gods" as presented by Miss Walsh is one of the best all round dramatic attempts ever shown at the local house. Arthur Hopkins is credited with the sketch. Mr. Hopkins has produced a classic. Complete in every detail and equipped with some great electrical effects. "The Thunder Gods" roared its way to success at the initial performance Monday afternoon. While the electric bomb at the climax failed to explode the audience understood and the accident did not handicap the finale one iota. In "The Thunder Gods" Mr. Hopkins tells of an exiled eastern society man, exiled for a crime he didn't commit. The man is riding over a mountain when a terrific thunder storm breaks loose. He falls over a precipice, and recovers consciousness to discover a Sioux Indian girl at his side. They become man and wife. His devotion to her increases with each succeeding year. The curtain rises to show the pair happily married five years after the accident. John E. Ince is the exile, Blanche Walsh the Indian girl. Mr. Ince reveals to his wife that his chum is coming to pay him a visit. The friend (William N. Travers) appears. After announcing that the exile is over, the guilty man having confessed on his dying bed, etc., the friend induces the exile to give up the lonesome life and return to civilization and white folks. A long scene mastered by Ince brings the theme slowly to a strong climax. He prepares to leave. After telling his Indian wife of his intention she kneels down and prays fervently to the White Man's God (whom she has been taught to fear) to keep her husband with her. In despair she begs the God of Thunder to assist her. Immediately a storm arises, thunder and lightning roars and flashes. The husband is seen returning down the path. As he hears his wife a flash of lightning descends upon him, and with a crash he is stricken dead. Curtain. The final scene showing Miss Walsh loudly calling upon God to assist her is exceptionally strong and from the women calls for tears aplenty. Mr. Ince does some excellent work. Mr. Travers passes nicely in a small part. "The Thunder Gods" is a fitting vehicle for an emotional actress of Miss Walsh's standing. At the Majestic it is a great feature act for the current week. *Wynn.*

**Stanley and Ella Warner.**  
**Singing and Dancing.**  
 11 Mins.; One.

A conventional singing and dancing turn, finishing with the "Frisco Frizz" dance which brings down the house. The remainder of the act calls for no special comment. *Jolo.*

**Beatrice Morgan and Co. (1)**  
**"Dupes of Destiny" (Dramatic.)**  
 16 Mins.; Full Stage.

The sketch is undoubtedly of French origin. A middle aged man is very jealous of his young wife. He goes out of town every Thursday, but suspecting his wife, comes back unexpectedly this particular Thursday night and wrings from her a confession that she is carrying on an affair with the man who painted her portrait. The husband compels her to call her lover on the telephone, bidding him come. This 'phone situation is very similar to the big scene in "The Spendthrift." The finish, however, is different. French—or rather Parisian—theatre-goers do not insist on happy endings to their dramas. Having trapped the lover, the husband proceeds to gloat in anticipation, but the wife calls to the man not to come as it is a trap; whereupon husband shoots her dead. The act runs sixteen minutes. The first thirteen is conversation, devoid of action. Beatrice Morgan enacts the role of the wife in her usual painstaking way, but the part is unattractive and unsympathetic. Her support gave a good imitation of Kyrle Bellew in "The Thief," both in make-up and interpretation of his role. *Jolo.*

**James Brockman.**  
**Songs.**

18 Mins.; One, Two (Special Drops).  
 Columbia (Oct. 1).

James Brockman is singing four of his own songs, each with a special back-ground. Two are done in "one," while the others take up "two." The first song is of a boob grocery boy. It has a comedy lyric. Mr. Brockman then sings an old man pathetic number. An old time actor, followed by an "Apache." The best is the "Apache." The singer uses a dummy for a partner. Mr. Brockman has a splendid voice, but seemed to lack the comedy ability to get the three funny songs over. The old man number is almost worthless, through lack of a good melody and rather a worn lyric. Mr. Brockman may be able to shift the present act into playing shape, with a little more attention to the comedy bits. *Jess.*

**Palfrey, Barton and Brown.**  
**Bicycle and Dancing.**  
 17 Mins.; Full Stage.  
 Hammerstein's.

This trio will do. It comprises a straight rider, comedian and a woman who dances. The straight rider works up the comedy for the comedian, who does his part with rare uncton. The woman is exceedingly comely and does two excellent dances, one a Spanish and the other a Scotch Highland number, adequately costumed. The comedian follows each dance with a travesty on it, on a single wheel that gains for him a large number of laughs. His wriggling of a sort of "Frisco Frizz" on the wheel is sure fire. The presentment is a good "No. 3" act for the big time. It is of the former team of Palfrey and Barton, remade into a trio. *Jolo.*

**Les Malaganitas (4).**  
**Spanish Dancers.**  
 8 Mins.; Full Stage.

**Winter Garden, New York.**

But a portion of this act is at the Winter Garden at present. Four girls are now appearing. A man and two other young women are to join them. When the Winter Garden contract for eight weeks expires, the combined turn will travel over the Orpheum Circuit. In the Winter Garden act is Clavalita, who danced on the floor at the Abbaye and Bal Tabarin, Paris. The other three girls were also recruited from those Parisian night resorts. The turn was gathered in by the H. B. Marinelli agency, and booked over here. These girls may start another craze in New York for Spanish dancing. On the Coast it has held sway for some time now. Why New York hasn't again taken it up, in the restaurants anyway, has been often spoken of. After all the "rags," "bear-cats" and hard and soft shoe dancing New York has been surfeited with, this Spanish dance, with its graceful swaying of body and arms (without any "classical" bunk) is decidedly a refreshing relief. It is pretty to see, as danced by the Malaganitas. Clavalita opens the turn, in the "Folies Bejabers" scene at the Garden, with a song called "Sarassa." The audience doesn't "get it." What the Spaniards call "Sarassa," Americans vulgarly refer to as a "Cissy." The number is made lively by Clavalita, who seems to be the leader of the quartet of dancers. The big stage at the Winter Garden forces them into an awkward exit, but the turn is well liked throughout. As a diversion in that awful Winter Garden show the act is much relished. *Sime.*

**"Arsene Lupin."**  
 25 Mins.  
 La Cigale, Paris.

The manager of the Cigale concert hall, R. Flateau, has introduced in the second act of the present revue a short play by Maurice Leblanc, entitled, "Une Adventure de Arsene Lupin." It is ably acted by Andre Brule, a young man of talent, supported by others who fulfill roles in the revue. The work is a mild edition of "Raffles" in one act. The author has evidently been inspired by the popularity of detective stories, while the manager is no doubt prompted by the popularity of Leblanc and Brule in Paris. The sketch met with a good reception, but will set nothing on fire. *Ken.*

**Rogers and Bumstead.**  
**Songs.**

11 Mins.; One.

The team is a man in evening dress and woman in a simple gown. They open with a sort of cross-fire semi-recitative song. The man leaves the stage while the woman sings an Irish song; she leaves, he reappears and sings some English, but unintelligible words, to the air of the "Toreador." The man has a strong voice, the woman just the opposite. Both are very awkward and lack stage presence. They finished with a duet on a settee, and rushed off without even stopping to turn around. *Jolo.*

**Pringle, Allen and Co. (1).**  
**"Keeping an Appointment" (Comedy).**  
 16 Mins.; Two..  
 Lyda, Chicago.

While "Keeping an Appointment" is not quite a new act, with Aubrey Pringle, formerly a member of That Quartet and of late with George Whiting, the comedy skit is far different than before. Pringle makes a handsome looking husband for Violet Allen and while not quite up on the finish, a nifty cane dance, the big baritone singer carried his part safely to success when reviewed at the Lyda, the last half of the week. The sketch, by Searl Allen, is a well written, complicated affair, depicting the troubles of a pair of newlyweds who are continually kept on the move by the proprietor of an apartment hotel. The opening shows them moving into a room on the first floor. While unloosing some corking good comedy lines, the room is furnished from curtain to dresser. A hurry call for a club date (they are performers) finds them without costumes. Various articles around the room are brought into play to make up for the deficiency in clothes. When completely dressed they sing and dance themselves off. The comedy is always above the average and well handled by Mr. Pringle and Miss Allen. A third man essaying the role of a bellboy (not programed) went through his part familiarly and filled in nicely. Mr. Pringle brings his splendid voice into play with a song during the action, and naturally scored big. He will shortly become well acquainted with his role and then the act should find its way to regular time. It scored a decided hit *Wynn.*

**Mme. Sahary Djell and Co.**  
**"L'Abime" (Pantomime).**  
 50 Mins.; Four Scenes.  
 Casino de Paris, Paris.

This pantomime is too lengthy, and Mme. Sahary Djell is not seen at her best. This is not the fault of the author, Leon Zanrof (interested in the Casino), for the role of Syria is a heavy one. Djell has too much dancing, of a "Salome" kind. It wears. If this were curtailed the story might appeal. All the roles are well sustained, with Mme. Djell continually in the spot light. A "Mazeppa" scene is the big moment. For permitting a youthful King to become wildly enamored of her, Syria (Djell) a sacred dancer, is condemned to die. Tied on an untamable horse, the animal is driven into the mountains, and leaps down an abyss. The action is laid at Tyre, the ancient Syrian city in the days of early history. The show as given here is not a tremendous success. Its length greatly interferes. *Ken.*

**Charles Handy.**  
**Equilibrist.**

9 Mins.; Full Stage.

Assisted by two dogs Mr. Handy does a good equilibrist act on a table. His best trick is to balance himself on four billiard cues, two in each hand, suspending himself feet up. The act is good to open any big small time show. *Jolo.*

(Continued on page 17.)

# BILLS NEXT WEEK (Oct. 8-9)

In Vaudeville Theatres, Playing Two Shows Daily

## NEW YORK.

**COLONIAL.**  
"Everywife"  
Jack Lorimer  
"The Leading Lady"  
Melville Ellis  
Wilfred Clarke & Co  
Froun  
Carmel & Harris  
Mr. & Mrs. Stuart  
Darrow  
Salsudus

**ALHAMBRA.**  
Mabel Hite  
Hert Leslie & Co  
"Bathing Girls"  
Stuart Barnes  
Jones & Deely  
Musical Spillers  
Will Rogers  
Hounding Gordons  
Daleys

**BROX.**  
Irene Franklin  
"The Police Inspector"  
"Billy's Tombstones"  
Bixley & Lerner  
Tim Cronin  
Smith & Campbell  
Sayton Trio  
Knight Bros. & Sawtelle

**ORPHEUM.**  
McIntyre & Heath  
Maggie Cline  
James & Bonnie  
Thornton  
Annie Yeamans  
Ward & Curran  
Gus Williams  
Snyder & Buckley  
Fox & Ward  
Caron & Herbert

**BUSHWICK.**  
Lillian Russell  
Billy Reeves & Co.  
Mrs. Gene Hughes & Co.  
Covington & Wilbur  
Temple Quartet  
Waterbury Bros.  
Tenny  
Morris & Allen  
(One to fill)

**MANHATTAN O. H.**  
Harry Lauder  
Wm. Courtleigh & Co  
Trovalo  
Maud Tiffany  
Griff  
Merle  
Satanella Trio

**HAMMERSTEIN'S.**  
Joe Welch  
Jack Wilson Trio  
Musical Cutys  
Brice & King  
McKay & Cantwell  
Chadwick Trio  
Avery & Hart  
Middleton, Spellmyer  
& Co  
Shirley & Kessler  
Dorothy Kenton  
Ollie Young & April  
Francis Wood

**GREENPOINT.**  
Four Mortons  
Ryan and Richfield  
Valerie Bergere and Co  
Clarice Vance  
Cue Gordon  
Barry and Wolford  
Bison City Four  
A O Duncan  
Bancroft, Percival  
and Singer  
Stewart and Marsh  
all  
Belle Ori  
Herbert's Dogs

**FIFTH AVE.**  
"Cavalleria Rusticana"  
White & Stewart  
Willard Simms & Co  
Big City Four  
Kate Watson  
Gordon Bros & Kangaroo  
Grant & Hoag  
Ollie Young & April

**ATLANTIC CITY.**  
James O'Neill & Co.  
Leo Carrillo  
May Elinore  
Rawls and Von  
Kaufman  
Hennings and Middleton  
Rena Thornton  
Campbell and Yates  
Haley, Hall & Burnett

## ATLANTA.

**FORSYTH.**  
Lamar and Gabriel  
Roberty Dancers  
Ida O'Day and Co  
Rita Redfield  
Van and Schenck  
The Avolos  
The Highlands

**BUFFALO.**  
SHEA'S  
Simone De Beryl  
J. C. Nugent & Co  
William Dillon  
Fields & Lewis  
Tom Edwards  
Harvey DeVora Trio  
Spissell Bros & Co  
Ioleen Sisters

**BOSTON.**  
KEITH'S  
Kellogg  
"Song Revue"  
Dunn and Murray  
Jimmy Lucas  
Dale and Boyle  
Thos. Holer and Co  
DeMichelle Bros.  
Three Escardos

**NATIONAL.**  
Mile. Fregoli  
Clayton and Drew  
The Mozarts  
Cook and Stevens  
Dennis Bros.  
Hayes and Wynn  
The Pelots

**BRIDGEPORT.**  
POLI'S  
Curzon Sisters  
Harry Richards & Co  
Mr. & Mrs. Hugh Emmett  
Roland Carter  
Bert Melrose  
McCormack & Irving  
Wilson Bros

**BALTIMORE.**  
MARYLAND  
"The Signal"  
Kalma and Brown  
Three White Kuhn  
Clemens Bros.  
(Three to fill)

**CEDAR RAPIDS.**  
MAJESTIC  
Jardin de Paris  
Schrode and Mulvey  
Four Sullivan Bros.  
McDonald Trio  
Archer and Carr  
Elizabeth Otto

**CLEVELAND.**  
HIPPODROME  
Eva Tanguay  
Milville & Higgins  
Chas L. Fletcher & Co  
French Girls  
Berlach  
3 Dooleys  
H T McConnell & Co  
McDevitt Kelly & Lucy

**COLUMBUS.**  
KEITH'S  
Rice & Cohen  
Rita Goulet  
Puchot's Ballet  
Nonette  
Milton & DeLong  
Sisters  
Moore & St. Claire  
Flying Martins  
Madden & Fitzpatrick

**CINCINNATI.**  
COLUMBIA  
Edward Ables & Co  
Princess Barotoff  
Felix & Caire  
"Top World" Dancers  
Bert Fitzgibbon  
Goldsmith & Hoppe  
Ronair & Ward  
(One to fill)

**CHICAGO.**  
MAJESTIC  
Millward & Glendinning  
Gene Greene  
Stieppers  
Rice & Prevost  
King Sisters  
Swor & Mack  
Jacob's Dogs  
(Two to fill)

**DES MOINES.**  
ORPHEUM  
"A Night in a Turkish Bath"  
Lorch Family  
Bedini & Arthur  
Leipzig  
Clifford & Walker  
Abbott & White  
Redway & Lawrence

## DAYTON.

**LYRIC.**  
"Dinklespiel's Xmas"  
Sam J. Curtis and Co  
Old Soldier Fiddlers  
Geo. H. Wood  
A. J. Pickens and Co  
McQuinness Bros.  
The Dorians

**DETROIT.**  
TEMPLE  
Palace Girls  
Four Bards  
Julius Tannen  
Conroy & LeMaire  
Mr. & Mrs. Perkins  
Fisher  
Majestic Trio  
Frey Twins

**DENVER.**  
ORPHEUM  
Stone and Kallaz  
Morny Cash  
Connelly and Webb  
Deiro  
Penders' Giants  
De Vole Trio  
Kelly and Westworth

**DAVENPORT, IA.**  
AMERICAN  
Arizona Joe and Co  
Happy Jack Gardner  
and Co  
Nancy Lee Rice  
Lyric Quartet  
Adams Bros.

**DALLAS.**  
MAJESTIC  
McKenzie, Shannon  
and Co  
Namba Troupe  
Jupiter Bros.  
Brown & Mills  
Florence Hobson  
Sampson and Leclair

**ELMIRA.**  
COLONIAL  
"Boys in Blue"  
Vasachi Bros.  
Mr. & Mrs. Harry Thorne  
Sloane and Sheridan  
Great Sterk

**FALL RIVER.**  
SAVOY  
Tate's "Motoring"  
Great Howard  
Olive Briscoe  
Arthur Rigby  
Delmore & Lee  
Worford's Legs  
(One to fill)

**FORT WAYNE.**  
TEMPLE  
Lillian Mortimer  
and Co  
Three Livingstons  
Van Bros  
Erna Troupe  
Juggling DeLisle  
Finn and Ford  
Pauline Berry

**FORT WORTH.**  
MAJESTIC  
Gus Edwards "Country Kids"  
Bert Cutler  
Four Flying Gilmores  
Hufford and Chain  
Lockhart Sisters  
Udine Andrews  
Ames and Corbett

**HAMILTON.**  
TEMPLE  
Merrill & Otto  
Homer Miles & Co  
O'Brien-Havel Co  
Rube Dickinson  
Boothblack Four  
Work & Ower  
Nat Goetz

**HARTFORD.**  
POLI'S  
Ada O. Walker & Co  
Harry Richards & Co  
Three Keatons  
Ed Morton  
Harris & Harrison  
St. Onge Troupe  
De Faye Sisters

**HARRISBURG.**  
ORPHEUM  
"Bachelors"  
Warren and Keefe  
Gardner and Stoddard  
Marie Fenton  
Four Ladellas  
The Rexos  
Carbrey Bros.  
**HOUSTON.**  
NEW MAJESTIC  
Fields and School  
Kids  
Alaska's Cats

Burnham and Greenwood  
Alice Lorraine and Co  
Williams, Thompson  
and Copeland  
Cecelia Savasak  
Robert Wingate

**INDIANAPOLIS.**  
GRAND O. H.  
Seigman & Bramwell  
Golden Troupe  
Arthur Deagon  
John & Mae Burke  
Mittie Models  
Nevins & Gordon  
Leroy & Paul  
Hal Merritt

**KANSAS CITY.**  
ORPHEUM  
Wm. H. Thompson  
and Co  
Dolan and Lenbarr  
Athletic Girls  
Patsy Doyle  
Lydell and Butterworth  
Albert Hole  
Stickney's Circus

**LOUISVILLE.**  
Mary Anderson  
"Photo Shop"  
Macart & Bradford  
Raymond & Caverly  
Conrad & Whidden  
Loughlin's Dogs  
Esmaralda & Viola  
Cunningham & Marlon

**LOS ANGELES.**  
ORPHEUM  
Three Leightons  
Primrose Four  
Hermine Shone & Co  
Blank Family  
Klein Bros & Brennan  
Dugros Trio  
Lee Lloyd  
"Cheyenne Days"

**LINCOLN.**  
ORPHEUM  
"Scrooge"  
Four Londons  
Caroline Whidden  
Smith and Melnotte  
Twins  
Smythe and Hartman  
Marselles  
(One to fill)

**LOWELL.**  
KEITH'S  
Cook and Lorenz  
Radie Furman  
Menetkel  
The Marquards  
Helm Children  
Caroline Franklin  
and Co  
Dale Bros.

**LYNN.**  
KEITH'S  
National Boston  
Minirels  
Hilda Hawthorne  
Pedieto Sisters  
Lord Roberts

**MONTREAL.**  
ORPHEUM  
"High Life in Jail"  
Salerno  
Norton & Maple  
Tom Linton & Girls  
Stopp, Mehlinger & King  
Hickey's Circus  
Al Carleton  
Louis Stone

**MILWAUKEE.**  
MAJESTIC  
Arkloff Balalaika  
Orchestra  
"Sonambule"  
"Little Stranger"  
Clifford & Burke  
W. E. Whittle  
Clark & Berkman  
Ruby Raymond & Co  
Rice Sully & Scott

**NEW HAVEN.**  
POLI'S  
"Apple of Paris"  
Ed Hayes & Co  
Witt's Melody  
Girls  
Kaufman Bros  
Marie & Billy Hart  
Larson & Lewis  
Romalo & DeLano

**NORFOLK.**  
COLONIAL  
Chas. Grapewin and Co  
Alexander and Scott  
E. F. Hawley and Co  
Shelvey Bros.  
DeWitt Young and Sister  
Kraton Bros.

**NEW ORLEANS.**  
ORPHEUM  
Eve Fay  
Lester  
Dorothy Rogers and Co  
Three Vagrants  
Glockers  
Katie Erickson  
McRae and Levering

**OMAHA.**  
ORPHEUM  
Dr. Wullner  
Conrad V. Bos  
Fay, 2 Coleys and Fay  
Gordon Eldrid and Co  
Nederveld's Monk  
"The Dandies"  
Wilson and Wilson  
Yako Egawa

**OTTAWA.**  
DOMINION  
Slaley & Birbeck  
White & Perry  
Ray & Rogers  
"Littlest Girl"  
King Bros.  
Al Lawrence  
Cycling Zanoras

**PHILADELPHIA.**  
"Romance Underworld"  
Howard and Howard  
Marini and Bronski  
"Magic Kettle"  
Mack and Williams  
Col. Sam Holdsworth  
Dundedin Troupe  
Welch, Mealy and Montrose

**PITTSBURGH.**  
GRAND O. H.  
Romany Opera Co.  
Toots Paka  
Lolo  
Lillian Shaw (?)  
Aurora Troupe  
College Trio  
Robt De Mont Trio  
Mayme Remington & Co

**PROVIDENCE.**  
KEITH'S  
Sunko  
Paul Dickey & Co  
Great Richards  
Wynn & Russon  
Johnny Johnson  
J. Warren Keene  
Great Santell  
Hathaways' Monks

**PORTLAND, ORE.**  
ORPHEUM  
Nat White  
La Titcomb  
Brown Bros  
Maude Hall Macey & Co  
Pedersen Bros  
June Imes  
Larenara & Victor

**PORTLAND, ME.**  
KEITH'S  
Seldom's "Venus"  
Van Haven  
Millard Bros.  
Arthur Van and Girls  
Sydney Toler and Co  
Kelly and Laferty  
Hon and Tracey

**ROCHESTER.**  
TEMPLE  
Charlotte Parry & Co  
Ethel Green  
Brown & Ayer  
Diving Norrins  
Mr. & Mrs. Connolly  
Nevins & Erwood  
The Stanleys  
(One to fill)

**ROCK ISLAND, ILL.**  
EMPIRE  
Fielding and Carlos  
Lajo Troupe  
Raymond and McNeill  
Trask and Gladden  
Bessie Blabb

**SAN FRANCISCO.**  
"Romance of Underworld"  
Charles and Fanny  
Nichols Sisters  
Four Floods  
Six American Dancers  
Avon Comedy Four  
World and Kingston  
International Polo teams

**SAN ANTONIO.**  
PLAZA  
Macy's Arbuckle  
and Co  
Klein, Ott and Nicholson  
Albert's Russian  
Dancers  
Ellina Gardiner  
Carter Stanley and Willis  
Asaki Japs  
Rose Ivy

**ST. PAUL.**  
ORPHEUM  
Mrs. Gardner Crane  
and Co  
Genaro and Dalley  
Mr. and Mrs. Jack McGreevy  
Corcoran and Dixon  
Les Fraed  
Paulinette and Piqua  
Rolfonians

**SYRACUSE.**  
GRAND O. H.  
Houdini  
Kirstoffy Trio  
"Dick"  
Bryon & Langdon  
Fred Watson  
Seibin & Grovini  
Stewart & Alexander

**ST. LOUIS.**  
COLUMBIA  
Blanche Walsh & Co  
Chas. Ahearn Troupe  
Farber Sisters  
Tom Mahoney  
Hopkins-Axtell Co  
Robbie Gordoue  
Guerrero & Carmen  
The Havelocks

**SCRANTON.**  
POLI'S  
Pauline  
Little Billy  
Jere Grady & Co  
Keno & Green  
Haydn Bordon & Haydn  
Spero & Lavone  
Ruth Belmar

**SALT LAKE.**  
ORPHEUM  
"Pianophilend Minstrels"  
Carlton  
Klammmy's Pets  
Haviland and Thornton  
Mason and Murray  
Colored Photography  
(One to fill)

**TOLEDO.**  
"The Hold-Up"  
Four Huntings  
Nellie Nichols  
Mason & Bart  
Fred Dupres  
Musical Fredericks  
Field Bros  
Hayward & Hayward

**TRENTON.**  
TRENT  
Collins & Hart  
Marie Russell  
W. B. Patton & Co  
Marion Littlefield & Co  
Everett & Warren  
Claire & West

**TORONTO.**  
SHEA'S  
Montgomery & Moore  
May Tully & Co  
Knox Wilson  
Five Pierrescoffs  
Harriet Burt  
Bers, Walters & Crocker  
The Kratons

**TERRE HAUTE.**  
VARIETIES  
Bloomquist Players  
Star Operatic Trio  
Three Rambler Girls  
Mexican Zamora Family  
Horne Bros.  
Estelle Wordette and Co

**UTICA, N. Y.**  
SHUBERT  
Bell Family  
Callahan and St. George  
Linden Beckwith  
Ashley and Lee  
Max Burkhardt  
Rem Brandt

**WASHINGTON.**  
CHASE'S  
Walter C. Kelly  
"Honor Among Thieves"  
Kallyanna  
Mack & Walker  
DeKoe Troupe  
R. A. G. Trio  
Richardson's Dogs

**WATERBURY.**  
(Ed. Blondell's Co.)  
The Raymonds  
Cook Sisters  
Country Barber Shop

**Markey & DeVere.**  
"Night in Sevilla"  
Clinton & Nolan  
"Through Centre of Earth"

**PARIS.**  
ALHAMBRA  
Mile. de Dio  
Harry Fragon  
Paulon and Dooley  
Jenny and Joe  
Sisters Karitons  
Tom Mahoney  
Anna Thibaud  
Moxon Trio  
Leonie de Lausanne

**FOLIES BERGERE.**  
W. C. Fields  
Sate and Sallery  
Verona Troupe  
Five Banvards  
Boller  
"Stella" Ballet, with  
Maria Bordin, Cornelia, Schaefer, Roper, M. J. Jacquinet, R. Quinault, Bert Clerc.

**COLOMBIA.**  
"Bought and Paid For" (Charles Richmond)—The Playhouse (3d week).  
"BUNTY PULLS THE STRINGS"—Comedy (1st week).  
"DISRAELI" (George Arliss)—Wallack's (4th week).  
"EXCURSION ME"—Gaiety.

**FOLIES BERGERE CO.**—Grand Opera House.  
"GREEN STOCKINGS" (Margaret Anglin)—38th St. (2d week).  
HARRY LAUDER SHOW—Manhattan Opera House.  
"MAGGIE PEPPER" (Rose Stahl)—Harris (7th week).  
"NEXT"—Daly's (3d week).  
"REBELLION" (Gertrude Elliott)—Maxine Elliott's (2d week).  
"SNOBS" (Frank McIntyre)—Hudson (9th week).  
SPONDER STOCK—Metropolis (10th week).  
STOCK—Academy.

**THE ARAB**—Astor (4th week).  
"THE BOSS" (Holbrook Blinn)—West End (1st week).  
"THE CONCERT"—Belasco.  
"THE DUCHESS" (Fritzi Scheff)—Herald Sq. (1st week).  
"THE FASCINATING WIDOW" (Julian Eltinge)—Liberty (5th week).  
"THE GREAT NAME" (Henry Kolker)—Lyric (2d week).  
"THE KISS WALTZ"—Casino (4th week).  
"THE LITTLE MILLIONAIRE"—Cohen's (3d week).  
"THE PASSERS-BY"—Criterion (5th week).  
"THE PINK LADY"—New Amsterdam.  
"THE RUNAWAY" (Billie Burke)—Lycium (1st week).  
"THE SIGN OF THE ROSE" (George Beban)—Garlick.  
"THE SIREN" (Donald Brian)—Knickerbocker (7th week).  
"THE WOMAN"—Republic (4th week).  
WINTER GARDEN—Variety.

**KANSAS CITY.**  
CHAUNCEY OLCOTT—Grand.  
"RUNAWAY GIRLS"—Gaiety.  
"BOHEMIANS"—Century.  
"PINAPORE"—Shubert.  
"MADAME SHERRY"—Willis Wood.  
LIVE STOCK SHOW—American.  
STOCK—Auditorium.

**CHICAGO.**  
"AN AFFAIR AT THE BARRACKS"—Grand (H. H. 2d week).  
"THE LITTLE REBEL" (Wm. and Dusan Farnum)—Chicago O. H. (7th week).  
"THE FORTUNE HUNTER"—Olympic (1st week).  
"LOUISIANA LOU" (Alex. Carr)—La Salle (7th week).  
"HE FELL IN LOVE WITH HIS WIFE"—Cort (1st week).  
"A NIGHT OUT" (Eddie Foy)—Studebaker (2d week).  
"THE FOLLIES OF 1911"—Colonial (7th week).  
"THE GIRL I LOVE"—Auditorium (3d week).  
"THE GRAIN OF DUST" (James J. Hackett)—Blackstone (4th week).  
"OVER NIGHT"—Princess (3d week).  
"THE DEEP PURPLE"—McVicker's (9th week).  
"THE DOLL'S HOUSE" and "LITTLE EVOLE" (Alia Nazimova)—Powers (3d week).  
"THE CHOCOLATE SOLDIER"—Garlick (3d week).  
"REBECCA OF SUNNYBROOK FARM" (Edith Talleferro)—Illinois (2d week).  
"THE FAUN" (William Faversham)—Lyric (1st week).  
"THE WHITE SLAVE"—Haymarket.  
"THE CHORUS LADY"—Alhambra.  
"THE DAWN OF TO-MORROW"—National.  
"THE ROSARY"—Crown.

**ST. LOUIS.**  
"GET-RICH-QUICK WALLINGFORD"—Olympic.  
"THE PIPER" (Edith W. Mathison)—Shubert.  
"THE COUNTRY BOY"—Century.  
"A GERMAN PRINCE" (Al H. Wilson)—Garlick.

**LONDON.**  
PALACE  
Madeline Ross  
Florence Taymen  
Willis Trio  
Harold Montague  
Kellinos  
Henriette De Serris  
Rinaldo  
Juliette De Serris  
Boganny  
Sutro's "The Man in the Stalls"  
Margaret Cooper

**VIENNA.**  
(For Oct.)  
COLOSEUM.  
March's Lions  
4 Olinos  
La Bella Zazitta  
4 Mackwells  
Dolf Bros  
Daisy Yates  
Wright Sisters  
Trist Wiener  
Foidi Floty  
"A Happy Night"

## SHOWS NEXT WEEK.

### NEW YORK.

"A GENTLEMAN OF LEISURE" (Douglas Fairbanks)—Globe (8th week).  
"A MAN OF HONOR" (Edmund Breese)—Weber's (5th week).  
"A SINGLE MAN" (John Drew)—Empire (6th week).  
"AROUND THE WORLD"—Hippodrome (4th week).  
"BOUGHT AND PAID FOR" (Charles Richmond)—The Playhouse (3d week).  
"BUNTY PULLS THE STRINGS"—Comedy (1st week).  
"DISRAELI" (George Arliss)—Wallack's (4th week).  
"EXCURSION ME"—Gaiety.

FOLIES BERGERE CO.—Grand Opera House.  
"GREEN STOCKINGS" (Margaret Anglin)—38th St. (2d week).  
HARRY LAUDER SHOW—Manhattan Opera House.  
"MAGGIE PEPPER" (Rose Stahl)—Harris (7th week).  
"NEXT"—Daly's (3d week).  
"REBELLION" (Gertrude Elliott)—Maxine Elliott's (2d week).  
"SNOBS" (Frank McIntyre)—Hudson (9th week).  
SPONDER STOCK—Metropolis (10th week).  
STOCK—Academy.

THE ARAB—Astor (4th week).  
"THE BOSS" (Holbrook Blinn)—West End (1st week).  
"THE CONCERT"—Belasco.  
"THE DUCHESS" (Fritzi Scheff)—Herald Sq. (1st week).  
"THE FASCINATING WIDOW" (Julian Eltinge)—Liberty (5th week).  
"THE GREAT NAME" (Henry Kolker)—Lyric (2d week).  
"THE KISS WALTZ"—Casino (4th week).  
"THE LITTLE MILLIONAIRE"—Cohen's (3d week).  
"THE PASSERS-BY"—Criterion (5th week).  
"THE PINK LADY"—New Amsterdam.  
"THE RUNAWAY" (Billie Burke)—Lycium (1st week).  
"THE SIGN OF THE ROSE" (George Beban)—Garlick.  
"THE SIREN" (Donald Brian)—Knickerbocker (7th week).  
"THE WOMAN"—Republic (4th week).  
WINTER GARDEN—Variety.

KANSAS CITY.  
CHAUNCEY OLCOTT—Grand.  
"RUNAWAY GIRLS"—Gaiety.  
"BOHEMIANS"—Century.  
"PINAPORE"—Shubert.  
"MADAME SHERRY"—Willis Wood.  
LIVE STOCK SHOW—American.  
STOCK—Auditorium.

CHICAGO.  
"AN AFFAIR AT THE BARRACKS"—Grand (H. H. 2d week).  
"THE LITTLE REBEL" (Wm. and Dusan Farnum)—Chicago O. H. (7th week).  
"THE FORTUNE HUNTER"—Olympic (1st week).  
"LOUISIANA LOU" (Alex. Carr)—La Salle (7th week).  
"HE FELL IN LOVE WITH HIS WIFE"—Cort (1st week).  
"A NIGHT OUT" (Eddie Foy)—Studebaker (2d week).  
"THE FOLLIES OF 1911"—Colonial (7th week).  
"THE GIRL I LOVE"—Auditorium (3d week).  
"THE GRAIN OF DUST" (James J. Hackett)—Blackstone (4th week).  
"OVER NIGHT"—Princess (3d week).  
"THE DEEP PURPLE"—McVicker's (9th week).  
"THE DOLL'S HOUSE" and "LITTLE EVOLE" (Alia Nazimova)—Powers (3d week).  
"THE CHOCOLATE SOLDIER"—Garlick (3d week).  
"REBECCA OF SUNNYBROOK FARM" (Edith Talleferro)—Illinois (2d week).  
"THE FAUN" (William Faversham)—Lyric (1st week).  
"THE WHITE SLAVE"—Haymarket.  
"THE CHORUS LADY"—Alhambra.  
"THE DAWN OF TO-MORROW"—National.  
"THE ROSARY"—Crown.

ST. LOUIS.  
"GET-RICH-QUICK WALLINGFORD"—Olympic.  
"THE PIPER" (Edith W. Mathison)—Shubert.  
"THE COUNTRY BOY"—Century.  
"A GERMAN PRINCE" (Al H. Wilson)—Garlick.

KANSAS CITY.  
CHAUNCEY OLCOTT—Grand.  
"RUNAWAY GIRLS"—Gaiety.  
"BOHEMIANS"—Century.  
"PINAPORE"—Shubert.  
"MADAME SHERRY"—Willis Wood.  
LIVE STOCK SHOW—American.  
STOCK—Auditorium.

CHICAGO.  
"AN AFFAIR AT THE BARRACKS"—Grand (H. H. 2d week).  
"THE LITTLE REBEL" (Wm. and Dusan Farnum)—Chicago O. H. (7th week).  
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"REBECCA OF SUNNYBROOK FARM" (Edith Talleferro)—Illinois (2d week).  
"THE FAUN" (William Faversham)—Lyric (1st week).  
"THE WHITE SLAVE"—Haymarket.  
"THE CHORUS LADY"—Alhambra.  
"THE DAWN OF TO-MORROW"—National.  
"THE ROSARY"—Crown.

ST. LOUIS.  
"GET-RICH-QUICK WALLINGFORD"—Olympic.  
"THE PIPER" (Edith W. Mathison)—Shubert.  
"THE COUNTRY BOY"—Century.  
"A GERMAN PRINCE" (Al H. Wilson)—Garlick.

"MRS. WIGGS OF CABBAGE PATCH"—American.  
"ARIZONA"—Imperial.  
BLACK PATTI—Havins.  
"BIG BANNER SHOW"—Gayety.  
"JARDIN DE PARIS"—Standard.

**BOSTON.**

"THE RED WIDOW" (Raymond Hitchcock)—Colonial (6th week).  
"THE ROUND-UP"—Boston (6th week).  
"REVUE OF 1917"—Shubert (3d week).  
"GET-RICH-QUICK WALLINGFORD"—Park (3d week).  
"THE LUCKY HOODOO" (Billy B. Van)—Globe (3d week).  
"THE RED ROSE" (Valeska Suratt)—Holla.  
"THE GAMBLERS"—Majestic (2d week).  
"THE IRISH PLAYERS"—Plymouth (3d week).  
"EXCUSE ME"—Tremont (8th week).  
"ANOTHER MAN'S WIFE"—Grand Opera House.  
"FORTY-FIVE MINUTES FROM BROADWAY"—Castle Square.

**PHILADELPHIA.**

"THE ONLY SON"—Broad.  
"GYPSY LOVE"—Forrest.  
"A FOOL THERE WAS"—Garrick.  
"THE SPRING MAID"—Chestnut St. O. H.  
"THE CAVE MAN"—Walnut.  
"THE HEN PECKS"—Lyric.  
"THE DEEP PURPLE"—Adephia.  
THURSTON—Grand.  
STOCK—Chestnut St.  
DUMONT'S MINSTRELS—Ninth & Arch.  
"THE COWBOY AND THE THIEF"—National.

**DENVER.**

"DON'T LIE TO YOUR WIFE" (Dave Lewis)—Tabor Grand.  
"THE HAVOC" (Henry Miller)—Broadway.

**SAN FRANCISCO.**

"THE COMMUTERS"—Columbia.  
"ALIAS JIMMY VALENTINE"—Cort.  
"ELIZABETH"—Alcazar.

**INDIANAPOLIS.**

9-11, "DEAR OLD BILLY"; 12-14, "LITTLE MISS FLYING"—English.  
9-11, "DON" (Wm. Courtney); 12-14, "THE FATTED CALF"—Shubert-Murat.  
9-11, "THE CONVICT'S DAUGHTER"; 12-14, "THE THIRD DEGREE"—Park.

**TORONTO.**

ROBERT B. MANTELL—Royal Alexandra.  
"AT THE MERCY OF TIBERIUS"—Grand.  
COLUMBIA BURLESQUERS—Gayety.  
"GIRLS FROM MISSOURI"—Star.

**OMAHA.**

8-11, "FORTUNE HUNTER"; 12-14, KYRLE BELLEW—Brandels.

**LOUISVILLE.**

9-11, "MOTHER"; 12-14, "DON" (Wm. Courtney); 16, GERALDINE FARRAR—Masonic.  
"POLLY OF THE CIRCUS"—Walnut.  
"CHIEF OF THE SECRET SERVICE"—Avenue.

**NEW ORLEANS.**

"ALMA"—Tulane.  
"TAKE MY ADVICE" (Willie Collier)—Dauphine.  
"SCHOOL DAYS"—Crescent.  
DANTE'S "INFERNO"—Greenwall.  
STOCK—Lyric.

**CLEVELAND.**

"EVERYWOMAN"—Colonial.  
"UNCLE SAM" (Thos. Wise & John Barrymore)—Opera House.  
"THE ROSARY"—Lycium.  
STOCK—Cleveland.  
"LADY BUCCANEERS"—Star.  
"STAR & GARTER"—Empire.

**ST. PAUL.**

"FORTUNE HUNTER"—Metropolitan.  
"THREE TWINS"—Grand.

**BALTIMORE.**

"THE RETURN OF PETER GRIMM" (David Warfield)—Ford's.  
"ALMA"—Academy.  
"BALKAN PRINCESS"—Auditorium.  
"A PRISONER FOR LIFE"—Holiday St.  
"RAFFLES"—Savoy.  
"BEFORE AND AFTER"—Albaugh's.  
HASTINGS' BIG SHOW—Gayety.  
SAM RICE'S DAFFYDILS—Monumental.

**WASHINGTON.**

"THE ENCHANTRESS" (Kitty Gordon)—National.  
"GIRL IN THE TAXI"—Columbia.  
"MADAME X"—Belasco.  
"THE MAN BETWEEN"—Academy.  
STOCK—Majestic.  
"WORLD OF PLEASURE"—Gayety.  
"FACEMAKERS"—Lycium.

**PITTSBURGH.**

"WALL ST. GIRL" (Blanche Ring)—Alvin.  
WARD & VOKES—Lycium.  
"NAUGHTY MARIETTA" (Mme. Trentini)—Nixon.

**LOS ANGELES.**

"SPRING MAID"—Mason.  
"OLD CURIOSITY SHOW" (Max Figman)—Majestic.

**PARIS.**

"PRIMROSE" (comedy, new)—Comedie Francaise.  
"FLYING DUTCHMAN" (opera)—Opera Comique.  
"AIME DES FEMMES" (farce, revival)—Folies Royal.  
"VEILLEUR DE NUIT" (farce, revival)—Theatre Michel.  
"L'AMOUR LIBRE" (operette, new)—Moulin Rouge.  
"MICK I" (operette, new)—Scala.  
"LES TRANSLANTANTIQUES" (operette)—Apollo.

Arthur Dunn and Marion Murray. (1).  
"Two Feet From Happiness" (Comedy).

18 Mins.; Full Stage.

Hammerstein's.

Assisted by a six-foot man, Arthur Dunn and Marion Murray have a lot of cross fire dialogue woven into a sketch that fails to hit the bull's eye. It is written around Dunn's diminutive stature and Miss Murray's statuesque physique. Dunn is in love with Miss Murray. As she demands a six-footer for a husband he constantly imbibes from a bottle which promises to increase his stature. He is compelled to resort to his old time gag: "Why the hell don't you say so." The sketch is only entitled to consideration in the big time on the past reputation of the miniature comedian. Jolo.

Frank Carmes.

Hoop-Rolling.

10 Mins.; Full Stage.

Mr. Carmes is doing an act with hoops. On the small time he is bound to get along. All the tricks attempted are of the usual sort. For a change he does a little with baton swinging. For a finishing trick Mr. Carmes is doing a third of Harry Kraton's best effort.

Jess.

**OUT OF TOWN**

Divine Dodson.

Female Impersonator.

12 Mins.; One.

Portola Theatre, San Francisco.

As an impersonator of the female, Divine Dodson has a clever act. He has been off the stage for some time, engaging in millinery at Los Angeles, where he has been known as "The Man Milliner." But the smell of grease paint stuck around. During the act Mr. Dodson wears about \$3,000 worth of costumes. Of course his hats are sensational creations. They may have been made by him, or brought over from the other side. It looks as though the other side gets the decision, for had Mr. Dodson turned out some of that hat gear in Los Angeles, he wouldn't have noticed the grease paint odor. As a clever impersonator, with good singing and dancing to back up the impersonations, the Divine Dodson has returned with an act that will make good. McClellan.

Howard Martin and House Sisters.

Songs and Dances.

14 Mins.; One.

"Big Banner Show," Gayety, Omaha.

Howard Martin and the House Sisters joined Gallagher & Shean's "Big Banner Show" in this city Sept. 30. The trio has the customary song and dance thing, with acceptable changes of costumes. Mr. Martin puts over a "scarecrow" dance that earns several recalls. The act should easily make good with the "Banner Show." Kopald.

"REINE DE GOLCONDE" (operette)—Folies Dramatiques.  
"COUREUX DOLLARS" (new)—Chatelet.  
"LA PETITE ROQUE" (drama, new)—Ambigu.  
"LA VIE PARISIENNE" (operette, revival)—Varietes.  
"LE CID" and "DEJANIRE" (operas)—Opera.  
"IVAN LE TERRIBLE" (operette)—Gaites.

Digby Bell and Co. (3).

"In The Days of Dexter" (comedy).

20 Mins.; Full Stage.

Young's Pier, Atlantic City.

Joseph Hart in presenting Digby Bell in this dandy playlet has again picked a winner. It is a turf story, finely told. Mr. Bell as Bob Chambers, an old turman, looks and plays the part. The action takes place in the home of Albert Nottingham, whose wife, Carolina, is a sister of Chambers. Carolina is set against racing. Oftimes she had extracted the promise from Bob he would not go near the track. She had found a paddock ticket in his room and was going to haul him over the coals. The fact that the morning papers contained a story about a business man forging a check with which to pay a racing debt had riled her all the more. During the process of taking Bob to account, Albert, always a plodder, enters. When the two men are alone Albert tells Bob he was the one who had forged the check, but this Bob already knew. One Walsh who possessed the check informed Bob that he would not surrender it unless he be given five times its amount, which would be \$40,000. It was not the money Walsh wanted, but the horse, "Brooklyn Belle," owned by Bob, but about which the family knew nothing. He decides to give up the horse for his sister's sake. All he asks in return is that his sister allow the picture of "Dexter," Bob's first horse to hang in the room without the cloth which has covered it for many years. "In the Days of Dexter" cannot fail to find favor. There is a touch of pathos that lends itself well to the comedy. Mr. Bell's work was of the first water. His Chambers is a lovable character. The support is excellent. Alexander Kearney, Agnes Everett and Violet Moore fill out the cast.

I. B. Pulaski.

Annie Kent.

Songs and Talk.

15 Mins.; One.

Broadway, Camden, N. J.

Annie Kent presented her comic impersonations Monday night with big success. Miss Kent shows the spare time an actress has on her vacation. Immediately on her arrival at her country home, the neighbors flock in to see her perform. She is the guest of honor that evening at a party. Miss Kent offers impersonations of the various characters present. Her work won several rounds of applause. Miss Kent also shows how the actress gets little sleep, attends rehearsals and puts over a "makeup" in full view of the audience. She does a side street urchin at the close. Frank Sheridan.

H. Tyler Brook.

Songs.

10 Mins.; One.

Haight St., San Francisco.

In evening dress H. Tyler Brook sings three songs, of the "rag" variety. This is a neat and well put over single turn. He, Mr. Brook, should march onward to success.

McClellan.

Patrice and Co. (8).

"A Night's Adventure." (Comedy).

19 Mins.; Full Stage.

Young's Pier, Atlantic City.

Patrice who had so much success with her charming playlet "A New Year's Dream" and more lately with "The Lobbyist," opened here with a comedy that bids fair to be of equal excellence. As Dollie Racket in search of adventures she presents a winsome and clever characterization. Dollie is one of the guests at a house party given by Mrs. Wellington. Dick Wellington (Charles Hutchison) detests girls. He is supposed to have gone on a fishing trip. Dollie is assigned his room for the night. She disrobes and is about to retire when Dick, who has missed the train enters via window. Dollie thinks he is a burglar and hides. Dick goes to bed. Dollie in the meantime takes a revolver from his trousers which were thrown on the floor. In a few moments Bill (S. S. Kenworthy) a real burglar comes through the window. He proceeds to place all the clothes in a bag, but when entering the bathroom Dollie locks the door. Dick is aroused and finds himself looking into Dollie's gun. After explanations they release Bill and set him free. But Dick has become smitten with Dollie. He leaves for the attic promising to be on hand in the morning. Dollie lies down and dreams that the burglar returns. He is choking her when she is awakened by a knocking on the door. It is Dick who has aroused the house. He departs through the window saying that for the night it is the grape arbor for his. The act is full of laughs. The action is quick and easy while the support was very good, headed cleverly by Mr. Hutchison. The sketch went very big here and should find no trouble in holding its own anywhere. I. B. Pulaski.

Jessie Millward, John Glendinning

& Co.

"As A Man Sows" (Dramatic.)

17 Mins.; Full Stage.

Keith's, Cincinnati.

The opening shows the maid at work about the room preparing for a visitor, when a bell rings. Sergius Malakoff, a Russian count, (Mr. Glendinning) enters and admires the table decorations. Presently Stella de Beaupre, an actress at the Comedie Francaise (Miss Millward) enters. A love scene is enacted, which contains much dialog of a nature unsuitable for young girls. Miss Millward gives the character a broad, delicate and beautiful touch of nature that appeals. Mr. Glendinning's work was more acceptable, but the sketch failed to please. The audience did not applaud sufficiently to call forth a bow. Harry Hess.

Johnny Dale, last season with "The Man Who Owns Broadway," and Loretta Culloo were married Sept. 17, Jersey City.

John Pollock assumed charge of the Press Department of the Orpheum Circuit, Monday. Frank White is still attached to it.

## THE GOLDEN CROOK

"The Golden Crook" of last season is "The Golden Crook" of this, minus and plus a few principals. But the minus and plus operation failed to give the present Jacobs & Jermon show any principal women of value. Josephine Buckley holds over as a principal but Miss Buckley is of more assistance to Ed Johnston than she is to the burlesque portion of the entertainment.

Like last year "A Trip to the Moon" is very short. It starts but never finishes, being badly interfered with by vaudeville. After a forty-minute opening, vaudeville commences. It's long and not good vaudeville.

What little good there is is made so by Billy Arlington, chief and only comedian with the troupe.

One could hardly term the ballet, which opens the second half, as vaudeville in this show. It is a "number," and very classy as led by Martin Ferrari and Mile. "Natalie." "Natalie" is also quoted on the program. This girl needn't be ashamed of her own name or her toe work. The latter is excellent, and with Mr. Ferrari's assistance, along with his capable dancing, give "The Golden Crook" the only touch of class it has or can hope for from the present company.

The ballet number last year had Marshall and King in the centre. It is well put on, although just now held to for one movement too long. The present finish is superfluous, meaning nothing, with no reason for it. All the credit goes to Mr. Ferrari and Miss Natalie, even if the latter was foolishly put forward later to lead a singing number.

The eighteen or twenty chorus girls with the show, employed as a background for the ballet, go through what they have been taught. They haven't been taught much, and if taught more, it is improbable they could attend to it. Between poor looks and poor work, "The Golden Crook" chorus is a wonder. Two or three pretty girls in it seemingly know little enough to have remained at home. There is but one good worker. The other nineteen can claim the distinction.

There are not many musical numbers, so the chorus did not have to repeat their single-legged kicks many times. It would require a double kick by each of the girls (excepting the one) to attract attention. During one number six were "show girls" and they were.

As a "tramp" comedian who laughs at himself almost as much and as often as the audience does, Mr. Arlington is going over the circuit once again with the same work, and getting away with it. Did he drop that tantalizing laugh, take his comedy seriously, and his serious work comically, Mr. Arlington would be vastly more enjoyable. He is, however, a very big hit at the Columbia this week, appealing to all parts of the house apparently. Monday evening the Columbia attendance was very easy.

At that though the Johnston-Buckley vaudeville act caught the gallery

only. Mr. Johnston pulled a recitation a very few minutes after Jack Strouse had committed a similar offense in his single act. But Mr. Strouse used a gilt chair and a spot light, while Mr. Johnston only had a revolver shot extra. Strouse knows his recitation business best evidently, for a gilt chair always makes it harder. And Mr. Strouse is some reciter, almost as good as when he is singing an Italian number while looking like an Irish comedian. And when he is all through, you know that Strouse is merely a "coon" singer. The audience would have known it if Mr. Strouse had not announced he intended giving an imitation of a darky singing a coon song. Afterwards during the big hit of the show when Messrs. Arlington and Johnston were having a musical interlude, Mr. Strouse stepped in it for a "yodle." After the "yodle" he didn't point at his throat, so the "yodle" must have gone over all right.

Stepping into the curio part of the vaudeville hall, list to the City Comedy Four. They know it all. Three comedians, at least comically made up, work with a straight man, with the usual "classy" as one of the characters. They have everything, from the welt on the head with a hammer, to the little fat fellow jumping for the "Classy." The comedy is necessary though, for as a singing quartet, they don't class. And the audience liked them too.

Mr. Arlington slipped in another turn, with Eleanor Cockran. He made them laugh again, with some very messy business with whiskey bottles. Most of it was done while Miss Cockran thought she was singing. The girl is a principal, and would look very pretty did she have any knowledge of making up.

Miss Cockran, like the other principals, has no inkling of the proper way to get a song over, so all the songs die. An encore or so is taken now and then, because the orchestra leader could detect applause in the hard breathing of those in front.

"The Golden Crook" has been quite well set. The rathskellar effect is nicely brought about, though the two tables in it do look lonesome. The setting for the ballet is gaudy, but not unattractive. A few living picture poses and some other small items occur during the first part, taken hold of mainly by Mr. Arlington, who is converted from the tramp to evening clothes, by the Moon Man, who is sore because the Moon Girl likes John Biggs best. It's the same story.

Mr. Arlington will likely carry "The Golden Crook" show through as he did last season. The circuit may stand him the second round with the same bunch of material.

Still there is consolation knowing that next week the Columbia will have a regular show, from the opening to the closing. Dave Marion's "Dreamlands" is going to hit Broadway a wallop on its first New York appearance as an Eastern Burlesque Wheel show.

Time.

## MISS NEW YORK, JR.

John J. Black is once more on the job as quite the whole thing with the "Miss New York, Jr." show. Last season Black turned out a show so poor it seemed almost a certainty he must improve if given another chance. He has not, however, "Miss New York, Jr." is the limit. The entire blame does not lie with Black. He only wrote and produced the pieces, he did not have anything to do with the production. That is, the program didn't say he had, and there is no reason to believe that it would not have overlooked such a detail after being so explicit about everything else.

Two exterior sets are used. They are called sets simply because that is the general term applied. The scenery looking so poorly in the Eighth Avenue it is impossible to imagine what it would seem like in a regular theatre. The choristers costumes do not go beyond the scenery. The changes are few and what there are amount to nothing. It is usual to pick out the especially pretty costumes and dwell upon them. In this case the worst ones are picked out for laughs. It would be useless to say anything about the appearance of the girls. Lillian Russell couldn't look well in some of the outfits that were wished on them. The most awful one was the many colored affair worn in the fortune telling number.

The numbers go with everything else. There isn't a good one in the show. The first, a "rag" arrangement, was easily the best and the only one to which the house woke up at all. They did take a little interest in a "Baby" number in which the girls for no reason whatever left the stage and paraded up the aisle. But even this only turned the audience over and left them slumbering soundly again afterwards.

The opening of both pieces are probably considered "numbers." The whole company enter each time. The principals all take a whack at being at the head of the company, leading in song. It is the poorest opening arrangement that could be devised. Right off the reel it gave the show a set back from which it never recovered. It was no certainty at first that the thing wasn't going to take up the entire evening.

The comedy is just the same. It started nowhere, traveled speedily in the same direction, and finally settled in the same place, nowhere. There were four or five men and one woman involved, so there were plenty to handle it had any been in sight. There is no material, not even a wee bit of good old stand-by-burlesque stuff that one might have laughed at the memory. It is no fault of the players, they do all they can. Half the time they are in each other's way. The only real fun in the show is contributed by Myrtle Franks in an eccentric role. She gets laughs through

a rough character which she knows how to handle.

If ever a show needed comedy this one does. There have been plenty of shows this season without good comedy, but they at least had a production to fall back on. "Miss New York, Jr." has nothing to fall back on and when the comedy fails, good night!

The show is framed up in old-fashioned style and as there is some discussion burlesqueways these days about the shows becoming too classy, maybe this is one of the answers. There is a first part, a burlesque and an olio with no book to speak of, and nothing from which the musical comedy managers have anything to fear.

Mr. Black does not get any featuring in the Cast of Characters. He is prominent in both pieces and takes liberties that the others evidently have not the temerity to indulge in. He is not a bad performer by half and were he to allow someone else to supply him with material, he would probably develop into a first rate funny man. His character is about the same in both pieces. He has an easy style and delivery that could fit good material.

James R. Waters is the Hebrew. He is following a couple of very good men in this show of bygone seasons. His work suffers in comparison. Waters takes himself too seriously for a comedian. He seems to enjoy himself more when acting than when being funny.

Francis T. Reynolds as an old man is very poor. In the burlesque as a devil of a westerner he is very much better, and a good singing voice helps greatly.

Clyde Bates plays several non-descript roles. At times he is good and at other times just in the show. Doing falls is what he likes best.

Bennett Mitchell is a good dancer of the whirlwind sort but a very poor actor.

Fay Odell, Pearl Black and Sophie Franks share equally the female honors. The trio are miles behind the present day burlesque women in wardrobe. Not one gown of note is worn, which is probably just as well, as it would look out of place amongst the surroundings. Miss Frank led the first "rag" number which made the hit of the show. The others also led numbers without leaving any impression.

The olio of four acts made up of principals is far from good. James R. Waters does an Italian and Hebrew singing act that gathers little. John J. Black and Co. in a rube sketch which involved most of the show principals simply fills in time. Fay Odell offered the lightest of singing specialties. Frank Sisters turned off the real life of the olio in a talking act with some real laughs that were badly needed. Dancing Mitchells offer an "Apache" affair without merit. The bright spot is the whirlwind dancing that occupied not more than a minute.

From any angle "Miss New York, Jr." is a pretty poor burlesque entertainment.

Dash.



## WINTER GARDEN

If there's a good showman around loose, he should apply to the Shuberts. The new show at the Winter Garden, opening Wednesday night of last week needed many things, but nothing mattered beyond the lamentable lack of a showman's hand. That would have corrected the majority of the faults, some so obvious that they looked like great black holes in the performance.

Thursday night the show had been shifted about. While the moves made probably relieved the entertainment somewhat of the great drag it must have had the evening before, they didn't help the show.

Nothing can help the Winter Garden show excepting practically a brand new performance. Taking out Gaby Deslys, Frank Tinney, the Spanish dancers and Kate Elinore, there is nothing left. That mainly is because of the way the thing was thrown on the large stage. Regular comedians, though, would have been of great aid.

Thursday evening, among the shifts, Frank Tinney was made to follow Gaby Deslys' thirty-five minutes of sketch. Mr. Tinney, in his black-face specialty, is the one big hit. When Mlle. Deslys closed, the audience started to walk out. While Tinney held them finally, and scored hugely, the house was upset. It was 10:55 when Tinney started. Gaby was given the first-after intermission spot. The orchestra was held silent for about two minutes to allow the house to settle. Tinney should have had the position, with Gaby after. The way in which the rearrangement was made seemed as though someone had blundered in an attempt to kill the hit of the show.

"The Folies Be Jabers," closing the performance the opening night was moved up to the ending of the first half Thursday. In between numbers and specialties were slaughtered. Those remaining, excepting that of Miss Elinore and Dan Williams, never commenced to get over, also excepting the Spanish dancers (Les Malaganitas; New Acts).

After the Deslys sketch came the Japanese ballet, winding up the show. The Jap thing promised nothing. Few remained to see it out.

In the Winter Garden show, the management sought to hide a vaudeville performance with a conglomeration of numbers, clothes and scenery.

Why the Shuberts need a showman is made known, when an "unridable mule" is early ringed off on the stage, and in the "Folies Bejabers," at the high tide of the performance, a musical act playing xylophones is heard. Like the old show at the Garden, this one also contains "oakum." The "bladders" "fire-works cigar" and "splitting linen" are there. When you are handed junk like this for \$2.50, and nothing

little better to stand it off, there is a cog wrong in the engineering.

What may have been hoped to be comedy was "Mme. Ratheleri's Beauty Parlor." This was a slap-stick scene founded upon Lew Fields' "Barber Shop" in "The Hen-Pecks." Mr. Fields fashioned his big laughing bit from the late Great Lafayette's Strauss impersonation. Miss Elinore was the principal in this, along with Dorothy Jardon as the beautifier. The laughs weren't there. What few had been garnered up to then were captured by Miss Elinore and Mr. Williams in their vaudeville turn, "The Army." Neither did any more giggles obtrude upon the silence until Mr. Tinney came forth.

Miss Jardon appeared to have been officially cast for the gap-filler. Every time an opening showed, she stepped in with some sort of a song, but became chiefly distinguished for clothes and a diamond dagger.

A number entitled "The Shooting Show Girls" started off promisingly, with a little dialog delivered by Mabel De Young, but the number flopped right over long before it was through. The stage was often littered with chorus men. They looked like a monopoly. Girls were about, but they helped the numbers little. "The Boardwalk Crawl" had the best staging of numbers. This passed, minus about eight encores it should have had.

If the Shuberts would listen to the lyrics of the first verse in Lydia Barry's song, "Twenty Years Ago," they would have the answer. Miss Barry also sang "Pittsburg, Pa." but didn't have a chance against the gloom. Nor did Maud Raymond reappear after leading "The Boardwalk." Harry Johnson was to have offered a specialty, but he became merely a waiter in the "Folies Bejabers" scene. This is a travesty on the Folies Bergere. Like the house travestied, it died. What may have been worth listening to was confused with yelling and noise.

There were plenty of others in the cast, and many scenes. It was necessary to sit through them all to see Gaby and her sketch (New Acts).

For a big show at big expense, this Winter Garden production will rank with the worst New York has seen in a Broadway house. What people are there have been made little use of, and the whole affair had the appearance of haste. To surround an expensive feature, such as Mlle. Deslys is, with a show of the Winter Garden calibre is something calculated to ruin the drawing power of the publicity-made star.

In piecing together a variety show under a nom de plume, an experienced vaudeville man should have been secured, one more familiar with "big time" than the "small time," and who knows acts and comedians. There is an overdose of "Small Time" at Broadway and 50th. It makes the show look cheap. The dress-makers could not save it, if they tried.

Simé.

## COLISEUM, LONDON.

London, Sept. 23.

There has been so much talk from time to time about advanced, superior, and high-class vaudeville, and so little seen of it, that the real thing might be made special note of.

If there is, or has been, anything more advanced, superior, and high-class than the program offered at the Coliseum this week, I should like to hear of it. Mr. Stoll has assuredly set a high water mark.

I have a doubt that any theatre in the world could show a finer audience, representing all classes, than that which assembled to give a welcome to Bernhardt. But whilst Bernhardt was the star and the draw, every act on the bill got its full measure of appreciation. Two youngsters, a boy and a girl, called the Rawsons, opened the bill, and got away with quite a nice success. They were followed by Minnie Mace, a neat little song and dance woman who did just enough.

Then came Whit Cunliffe in suits of brown and some swingy melodies. It is a long time since Whit appeared third on the bill, but as the house was full at the rise of the curtain, he lost nothing by the position. McMahon and Chappelle did not miss a point. Their act was enjoyed equally well in all parts of the house. Those in the 7-6d fauteuils laughed as heartily as gods in the 6d balcony. There is a danger of McMahon becoming a real London favorite.

From the humor of discordant matrimony the audience was transported to the atmosphere (I write atmosphere advisedly) of an old-world garden over which was shed a prismatic glow. Richard Blondel, the Poete Chansonnier from Vienna, plunked away gently on his lute what time he chanted old German folk-songs. Almost hidden from sight was his pianist, and from the orchestra came a subdued accompaniment on strings. We are quite prepared to believe that Blondel is one of the first representatives of the intime artistic theatre on the Continent. A Parisian soprano helped along with a Brahms' lullaby. The pair finished in a pierrot love song which capped one of the most artistic vaudeville performances I remember. It was almost too delicate and exquisite to be shown outside a regular theatre, yet it filled the eye with its toned-down colors, and left an indelible impression.

Chevalier coming sixth, just ahead of the intermission, had to do four numbers. They were old, but none the less welcome.

The Divine Sarah's opening piece was the third act of Victorien Sardou's "Theodora," done in that extraordinarily beautiful Byzantine setting. Whilst there is no doubt that a great number of people attended out of sheer curiosity, everybody remained to marvel at the youthfulness of this grand-mother of 66. Her entrance, at the point where the weak-headed Justicen is raving with jealousy at her mysterious nightly wanderings, was the signal for the storm of applause. She carried herself with a grace and dignity and juvenality that put years to rout. Throughout

## HAMMERSTEIN'S.

The usual "death watch" was assembled at Hammerstein's Monday night, but the regulars had little to gloat over for the show went well and the big paying audience was satisfied. It was receiving a run for its money.

Diers (New Acts) opened the show and was followed by Errac, violinist, by which time the house was pretty well seated. Sharp and Turek did well in third position, especially with their dance to the music of "Mysterious Rag." Palfrey, Barton and Brown (New Acts).

Cameron and Gaylord repeated their now familiar sketch "On and Off," getting away well. The Three Keatons are old favorites and require no comment. Green, McHendry and Dean (New Acts), pleased immensely.

Rock and Fulton closed the first half with their pretentious offering. Any new stage setting at Hammerstein's is a welcome relief and Rock and Fulton's is fine enough to command attention anywhere. Just Rock and Fulton would have pleased just as well. Arthur Dunn and Marion Murray (New Acts) were switched from "No. 13" to open the second half. They were followed by Walter C. Kelly (New Acts). Mr. Kelly was the big hit of the show by a wide margin. His is the kind of a turn that will live.

The remainder of the show comprised McConnell and Simpson, Frank Morrell and the Four Regals in the order named. All did well. They had tough spots in which to make good and it is to their credit that they succeeded. Between nine and eleven are the "soft" places at Hammerstein's. After, or before, it's hard.

Jolo.

she played with a mastery, and carried off the incident in which she kills Marcellus, with a power that would have done credit to a woman half as young.

The word enthusiasm ill-describes the scene that followed the close of the act. The entire audience rose at her, and yelled their "bravos" till the house was in a tumult. A dozen calls she took and still they halloed. Then between the tabs she came amid a perfect storm of adulation. It was a memorable sight!

From that time on to the close of the bill the air was laden with electric approval. Cecilia Loftus has never made a bigger success in her life, nor been subjected to such a great ovation. By the request of La Bernhardt Cissic did not do her imitation of the Frenchwoman in "La Tosca."

Even Saharet who was next to last had a big reception, and at her finish took four calls. It seemed as though the audience was so hypnotized by Sarah's great work that they couldn't help applauding anything that followed.

It was the greatest night that I ever remember in vaudeville. What the bill cost I do not pretend to know with exactness, but I should reckon it came out somewhere in the region of \$7,800.

Bugard.

## TWENTY-THIRD STREET.

Too much for the money is the worst that can be said of the entertainment offered at Proctor's 23rd street. The show getting an early start at 8 o'clock runs through without a break until 11. It is a good run for the money all the way. That the entire front of the house is torn out and that it is a hard squeeze to even get up to the box office does not alter the determination of the people to pile in. The house was more than comfortably filled at 8. From 9 until 9:30 there was a slight going out from all parts of the house, the places being eagerly snapped up. From 9:30 to 10:30 everyone was comfortable.

10:30 seems to be the witching hour for the house practically emptied at that time with two acts and a reel of pictures still to go. It is evidently a home audience that washes up the dishes early and gets in to see the show with a desire to be at home in good season. It is a good looking class of people however, and a bully audience. No wonder that many small acts can't understand why they are not playing the big time from the manner in which their offerings are accepted.

The show has been well placed together, thought having evidently been spent on the matter. The one fault is the too long run of pictures at the opening. This should be cut which would give a faster start and also bring the running time down to a better length.

The Burdettes, a trio (two men and a woman) of acrobats opened the regular vaudeville portion and scored nicely. The comedy not quite as strong as it might be, pleased at the 23rd immensely. The acrobats, of the hand-to-hand balancing order with the girl doing contortions did very well. The dressing of the girl and the straight man might be improved and the opening dance of the girl cut. Elmore and Raymond followed with a singing and talking act in "one" (New Acts).

Jim and Lottie DeForest showed the old Sherman and DeForest "Battle of San Dago." The act is followed to the closest detail by the pair who handle the really funny material in good style, getting plenty of results. "The battle" is a big scream for the pop houses. The act put over a rough comedy period in a very good place.

A good comedy Essanay film "When He Died" filled in with Delphino and Delnora following. The comedy musical act did fairly well. The couple have not been progressive enough as plainly shown through their still playing "Good Bye Little Girl Good-bye" or a song of about that vintage.

Joe Hardman with a part of the audience on the way out corralled the real laughing hit of the bill with an old fashioned though funny monolog that just tickled the house to death. Joe's talk of man and woman keep 'em doubled up.

Favor and Sinclair did right well with their comedy Irish sketch. Both play the character in capital style, and have a good vehicle for their talents.

## NEW YORK.

With the removal of the Fox vaudeville and pictures from the auditorium of the New York to the roof garden, the turns run toward acts in "one." But one sketch is used, and that is interspersed with singing and dancing. Nothing savoring of the dramatic is offered.

Tuesday evening two "try-outs" preceded the regular show, the first a female violinist, accompanied by a female pianist. The violinist looked and acted like a graduate—or, possibly, a teacher—from some conservatory. The pianist got her skirts all tangled up in her chair, and had a most awful time trying to extricate herself. Nothing but excerpts from the classics were played and the act will probably never be heard from again. The other was a grand opera mixed quartet. They rendered vocal selections, also of the classical variety, their voices betraying more volume than music. One of the women looked well on her entrance in black silk tights. Accompanied by their own leader, they sang shrilly several numbers. They will probably also meet with the same fate.

Madeleine Livingston opened the regular performance with a pianolog, comprising songs and impersonations. She gave "Impersonations" of Irene Franklin, Norah Bayes and Marie Cahill. If she hadn't announced who they were nobody would have known. Rogers and Bumstead (New Acts) were second.

Jermom and Walker were the next Miss Jermom acted all the way through the act as if she felt she was worthy of the big time, exhibiting an admirable amount of confidence in herself. New Thought teaches you that you can't be anything unless you think you are. And so it is a safe hazard that the little lady will get there. She's an excellent feeder to Miss Walker's eccentric comedy. John O'Neill Co. (New Acts).

The DePace Four closed the vaudeville portion of the entertainment with their Italian singing, accompanying themselves with a mandolin and three guitars. Their singing is mediocre, but they got to the audience with a medley played by two of them on the mandolin and a guitar. They finished with the inevitable "Cheera-beera-be." The entertainment was below the standard set by Mr. Fox downstairs.

Jolo.

The Golden Gate Quintet has been standing still. Their material is the same as in former days although the personnel of the act may have changed. Closing the show to a pretty light house, the act did not get over in the manner to be expected. The chimes bit could well be dropped and more rag inserted. The talk should also go. Just be plain colored folk with an ambition to make "Everybody Happy."

Dash,

James Clancy has removed his agency to the Putnam Building, taking the quarters formerly occupied by the Dan Casey Co. Dan Casey has shifted to an office along the hall. Helen Lehmann, formerly of the Casey Co., is branching out for herself.

## UNION SQUARE

Down around 14th street this week enough people are turning into the Union Square theatre to comfortably fill that place. There is nothing out of the ordinary on the bill as an attraction, save Pelham (New Acts) whose funny stuff should make people talk enough to fill the house at its cheap prices.

A new departure seems to be that of placing the Harlem Opera House Stock Co (New Acts) on the bill in a sketch. It would perhaps work out if the company were kept there for a run and good material given. The average sketch companies at present budding forth on the small time bills are anything but promising.

It is a pretty easy going audience that drifts into this theatre for the night show. This was demonstrated when they accepted a couple of the acts on the bill.

Harry and Edna Rose (New Acts) might have been turned loose from a parlor in a village home. In one part of the act the fellow says to the girl who is supposed to be a trifle stage-struck, "With all these small vaudeville theatres springing up lately it will be hard to find chambermaids after a while." Perhaps these weren't the exact words he used, but it was something as like and significant.

Claude Austin (New Acts) is a juggler, who also has been encouraged by somebody. He needs a little more practice before W. C. Fields need worry. The ball handler missed some pretty simple tricks.

Mardo and Hunter have the right sort of an act for a house of this type and gain much favor in the laughing way.

The Most Twins have some right to be on the stage. Their classy appearance stands out strongly down 14th street way.

The Ernesto Sisters, on the wire, close the show and did very well. The acts needs more attention, as the dressing of the three girls is a trifle off. The turn doesn't look well at the start on account of the poor appearance the girls make, though they are experts on the wire.

Jess.

## TWO "OLD HOMESTEADS."

"The Old Homestead," Denman Thompson's famous old piece, which has been out for twenty-six seasons, will go out in two installments this season.

A "one-nighter" was sent out by Franklin Thompson, Denman's son, two weeks ago with William Lawrence playing Joshua Whitcomb. Business was so big the son has organized another company to play week stands.

The second company with Ed. Snader as Uncle Josh will open at Newark, N. J., Oct. 9, and play eastern territory.

Ben W. Bass is assisting F. Thompson in getting the second company started.

## NATIONAL.

Yom Kippur Monday night sent the Loew attendance at the Bronx to capacity by eight. And filling that National is some job. However, the Mama and Papa and six or seven offsprings to each team caused some commotion, especially when the tribes arrived in the darker moments while pictures were being shown. It may have been the 24-hour fast that made this audience eat the show up, pictures and all.

The policy of the National is slightly different from the rest of the small time. At but one time during the evening does two acts come together, the alternate rule being kept to until towards the end. Monday evening the pictures and vaudeville had about an even break.

Frank Carmes (New Acts) appeared the first after eight, so he must have opened the show.

Mlle. Vanity is a dancing girl who can twist herself into many queer shapes. The girl is a great kicker. Being small, she makes a graceful appearance. Miss Vanity won the Bronx people from the start and closed a great big hit.

Mann and Franks (New Acts) had some comedy apparently new at the National or at least to the Monday night audience. They did very well. Williams and Weston had little trouble scored nicely.

Blake's Mule "Maud" would always be the winner for the small time houses. In this case nothing else is shown but that kicking beast. Mr. Blake himself proves a pretty valuable asset by not working with this one. The mule can kick as well as any, but Blake's funny antics are missed. The act quiets down in spots that the real trainer could remedy were he with it.

Hayden, Borden and Hayden, three lively boys, had them at the start and held them throughout. The boys are good comedians. In the clowning line they have all that is necessary. It is this clowning the three fellows should feature, for they get away splendidly with all the work they do.

Jess.

## THEATRE POSSIBILITIES.

No plans have yet been prepared or architect selected for the proposed theatre building which it is announced that H. H. Frazee contemplates erecting at 220-228 West 48th street; and it is barely possible that there will be none.

The property is directly in the rear of the prospective site of the new Madison Square Garden arena to occupy the Brewster Block. Negotiations are now on to absorb Frazee's lots in order to give the new amphitheatre more space.

In that event Frazee will be given a lease of the new theatre to be built on top of the amphitheatre.

4 SENSATIONAL  
HITS

HARRY VON TILZER

SENSATIONAL  
HITS 4

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## CORRESPONDENCE

Unless otherwise noted, the following reports are for the current week.

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(WYNN)  
Representative

CHICAGO

VARIETY'S CHICAGO OFFICE:  
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**MAJESTIC** (Lyman B. Glover, mgr.; agent, Orpheum Circuit).—Had the Monday afternoon performance run smoothly the program would have certainly made a good complete show, but with several disappointments and one or two long stage waits, the bill ran rather draggy throughout. Ray Cox, who was to have replaced Billy Dillon, failed to appear in town and this left the bill one act short. For some reason or other the show opened a half hour later than the usual time. At 2:15 the Havelocks appeared with their juggling routine, and started things off in lively fashion. The Havelocks work with almost unbelievable speed and this feature sends them right to the top in their line. After another long wait, the Amorous Sisters pranced on and while it took them several minutes to convince the house, they finally, through hard and consistent work landed a big hit. Laura Buckley with some new impersonations was plainly handicapped in position. Her idea of a manicurist and a demonstrator of breakfast food is excellently portrayed, but the old man bit is shy. The redeeming feature in this piece is the catch line at the finish and perhaps because it shows Miss Buckley's versatility. Another character could be selected. A change, finishing with either of the other two mentioned, would be an improvement. Nevertheless the characterist scored well. "La Sonnambule," the Molosse pantomime with Nina Payne, went exceptionally well although the dances failed to attract applause. The present cast is not quite as efficient as the one on the Morris time. The big hit of the show proved to be Clark and Bergman, working in "One." The baseball routine sounds entirely original with the exception of one or two "gags." Miss Bergman's voice has wonderful amount of magnetism, and the pair's dancing is in a class by itself. One dance drew five encores. At the finish the team were compelled to make several bows, two speeches and then sing "Mysterious Rag" for good measure. It was a choice spot for Clark and Bergman, but there is no doubt but they would have repeated in any position. Blanche Walsh, the headliner, followed with her new offering "The Thunder Gods" and unfortunately at the climax the bomb refused to explode, causing the finish to flop. (New Acts). It's a big

and good sketch nevertheless. Clifford and Burke came next and landed their customary reception and hit despite any handicap. Howard's Musical Follies and Dogs closed the bill. WYNN.

**POWERS** (Harry J. Powers, mgr.; K. & E.)—In the selection of vehicles for his stars, Charles Frohman is generally credited with the exercise of unerring judgment, but there is a case just recorded here in which the shrewd Broadway impresario has not added to the infallibility of his reputation. Monday night Mr. Frohman elected to present Madame Alla Nazimova, an actress of recognized histrionic ability, in "The Other Mary," a new play in three acts by Algernon Boyeson, a Danish dramatist. Apropos of the drama, Nazimova is deserving of better material. It is light and inconsequential, if not meaningless, and that the performance was not a complete "flivver," is due chiefly to the fact that Chicago first nighters, invariably lenient and patient, were intent upon giving the Madame a cordial reception, regardless of the merits of the play. For over two hours and a half the actress struggled desperately through a conglomeration of incongruities and perplexities, and that she was accorded a rousing curtain call at the conclusion of the second act, reflects, not so much to the quality and importance of the entertainment as to the friendliness and good nature of the auditors. In the construction of "The Other Mary," the dramatist deals with a story of love and intrigue, so unreal and unlikely as to be quite improbable, if not actually impossible. A lot of the business is supposed to take place off stage where the auditor is left to deal with the problem by the power of imagination. An infant child, for instance, figures conspicuously in the story, and also a Parian danseuse by the name of Ida Angelus, both of whom never materialize any farther than being alluded to. Mr. Boyeson has seen fit to limit his character to a total of eight and could easily have afforded to let us see in person this French enchantress, whose alleged existence is made to cut such an important figure all through the thread of the narrative. In fact, the introduction of this personage in real life would serve to materially strengthen the realism of the play and have

much to do with dispelling the confusing improbabilities. The action of "The Other Mary" is in New York City and the time is the present. The story opens in the home of one Otho Bettany and deals with the self-sacrifices of love and honor by his wife Ariol Bettany, on account of an almost insane infatuation on his part for the French danseuse. There is the conventional villain who dares to make desperate love to Bettany's wife and who proceeds to work out a daring plot to bring about a separation and divorce by placing the wife in possession of evidence of the unfaithfulness of her erring spouse. The second act is a scene in a broker's office in Wall street and shows much of the dramatic. The third and last act is a repetition of the first in setting, and introduces a compromising situation between the unhappy wife and her unprincipled admirer that is so strongly suggestive as to be dangerously near the offensive. Mme. Nazimova is quite the loyal and sympathetic wife that the author must have intended her to be, and her emotional ability is quite as pronounced as might be expected of an actress of her reputation, but the task set before her is too laborious. She fails, and does so simply because of the impossibility of the part. Brandon Tynaga has an equally heroic struggle with the role of the wayward husband, but he also has undertaken a feat that is little short of impossible of accomplishment. As the sinister and plotting Leo Bannister, Malcolm Williams is ideally villainous. Parts of lesser importance are capably interpreted by Henry Stephenson, William Hason, Arthur Hurley, Lucie Moore and Grace Reals. The production is splendidly staged and it is a noteworthy fact that the performance is under the personal direction of Mme. Nazimova. The latter announces a change of repertoire next week, when she will appear alternately in her former successes, "A Doll's House" and "Little Eynoff." The bill for the third week is unheralded. HEBO.

**COLUMBIA** (E. A. Wood, mgr.).—Three years ago "The College Girls" was considered a top-notch burlesque show. Since its success then Max Spiegel has held on to the same book. It has deteriorated with age. This season's version of "At Home and Abroad" is rather lacking in parts and considerably below the standard set by the cast of 1909. Spiegel has made some wise changes in the cast, but they are balanced by a few unwise selections. The show has offered several college widows, but none more delightful than Alta Phillips. The possessor of a splendid voice and an abundance of beauty and magnetism, Miss Phillips stood out above the whole company. Her work left a lasting impression. Her wardrobe will better anything we have seen this season. Ed Rogers and Abe Reynolds occupy the parts created by Scanlan and Fields, and it must be admitted that the new team lives right up to the reputation established by their predecessors. Reynolds has some corking good speeches and was good for a laugh on

every appearance. Rogers offers a somewhat different but more natural Irishman than burlesque has yet brought out. He handles his role capably and excellently. The only familiar face was Kiara Hendrix in one of the juvenile parts. Miss Hendrix doesn't sing quite as well as formerly but is still in good voice and sent over several numbers, including the singing hit of the show, "Alexander's Band." The Spiegel show has staged this "rag" better than any shown here this season, equipping the chorus with prop horns and dressing it in yama yama costumes. The number took seven encores, five more than any other offered. Incidentally, the "College Girls," while a beauty chorus to a certain extent, will not come up to the usual run of shows in the vocal department. "You'll Want Me Back," led by a quartet, should have been entrusted to Kiara Hendrix. It's her style of song, and with her peculiar delivery she could make it a singing hit. George Leonard, a new and valuable addition, does great work with a small part. His dance in the second part with Edna Maze made them sit up and take notice. He was a conspicuous figure thereafter. Walter Johnson plays one of the juvenile parts well, but Harry Prescott falls away short. Prescott tries to crowd up the stage with his acting and would do better to tame down a trifle. Edna Maze made a good working companion for Kiara Hendrix. Several specialties formerly introduced fail to show, the only one appearing being a Violinist billed as Beatrice. Beatrice is a chorister. In a natty costume, she fiddled a few "rags," but at best only makes a good filler. The finale of the first part, showing the train with pictures on the side, went over badly Sunday afternoon, because a local fire ordinance calls for houselights up at all times. The familiar duel scene in "The College Girls" is away ahead of any previous season and a big laugh getter. This is principally due to Rogers and Reynolds. Several other comedy situations work great while some, that should go well, flopped completely Sunday afternoon. The costuming is in keeping with the Spiegel methods of production and above the average. "The College Girls" can be classed with the best shows on the wheel and on its reputation should be a big drawing card. WYNN.

**GRAND O. H.** (Harry Askin, mgr.).—Germany in great big cap letters is printed all over "The Affair in the Barracks," which was produced here for the first time anywhere Sunday night. The atmosphere of the "Fatherland" fairly exudes from the play. The story that is entertaining the patrons of the Grand is incidental of life among the defenders of the Kaiser's realm. Something different from the average of our present day dramas, the author of this piece has elected to tell us a story of army love, hatred and intrigue, all of which is portrayed with faithful precision and coloring. There are four acts and as many scenes to the play and everything is strictly military. The plot and narrative relates the difficulties that be-

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set the path of one Karl Fritzen, a private in the army, in his suit for the hand of a Lenchen, a Deutscher matchen. Corporal Fritzen, another actor (Fritzen's superior), is in a position to make life miserable for his rival. In these of finale, the schemer of the conspiring corporals are exposed and there is the usual happy conclusion for Fritzen and his sweetheart. It is authoritatively stated that General Manager Tyler of Liebler & Co. went to Germany for the stage effects. The result of his efforts would seem to bear out the genuineness of the statement. Twenty-nine speaking parts are employed in the interpretation of the story (an unusually large cast). In addition to five others who super-numerate as army privates, Elsa, a rather inconsequential part, is essayed by Florence Lester, and Suzanne Sheldon interprets the character of Marianne, the aunt of Lenchen. The latter is a comedy role, and the actress plays it to perfection. Islette Jewell, as Lenchen, a performer of more than ordinary ability, distinguished herself in the emotional passages. Walter Hitchcock, as Captain Von Wildau, looked and acted the part with the proper dignity and military bearing. As the gruff and grouchy Sergeant Koster, Emil Hoch was ideally natural and earnest. The appearance of Emmett Corrigan, who won theatrical honors here in "The Deep Purple," was a noteworthy event, theatrically, and his work in the role of Christian Fritzen, the guardmaster, was pleasing and finished. An actor who contributes largely to the success of the play is Charles Balser, who plays Karl Fritzen. His performance on the opening night stamped him a dramatic artist of much ability and finish. The entire company has evidently been selected with unusual care and judgment. Others in the cast are Henry Schumann-Heink, Karl Dietz, Alfred De Ball, Hardee Kirkland, Norman Phillips, Winfield Freeman, Emmett Shackelford, W. Harry Lee, Arthur Newman, Herman Nagel, Paige Davidson, Joseph Lawrence, Frederick Moeley, Frank A. Lyon, William Yearneau, Mr. Nagel, Douglas Paul, Harry Harris, Ella Baker, Ura Brown and Helen Weatherly. "The Affair in the Barracks" is here for four weeks.

HEBO.

ILLINOIS (Will J. Davis, mgr.; K. & E.)—"Rebecca of Sunnybrook Farm," a rural comedy-drama, presented here for the first time Sunday night, before an audience both large and appreciative. The established success of the piece in New York had preceded it and as consequence there never was any doubt of its reception out this way. Edith Taliaferro is in the leading role and gave a creditable performance. The production lacks nothing in the line of detail and equipment. Prominent in the supporting company are Clara Meserian, Marie Day, Violet Meserian, Eliza Glasgow, Viola Fortesque, Ada Graves, Hayard Ginn, Archie Boyd, Edwin Smedley, Sam Colt. A healthy advance sale is strongly indicative of a prosperous engagement.

PARKWAY (A. H. Lewis, mgr.; agent, Frank G. Doyle). Edmonds and True, eccentric sketch artists, opened a strong "two-a-night" bill Thursday night of last week. Spotted farther down, this act would probably have made a stronger showing. Edmonds is some dancer and singer. He puts over a fairly good patter of comedy, but as much credit cannot be justly given his partner, whose chief weakness is a squeaky voice. Gordon and Warren followed in a comedy sketch, entitled "Going Home to Mother." It is a well written skit about a domestic quarrel of baby shoe in the madium by the husband and wife are reconciled. Miss Warren was strong in her emotional moments, but the pathos was lost in the hands of Gordon, who scored only in the comedy portions. When this weakness is overcome, the act will be good enough for a spot on the biggest time bills. A pair of entertainers, whose material had the right snap and ginger, were Franklin Brothers, blackface comedians. They worked twelve minutes in one. C. Alphonse Zelaya, the Nicaraguan pianist, on fourth, had the soft spot of the bill. After rendering a few classic selections, he gave a burlesque imitation of Paderewski that brought him more than one encore. The Clipper Quartet was in fine form and any time those boys are in trim big results may be looked for. They caught the Parkway patrons from the start. Huntress, a female impersonator, closed. He has a very pretentious offering for the "small time." Noticeably passe in years, Father Time has not affected his skill in the art of making-up. The artist introduces an Oriental dance suggestive of Ruth St. Denis. A revolving-globe butterfly dance, as Lola Fulviller, is used for a finish. Huntress carries his own special scenery. The Parkway is playing to a healthy business, and the quality of the offerings deserves it.

HEBO.

Charles W. Washburne, associated with Charles Harding last season in the operation of a booking agency, has made a business connection with the Chicago Tribune and holds down a consequential position in the labor-news department of the paper.

Charles A. Mason and William Schrode are alternating in the part recently made vacant in the "Ziegfeld Follies" at the Colonial by Harry Watson.

The management of the Grand Opera House is continuing to dispense with the service of an orchestra. The effect is quite a severe handicap to the success of the current stage attractions.

"Via Wireless" will be the attraction next week at the College theatre, where the Gleason Stock players are entertaining.

On the receipt of a telegram last Saturday, Orren and Millie Phelps terminated their engagement at the Indiana theatre in South Bend and hastened to the bedside of their son, who is seriously ill at 2200 North Rockwell street, this city.

William Hewitt, erstwhile advance scout for travelling combinations, is making the Saratoga his headquarters this week while laying off in Chicago. He came here direct from Kansas City, where he closed with the advance of the "Dante's Inferno" film show.

Charles E. Doutrick will furnish a band of twenty-five pieces and not less than eight circus acts for the Royal Arcanum show, scheduled for Nov. 25, at the First Regiment Armory, Chicago.

Burton Holmes will inaugurate a series of travelogue lectures Oct. 12 at Orchestra Hall in Michigan avenue.

The Chicago, Milwaukee & St. Paul Railroad is likely to be the defendant in a damage suit that will probably be brought by Jack Healdy and the Charter Sisters for the alleged ruin of their baggage recently at Creasport, Ill., as the result of being allowed to remain bottom side in the rain on the depot platform; \$250.00 is the amount of the claim, which is now pending adjustment.

Madie Leclair, known professionally as "The Diamond Girl," fell through a trap door in the stage one night last week at the Hamilton theatre, a "pop" house on the Southside, and sustained painful injuries about the body. She is under the care of a physician as a result and has been obliged to cancel several weeks of the Doutrick time. A damage suit is likely to eventuate.

Leslie C. Langlois, the nominal head of the American Vaudeville Co., in the Chicago Opera House Block, was taken into the custody of the local authorities Wednesday of last week and was subsequently released on bail for a hearing in the Harrison street police station. He was charged by Frederick Greene, an aspiring amateur thespian, with having practiced a confidence game through the sale of an alleged worthless vaudeville sketch. At the hearing Langlois was discharged. The latter gained a lot of undesirable notoriety last spring by reason of having been the treasurer of the National Theatrical Corporation, a "bunk" concern that had a short-lived existence in Randolph street until broken up by the Federal authorities.

The application for a discharge from bankruptcy by Edith Taliaferro, a theatrical lawyer, was denied last Monday by Judge Carpenter in the United States District Court in deference to his creditors, who contended that in view of the fact that, if he was able to indulge in a pleasure trip to Europe within a month of filing a petition in bankruptcy, he was financially responsible.

Ray Cox, who was engaged to replace Billy Dillon on the Majestic bill this week, did not appear at the Monday shows and it was announced the engagement had been called off. Monday evening, Max Witt's "Four Kill-ers" were placed on the bill, the show running one act short at the matinee.

Thursday evening while Halligan and Ward were on stage at Weber's theatre a man walked in and, after climbing the stairs to the balcony, made a running jump over a row of seats and took a place in the front row. He evidently figured the balcony railing would stop his flight, but it didn't. He crashed right on down into the orchestra, landing on some one's head. After picking himself up and apologizing, he brushed his clothes off and walked out. Fortunately no one was injured. The guard kept right on working and soon quieted the few who were nervously inclined.

Latest reports have it that the Sodini Circuit will remain in the Western Vaudeville Managers' Association and not go to Keefe as was at first announced. Keefe made all arrangements with Chas. Sodini to book his circuit and had a show laid out for the time, but at the last moment Sodini concluded he was satisfied with the association and would stick.

The Auditorium Association has recovered possession of the Auditorium theatre, hotel and office building by paying over to George J. Lawton the amount the latter paid for the property last week at a tax sale, and the extra \$2,500 that was demanded as a bonus. A clerical error or oversight was attributed to the responsibility for the property having been allowed to go. The neglectful clerk is said to have paid the penalty by losing his position with the Association.

Aubrie Rich, who has been doing a single here in the West, was very recently granted a divorce from Jack C. Leroy, a musical-comedy entertainer, by Judge McDonald in the Superior Court. The decree was by default and gives the plaintiff the custody of her child.

The fund that is being raised for the erection of a new German hospital at Grant Place and Hamilton court, will be materially increased by the benefit concert to be given Oct. 22 at the Auditorium. Among those who will take part in the charity concert are Geraldine Farrar, Edmond Clement, and Frank La Forge.

The Whitney Opera House is still dark. No announcement has been made of an attraction to follow "Dear Old Billy."

Adolph E. Meyers made a flying trip to New York City this week.

The farce, "Over Night," has caught on splendidly at the Princess and seems destined for a run there.

The company now presenting "Pinafore" at the Lyric is getting up in the parts of "The Pirates of Penzance," which will have its initial performance shortly in the East.

Walter J. Keefe has taken over the booking of the Barriera, Waukegan, Ill., and the Majestic, Escanaba, Mich. The latter house plays three acts and splits the week with Marinette.

Jack Von Tilser, who stopped over in Chicago this week on his way to Denver, expects to return to New York in about ten days. While here, Jack vainly endeavored to discourage his brother Jules' ambition of entering vaudeville.

Tell Taylor has engaged the services of a private detective firm here to locate the publisher in Toronto who is sending out copies of his "Millstream" song. Taylor holds British and Canadian rights and claims that someone is printing duplicate copies in Canada and selling them to Canadian trade.

A. H. McKechnie has opened a press bureau in the Crilly Building under the title of the International Press Service.

The Martino Four opened on the Hopkins time at Fort Smith, Ark. Monday. This act was formerly the Steffano Trio and Bobby Bird.

AUDITORIUM.—"The Girl I Love," second week, for benefit Policemen's Aid Association. Going big. One more week and the Askin show takes to the road again. "Everywoman" opens 16.

BLACKSTONE (Augustus J. Pitou, mgr.; K. & E.)—"The Grain of Dust," third capacity week. Destined for a run.

CHICAGO O. H. (George W. Kingsbury, mgr.; K. & E.)—"Six successful weeks is the record of 'The Littlest Rebel'"; seats selling four weeks in advance.

COLONIAL (James Jay Brady, mgr.; K. & E.)—"The Follies," second month. Chances bright for capacity business throughout October.

CORT ("Sport" U. J. Herman, mgr.)—"Last week of Thos. W. Ross in 'An Everyday Man'." Next week Frances & Lederer will present "Partners," a new play by Edith Ellis, author of "Seven Sisters" and "Mary Jane's Pa."

GARRICK (A. Toxen Worm, mgr.; Shuberts).—Return engagement at "The Chocolate Soldier." Engagement indefinite.

G. O. H. (Harry Askin, mgr.; Ind.).—Opening week of Liebler & Co.'s "An Affair in the Barracks," new piece adapted from the German by C. M. S. McLeellan.

ILLINOIS (Will J. Davis, mgr.; K. & E.).—First time here, "Rebecca of Sunnybrook Farm" with Edith Taliaferro. Engagement indefinite.

LA SALLE (Harry Askin, mgr.; Ind.).—The frequent "sold out" sign displayed in the lobby. Good for the season.

LYRIC (A. Toxen Worm, mgr.; Shuberts).—Farwell week of "Pinafore." 9 William Faverham comes for two weeks in "The Faust."

LYRIC (George Warren, mgr.; Ind.).—Souvenirs distributed Monday night, 100th performance of "The Deep Purple" in Chicago. Will remain throughout October.

OLYMPIC (Sam Lederer, mgr.; K. & E.).—Last week of "Uncle Sam." Next week return of "The Fortune Hunter," with Will Deming as star.

POWERS (Harry J. Powers, mgr.; K. & E.).—Opening week of Mme. Nazimova in new play, "The Other Mary." Next week Nazimova will appear in two former successes, "The Dolls House" and "Little Eryll."

PRINCCESS (Mort H. Singer, mgr.; Shuberts).—The second big week of "Over Night." Engagement indefinite.

STUDEBAKER (George Davis, mgr.; K. & E.).—Initial week of Eddie Foy in his new play, "Over the River." Indefinite.

ALHAMBRA (Roche-Marvin O., mgrs.; Ind.).—"A Stubborn Cinderella." Next, "The Chorus Lady."

BIJOU (Ralph T. Ketterling, mgr.; Stair & Havlin).—Black Patell.

COLLEGE (T. C. Gleason, mgr.).—Stock.

"Columbus."

"CROWN"—"Gaustrark." Next "The Rosary."

HYMARKET (H. A. Bailey, mgr.; Stair & Havlin).—"Three Twins"; next week, "The White Slave."

IMPERIAL (Kilmt & Gasolio, mgrs.; Stair & Havlin).—"Mrs. Wiggs of the abbey Patch."

MARLOWE—"Quincy Adams Sawyer."

NATIONAL—Rose Melville as "Sis Hopkins"; next week, "The Dawn of a Tomorrow."

LINDEN (C. S. Hatch, mgr.; J. C. Matthews, agent).—Jerome and Jerome, Aubrie Rich, Charles Mack and Co., Italian Trio, Pero and Wilson, Last Half: Cavana, Lew Welch and Co., Irwin and Herzog, The Newmans, Freeman and Fluke.

ASHLAND (A. E. Weldner, mgr.; W. V. M. A., agent).—Lewis and Pearson, Alvin and Kenney, Landis and Knowles, Herbert, Last Half: Julia Redmond and Co., Davey and Emmerson, Juggling DeLisle, Caushing and Wilson.

WILSON AVE. (M. Liczals, mgr.; W. V. M. A., agent).—Madden and Fitzpatrick, Clarke and Verdi, Andrews Opera Co., Archer and Carr, the Salvagies. Last Half: Keno, Walsh and Melrose, Dorothy De Schelle & Co., Inness and Ryan, Village Choir, Berry and Berry.

WILLARD (J. G. Bush, mgr.; W. V. M. A.).—Keno, Walsh and Melrose, Dorothy De Schelle and Co., Inness and Ryan, Village Choir, Berry and Berry. Last Half: Julia Redmond and Co., Davey and Emmerson, Juggling DeLisle, Caushing and Waldon.

ACADEMY (Thos. Carmody, mgr.; W. V. M. A., agent).—Alden and Alden, Mann and Stauri, "Humpty Dumpty," Elsie Tuell, Leo and Chapman. Last Half: Morette Sisters, Four Sulksys, Leonard, Louie and Gillette, Prof. Carl.

EVANSTON (Chas. New, mgr.; W. V. M. A., agent).—Tuscano Bros. Star Operatic Trio.

Three Richardsons, Leon Roges, Four Prevosts. Last Half: Mr. and Mrs. Alright, Gladish and Cranston, Stewart Sister and E. Arthur Connolly, Six Kirksmith Sisters.

SOUTH CHICAGO (Harry Wilson, mgr.; W. V. M. A., agent).—Bean and Hamilton, Dave and Emerson, Johnson and Smith, Phemopsis, Four Bradgtons, Last Half: Mlle. Emerie, Landis and Knowles, Shean and Marks, Charlie Lane, Four Masons.

KEDZIE (Wm. Malcolm, mgr.; W. V. M. A., agent).—Driscoll Hall and Co., Charlie Harris, Kirksmith Sisters, Hanley and Jar-Troupe, Last Half: Bean and Hamilton, Barto and Clarke, Graham and Randall, Four Dancin' Buggs, Four Prevosts.

LYDA (Geo. Eline, mgr.; W. V. M. A., agent).—Russell, Anthony and Bender, The Munsons, Chris Dane, Nace, Murray and Gloria. Last Half: Marvin Band, Phenomena, Emerson and Celeste, Colored Kandy Kids, Treats Seal.

## SAN FRANCISCO

By J. E. McLENNAN.

VARIETY'S San Francisco Office,

908 Market St.

ORPHEUM (Martin Beck, gen. mgr.; agent, Orpheum Circuit).—Six American Dancers, high class specialty, pleased: Ayon Comedy Four, secured full quota of laughs; World & Kingston, familiar favorites, substantial hit; International Polo Teams, real novelty; Sam Mann Players, made themselves solid in second week; Seven Beifords, opened the show finely; Conlin Steele & Carr, equalled last week's hit; Harry Breen, amused.

Mrs. Pearl Gilman Alisky, one of the Gilman sisters, brought suit for divorce this week. Mrs. Theo. Willis is named as affiant. Mrs. Alisky is a sister of Maybelle Gilman, the actress, who married U. S. Steel Corey.

Divine Dodson is back in the business once more, after several years' absence. During the time off the stage, he conducted a millinery store in Los Angeles, where he was known as "The Man Milliner."

George Lloyd, who took his brother's (Lee Lloyd) place on the Orpheum bill at Oakland last week, made very good. Lee Lloyd is confined at the St. Winifred hospital here with spinal meningitis. He has been very low, and was not expected to live, but reports are that his condition is improved.

Puccini's wonderfully human "Madame Butterfly" was presented in excellent fashion by the Lombardi Company at Idora Park Sunday afternoon. Emilia Leovalli and Manuel Salazar (Chico-Sara and Lieut. Pinkerton) were given a tremendous ovation. The opera was well mounted, and the minor parts and ensemble numbers artistically sung. In the evening "Carmen," ever tuneful and popular, was presented with Elvira Cosetti in the title role. It was well received by a large house.

Elsie Boland, who was with the Darling of Paris act when it played San Francisco, and who left the act here, and who, by the way, is the wife of Tyler Brooks, leaves for New York to-day, where she will visit her sister, Mrs. Tom Lewis.

Mrs. Rebecca Jeffries, mother of Jas. J. Jeffries, died Sept. 25 at her home in Los Angeles, at the age of 74. News of their mother's illness was taken by a guide to James and John Jeffries, to the wilds of Alaska, where they were on a hunting trip.

The Auditorium, Los Angeles, is closed. Max Figman opens a two weeks' engagement at the Majestic Oct. 9 under the management of Belasco-Blackwood. Lolita Robertson will be the leading woman. Mr. Figman for the first week of his engagement will put on "The Old Curiosity Shop," the following week, "The Han on the Box," or "Mary Jane's Pa."

Ferris Hartman will open at the Grand, Los Angeles, 15. Mr. Hartman promises a strong and well balanced company, and though some of the old favorites will not be in the cast, others of equal ability will take their places. Myrtle Dingwall will still be with the company.

Minta Duffee has been signed up to take Myrtle Dingwall's place in "The Case." Ralph Bell will be put in to play Ferris Hartman's part, and Louise Brownwell will be seen in the part of the President's sister, after Los Angeles is reached.

At Fresno the combination season opened on 27 with "Miss Nobody from Starland." This will be followed by "The Flirting Princess," and later Max Dill, in "The Rich Mr. Hoggensheimer," and down the line, including all the shows that come to the coast.

Bert Donnellan, until recently proprietor of the Novelty, Stockton, was in Fresno looking over the situation, and very likely will locate there. Raymond Teal and Frank Wolf have leased the Novelty, and intend to run it as a musical comedy house. The Armstrong Company will be the opening production.

The Broadway, Oakland, will again change its policy, beginning Sunday. Pop vaudeville will be discontinued. Nothing but independent moving pictures will be run.

Lucille Culver, the new leading lady at Ye Liberty theatre, Oakland, opened with the leading part in "The Dawn of Tomorrow." She proved very effective. Thurston Hall, playing the male lead again, scored an immediate hit, in the role of Sir Oliver Holt.

At Idora Park the Ohnmeyers Band has closed its season. They will be succeeded by The Great Pekin Zouaves.

Isabelle Fletcher, formerly leading lady of the Ye Liberty Stock Company, brought suit



# OFFICIAL NOTIFICATION

# HARRY HOUDINI

Wishes to inform the Managers of the World (also the Houdini Imitators) that he is **NOT** going to Patent or Copyright his Improved Invention, that of **ESCAPING FROM AN AIR TIGHT GALVANIZED IRON CAN FILLED TO THE BRIM WITH WATER AND WHICH IS THEN SECURELY LOCKED INTO AN IRON BOUND WOODEN CHEST.**

P. S.—I have given up Aviation, because there are so many Aviators and **Only One Houdini.**

**Keith-Proctor's Fifth Ave., This Week (Oct. 2)**

**PLAYING UNITED BOOKING OFFICES TIME**

for divorce against her husband on the ground of non-support. The suit was not contested.

Bruce Ellis, in charge of the Nat Goodwin tour, will take his company to Texas, before playing up San Francisco way.

George Friend, for years of the Ye Liberty Stock Company, Oakland, and who recently retired, is making quite a success of the real estate business. Tom Purse, of Purse & Mason, opera singers, has cast his lot with George Friend and is now selling real estate.

Tom Kelly, the San Francisco boy, left last week to fill an engagement in Honolulu.

Bert Levey returned from New York and Chicago Tuesday night, and reports a very successful trip, having established an office in Chicago with Bobbie Burns in charge. Bert will now bring his acts direct from Chicago, breaking the jump at Denver with Peter McCort, thence to San Francisco, and over the circuit.

## PHILADELPHIA

By GEORGE M. YOUNG.

KEITH'S (H. T. Jordan, mgr.; agent, U. B. O.).—Drew its usual share of the holiday throng which packed all the theatres during the Yom Kippur session. There was a sell out for the Monday matinee and a big house in the evening, though the numerous "openings" in the legitimate theatres drew from the patronage. The bill offered was an excellent one for this week, there being a plentitude of singing and picture acts with two or three good laugh winners fitted in where they would do the most good. The "picture" offerings started early when Mile. Martha opened the show with her trapeze and rope act. Mile. is a clever little athlete in all her work, but she gets a lot of help from a very attractive appearance. She wore a natty costume Monday night which served to show off her shapely figure to advantage. Ollie, the girl who assists, wore a black velvet "boy's" suit which fitted out the dressing in capital style. Ray Dooley and the "Metropolitan Minstrels" were on second. It was a bit early, but a happy selection in the make up of the bill for the "kiddies" just started things right. The "first part" made up mostly of singing and dancing sent the girls and boys among "singies" with "rag" numbers. Miss Fenton is a nice looking, stately blonde with plenty of style and a dandy lot of clothes. She is also a bit wise in selection of songs, each one used going better than its predecessor, so that she kept going better right up to the finish, which ended in a little speech of

thanks. A great big hit was scored by the Chadwick Trio, their reward being warm enough to bring little Miss Ida back for a speech and a couple of big bouquets. Ida's handling of the big end of the comedy is sending this girl right along to the front. She is far ahead of any other girl stepper. Some of the boys who think they can do some eccentric dancing can look little Ida over for pointers. There was a whole lot of billing for Simone De Beryl, the slim princess of art posings who has been "making pictures" at the Folies Bergere in New York. The French woman lived right up to it, too, for the pictures surpassed anything of the kind ever offered here, the artistic colorings and effects secured for the various subjects bring well merited applause. The wasp like figure of the Parisian girl, exquisitely draped brought some murmurs when the full light was thrown on her. Carson and Willard landed solidly in "The Dutch in China," their garbled English followed by a couple of corking good parodies keeping the house in a roar of laughter. They made good use of the recent election result for one bit of talk. The boys have a very pleasing act, freshened up to the minute and capable of winning in good, clean merit alone. Marion Littlefield's "Florentine Singers" were nicely placed for a hit and registered solidly. The new act can hold a place in the very front rank of big vocal offerings for each one of the singers employed has a voice for solo work and the group harmony is excellent. The straight line for the "Amie Laurie" number does not seem to be the most advantageous for the voices, though it was well sung. The program claimed almost everything for Stuart Barnes except what he really is. Barnes is a classy monologist, one who always has good material to offer and knows how to make use of it. He has a lot of new bits for this visit and it averages right up with the best of that which he has retained. His newest song, "We All Fall," is one of the best he has ever used. It should last a long time with the way Barnes hands it over. The Aurora Troupe with their showy routine of cycling and balancing closed the bill in great shape. There was a slight halt in the running of the show from start to finish, almost a record for any bill.

VICTORIA (Jay Mastbaum, mgr.; agent, H. Bart McHugh).—Flushed with victory in helping to land the nomination for Mayor for George H. Earle, Jr., the president of the Moving Picture Co., American Manager Mastbaum, tried his hand at producing a "feature act" by launching Mile. De Vene, a classy single in a singing number. Manager Mastbaum carried out his end of the bargain, but Mile. crossed him by selecting three ballad numbers for her program and this stopped her. Mile. De Vene has almost everything to carry her along as a pretty good single if she is careful about the songs. The ballads were too much of a handicap, even if Mile. had voice enough to put them over, which she has not. She is a good looking

girl, dresses well and makes a good picture. Her voice is not very strong and one ballad would have been enough. She was weakening on the second, a poor selection at the best, and had little voice left for the third. Two light numbers would have helped her a lot and if she is to continue she needs to make the change quickly. Mile. looks as if she might look well in a Peter Pan costume and with a song to suit it ought to be great for her. It's worth a try if she has voice and ambition left after the overwork and ballads. The act was nicely staged with a pianist on the platform, quite an offering for the picture houses. The whole bill had only a couple of weak spots and Monday the crowds were all that could be handled. Sisto scored with a foolish monolog, a couple of songs and some corking harmonica playing. He has some political talk which would have been great for the Earle booming had Sisto been booked a week earlier. The act went over like a real sure-fire. The bad dressing of the little girl in the Three Mitchells spoiled the act. Uno Bradley was another single to land solidly. Bradley has a different style of putting over his talk and has a dandy singing voice. His material is a ray from the back of the kind and brought him big rewards in laughs and applause. Renzetti and La Rue went by easily with their comedy acrobatics. The Earles, a couple of banjo players do a pleasing musical turn and the Knapp Brothers were very well liked in a singing act. The boys need to think up a routine which will bring the "Railroad" and "College" rag numbers together. They are too similar in music to go well together.

PALACE (Al Rains, mgr.; agent, H. Bart McHugh).—There wasn't any act on the bill this week that stood out strongly for honors. The Duvals were featured with a "freak" act. The man allows a horse to walk on a board placed on his breast, the board being filled with nails. A woman does the same trick with men on a board. It is a museum act more than one to be featured in the "pop" vaudeville theatres and caused no stir here. Phil Bennett, the street singer, won a liberal share of the honors. Bennett's songs were all well sung and well liked. Honan and Helm secured a good start in a singing and talking act and then fell away to nothing through using a medley number which is poorly arranged and badly sung. The Three Atkins did nicely with a contortion act with spectacular staging. Gatchell and Medora offered a singing turn which has no place in vaudeville. The girl has a pleasing voice, but their idea is all wrong. Kelling did some sketching with fair results and Reeve and Warner offered a singing and talking act of ordinary calibre.

BIJOU (Joseph Dougherty, mgr.; agent, U. B. O.).—Attendance for the Bijou were broken Monday and Tuesday this week. The bill was above the average. Jack Reid & Co., with the new act, "After Dark in Chinatown" scored strongly. The Four Melody Monarchs were back again for another

clean-up. Pete Lawrence Trio; Bernard and Arnold; Rem Brandt; Princess Elizabeth and the Stubbled Trio rounded out a dandy show.

WILLIAM PENN (Geo. Metzel, mgr.; agent, U. B. O.).—A great show for the money brought great business here this week, every act registering strongly. Linton and Lawrence, with their snappy musical act, put over a great big hit. "Baby Mine," the baby elephant; Morris & Hanlon; Lillian Mortimer & Co.; Gene Irwin and the Ten Dark Knights divided the honors pretty evenly.

LIBERTY (M. W. Taylor, mgr.; agent, M. W. Taylor Agency).—Bill averaged up to the high mark this week and business was big. Wilson, Franklin & Co. were featured and scored. Three Josty Brothers; Blanche Gordon; Eugene Weber in "The Defaulter"; Heuman Trio and Morgan & West rounded out a pleasing show.

FOREPAUGH'S (Miller & Kaufman, mgr.; agent, I. Kaufman).—Grace Sinclair & Co.; Grovetta Lovande & Co.; Richards Brothers; Dow & Levan; Jack Dempsey; Rosa Morstahn.

GILFILL (Kaufman & Miller, mgrs.; agent, I. Kaufman).—5-7, Buch Brothers; Bates & Leightner; Catherine Churchill & Co.; The Stantons; Bert Jordan.

DIXIE (D. Labell, mgr.; agent, I. Kaufman).—5-7, Teed & Lazalle; Mrs. Peter Mahor & Co.; Bill Jones; Rosalee Rose.

EMPIRE (Bianford & Western, mgrs.; agent, I. Kaufman).—5-7, Charles & Frank; Seven Merry-makers; Martini & Troy; Henri Davis.

ALHAMBRA (Frank Migone, mgr.; agent, M. W. Taylor Agency).—Abdull Hamad's Arama; "A Night in a Monkey Hip"; Fieds & Hanson; Shorey & Campbell Co.; Gardner & Green; Coates & Thomas.

COLONIAL (Al White, mgr.; booked direct).—Harry Dare; Vincent Trio; Black & McGone; Hazel Sanger; Kaufman Lester & Co.

PEOPLES (F. G. Nixon-Nirdlinger, mgr.; agent, Nixon-Nirdlinger Vaudeville Agency).—5-7, Capital City Four; Dena Copper & Co.; Guy Hunter; Stuart & Earle; Three Toklos.

NIXON (F. G. Nixon-Nirdlinger, mgr.; agent, Nixon-Nirdlinger Vaudeville Agency).—Romello & Delano; Edwin George; Gray Trio; Kewley's Marionettes; Adler & Arline; College Days.

COLISEUM (F. G. Nixon-Nirdlinger, mgr.; agent, Nixon-Nirdlinger Vaudeville Agency).—5-7, Sylvester; Steel & McMaster; King Sisters; Shaw; Anderson & Smith.

PLAZA (Chas. Oelschlaeger, mgr.; agent, H. Bart McHugh).—Cowboy Williams; Musical MacLaron; Brady & Mahoney; C. W. Littlefield; Inza & Lorrillo.

GRSAT NORTHRIN (M. Mahewald, mgr.; agent, H. Bart McHugh).—5-7, The Magin-bays; Evans & Lawrence; That Kid; Evans, Hughes & Evans.

GLOBE (H. Israel, mgr.; agent, H. Bart McHugh).—5-7, Emily Ekman; Lovello & Day; Raymond & Rose; Tambo Duo.

When answering advertisements kindly mention VARIETY.

ORIGINAL ORIGINATORS

# The BOUNDING GORDONS

THE ONLY ACT OF ITS KIND

P. G. WILLIAMS' BRONX THIS WEEK (Oct. 2)

CONTINUAL HIT

NEXT WEEK (Oct. 9) ALHAMBRA

Direction, THOS. FITZPATRICK

AUDITORIUM (W. C. Herchenreider, mgr.; agent, H. Bart McHugh).—5-7, Kilgallon & Deane; Benton & McGowan; Emily Egamar. GERMANTOWN (Walter Stuenkel, mgr.; Chas. J. Kraus, agent).—5-7, Teresa Miller; Woods, Hyland & Co.; Four Musical Barbers; Cow Boy Minstrels; Roy Raceford. MODEL (H. A. Lord, mgr.; Chas. J. Kraus, agent).—5-7, M. Alexander & Co.; Weston's Models; Kennedy & Kennedy; Blamphin & Herr; Harry Antrum.

IRIS (M. J. Walsh, mgr.; Chas. J. Kraus, agent).—5-7, Tom Bateman; Carl Fanser Trio; Elsie Van Nally & Co.; Pauline Dempsey.

DARBY (Dr. Harrigan, mgr.; Chas. J. Kraus, agent).—5-7, Savoy & Savoy; Raymond, Leighton & Morse; Edgar Berger; Hunter Twins & Sister.

GRAND (M. Rappaport, mgr.; Chas. J. Kraus, agent).—5-7, Falls & Veronica; The Runtons; The Eagle and the Girl; Tambo Duo; Eleanor Kane & Co.

ALEXANDER (Geo. Alexander, mgr.; agents, Stein & Leonard, Inc.).—Alexander Stock Company; Byron & Nelson; Long & Short; Three Macks.

FAIRHILL PALACE (C. Stangler, mgr.; agents, Stein & Leonard, Inc.).—Short & Short; Fennel & Fox; May & Howard.

CRYSTAL PALACE (D. Baylison, mgr.; agents, Stein & Leonard, Inc.).—Miss Paullette; Ed & Florence Williams; Dennell Brothers; Llewellyn & Stanley; Rose Steinman.

LYRIC (Dan Tyrrell, mgr.; agents, Stein & Leonard, Inc.).—Smith, Ashcroft & Mullin; De Vuy & McGee; The Shelleys.

MAJESTIC (Wm. Valli, mgr.; agents, Stein & Leonard, Inc.).—Primrose Trio; Woodall & Fennell; The Aerial Duhams. CASINO (—Elias & Koenig, mgrs.).—"Queen of Bohemia."

GAYETY (John P. Eckhardt, mgr.).—Hastings Big Show.

TROCADERO (Sam M. Dawson, mgr.).—"Cherry Blossoms."

H. Walter Schlichter (Slick), general manager of the Stein & Leonard Agency, suffered a broken arm by being struck by a tent pole at Lancaster, Pa., last week. The tent show was booked by the S. and L. agency.

Charles Marks, last season with George Eans Minstrels and this season with the Star Show Girls, has left the latter show and will play vaudeville dates.

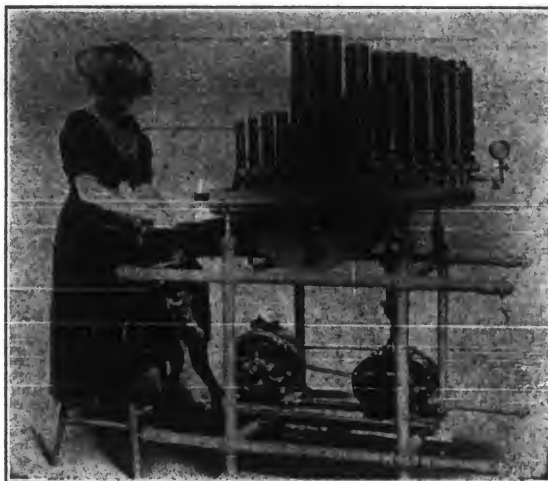
EMPIRE (E. J. Bulkeley, mgr.).—"Moulin Rouge Burlesque," with Toots Paka and her Hawaiian dancers as special attraction. The bronze beauty was the strong card and got more applause than anything that has been offered in this house since the Empire Circuit took it over. A big audience Monday afternoon would have eaten up a good show. But the show wasn't there. Toots ran in front almost alone. The Moulin Rouge Burlesque are using a first part, olio and burlesque. The olio can pass where the audience is as easy as those who attend the Empire, but few will stand for two sketches, neither one good for burlesque, following each other. The Lee Sisters and Willie Mack put over a fairly good singing and dancing act for the opening number of the olio. After Toots Paka had started things, a bike act by the Tortoni Troupe, made up of two men and three girls (the latter working in the chorus in first part and burlesque), did very nicely. The straight riding won liberal favor. A little more use made of the girls would help the act. The weakness in the remainder of the show lies in the book and the inability of the principals to get anything out of the poor material at hand. If the first parts be played according to the book, the William I. Flagg, credited with writing it, has taken the limit of license for business. The burlesque is called "At a Railroad Station," by Thomas T. Ralley. The labor of putting the two pieces together must have been in remembering comedy bits and dialog used for years. Probably the names of the authors are assumed. The work looks much like that of George X. Wilson. This is particularly so in the burlesque where Wilson is on the stage almost all the time. Money changing bits and a burlesque duel make up the principal appeals for comedy. The usual table scene is used once or twice in the first part with the girl who dopes the wine and pinches the roll from the "souse" being the star offering. Lillian Thurston is the "dopester," but she is a poor worker. In the words of Billy "Beef Trust" Watson, this girl "couldn't get car fare" if her living depended upon her ability to trim a drunk. All this takes place in a cafe and it is handled just as skillfully as some of the other business about Room 66, which seems to be very conveniently located just in the first entrance. For the finish of the act Miss Thurston and Corinne De Forrest come into the cafe in "nighties" worn over their other costumes. It's a fine bit of business for any show where credit is given for the making of it. The comedy running through first part and burlesque is about on an equal scale, never being funny. In the burlesque Mr. Wilson and Dave Hilton got a couple of laughs for their duel and it sounded so good to them that they kept it up until those in front started to walk out. Mike Nibbe and Ed Nibbe are also employed in the unsuccessful attempt to wrest comedy from roles. Willie Mack is a principal, but fills this position only in leading numbers. Mario Bordoux and Alice and Lillian Lee are the others. Miss Bordoux leads a couple of numbers. So do the Lee Sisters, but they have no voices. Lillian Lee does her best work on the end of the chorus line; Lillian is certainly a busy little blonde. Alice is just as blonde, but hasn't as much of a voice or the ginger of her sister. The two work up the specialty with Mack in good shape, but as leaders for numbers need voices. The Lee Sisters had better stick to their act in the olio. Corinne De Forrest has looks to help her through, but the numbers she leads suffer through her weak singing ability. The management does not overlook any one in the chorus who can do anything. This gives Marion Bradley, a nice looking little girl with a fair voice, a chance to lead a number in the burlesque. At no time does the costuming pass as more than ordinary and there is not one big number in the show to cause talk. The two sketches in the olio are "A Thanksgiving Eve" by George X. Wilson and Co., which he has been doing for a long time, including his "I didn't expect it so soon" song. The other is offered by Ed and Mike Nibbe and Marie Bordoux. It is called "In the Third Degree." It is a bit of slapstick comedy with Mike Nibbe and Miss Bordoux finishing with their old duet. The reception given to Toots Paka and her singers can be taken as a tip of what a good show, or even one which is close to the first class, will do at the Empire. The "Moulin Rouge Burlesque" will need a lot of fixing to put it near the top. A new book and some people to play it is the best remedy.

## EDDIE LEONARD

THE MINSTREL

Assisted by MABEL RUSSELL

BOOKING DIRECT WITH THE UNITED BOOKING OFFICES



View of Circus Calliope (Unmounted).

## Willard's "Temple of Music" Acts

Mr. Vaudeville Manager, LOOK HERE!

As a practical showman of many years' experience, I believe I have now put together two of the greatest money-getters for you in the vaudeville game of to-day. Take a "poke" at my "wind-jamming" machine, pictured above. Say, but this big circus calliope parading the streets is a knockout. At the Star, Pawtucket, R. I., last week, we not only PACKED brother Davis' beautiful little theatre daily, but WE PACKED THE STREET with the overflow of humanity that couldn't get in, stopping traffic and raising Cain.

Don't trust entirely to your booking agent to get one of my acts. They all know the "TEMPLE OF MUSIC," and if they say they cannot supply it, ask yourself, onto me direct to my little Jersey factory, and your Uncle Dudley will put you "next" how to get the act. Write to me anyway and let me mail you some "wise" material to read. If I can't convince you that my "TEMPLE OF MUSIC" will draw packed houses for you, you leave it alone.

Personally represented by

No. 1 Act: B. A. MYERS No. 2 Act: PAT CASEY

PERMANENT FACTORY: PALISADE, N. J.

N. B.—No further New England time will be signed after next 10 days. Oct. 30 and Nov. 3 and 10 yet open. Address WARREN CHURCH or FRED MARDO AGENCY, BOSTON.

## Selbini and Grovini

After an extended tour of Europe, reopened in this country with usual success at FIFTH AVENUE, NEW YORK, THIS WEEK (Oct. 2).

Direction, JO PAIGE SMITH.

When answering advertisements kindly mention VARIETY.

## BOSTON

By J. GOOLITZ.

PARK (W. D. Andreas, mgr.; K. & E.).—"Get-Rich-Quick Wallingford." Second week of standing room, and sold out two weeks in advance.

HOLLIS (Charles J. Rich, mgr.; K. & E.).—"Elevating a Husband," with Louis Mann. Last of a two weeks' engagement. Did well.

UBERT (E. D. Smith, mgr.; Shubert).—"Revue of 1911." Second big week. Capacity ruling.

COLONIAL (Thomas Lothian, mgr.; K. & E.).—"The Red Widow," with Raymond Hitchcock. Fifth week of biggest kind of business. Show could stay the rest of the season.

TREMONT (John B. Schoeffel, mgr.; K. & E.).—"Excuse Me," making good time in the 7th week.

BOSTON (Al Lovering, mgr.; K. & E.).—"The Round Up." Business holding up, 4th week.

PLYMOUTH (Fre Wright, mgr.; Liebler).—"The Irish Players," in repertoire. Made a fine impression. Business very good.

MAJESTIC (E. D. Smith, mgr.; Shubert).—"The Gamblers," opened big. Looks good for a stay.

KEITH'S (Harry E. Gustin, mgr.; agent, U. B. O.).—"It is a real good show this week. Song Revue, with a few new numbers, capers, and honors. Salero, giggling wonder. Kate Watson, very good; Gardner & Stoddard, with a new finish, scream; Hilda Hawthorne, clever female ventriloquist; Harlan E. Knight & Co., pleased; The Thunderbolts, musical, pleased; Bert Melrose, opened, scored clean.

ORPHEUM (V. J. Morris, mgr.; agent, Loew).—"Rostov, Bailey & Teare; Rappo Sisters; Hall & Stafford; Miramba, Band; Weston & Young; Sylvan & O'Neill; Valvano & Treask; Crawford & Montrose; Lou Harvey; American Trumpsters; Percy Warren; "Alfred The Great"; Willie Hale & Brother; pictures.

# THIRD RETURN TO AMERICA

# JACK LORIMER

## "THE HEILAN LADDIE"

Opened This Week (Oct. 2) Bronx, New York Next Week (Oct. 9) Colonial, New York

**SOUTH END** (Irving Hamilton, mgr.; agent, Loew).—Crawford & Montrose; Percy Warren & Co.; Three American Trumpeters; Lon Harvey; Alfred The Great; Willie Hale & Brother; Rostow; Rappo Sisters; Miramba Band; Hall & Stafford; Weston & Young; Sylvan & O'Neill; two more to fill; pictures.

**NATIONAL** (E. A. Ryder, mgr.; agent, U. B. O.).—National-Boston Minstrels; La Bianca; Cycling Brunettes; Cotter & Boulden; May Melville; pictures.

**HUB** (Joseph Mack, mgr.; agent, Fred Mardo).—Willard's Temple of Music; Dickens & Floyd; Lavier; Harry Gilbert; The Hartmans; Dick Stead; Saxton & Co.; pictures.

**BEACON** (J. Laurie, mgr.; agent, Fred Mardo).—Dynes & Dynes; Earle & Bartlett; Madeline De Shone; Ladell & Taylor; Harry Montgomery; Fred Welcome; Young Sisters; Blanche Aldrich; pictures.

**SCENIC**, East Boston (A. Copeland, mgr.; agent, Fred Mardo).—Miller & Russell; Demetrius; Lee Barth; pictures.

**OLD SOUTH** (F. Collier, mgr.; agent, Church).—Le Bar's School Act; Eugene Davis; Edwards & May; William Verdi; Louis Meserole; Kelley & Carey; Dunn & Rodgers; Nica & Lovey; pictures.

**WASHINGTON** (F. Collier, mgr.; agent, Church).—Comedy Trio; Steingofskies; Felix Marton; Jack & Jennie; Evelyn Joyce; Mack Howard; pictures.

**BOWDOIN SQUARE** (J. E. Comerford, mgr.; agent, National).—Bobb Ott & Co.; Savoy, Vava & Sachs; Bljou Comedy Trio; Elsie Ford; Crouch Richards; Howard & Dupille; pictures.

**PASTIME** (F. Allen, mgr.; agent, National).—John D. Corson; C. W. Whitaker; Delma & Delma; Jains & Landon; pictures.

Warren Church has added the Academy of Music at Lowell, the Lyric at Beverly, and the Majestic, Bennington, Vt., to his string.

Blanche Bates brings "Nobody's Widow" to the Hollis Street 23, for two weeks.

Fred Mardo is installed in his new quarters in the Gaiety Theatre building. The opening was an auspicious one for the Marcus Loew New England representative. Flowers galore and telegrams more galore poured into the new office.

Rose Pitonof, a crack swimmer, who has appeared on the stage in a tank act, and Aisle Aykroyd, another crack girl swimmer, are at it for fair. Aisle has challenged Rose to an endurance swim for \$1,000 a side, half of the amount to go to charity. The distance is to be anywhere from one to ten miles. There is considerable rivalry between the girls, both residents of greater Boston.

There has been a real crush at the auction sale of seats for the Symphony concerts and rehearsals. At the sale the seats brought all sorts of high prices.

John A. Galvin, of Boston, got the surprise of his life yesterday, when he went to the Brockton Fair and found his daughter Irene, whom he thought at home attending to domestic duties, disappearing herself in a tank, as one of the "diving girls." The father of the "mermaid" demanded of Lew Walker, the proprietor of the tank act, that his daughter be discharged at once. This the manager agreed to do, if the money advanced Irene was returned to him. There was nothing doing on the return money proposition, so far as father Galvin was concerned. He then made his request for the girl's discharge so strenuous that Lew Walker was obliged, so it is alleged, to "wallop" Mr. Galvin, and

## \$10 REWARD (REAL MONEY)

### MANAGERS, ARTISTS AND AGENTS TAKE NOTICE!

After thirty years of hardships in Variety, Farce Comedy, Circuses, Drama, Comic Opera, Musical Comedy, AND NOW VAUDEVILLE, you try out a new and original act at a Chicago theatre, and a certain performer watches your every performance, then appropriates a large share of said act for his personal use and produces same ahead of your bookings in New York,

### WHAT SHOULD BE THE JUST PUNISHMENT?

The above reward (HONEST MONEY) will be given for the best answer.

Yours Honestly,

## KNOX WILSON

Direction, **PAT CASEY**

(This is not an "ad." but bread and butter)

## Sarnthaler Troupe

### Singers and Dancers, International Tyrolean

First Visit U. S. A. Own Scenery Great Success

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## JACOBS & JERMON'S

# "Golden Crook" Co.

### With BILLY ARLINGTON

### Immense Hit This Week at the Columbia Theatre, New York

with a blow in the face knocked him off the platform. Mr. Galvin had Lew Walker arrested and the showman gave a cash bond for his appearance in court at a later date to answer to the charge of assault. At last accounts the girl was still diving.

**ST. LOUIS**  
By FRANK E. ANFENGER.

**COLUMBIA** (Harry Buckley, mgr.; Orpheum Circuit).—John & Emma Ray; See-

backs; Ruby Raymond & Co.; W. E. Whittle; Martinette & Sylvester; Cirma & Barbara; Diamond & Nelson; Rousby's Greater London.

**CENTURY** (W. D. Cave, mgr.; agent, K. & E.).—Charles Cherry in "The Seven Sisters"; new here.

**OLYMPIC** (Walter Sandford, mgr.; agent, K. & E.).—Jefferson D'Angella in "The Lady's Lion"; new here.

**SHUBERT** (Melville Stoltz, mgr.; Shubert).—"Way Down East"; usual Velled Prophet's week attraction.

**GARRICK** (Matthew Smith, mgr.; Shubert).—"The Fatted Calf."

**AMERICAN** (D. E. Russell, mgr.; agent, S. & H.).—"The Red Mill."

**HAYLIN'S** (Harry Wallace, mgr.; agent, S. & H.).—"Fugitive from Justice."

**IMPERIAL** (Walter S. Baldwin, mgr.).—Baldwin-Melville Stock Co., first week, in "The Christian."

**STANDARD** (Leo Reichenbach, mgr.).—"The Girls from Reno."

**GAYETY** (Charles Walters, mgr.).—Midnight Maidens.

The Two Bills Show is in, opened with the hardest rain of the season. Show got good notices.

Elmer Coudey, who has the biggest air-dome in the West End, the Aubert, is planning a \$100,000 winter house for Delmar and King's Highway.

Members of Dockstader's and "The Girl of My Dreams" companies played a ball game last week, the start of a national movement to put a monument over the grave of Jerre Hunt, former Chicago and Alton passenger agent, who died several years ago and was very popular with the profession.

**ST. PAUL.**  
**ORPHEUM**.—Ludwig Wullner, good; Musical Girls, good; Lynch & Zeller, please; Brown, Harris, Brown, fair; Bergere Play-ers, fair; Conkey Hanvey & Dunlevy, fair; Hinton & Wooten, good; pictures.

**EMPERESS**.—Vilmos Westony; Kara; Sullivan & Pasquelana; Bernards; Phillips & Merritt; Art Adair.

**METROPOLITAN**.—"Sign of the Rose," very fine.

**GRAND**.—"Light Eternal," reported pleasing.

**SHUBERT**.—Al Reeves.

**STAR**.—"Zallah's Burlesquera."

BEN.

### CINCINNATI

By HARRY HESS.

**KEITH'S** (J. J. Murdock, gen. mgr.; C. L. Doran, representative; Sunday rehearsal 11; agent, U. B. O.).—LeRoy & Paul, excellent comedy bar act; Ethel McDonough, hit; Mac-art & Bradford, scored; Conray & Whidden, hit of hit; Arthur Deagon, went big but needs present day songs and jokes to make the act go; Millward & Glendinning (New Act); Raymond & Caverly, scream; Charles Ahearn Cycling Comedians, new and novel.

**EMPERESS** (H. E. Robinson, mgr.; Sunday rehearsal 10).—Fernandez Duo, very good; Ned Norton, liked; Marie Fitzgibbons, riot; Doyle & Fields, excellent; Walton & Lester, nice comedy; Maxwell's "Night in a Station House," featured.

**ROBINSON'S** (W. W. McEwen, mgr.; agent, Gus Sun; Monday rehearsal 10).—Harris & Beugars, excellent; Wadsworth & Wadsworth, good; Jake Welby, good; Tom Kums, applauded; Trevette Quartet, hit.

**STANDARD** (F. J. Clements, house agent).—Rose Sydel's "London Belles," lack material; Johnny Weber and W. S. Campbell are the comedians in the burlesque "A Girl"; Vinnie Henshaw and Annie Morris have a wit. "A Professional Try-Out," which was a riot.

**PEOPLE'S** (J. E. Fennaway, mgr.).—"Darlings of Paris," with Jim McCabe and John Powers, the comedians; Gladys Rears, scored; Watson & Bandy almost stopped the show.

**GRAND O. H.** (John H. Havlin, mgr.; K. & E.).—"The Country Boy," scored a wonderful success. Claimed the original cast is playing. Company has Ethel Clayton, Maurine



IDOLIZED BY SAN FRANCISCO AUDIENCES

LOVELY, LIVELY, LITTLE

# LILY LENA

On her third visit has created a Tremendous Success with her Wonderful Gowns and her New Repertoire of Songs. Never before has a Comedienne held the stage here for 40 minutes, singing seven songs. Her reception on opening day was thundering applause

Dale, Carolyn Elberts, Kate Donnelly, Mrs. Charles Craig, Marion Stephenson, Ida Glen, H. Dudley Hawley, George Wright, Joseph Kaufman, Walter Allen, Alfred Moore, Jack J. Horwitz, George Wender and J. H. Reader.

LYRIC (J. E. Fennessy, mgr.; Shubert).—Jean Adair is appearing as star of "Mother" in place of Emma Dunn and Mary Shaw. Miss Adair went through the part fully as well as her predecessors. The supporting company consists of James Brophy, Walter Greene, Arleen Hackett, Alice Martin, Harold Hendee, Frances MacLeod, Jennie Bidgood, Roland Wallace and Gerald Bidgood.

WALNUT (W. W. Jackson, mgr.; S. & H.).—"Polly of the Circus"; George Oip is graceful and charming; Marie Platt very funny. Remainder company is up to the standard.

## NEW ORLEANS.

By O. M. SAMUEL.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct; rehearsal Monday 10).—Entertaining show, Jetter & Rogers, opening, fared well; Sherman, Krans & White, scored tremendously; "The Fire Commissioner," held interest; Newbold & Gribben, did nicely; Adelaide Norwood, using her own strip of carpet for entrances and exits, found favor; Hawthorne & Burt, laughter; Zara Carmen Trio, closing, kept house seated.

TULANE (T. C. Campbell, mgr.; agent, K. & E.).—"The Red Rose"; drawing large houses. Company compares favorably with the original. Zoe Barnett (assuming Valeska Suratt's role) is competent.

CRESCENT (T. C. Campbell, mgr.; agent, S. & H.).—"St. Elmo," opened to capacity Sunday, although advance sale does not pre-empt big business for the week.

LYRIC (L. E. Sawyer, mgr.).—Gagnon-Pollock Players in "Out of the Fold." Considering the extreme heat prevailing, business good.

GREENWALL (Arthur B. Leopold, mgr.).—Dante's "Inferno." Henry Greenwall, proprietor of the theatre which bears his name, looked at the pictures Sunday afternoon, then gazed at the small audience present and remarked: "That title is a misnomer. The pictures should have been labeled 'Show Business'."

MAJESTIC (Virginia Tyson, mgr.).—Tyson Extravaganza Co.

ALAMO (Wm. Guerlinger, mgr.).—Bill Sharkey; Wilson Rogers; Duncan & Lee.

A new "pop" vaudeville theatre will be erected at the corner of Washington and Magazine streets. It will be called the Washington and seat over 1,300 people.

Henry Greenwall announces that in future none of his theatres will open before Oct. 1.

Jerry Jerome, after finishing several months' bookings in the South, will sail for New York shortly.

U. S. Marine Band gives a concert at the Athenaeum 18.

Louisiana State Fair will be held at Shreveport, commencing 31.

Wm. Guerlinger, manager of the Alamo, has recovered from his recent illness.

## BALTIMORE

By ARTHUR L. ROBB.

MARYLAND (E. O. Schanberger, mgr.; agent, U. B. O.; rehearsal Monday 10).—Amelia Bingham & Co., splendidly received; Six Musical Cutties, charming; Johnny Johnston, liked; Arthur Pickens & Co., hit; Creighton Brothers, amusing; Olga Petrova, pleased; Sprague & McNece, neat.

NEW (George Schneider, mgr.; agent, Chas. Kraus; rehearsal Monday 10).—Burrows; Travers & Co., many laughs; Guy Bros., enjoyed; Wilson & Howard, amusing; Roscoe & Simms, excellent; Low & Mack, liked; Geo. Moore, clever.

VICTORIA (C. E. Lewis, mgr.; agent, Nixon-Nirdlinger; rehearsal Monday 10).—Capital City Quartet, amusing; Clinton Hart Co., enjoyable; Sarah Meyers, talented; Saronaki, pleased; Jerry Cunningham, funny; Adolph Morris, clever; Baldwin, dainty; James Gilden, liked.

ACADEMY (Tunis Dean, mgr.; agent, K. & E.).—Sept. 30, "The Pink Lady"; crowded. FORD'S (Chas. E. Ford, mgr.; agent, K. & E.).—"Doctor De Luxe"; large audience.

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**BESSIE WYNN**

IN VAUDEVILLE

**RAWSON and CLARE**

IN "KIDS OF YESTERDAY" (A delightful story of youth)

NEXT WEEK (OCT. 8), EMPRESS, ST. PAUL.

Exclusive Management, CHRIS O. BROWN

CHAR. 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

**A REVELATION TO AUSTRALIANS THE VAGGES**

AMERICAN BALL PUNCHERS

Here's what Sydney's leading papers have to say of the act:—

The Vagges, from America, had a full measure of success in a very novel act. In the Vagges we make the acquaintance of a pair of wonderfully clever bag punchers. Adding unerring accuracy to astonishing rapidity, these "punchers" put in remarkable work with the elbows, shoulders, neck, head and knees. Their scientific exhibition was closed amidst the enthusiastic applause.—"Sunday Times."

The National Amphitheatre has gained a big attraction in the Vagges, a lady and gentleman, who perform some extraordinary feats of ball-punching. They use the leather not only with their hands, but also with their knees and feet, and, as a final rally, use all together. The lady, who is graceful and attractive, displayed amazing skill on her first appearance yesterday, and her performance was greeted with a storm of applause. The gentleman wastes no time in platitudes, but gets straight to work on the remarkably novel methods of ball manipulation. In the midst of a whirlwind of ball play he spins round suddenly and picks up the lightning thread of his work again with marvellous dexterity. His shoulder exercises are a revelation, and altogether the act is one that is bound to be much talked of in athletic circles.—"Sunday Sun."

Now playing to enormous success on Brennan Circuit.

All communications to NATIONAL AMPHITHEATRE, SYDNEY.

AUDITORIUM (James McBryde, mgr.; Shubert).—"Madame X"; fair house.

GAYETY (William Ballauf, mgr.).—"The World of Pleasure"; big business.

MONUMENTAL (Montague Jacobs, mgr.).—"Kentucky Belles"; good houses.

HOLIDAY ST. (William Rife, mgr.; agent, S. & H.).—Billie Ritchie in "Around the Clock"; big houses.

SAVOY (H. Bascom Jackson, mgr.).—Boston Players in "Hazel Kirke."

ALBAUGH'S (J. Albert Young, mgr.).—Co-

lumbia Players in "The Great Divide"; fair house.

TRAYMORE CASINO (C. Rosenbrock, mgr.).—"Over the Garden Wall"; fair patronage.

Henry W. Savage came to town unannounced Saturday afternoon and witnessed a performance of his production, "The Great Name," with Henry Kolker in the leading role. He came over for the express purpose of seeing the piece and said that he expected it to create a sensation in New York, whither

it goes this week. Mr. Savage was disappointed at the poor reception accorded the play by local theatregoers, but said he was sure it would prove a money getter in the Metropolis. An early evening train carried the distinguished manager back to New York.

Amelia Bingham, at the Maryland this week, celebrated the fifteenth anniversary of her wedding, 2.

Prof. John Faron, manager of Gwynn Oak Park, this city, has leased the new concert hall of the Academy of Music and will conduct a school of dancing there every Wednesday, Friday and Saturday, followed by soirees. Mr. Faron is very popular locally, and he has the best wishes of a host of friends in his new undertaking.

Beta Franklin, appearing with Amelia Bingham at the Maryland this week, was for several seasons featured with the Albaugh Stock Company at the Lyceum, this city. Her many friends and admirers have given her a royal reception at every performance.

The huge panorama painting, "The Battle of Gettysburg," on view at the Fourth Regiment Armory, has attracted thousands. So encouraged with the reception are the managers that they decided to keep it in this city until Dec. 31. It is a wonderfully well executed canvas.

A distinguished coterie of out-of-town managers was on hand at the opening of the "No. 2" "Pink Lady" at the Academy of Music Saturday night. They included: Messrs. A. L. Erlanger, Samuel W. Nixon, J. Fred Zimmerman, Thomas M. Love, Benjamin Stevens, Pat. Casey, Eugene West and J. Fred Zimmerman, Jr. After the performance they were entertained at an informal supper by the newly appointed resident manager of the Academy of Music, Tunis F. Dean, a former resident of Baltimore.

## ATLANTIC CITY

By I. B. FULASKI.

YOUNG'S FIER (Jack D. Flynn, mgr.; agent, U. B. O.).—Digby Bell & Co., dandy playlet (New Acts); Patrice & Co., fine (New Acts); Golden & Hughes, big; James Leonard & Co., well liked; Marie Russell, scored; Lellott Bros., funny; Monroe, Mack & Co., very funny; Lonzo Cox, clever.

MILLION DOLLAR PIER (J. L. Young & Kennedy Crossan, mgrs.; Wistar Grockett, bus. mgr.).—M. P.

STEEPLECHASE PIER (W. H. Fennan & R. Morgan, mgrs.).—M. P.

CRITERION (J. Child & C. Daly, mgrs.).—M. P.

STEEL PIER (J. Bothwell, mgr.).—M. P.

APOLLO (Fred E. Moore, mgr.; agent, K. & E.).—"The Quaker Girl," with Clifton Crawford (premiers).

Oct. 13, at the Apollo, Klaw & Erlanger will present for the first time "The Trail of the Lonesome Pine," a dramatization of the notable book of that name by John Fox, Jr. Eugene Walter made over the story for stage purposes and Charlotte Walker will head the cast. In the company also are W. S. Hart and Berton Churchill.

Atlantic City has a new excitement. The special grand jury, selected by two editors by order of Judge Kallisch last summer (regular grand juries are selected by the sheriff, but that official is under indictment) has in its possession evidence against 110 license holders, among them beach front hotel owners, for Sunday selling. It has been predicted that this will affect the closing of all saloons Sundays hereafter, for the time at least. There has been a contention that the forcing of the grand jury to take up these cases was done to divert attention to the election cases which has engaged the time of the jury since it has been in session. Tuesday 187 indictments were given by the Grand Jury against license holders for Sunday selling. This takes in almost every saloon and cafe in the city. It's no longer a joke.

The Million Dollar Pier and the Steeplechase Pier are fighting each other for carolling the dancers this winter. Last year the Million Dollar Pier with its dandy floor and souvenir affairs, had things all its own way. But now that the Steeplechase has put in an excellent dance hall they appear to be strong contenders. Wednesday night the M. D. P.

When answering advertisements kindly mention VARIETY.



WILL ROSSITER'S SONGS ARE THE 2 "BIGGEST HITS" IN THIS "HEADLINE" ACT

# JAMES DIAMOND AND CLARA NELSON

"LET'S MAKE LOVE WHILE THE MOON SHINES" AND "LOVELAND" WILL ROSSITER IS THE ONLY PUBLISHER WHO BOOMS SINGERS

gave a confetti party and on Saturday night souvenirs were given away. Now the S. P. are following the lead and they gave a confetti party Wednesday last. How far they will go is a conjecture in the contest for business. Both have young blood in the management and they appear to be spoiling for a scrap.

Billy Larkin, a toiler in Young's Hotel, announces that he will shortly make his initial visit to New York City (Bill hails from the south somewhere). He gives warning forthwith that he will look in on the many friends who have invited him to call when he came to the big city.

## DENVER

ORPHEUM (Martin Beck, gen. mgr.; agent, Orpheum Circuit).—"Scrooge," held attention; Lou Anger, big laughing hit; Leander De Cordova & Co. in "The Loop Hole," did fairly; Four Londons, very good; Pauline Moran, pleased; Handers & Miller, passed; Marcus & Gartelle, fairly.

PANTAGES (Alex. Pantages, gen. mgr.; agent, direct).—Wm. Fiemen & Co., good; Fred Wyckoff, fairly; Ryan & Tucker, pleased; Allie Leslie Hamsan, fair; Elmer Masloff, hit.

## ANN ARBOR, MICH.

MAJESTIC (J. W. Lane, mgr.).—2-4, Lavigne & Jaffe, good; Ida Lawrence, nicely; Lyndon & Dorman, hit; Banda Roma, good. 5-7, Yamato, Smith & Fairman; Bertram-May Co.; Dorothy Vaughan, headliner; Orpheum Comedy Four.

WHITNEY (D. S. McIntyre, mgr.).—2, Walker Whitehead in "Magic Melody"; business good. 7, "Madame Sherry." MELTON.

## BRAMONT, TEX.

HIPPOTRONE (Bert Bright, mgr.).—Hogkins, agent; rehearsals Monday 1.30.—Week 26, Barnette & Angelo, good; Bright & Merry, excellent; Phillips & Newell, well received; Fagg & White, good; Melvin & O'Neill, good; Blaisdell & Mae Webster, scream. GEO. B. WALKER.

## BRIDGEPORT, CONN.

POLIT'S (R. C. Owens, mgr.; U. B. O., agent; Monday matinee).—Henry & Lazell, fair; De Fay Sisters, pleasing; Marie & Billy Hart, fair; Ed. Morton, excellent; Edmund Hayes & Co., good; Morris & Allen, good; Collins & Hart, hit.

PARK (J. F. Burke, mgr.; K. & E.).—29-30, "Madame X," business good; 2, "The Red Rose," business fair; 3, "Over Night," business good.

L. Garvey, mgr. of Polit's, Bridgeport, for the past three years, will take charge of the New Haven house.

## BUFFALO, N. Y.

SHEA'S (M. Shea, mgr.; agent, U. B. O.; rehearsal 10).—Montgomery & Moore, hit; Harriett Burt, pleasing; Five Pincoffs, great; Bowers, Walters & Crocker, good; Victoria Four, fine; Kratons, hit; May Tully & Co., excellent; Knox Milson, good; underlined, Simone De Beyrl.

LAFAYETTE (Chas. Bags, mgr.; agent, Empire).—John T. Baker's Star Show Girls.

GARDEN (Chas. E. White, mgr.).—"Vanity Fair."

TECK (Shubert).—"Baby Mine"; next week, "Aborn Opera" and "Pomander Walk."

FAMILY (H. A. Collignon, mgr.; Consolidated).—Al Campbell, fair; Froshini & Veron, good; James Smith & Co., fine; May MacGowan, pleasing; Manning & Ford, scored; Ariel La Porta, excellent.

NEW ACADEMY (Henry M. Marcus, mgr.; Consolidated).—Great Poole; Morrissey Sisters; Bernies Bros.; Jack Miller; Larkin & Burns; McKie & Keaton; Norton & Ayers; Mr. & Mrs. Jos. J. Dowling; The Telegraph Four; Bernier & Gozette.

PLAZA (Emery N. Davis, mgr.; agent, U. B. O.; Family).—Charles; 2 Shermans; Nellie Lynch; Lapo & Bengemann; Tom Ripley.

Sunday concerts at the Lafayette and Garden are put on with excellent bill of fare and drawing fine.

## "FAIRPLAY."

## CAMDEN, N. J.

BROADWAY (W. B. McCallum, mgr.).—Lester Bros., good; Creighton Sisters, big; Magnani Family, excellent; Jackson & Fort, well received; Old Homestead Quartet, headliner; Jumping Jack Hawkins, clever; Pollette & Wicks, recalls; Annie Kent, excellent.

# DICK CROLIUS

THE SLANG PRINCE SUPREME  
in the classy comedy sketch

"SHORTY'S ELEVATION"

HONK! HONK! HONK! HONK! HONK! HONK! HONK! HONK! HONK!

# CANTOR AND WILLIAMS

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"THE AUTOMOBILE JOY RIDERS" Direction, WALTER MEAKIN

HONK! HONK! HONK! HONK! HONK! HONK! HONK! HONK! HONK!

# DEAS, REED and DEAS

Some Singing Some Comedy Some Clothes Some Class

This Week added attraction Jacob & Jermon's "Jardin de Paris" Co., Galety, Boston.

# (WHITE) MAJESTIC TRIO

RUSSO

MUSICAL MINSTRELS.

RAIRDON

This Week (Oct. 2), Grand Opera House, Pittsburgh. Direction, Jo Paige Smith.

# HALL BROS.

GENTLEMAN ATHLETES.

WITH NELSON HALL, perfect man in physical culture. The limberest Hercules before the public. UNITED TIME.

BERT

FLOBBIE

# SHERIDAN AND SLOANE

Presenting a "Tag Day Episode."  
Open Sullivan-Cassidine Circuit at Louisville, Nov. 26.

BOOKED SOLID

Personal Direction, CHAS. S. WILSHIN.

# CHAS. W. TERRIS AND CO.

In his own playlet,

"THE PREACHER AND THE MAN"

Comedy and Dramatic. A Heart Throb and a Moral. Playing United Time 1911-12.

Management, JO PAIGE SMITH, Putnam Building, New York City.

lent; Kline & Erlanger, comic; Fordyce Trio, with Baby Helen, fine; business excellent.

TEMPLE (Garnier & Wilbur).—Stock; poor business.

## CLEVELAND, OHIO.

HIPPOTRONE (H. A. Daniels, mgr.; agent, U. B. O.; rehearsal Monday 10).—Seligman & Bromwell, headliner; Mason & Bart, clever; Kristoffy Trio; Milton & De Long Sisters, big hit; "High Life in Jail," entertaining; Bert Fitzgibbons, good; Conroy & Le Maire, uproar; Pouchot's Flying Ballet, feature.

GRAND (J. H. Michels, mgr.; agent, U. B. O.; rehearsal Monday 10).—Cameron & Kennedy, good; Ursone; Houston & Olmstead, pleased; Jim Reynolds, favor; Barnes & Robinson, headliner; Marceno, Navaro & Marceno, clever.

PROSPECT (H. A. Daniels, mgr.; agent, U. B. O.; rehearsal Monday 10).—Fredericks,

good; Ernie & Ernie, clever; Grace Wilson, won favor; Maddock & Marsten, pleased; Eddie Ross, hit; "The Stick-Up Man," headliner; Roach & McCurdy, good; Dedios' Circus, featured.

PHISCILLA (P. E. Seas, mgr.; agent, Gus Sun; rehearsal Monday 10).—Wheelock-Hay Trio; Leslie & Day; Frank J. Parker Co.; Pauline Fletcher Co., pleased; Mr. and Mrs. Madden, won favor; Ford & Laird, liked; Howard's Bears.

STAR (Drew & Campbell, mgrs.; rehearsal Monday 10).—"The Merry Maidens."

EMPIRE (E. A. McCardel, mgr.; rehearsal Monday 10).—"Robinson's Cruise Girls."

COLONIAL (R. H. McLaughlin, mgr.; Shubert; rehearsal Monday 10).—"Clantier."

LYCEUM (Geo. Todd, mgr.; agent, Stair; rehearsal Monday 10).—"Satan Sanderson."

CLEVELAND (Harry Zirkel, mgr.; Stock. WALTER D. HOLCOMB.

DAVENPORT, IOWA.  
AMERICAN (C. E. Berkell, mgr.; Pantages; rehearsal Monday 12.30).—Business capacity; Adelalde Herrmann, headliner; George Hillman, popular; Sheda, applause; Somers & Storke, well liked; Sweeney & Rooney, applause.

PRINCESS (John Hughes, mgr.; C. H. Doutrick, agent; Monday and Thursday 12.30).—Cheese and Crackers, hit; Billie Sharrott, pleased; Gus Andrews, good; Drew & Dott Sisters, nicely; business improving.

BURTIS (M. S. Scoville, mgr.).—26, "Cow and Moon," 27, "Parisian Beauties," Oct. 1, "Don't Lie to Your Wife." SHARON.

## DETROIT, MICH.

TEMPLE (C. G. Williams, mgr.; agent, U. B. O.; rehearsal Monday 10).—Charlotte Parry, clever; Ethel Green, big hit; Diving Norina, spectacular; Brown & Ayer, hit; Mr. & Mrs. Erwin Connolly, nicely; Stanleys, clever; Jolly & Wild, hit; Nevins & Erwood, good.

MILES (C. W. Porter, mgr.; agent, T. B. C.; rehearsal Monday 10).—Celli Opera Troupe, splendid; Charles Kenna, laughs; Venetian Duo, good; Anna Jordan, fair; Forrester & Lloyd, good; Barrett & Earle, fair.

NATIONAL (Misser & King, mgrs.; agent, Doyle).—Dixon, Bower & Dixon, Hugel & Sylvester; Gordon & Warren; Jeannette Adler; Warfield & Campbell; Prehall Bros.; Root & White; Charles Guyer & Dora Vale.

COLUMBIA (Gailie & Kunsky, props.).—Bainschoff Troupe; Lily Girl; Alpha Sextet; Jones & Walton; Grace D'Ormond; Scatilla; Bartlet & Collins; Billy Fella.

FAMILY (C. H. Preston, mgr.; agent, U. B. O.).—Marathon Four; Harry Booker & Co.; Faust Bros.; Miles & Raymond; Allen, Cooper & Allen; Kramer & Krebs; Payne & Lee; The Dorians.

GARRICK (Richard H. Lawrence, mgr.; Shubert).—"Everywoman"; capacity houses.

DETROIT (Harry Parent, mgr.; agent, K. & E.).—Bayes & Norworth; good business.

LYCEUM (A. B. Warner, mgr.; agent, S. & H.).—"The Virginian"; business good.

GAYETY (John Ward, mgr.).—"Columbia Burlesques"; good business.

AVENUE (Frank Drew, mgr.).—"Yankee Doodle Girls."

JACOB SMITH.

## ELMIRA, N. Y.

COLONIAL (Schweppe Bros., mgrs.; agent, U. B. O.).—Seymour's Dogs, hit; Kennedy, De Milt & Kennedy, capital; Willard & Bond, well received; Wilson Miller, good; Meyako Twin Sisters, good.

MAJESTIC (G. H. Van Demark, mgr.; agent, U. B. O.; rehearsal Monday 12.30).—2-4, Adamin Taylor, excellent; Reeves & Warner, good. 5-7, Hicknell & Black; Larex & Larex.

LYCEUM (Lee Norton, mgr.; Reia Circuit).—Sept. 29, "Three Twins," good house; 3, Howe's Moving Pictures; 4, "The Gambler"; 7, "The Girl Who Dared."

MOZART (G. W. Middleton, mgr.; agent, Edward Mozart).—2-7, Stanford & Western Players; large house.

J. M. BEERS.

## ERIE, PA.

COLONIAL (A. P. Wescher, mgr.; C. R. Cummins, asst. mgr.; Gus Sun and U. B. O., agents; rehearsal Monday 10).—Blakes Comedy Circus, scream; Emmett & Emmett, good dancers; Harry Sullivan & Co., clever; James Gray & Co., good; Temple Quartet, big; Carl Herman, feature, hit; Yankee Doodle Trio.

HAPPY HOUR (D. H. Connelly, mgr.).—Caruso, 2nd, clever; 3 Ristellas, good; Billy Tann.

MAJESTIC (J. L. Gilson, mgr.).—Sept. 25, Elsie Barrymore, big; 29, "Quincy Adams Sawyer," fair; 30, Montgomery & Stone, big; 2, Bailey & Austin, "Top of the World," big; 3, "Goose Girl"; 7, "Beauty Spot."

M. H. MIZENER.

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SAVOY (Julius Kahn, leasee and mgr.; Loew; rehearsal Monday 10).—"Mlle Silverado, good; Hammond & Forrester, very good; The Langtons, hit; Jennings & Wilson, good; Five Sullys, very good; Anderson & Goines, very good; Five Lunda, excellent.

BIJOU (Chas. L. Benson, mgr.; Loew; rehearsal Monday 10).—2-4, Copeland & Payton, good; David Schooler, hit; McAlvey Marvols, very good; 5-7, Don Garney; Eva Westcott & Co.

PREMIER (Chas. L. Benson, mgr.; Loew; rehearsal Monday 10).—2-4, Valveno & Treck, good; Young & Young, very good; 5-7, Garrell & Elsie; Bailey & Tear.

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### FORT WORTH, TEX.

**MAJESTIC** (A. C. Best, mgr.; agent, Interstate).—Week 14, Harry Fields & Co., headliner; Burnham & Greenwood, good; Alasco Cats; Alsace & Lorraine, good; Cecilia Zayaschl, singer; Robert Wingate, good; William Thompson & Co., very good. Splendid business.

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### HARTFORD, CONN.

**POLIT'S** (O. C. Edwards, mgr.; agent, U. B. O.; rehearsal Monday 10).—Julie Herne & Co., big; Hanlon Bros., good; Lyons & Yocco, big; Maud Tiffany, pleased; Sambo Girls, entertaining; Great Howard, clever; Latoy Bros., good.

**HARTFORD** (Fred P. Dean, mgr.; agent, James Clancy; rehearsal Monday and Thursday 11).—3-4, Hardeen, clever; Unita & Paul, good; Miriam White, pleased; Cantrell & Schuyler, funny; Hickey & Nelson, good. 5-7, Hardeen; Robin; Lester & Ford; Howard & Linder.

**PARSONS** (H. C. Parsons, mgr.).—2-3, "Naughty Marietta," big business; 4, "The Red Rose," 5-7, "The Golden Rule, Ltd.," 9, Mordkin & Imperial Russian Ballet; 10-11, Lulu Gieser in "Miss Dudeslack," premiere performance. R. W. OLMSTED.

### HOOPESTON, ILL.

**VIRGINIAN** (Max M. Nathan, mgr.; V. W. M. A., agents).—23-30, Sorrentino, ordinary; Frith, George & Co., good; 2-4, Alys LaMar; 5-7, Rose Family Comedy Co.; 2, Gollmar Bros. Circus. RIGGS.

### INDIANAPOLIS.

**KEITH'S** (Ned Hastings, mgr.; agent, U. B. O.; rehearsal Monday 10).—Edward Ables & Co., clever; Gus Edwards' School Boys & Girls, scored; Gene Green, enthusiastically received; Guerrero & Carmen, first honors; Ronair & Ward, good; Rice, Scully & Scott, good; Quikley Bros., passed; Jacob's Dogs, ordinary. **ENGLISH'S** (A. F. Miller, mgr.; agent, Boda).—25-27, "Seven Sisters," splendid business; 28-30, Elsie Janis in "The Slim Princess," capacity; 2-3, Ethel Barrymore in "The Witness for the Defence"; 4, Kyrie Bellew in "The Molluque"; 5-7, "Get-Rich-Quick Wallingford."

**STUBERT-MURAT** (F. J. Dalley, mgr.; agent, Shubert).—Week 25, "Mother," good business; 2-4, Grace George; 5-7, Wm. Faversham in "The Faun."

**PARK** (Phil Brown, mgr.; agent, S. & H.).—26-27, "Daniel Boone on the Trail," good business; 28-30, "Rock of Ages," good; open-

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did business; 3-4, "The Call of the Cricket," Beulah Poynter; 5-7, "The White Slave." **EMPIRE** (H. K. Burton, mgr.).—"Ideals." **COLONIAL** (A. R. Sherry, mgr.; agent, Loew; rehearsal Monday 10.30).—W. H. Mack & Co.; Dancing Dubars; Dave Caaton; Dora Ronca; Polk & Polk. **GAYETY** (B. D. Crose, mgr.; agent, Gus Sun; rehearsal Monday 10).—Davis & Walker; Three Zechs; Dorva & De Leon; Smith & Smith.

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**LYRIC** (L. M. Gorman, mgr.).—Shuman & Shuman, pleased; Chas. Harris, good; Emma Fowler & Co., hit; Devine & Williams, average. R. D. Richards, balladist at the Lyric, was married 28.

LEE LOGAN.

### LOS ANGELES.

**ORPHEUM** (Martin Beck, gen. mgr.; agent, direct; rehearsal Monday 10).—Week 25, Mme. Besson & Co., headliner, fair; Cadets de Gascogne, snappy; Wynne Bros., big; Crouch & Welch, capital. Holdovers, Karl Emmy; Pianophonds; Carlton; Fender's Giant.

**EMPRESS** (D. B. Worley, mgr.; rehearsal Monday 11).—Week 25, Albini, favorite; Kaufman & Swetelle, artistic; Joe Cook, clever; Maximo, daring; Hoyt, Lessig & Co., pleasing; Ward & Cullen, good.

**PANTAGES** (Carl Walker, mgr.; agent, direct; rehearsal Monday 11).—Week 35, La Kellions, took well; Homer Lind, entertaining; "The Combination Trust," funny; Vernon, fair; Adair & Henny, catchy.

**HYMANS** (S. W. Hart, mgr.; agent, direct; rehearsal Monday 10).—Week 25, Plesian, pleasing; Mack & Schettels, clever; Walter Trask, good; Godfrey & Gumbold, well received; Castie Hyde, ordinary.

**MAJESTIC** (Olivier Morosco, mgr.; Shubert).—Week Sept. 18, Harry Bulger in "Flirting Princess"; good houses. Week 25, Max Dill, in "The Rich Man's Hoggshenheimer."

**MAISON** (W. T. Wynn, mgr.; agent, K. & E.).—Weeks Sept. 18 and 25, dark; Oct. 2, "The Spring Maid."

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**KEITH'S** (J. L. Wood, mgr.; agent, Orpheum Circuit).—"Fox & Fox's Circus, very good; Hal Merritt, pleasing; Eckert & Berg, good; Dick & Dolly Merriman, very good; Nevlin & Gordon, entertaining; Hugh Herbert & Co., pleased; Schenck & Van, very good; Rice & Prevost, pleased.

**HOPKINS** (I. Simons, mgr.; agent, S. & C.).—"Mr. & Mrs. Mark Murphy, very good; Kelly & Wilder, good; Malven Troupe, pleased; Paul Stephens, very good; Postel & Cushing, very good.

**WALNUT** (Col. Shaw, mgr.; agent, S. & H.).—"Salvation Nell," good business. **AVENUE** (Morton Shaw, mgr.; agent, S. & H.).—"The Convict's Daughter"; good business.

**BUCKINGHAM** (Horace McCrocklin, mgr.).—"Imperial"; good business. **GAYETY** (Mr. Taylor, mgr.).—"Painting the Town"; a o.

**MACAULEY** (John MacCauley, mgr.; agent, K. & E.).—"Get-Rich-Quick Wallingford." **SHUBERT MARONIC** (F. Ray Comstock, mgr.; Shubert).—5-7, H. Wilson in "A German Prince."

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**CRYSTAL** (Ed. Raymond, mgr.; T. B. C.; rehearsal Monday 11).—Lina Pantzer, clever; Belle Dixon; David Higgins; Brookes & Carlysle; Melrose & Meers, fine.

**EMPRESS** (Wm. Gray, mgr.; S. C., direct; rehearsal Sunday 11).—"Dear & Price, clever; Katherine Moore and Browne; William Hurt & Co.; Gruet & Gruet; Sarthaile Tyrolean Troupe, novelty; Madame Bartholdi's Cockatoo, fine.

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**NEWARK** (George Robbins, mgr.).—Francis Wilson in "The Bachelor's Baby."

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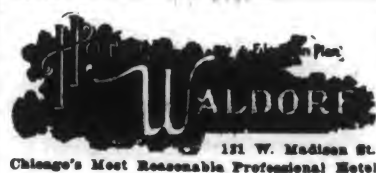
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GAYETY (E. L. Johnson, mgr.)—"Runaway Girls," good houses.

KRUG (Charles A. Franke, mgr.)—"Bohemian Burlesque," capacity.

BRANDEIS (W. D. Burgess, mgr.; Independent).—1-4, "Madame Sherry"; 5-7, Chauncey Olcott.

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ONEONTA (George A. Roberts, mgr.; agent, Prudential; rehearsals Monday and Thursday 11—23-30, Mudge, Norton & Edwards, hit; Hughes & Logan, passed; 2-4, Lewis Dogs and Monkeys, good; Musical Huhn, pleased; 5-7 Musical Saxons; Williams & Havell; 6, The Gamblers.

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FAMILY (John P. Harris, mgr.; agent, Morcantern).—Musical Nymphs, headliner; Smith Sisters, good; Chiquilla & Newel, pleasing; Newman, scored; Paul La Croix, applause; Ben Field, won favor; Hilda Le Roy, encore; Pixie & Dix, took well; Myrtle Butler, hit.

LIBERTY (Abel Cohen, mgr.; agent, Gus Sam).—Dilla Dabette, pleasing; Montgomery Musical Duo, favor; Brooks & Vedder, splendid; Meade & Crow Trio, scored.

GAYETY (Henry Kurtzman, mgr.).—"Star & Garter", large audiences.

ACADEMY (Harry Williams, mgr.).—"Why of Mirth", opened to capacity houses.

ALVIN (John B. Reynolds, mgr.; Shubert).—Holbrook Blinn in "The House", week 9, "Queen of Joyland".

LYCEUM (C. R. Wilson, mgr.; agent, S. & H.).—"The Rowdy", week 9, Ward & Voke.

NIXON (Thomas P. Kirk, mgr.; agent, Nixon-Zimmerman).—"7 Days", week 9, Emma Trentlin in "Naughty Marietta".

M. S. KAPL.

## PORTLAND, MAINE.

JEFFERSON (Jullius Cahn, mgr.).—3-4, "The Witching Hour"; 5-7, Zaida Sears in "The Nest Egg".

KEITH'S (James W. Moore, mgr.).—Denish Bros., clever; Hayes & Wynne, excellent; Sydney Toley & Co., big; Puck & Lewis, fine; Cook & Lorenz, tremendous; Radiant Radle Furman, hit; Marquardt, featured.

PORTLAND (J. W. Greeley, mgr.; agent, U. B. O.; rehearsal Monday 10.30).—Le Baron, very clever; Golden Clover Quartet, excellent; James Kennedy & Co., big; Carl Ross, laughing hit; Evans Bros., impression.

HAROLD C. A. RENOVSKY.

## PORTLAND, ORE.

ORPHEUM (Frank Coffinberry, mgr.; Monday rehearsal 10).—Week 26, Sam Mann & Co., hit; Seven Belfords, excellent; Conlin, Steele & A.C.R., big; Harry Breen, good; Henders & Mullins, clever; Marcus & Gattelle, good; Leander De Cordova & Co., excellent.

PANTAGES (John A. Johnson, mgr.; Monday rehearsal 11).—Spook Minstrels, excellent; Taylor Twin Sisters, clever; Frank La Dent, scream; Miss De Bo, excellent; Bertie Fowler, plot; Torcat & D'Liza, excellent.

EMPRESS (Chas. Vincent, mgr.).—La Vine-an, mgr.; Da Clmeron Trio, Da Walters, Hill & A. Terry & Lambert.

## R. A. O.

ORPHEUM (Chas. Vincent, mgrs.; agent, U. B. O.).—Monday and Tuesday 10.30. Jane Kman, good; Ter & Green, pleasing; Jay Vilson & Co., laughs; Five Armanis, headliners.

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PALACE (W. K. Goldenberg, mgr.; agent, Bart McHugh; rehearsal Monday and Tuesday 10.30).—"That" Kid, pleased; Evans & Lawrence, liked; Magnifica, nicely; Evans, Hughes & Evans, well received.

HIPPODROME (C. G. Keeney, mgr.; agent, Prudential; rehearsal Monday and Thursday 10.30).—Nelson & Raymore Sisters, Andy McLean, Edward Gorman & Co., Capt. Brunswick's Wild West Co.

ACADEMY (K. & E.).—9, Henrietta Crossman in "The Real Thing." G. R. H.

## RENOVO, PA.

FAMILY (Albright & McCarthy, mgrs.; Prudential).—2-4, Kimball & Lewis, fair; Ari Foner, good; 5-7, Ed Toller; Devere & Van. WM. E. ALBRIGHT

## RICHMOND, VA.

ACADEMY (Leo Wlad, mgr.).—"The Jolly Bachelors", poor house.

BIJOU (C. L. McKee, mgr.).—"The Winning Widow", packed house.

COLONIAL (E. P. Lyons, res. rep.).—Pool & Lane, big; Royal Morgan & Co., scream; Shadrick & Talbot, fair.

LUBIN (M. S. Knight, mgr.).—Harcont & Leslie, good; La Belles, hit; Wallace, featured.

THEATRO (D. L. Toney, mgr.).—Frank & Ethel Long, featured; Dora Robin, hit; The Modernists, good.

GERSON W. HELD

## ROANOKE, VA.

JEFFERSON (Isadore Schwartz, mgr.; agent, Norman Jefferies; rehearsal Monday & Thursday 2.15).—2-4, Corley Ross, good.

Free & Bertin, did well; Harry Thriller, well received; Rose Royal & Chesterfield, featured. 5-7, Yoo Bel; Preston; Rose Royal & Chesterfield; Carney & Wagner. T. F. B.

## SALT LAKE CITY, UTAH.

ORPHEUM. Stone & Kallaz, big; Delro, riot; Devote Trio, scored; Connelly & Webb, good; Hyde Quartet, pleased; Kelly & Wentworth, liked; Morny Cash, passed. Good business.

SALT LAKE.—2-4, "The Commuters", well liked; big houses.

TABERNACLE.—5, Nordien.

COLONIAL.—2-7, Billy S. Clifford.

GARRICK.—2-7, "Sherlock Holmes", good, fair houses.

SHUBERT.—"Down in Alabama." OWEN

## SAN DIEGO, CAL.

EMPRESS (Wm. Tomkins, mgr.; agent, S. C. Monday rehearsal 10).—Week 26, Lesh Morosco & Co., good; Heely & Heely, laughable; Frank Hartley, adroit; Bell Roy Trio, pleasing; Mary Ambrose, good; Herbert Charles, well received.

PRINCESS (Fred Baillen, mgr.; agent Bert Levy; Monday rehearsal 10).—Raffin's Monkeys, good; Hazel Walwright, pleased; De Grant & McClellan, applauded.

MIRROR (Fulkerson & Edwards, mgrs.; agent, direct; Monday rehearsal 10).—Belle & Trelease; Barrington & Linton, good.

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ISIS (J. M. Dodge, mgr.; agent L. E. Behrmer).—4-17, "Spring Maid," 29-30, "Miss Nobody from Starland," big, both shows.  
SAVOY (Scott Palmer, mgr.).—Stock.  
L. T. DALEY.

### SAVANNAH, GA.

BIJOU (Henry C. Fourton, mgr.; Well's Circuit; rehearsal Monday and Thursday 8.—21-30, Smith & Kline, good; Marie Sparrow, hit; Thomas & Davenport, pleasing; Early & Early, ordinary; 2-4, Cliff Marlon, clever; "Bernie," excellent; Carmen & Minaret Boys, hit; Fay & Tonia Sisters, good; 5-7, Ellises, Arnold Sisters, Ralph Connor, Morie & Boome.  
SAVANNAH (William B. Seeking, mgr.; K. & E.).—28, Willie Collier in "Tale," Advice, good business; 3, "Jolly Bachelors"; 4, "The Echo"; 10, "Madame Sherry"; 14, "The Gamblers"; 19, Thomas Jefferson in "Rip Van Winkle"; 20, "Mutt and Jeff."  
LIBERTY (Henry C. Fourton, mgr.; S. & H.).—Week 25, Herman Timberg in "School Days"; 2, "The Hoosier School Master," attendance good; week 3, "The Winning Widow."

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### SHREVEPORT, LA.

Season opened well.  
GRAND (Ehrlich & Coleman, mgrs.).—"Paradise Mahomet," good business; "Polly of Circus," 27; "The New Code," with Tim Murphy, 29, to good showing; Oct 6, Docketstar Minstrels; 8, Marine Band.  
MAJESTIC (Ehrlich Bros, mgrs; agents, Hodkins; rehearsal Sunday 1).—Miss Barnum, good voice; Robisch & Childers, fairly; The Brownings, excellent; Fred Dupres, hit; Bell Family, splendid; Sherman De Forst & Co., good.  
BASTABLE (Stephen Bastable, mgr.).—9-11, "The Night Rider"; 12-14, "At the Cross Roads."  
WEITING (Francis Martin, mgr.).—9-11, "Pomander Walk"; 12-13, John Mason, "As a Man Thinks."  
EMPIRE (M. E. Wolf, mgr.; K. & E.).—2-4, Folles Bergers Co.; 5-7, Billie Burke; 9-10, "The Three Rameos"; 11-12, "The Beauty Spot"; 13-14, "The Million."  
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### SYRACUSE, N. Y.

GRAND O. H. (Charles Plummer, mgr.; U. B. O.).—Pelota, fair; Sampson & Douglas, got over; The Huntings, usual success; Three Escardos, excellent; Fred Dupres, hit; Bell Family, splendid; Sherman De Forst & Co., good.  
BASTABLE (Stephen Bastable, mgr.).—9-11, "The Night Rider"; 12-14, "At the Cross Roads."  
WEITING (Francis Martin, mgr.).—9-11, "Pomander Walk"; 12-13, John Mason, "As a Man Thinks."  
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### TERRE HAUTE, IND.

VARIETIES (Jack Hoeffer, mgr.; agent, W. V. M. A.; rehearsal Monday and Thursday 10).—Yamaoto Bros., good; Beau & Hamilton, clever; Tom Maguire, pleased; Hanley & Jarvis, pleased; Stewart Sisters & Escorts, good; Chris. Smith & Two Johnsons, good; Phenomena Novelty, Nellie Andrews & Co., hit; Dorach & Russell, big; good business.  
GRAND (T. W. Barhydt, mgr.; K. & E.).—28, "Daniel Boone," poor business; 30, "Barriers Burned Away," fair house; 2, "Rock of Ages"; 3-4, "White Slave"; 5, Kylie Bellew; 6-7, "The Stampedee."  
PARK (Joe Barnes, mgr.).—Ideal Burlesques pleased; good business.

CHRIS.

### TORONTO, ONT.

SHEA'S (J. Shea, mgr.).—James J. Corbett, well received; Al & Fanny Stedman, hit;

Bryon & Langdon, scream; Julius Tannen, clever; Fanny Rice, pleased; Five Noses, good; Louis Stone, novel; Frey Twins, great.  
MAJESTIC (Peter F. Griffin, mgr.).—Guy & Rex; Julia Gray; Frank E. Curran & Co.; Geo. Ennis.  
STRAND (E. C. Well, mgr.).—James Lichten; Cole & Hastings; C. Colley.  
GAYETY (T. R. Henry).—"The Merry Whirl."  
STAR (Dan F. Pierce, mgr.).—"High School Girls."  
PRINCESS (A. J. Small, mgr.).—3-4, "Beauty Spot"; 5-7, "Top of the World."  
ROYAL ALEXANDRA (L. Solman, mgr.).—Opera Co.  
GRAND (A. J. Small, mgr.).—"Brewster's Millions."

### TROY, N. Y.

RANDS (W. L. Thomson, mgr.; agent, Reis; rehearsal 10).—2-4, "The Confession," good business; 5-7, Stetson's "Uncle Tom's Cabin."  
LYCEUM (Geo. A. Freedman, mgr.; agent, Berlinster; rehearsal 10).—3-5, May Ward, applause; Harry Lappin & Co., pleased; The Longworths, good; Lambert Brothers, very good; Spellman's Bears, good.

J. J. M.

### WASHINGTON, D. C.

CHASE'S (H. W. De Witt, mgr.; agent, U. B. O.; rehearsal Monday 10).—Wm. Courtleigh & Co.; Colonial Septet, honors; Bernard & Weston, encores; Dugedin Troupe, clever; Warren & Keefe, applause; Queenie & May Donegan, clever.  
CASINO (W. Kirby, mgr.; agent, Galaski; rehearsal Monday 10).—Conroy & Morecroft, headliner; Gaiety Trio, well received; Bob & Bertha Hyde, applause; Danny Ahearn, clever; Rand's Musical Dogs, amused.  
COSMOS (A. J. Brinkawski, mgr.; agent, Jaffris; rehearsal Monday 10).—Lewis & Bell; Buckeye Harmony Trio, first honors; Geo. W. Parvis, Jr., clever; Pat Levell, well received; Fred & Bess Lucier, applause; Thornton & Wagner, encores.

BELASCO (W. S. Taylor, mgr.; Shubert).—"The Blue Bird," capacity houses.  
NATIONAL (W. H. Rapley, mgr.; agent, K. & E.).—"The Three Rameos"; capacity houses.  
COLUMBIA (E. Berger, mgr.; Independent).—"Alma, Where Do You Live"; turn away.  
ACADEMY (John Lyons, mgr.; agent, S. & H.).—"The White Sister" with Catharine Cunningham, big.

MAJESTIC (F. B. Weston, mgr.).—Stock.  
GAYETY (Geo. Peck, mgr.).—"The Belles of the Boulevard."  
LYCEUM (A. C. Mayer, mgr.).—"The Daffydills Co."

WM. K. BOWMAN.

### WILMINGTON, DEL.

GARRICK (W. L. Docketstar, mgr.; agent, U. B. O.).—2-7, Regal & Winsch, good; Copeland & Walsh, big; George Anger & Co., good; Ye Olde Home Choro, good; Clem Bevins & Co., big; Doc O'Neil, big; White's Mules, good.  
AVENUE.—Stock.  
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### YOUNGSTOWN, OH.

PARK (L. I. Cool, mgr.; Felber & Shea).—Mr. & Mrs. George Mack, good; Helen Shipman, excellent; Clous & Hoffman, good; John & Mae Burke, pleasing; Sam J. Curle & Co., fine; U. S. A. Boys, big hit; 5, Montgomery & Stone in "The Old Town."  
GRAND (Jos. Schafgan, mgr.).—"Quincy Adams Sawyer"; 3, The Gamblers, 4 "The Goose Girl."  
PRINCESS (Charles E. Smith, mgr.; Gus Sun, agent).—Transfield Sisters & Cain, pleasing; Bobby Stone, funny; Browning & Manning, hit; Four La Belles, fine.

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Canfield & Carleton 3218-20 Bensonhurst LI  
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Capron Nell Majestic B R  
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Carey & Stampe 324 43 Brooklyn  
Carle Irving 4303 N 41 Chicago  
Carmen Frank 465 W 163 N Y  
Carmen Sisters Hammersteins N Y  
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Carroll Chas 429 E Kentucky Louisville  
Carrollton & Van 5432 Monte Vista Los Angeles  
Carson & Brown Orpheum Leavenworth Kan  
Carter Tom Taxi Girls B R  
Carters The Ava Mae  
Casad Irvin & Casad Darlington Wis  
Casad & De Verno 213 Valley Dayton O  
Casey Paul 31 Clark Chicago  
Casey & Smith 124 Franklin Allston Mass  
Casius & La Mar Box 347 Montgomery Ala  
Cattlin Margie Irwins Majestic B R  
Ceeli Mildred Girls from Missouri B R  
Celest 74 Grove Rd Clapham Pk London  
Chameroys 1449 41 Brooklyn  
Chandler Claude 319 W 68 N Y  
Chantrell & Schuyler 319 Prospect av Bklyn  
Chapman Sisters 1639 Milburn Indianapolis  
Chase Dave 90 Birch Lynn Mass  
Chase Carma 3615 So Halsted Chicago  
Chatham Sisters 205 Grant Pittsburgh  
Cheers & Jones 312 W 59 N Y  
Chubb Ray 107 Spruce Scranton Pa  
Chunns Four 19 Loughborough Rd London  
Church City Four 149 Weirfield Bklyn  
Clairmont Josephine & Co 763 W 121 N Y  
Clare & West 129 Bridge Bklyn  
Clark & Duncan Priscilla Cleveland  
Clark Floretta 10 Lambert Boston

Clark & Ferguson 121 Phelps Englewood  
Clark & Turner Grand Escanaba Mich  
Claton Sisters 225 1/2 5 av Nashville Tenn  
Claus Radcliffe & Claus 1649 Dayton av St P  
Clayton Finley & Drew Keiths Lowell  
Clear Chas Temple Rochester  
Clemente & Miner 39 W 9 New York  
Clever Trio 3129 Arch Philadelphia  
Cliff & Cliff 4106 Artesian Chicago  
Clifford & Burke Columbia St Louis  
Clifford Dave B 173 E 108 N Y  
Clifford Jake Trocadero B R  
Clito & Sylvester 395 Winter Philadelphia  
Close Bros 41 Howard Boston  
Coden & Clifford 31 Adams Roxbury Mass  
Cole Billy 19 4 av Bklyn  
College Trio 49 W 49 N Y  
Collins Jas J Star & Garter B R  
Collins Eddie & Reed Jersey City N J  
Compton & Plumb 3230 Emerson av Minneap  
Comrades Four 324 Trinity av New York  
Conn Richard 301 W 109 N Y  
Connors Jimmy Social Maids B R  
Connolly Bros 1904 N 24 Philadelphia  
Conroy & Le Maire Temple Detroit  
Conway Jack Star & Garter B R  
Cook Geraldine 475 Jackson av New York  
Corbett & Forrester 71 Emmet Newark N J  
Corin Joel P Queens Jardin de Paris B R  
Cornish Wm A 1193 Broadway Seattle  
Costello & La Croix 313 Ewing Kansas City  
Cota El 905 Main Wheeling W Va  
Cotter & Boulden 1226 Vineyard Philadelphia  
Coyle & Murrell 3237 Vernon av Chicago  
Cromwells 6 Danecort Gardens London

**CROUCH AND WELCH**

Week Oct. 16, Orpheum, Salt Lake City.  
Direction M. S. BENTHAM.

Cunningham &amp; Marion Anderson Louisville

D.

Dacre Louie Folies of Day B R  
Dailey Jas E Gay Widows B R  
Dale Johnnie Belle of Boulevard B R  
Dale & Harris 1610 Madison av New York  
Daley Wm J 103 N 10 Philadelphia  
Dalton Harry Fen 176 Irving av Brooklyn  
Daly & O'Brien National Sydney Indef

**DALE AND BOYLE**

Next Week (Oct. 9), Keith's, Boston.  
Direction. Alf. T. Wilton.

Damsel Frank Gay Widows B R  
Dare Bros Keiths Lynn Mass  
Daugherty Peggy 552 1/2 30 Portland Ore  
Davenport Belle Taxi Girls B R  
Davis Hazel M 2525 La Salle Chicago  
Davis & Cooper 1930 Dayton Chicago  
Davis Mark Rose Sydel B R  
Dawson Eli 344 E 58 N Y  
De Costa Duo 955 N Randolph Phila  
De Frankie Sylvia Saratoga Htl Chicago  
De Grace & Gordon 923 Liberty Brooklyn  
De Hollis & Valora Manila P I  
De Leo John B 713 Jackson Milwaukee  
De Mar Rose Queens Jardin de Paris B R  
De Mar Zella Knickerbockers B R  
De Mario Varieties Prag Austria  
De Milt Gertrude 318 Sterling Pl Bklyn  
De Mont Trio Grand Pittsburgh  
De Oesch Mile M 326 S 10 Saginaw  
De Vere & Roth 549 Belden av Chicago  
De Witt Burns & Torrance Stoll Circuit Eng  
De Witt Hugo 242 W 43 N Y  
De Wolfe Linton & Lanier Belles Blvd B R  
De Young Tom 154 E 113 New York  
De Young Mabel Wintergarden N Y  
Dean Lou 453 3 Niagara Falls  
Dean & Sibley 463 Columbus av Boston  
Deary Frank 304 West End av New York  
Deary Jennie Bway Gaiety Girls B R  
Delmore & Onida 437 W 46 N Y  
Deltona Bros 251 W New York  
Demacos Stoll Circuit England  
Demonic & Belle Englewood N J  
Denton G Francis 451 W 44 New York  
Deveau Hubert 364 Prospect pl Bklyn

**JIM DIAMOND**  
and  
**CLARA NELSON**

Week Oct. 15, Orpheum, Winnipeg.

Diston Madeline 228 Kelly Bronx

**Eugene and Carrie Ritchie**

NOVELTY PANTOMIME.

Introducing Wonderful Performing Dogs.

OCT. 5-7, AMERICAN MUSIC HALL, NEW YORK.

NOT A LOSING WEEK THIS SEASON

MANAGERS PLEASED EVERYWHERE PRESS OPINIONS UNANIMOUS PATRONS ALWAYS DELIGHTED

**THE GREAT SANNI and Comedy Assistant**

KEITH'S, PROVIDENCE, OCT. 9 THE ONE REAL COMEDY NOVELTY OF THE PRESENT SEASON POLI'S, SCRANTON, OCT. 16

First open week, Nov. 6—ALF. T. WILTON does the booking

When answering advertisements kindly mention VARIETY.

THE BIG "HIT" OF THE BILLS

ORPHEUM TIME

# BROWN BROTHERS

2 REASONS

GOOD ACT GOOD SONGS

"CAROLINA RAG"

"LOVELAND"

## DIXON AND HANSON'S

"Merry Kida." Direction, Lee Krause.  
Oct. 1, Gayety, Galesburg.

Dobbs Wilbur Social Maids B R  
Dodd Emily & Jessie 241 Division av Bklyn  
Dody Sam Belles of Boulevard B R  
Doherty & Harlowe 423 Union Brooklyn  
Dotan & Lenhard 2460 7 av New York

## DOLAN AND LENHARR

In "Some Mind Reader."  
Next Week (Oct. 9), Orpheum, Kansas City.

Dolce Sisters 349 W 14 N Y  
Donaghy G Francis 215 55 Brooklyn  
Donahue & Stewart Empress Winnipeg  
Donald & Carson 216 W 103 New York  
Dennis Doris 245 Lincoln Johnston Pa  
Dooley Wm J Bijou Phila  
Dooleys Three Colonial Norfolk Va  
Dorsch & Russell Lyda Chicago  
Doss Billy 103 High Columbus Tenn  
Dow & Lavan 222 Cauldwell av New York  
Downey Leslie 2712 Michigan Chicago  
Doyle & Fields 242 W Taylor Chicago  
Draw Dorothy 277 3 av New York  
Drew Lowell B Stratford N J  
Drew Virginia 2222 Michigan av Chicago  
Du Bois Great & Co 20 N Wash av Bridgeport  
Duffy Thos H 4626 Virginia av St Louis  
Dulzell Paul Majestic Milwaukee  
Duncan A O 445 E 9 Brooklyn  
Dunn Arthur F 1051 E 14 Cleveland

Eagon & D'Arville Columbia Htl Anderson Ind  
Eckert & Berg Orpheum Memphis  
Edgar & Martine 532 N Howard Baltimore  
Edman & Gaylor Box 39 Richmond Ind  
Edwards Geo Grant Hotel Chicago  
Edwards George 212 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  
Eison Arthur 456 E 149 N Y  
Elton Jane 244 W 116th N Y  
Elwood Perry & Downing 224 Harlem av Balto  
Emelle Troupe 504 E Taylor Bloomington Ill  
Emerald & Dupre National Sydney Australia  
Emmett Mr & Mrs Hugh Polla Bridgeport  
Englebreth G W 2213 Highland av Cincinnati  
English Lillian Queens Jardin de Paris B R  
Esmann H T 1234 Putnam av Brooklyn  
Esmeralda & Voila Anderson Louisville  
Epe & Roth 1711 Wells Chicago  
Evans Beatie 2701 Cottage Grove av Chicago  
Evans Emma & Evans 1543 7 av N Y  
Evans & Lloyd 222 E 13 Brooklyn  
Evelyn Sisters 220 St James Pl Bklyn  
Evers Geo 210 Locoy San Antonio  
Ewling Charlie 514 W Oconee Fitzgerald Ga

Fairchild Sisters 220 Dixwell av New Haven  
Falls Billy A 488 Lyell av Rochester  
Farr Frances Gay Widows B R  
Farrell Taylor Trio Taxi Girls B R  
Fenney & Fox 629 Central av Camden  
Ferguson Dick 704 W 180 N Y  
Ferguson Joe 127 W 67 New York  
Ferrard Grace 2716 Warsaw av Chicago  
Ferry Wm Scala Copenhagen  
Fiddler & Shelton Majestic Chicago  
Field Bros Keitha Toledo  
Fields Nettie 6302 S Halsted Chicago  
Fields & Hanson Liberty Phila  
Fields & La Adella Verdi Chicago

Finn & Ford 220 Revere Winthrop Mass  
Finney Frank Trocadero B R  
Fitzgibbon Marie Empress Chicago  
Fitzsimmons & Cameron 509 S Green Chicago  
Fletcher Ted 470 Warren Brooklyn  
Flynn Frank D 65 W 122 N Y  
Follette & Wicks 1234 Gates av Bklyn  
Forbes & Bowman 201 W 112 N Y  
Force Johnny 200 Edmondson Baltimore

Max Dora Mebel Edwin  
**4 FORDS 4**  
Weeks Oct. 1-12, Orpheum, Spokane.

Ford Corinne Trocadero B R  
Ford & Wesley Cozy Corner Girls B R  
Formby Geo Walthe House Wigan Eng  
Foster Billy 2216 Centre Pittsburgh  
Foster Phyllis Darlings of Paris B R  
Fowler Kate 224 W 52 N Y  
Fox & Summers 217 10 Saginaw Mich  
Fox Florence 178 Palmers Rochester  
Fox & Ward Colonial N Y  
Foyer Eddie 2222 Pierpont Cleveland  
Francis Paul Queens Jardin de Paris B R  
Francis Willard 47 W 122 New York  
Francisco 245 N Clark Chicago  
Franks Sisters Miss New York Jr B R  
Franks Caesar Co Orpheum Hancock Mich  
Frans Sig & Edythe Taxi Girls B R  
Fredericks Musical Keitha Toledo  
Freeman Bros Taxi Girls B R  
Frey Twins Temple Detroit  
Frobel & Ruge 214 W 22 New York

Gaffney Sisters 1427 Madison Chicago  
Gaffney Al 223 Vernon Brooklyn N Y  
Gage Chas 179 White Springfield Mass  
Gardner Family 1923 N 3 Philadelphia  
Gardner Georgia 446 Kenmore av Chicago  
Gardner & Stoddard Orpheum Harrisburg

## WILLIE GARDNER

Moss and Stoll Tours, England.  
Returns to America in August.

Garfield Frank Passing Parade B R  
Gass Lloyd Bway Gaiety Girls B R  
Gastunk Mike 217 George Cincinnati  
Gayler Chas 722 17 Detroit  
Gehrue Emma Girls from Happyland B R  
George Stella Girls from Happyland B R  
Germane Anna T 22 Arnold Revere Mass  
Geyer Bert Palace Hotel Chicago  
Gilden Sisters 216 Schuykill av Pottsville Pa  
Gilmore & Le Moine 1415 25 Des Moines  
Gillard Marie 43 Howard Boston  
Gladstone & Talmage 143 W 45 N Y  
Godfrey & Henderson 2220 E 14 Kansas City  
Gorfer & Doyle 221 Halsey Brooklyn  
Golden Claude Proctors 58 N Y  
Golden Max & Aiden Boston  
Goldsmith & Hoppe Columbia Cincinnati  
Goodall & Crals 143 W 26 N Y  
Goodman Joe 2022 N 3 Philadelphia  
Goodrode J Lyda Oak Park Ill  
Goodwin Shirley Girls from Happyland B R  
Gorden Geo F Girls from Happyland B R  
Gordo El 1211 Bway N Y  
Gordon Ed 612 Drexel av Chicago  
Gordon Paul L 214 W 22 Los Angeles  
Gordon Dan 1777 Atlantic av Brooklyn  
Gordon & Barber 26 So Locust Hagerstown Md  
Gordon & Marx Orpheum Minneapolis  
Goss John 22 Sawyer Haverhill Mass  
Gottlob Amy 608 N Clark Chicago  
Gould Sisters Plymouth Htl N Y  
Goyt Trio 256 Willow Akron O  
Grannon Ila Melrose Park Pa Indef  
Grant Burt & Martha 226 Dearborn Chicago  
Gray Trio 1406 Woodlawn av Indianapolis  
Gray & Graham Vaudeville Club London  
Gray & Gray 1922 Birch Joplin Mo  
Green Ethel Temple Rochester  
Gremmer & Melton 1427 S 6 Louisville  
Grievess John Follies of Day B R  
Griffith J P Trocadero B R  
Griffith Myrtle E 5805 Kirkwood av Pittsburg  
Griffith Marvelous 12 W Eagle Buffalo  
Grimes & Hoot 1828 Cambria Philadelphia  
Grimes Tom & Co Williamstown N J  
Grimm & Satchell Model Phila  
Grossman Al 522 North Rochester  
Gruber & Kew 402 E E Flint Mich  
Gullfoyle & Charlton 202 Harrison Detroit

Hall Alfred Queens Jardin de Paris B R  
Hall & Pray 20 Columbia Swampscott Mass  
Hall & Briscoe 26 Orchard Norwich Conn  
Halls Dogs 111 Walnut Revere Mass  
Halpern Noy 1221 E 17 av Denver  
Halson Boys 21 E 23 N Y  
Hamilton Estelle 2626 N 21 Phila  
Hampton & Bassett 227 Poplar Cincinnati  
Hanes G Scott 212 Ritter Phila  
Haney Edith Grant Htl Chicago  
Hanson Frank & Mike Gay Widows B R  
Hannons Three Fox Aurora Ill  
Hansone & Co 1027 Tremont Boston  
Hawley Lou 222 Lenox av New York  
Harkins Geo Taxi Girls B R  
Harper Annette Girls from Happyland B R  
Harrington Bobby Girls from Missouri B R  
Harris & Randall Majestic E St Louis Ill  
Harris Murry Belles of Boulevard B R  
Hart Bros Barnum & Bailey C R  
Hart Stanley Wardes Hyman Los Angeles Indef  
Hart Maurice 122 Lenox av New York  
Hart Marie & Billy Polla New Haven  
Hartman Gretchen 521 W 122 N Y  
Hatches 47 E 122 New York  
Hathaway Madison & Mack Empire Pittsfield

## E. F. HAWLEY AND CO.

"THE BANDIT."  
Next Week (Oct. 9), Colonial, Norfolk.  
EDW. S. KELLER, Rep.

Hawthorne Hilda Keitha Lynn Mass  
Hawthornes Minstrels Family New Castle Pa  
Hayden Jack Orpheum Des Moines  
Hayes Frank Social Maids B R  
Hayes Gertrude Follies of Day B R  
Hays Ed C Vogue Minstrels  
Hayman & Franklin Tivoli London  
Hazard Lynne & Bonnie Orpheum Peoria Ill  
Hearn Sam Follies of Day B R  
Heather Joak Orpheum Spokane  
Hebron Marie Irwina Majestica B R  
Held & La Rue 1222 Vine Philadelphia  
Henderson & Thomas 227 W 40 New York  
Henella & Howard 246 N Clark Chicago  
Henry Dick 207 Palmatso Brooklyn  
Henry Girls 2226 So 17 Philadelphia  
Henry 422 E 122 N Y  
Herbert Barnum & Bailey C R  
Herberts The 47 Washington Lynn Mass  
Herman & Rice 222 W 26 N Y  
Herr Noddie Box 66 Witter Pa  
Hers Geo 222 Stone av Scranton  
Hessie National Sydney Australia Indef  
Heywood Great 42 Clinton Newark  
Hicker Bonnie Follies of Day B R  
Hickman Geo Taxi Girls B R  
Hill Edmunds Trio 222 Nelson New Brunswick  
Hillman & Roberts 212 S 11 Saginaw Mich  
Hilton Marie Follies of Day B R  
Hines & Fenton 151 W 42 New York  
Hoffman Geo E 1241 E Clearfield Phila  
Hoier Thos P & Co Keitha Boston  
Holman Bros 214 Lake Cadillac Mich  
Holmes Ben 114 W Montana Allaine Neb  
Holt Alf Sydney Australia  
Honan & Helm 1223 Lockwood Buffalo  
Hood Sam 721 Florence Mobile Ala  
Hoover Lillian Belles of Boulevard B R  
Hopp Fred 222 Littleton av Newark N J  
Hortor Kathryn 221 Halsey Bklyn  
Horton & La Triska Orpheum Winnipeg  
Hotelling Edward 557 S Division Grand Rap

## HOWARD

THE FINISHED VENTRILOQUIST.  
United Time.  
Representatives, MORRIS & FEIL.

Howard Katherine Follies of Day B R  
Howard Bros Orpheum Jacksonville  
Howard Emily 444 N Clark Chicago  
Howard Comedy Four 222 3 av Brooklyn  
Howard Harry & Mae 222 S Peoria Chicago  
Howard Bernice 2009 Calumet av Chicago  
Howard & Howard Keitha Phila  
Hoyt Ruth 172 Bradford Provincetown Mass  
Hoyt Edward N 166 W 47 N Y  
Hoyt & Starke 15 Bancroft pl Bklyn  
Huegel & Quinn 526 Rush Chicago  
Hufford & Chalm Majestic Ft Worth  
Hughes Mrs Gene & Co Bushwick Bklyn  
Hughes Musical Trio Colonial Sioux City Ia  
Hulbert & De Long 4416 Madison Chicago  
Hurley F J 152 Magnolia av Elizabeth N J  
Hutchinson Al 210 E 14 New York

Hyatt & Le Nore 1612 W Lanvale Baltimore  
Hynde Beatie 512 Pearl Buffalo

## JUNE IMES

Playing in Middle-West

Inge Clara 200 W 49 N Y  
Ingles & Reading 122a Bower Jersey City  
Ingram Two 1204 Story Boone Ia  
Iolan Sisters Sheas Buffalo  
Ireland Fredk Irwina Majestica B R  
Irving Pearl Indian Lane Canton Mass  
Irwin Flo 227 W 43 N Y  
Irwin Ferdinand 24 Horton Fall River

Jackson Cyclists Palace London  
Jacobs & Sardel Gee & Atkins av Pittsburgh  
Jeffries Tom 229 Bridge Bklyn  
Jennings Jewell & Barlow 2262 Arl'g'tn St L  
Jewell Mildred 5 Alden Boston  
Jewells Manikins Keitha Portland Me  
Johnson Great 227 W 27 N Y  
Johnson Henry 29 Tremont Cambridge Mass  
Johnson Bros & Johnson 2243 Callowhill Phila  
Johnstone Chester B 49 Lexington av N Y  
Jones & Rogers 1221 Park av New York  
Jones Made 20 W 122 N Y  
Jones & Gaines 412 W 22 N Y  
Jones & Moore 22 Kendall Boston  
Juno & Wells 211 E 73 New York

Karno Co Orpheum Vancouver  
Kaufmanns 240 E 22 Chicago  
Keaton & Barry 74 Boyland Boston  
Keeley & Parks 528 Amsterdam av N Y  
Keeley Bros 5 Haymarket Sq London  
Kelce Zena 110 W 44 N Y  
Kellam Lee & Jessie Vaudette Caro Mich  
Kelley & Wentworth Orpheum Denver  
Kelley Sisters 4222 Christiana av Chicago  
Kenna Chas Majestic Grand Rapids  
Kennedy Joe 1121 N 3 Knoxville Tenn  
Kent Marie Follies of Day B R  
Kenton Dorothy Hammersteins N Y  
Kiepler Jess Sheas Toronto  
Kessner Rose 422 W 124 New York  
Kidder Bros Dorcy 226 San Clara Al'meda  
King Bros 211 4 av Schenectady

## MAZIE KING

Orpheum Circuit.

King Violet Winter Gard'n Blackpool Eng Ind  
Klein & Clifton Majestic St Paul  
Kolb & La Neva Orpheum Oil City Pa  
Knight Bros & Sawell 455 Sheridan rd Chic  
Kosher Grayce 5056 Calumet Chicago  
Koier Harry Queens Jardin de Paris B R  
Konerz Bros Orpheum Budapest  
Kuhns Three White Maryland Baltimore

Lacey Will 1513 Capitol Washington  
Lake Jas J Knickerbocker B R  
Lamont Harry & Flo 20 Clinton Johnston N Y  
Lane Goodwin & Lane 2712 Locust Phila  
Lane & Ardell 129 Alexander Rochester  
Lane Eddie 210 E 73 New York  
Lane & O'Donnell Proctors Newark  
Langtons Keitha Lowell Mass  
Lanigan Joe 102 S 51 Philadelphia  
Lansear Ward E 222 Schaefer Brooklyn  
La Centre & La Rue 2421 2 av New York  
La Clair & West Majestic Portsmouth O  
La Moines Musical 222 S Baraboo Wis  
La Nole Ed & Helen 3 Mill Troy N Y  
La Ponte Marg 122 W Commaroe San Antonio  
La Rue & Holmes 21 Little Newark  
La Tour Irene 24 Atlantic Newark N J  
La Vier N Lyric Attleboro Mass  
La Vin Edward Orpheum Memphis  
Larriess & Lee 23 Shuter Montreal  
Lashs Great 1211 Kater Philadelphia  
Laurent Bert 3 Platt pl Scranton  
Lawards Lillian 1208 Union Hackensack N J  
Lawrence & Edwards 1140 Westm's Providce  
Lawrence & Wright 55 Copeland Roxbury Mass  
Layton Marie 252 E Indiana St Charles Ill

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"Nearly" the Strongest  
Men in the world  
Screamingly Funny  
Burlesque Strong Men



**BIG HIT**

At Young's Pier,  
Atlantic City,  
Week of Oct. 2

**ALL  
COMEDY**

**PATRICE**

in Her Latest Success

**"A Night's Adventure"**

CAST

Dick Wellington - Chas. Hutchison  
Bill, the Snapper - S. S. Kenworthy  
Marie, a Maid - Desa Goddard  
Simpson, a Servant - Jas. F. Whitbeck  
DOLLIE RACKET - PATRICE

**A LAUGH  
FROM  
START TO  
FINISH**

Wilmington, Del.  
Next Week (Oct. 9)  
Garrick Theatre

Le Dent Frank Orpheum Salt Lake  
Le Grange & Gordon Gem Jackson Miss  
Le Pages 226-2 Milwaukee  
Le Roy Lydia Follies of Day B R  
Le Roy Geo 26 W 115 N Y  
Le Roy Vic 322 Everett Kansas City Kan  
Le Roy & Adams 1212 Locust av Erie Pa  
Le Roy & Paul Grand Indianapolis  
Leahy Bros 359 East av Pawtucket R I  
Leberg Phil & Co 224 Tremont Boston  
Lee Audrey Girls from Happyland B R  
Lee Rose 1040 Broadway Brooklyn  
Lemington Nat & Co 235 W 134 N Y  
Lehr Corinne Star & Garter B R  
Leipzig Orpheum Des Moines  
Lenox Cecil Trocadero B R  
Lena 1914 Newroad 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 (Oct. 9), Alhambra, N. Y.

Leslie Gene 361 Tremont Boston  
Leslie Frank 124 W 129 New York  
Lester & Kellett 213 Fairmount av Jersey City  
Levering G Wilbur Follies of Day B R  
Levy Family 47 W 128 New York  
Lewis Sam Belles of Boulevard B R  
Lewis & Chapin Orpheum Leavenworth Kan  
Lingermans 705 N 5 Philadelphia  
Lipson Chas Girls from Happyland B R  
Linton Fred Taxi Girls B R  
Linton Tom Orpheum Montreal  
Livingston Murray 220 E 163 N Y  
Lloyd & Castano 104 E 61 New York  
Lockhart & Kress 222 W 125 N Y  
Lockwoods Musical 123 Cannon Poughkeepsie  
Lols & Love 2014 2 Brooklyn  
London & Riker 32 W 93 New York  
Londons Four Orpheum Denver  
Longworths 3 Magnolia av Jersey City  
Lorch Family Orpheum Des Moines  
Lowe Musical 37 Ridge av Rutherford N J  
Luce & Luce 936 N Broad Philadelphia  
Luckie & Yost Empress Milwaukee  
Lucier & Ellsworth 472-41 Oakland  
Lynch Jack 95 Houston Newark

M.

Macey Helen Grls from Happyland B R  
Mack Tom Miss New York Jr B R  
Mack Floyd 5224 Ohio Chicago  
Mack & Walker Chas Washington  
Macy Maud Hall 3612 E 26 Sheephead Bay  
Madden & Fitzpatrick Keitha Columbus O  
Malloy Dannie 11 Glen Morris Toronto  
Malvern Troupe Empress Cincinnati  
Manning Frank 355 Bedford av Brooklyn  
Manning Trio 154 N Wanamaker Phila  
Mantell Harry Trocadero B R  
Mantells Marionettes O H Raleigh N C

**The MARIMBA BAND**

(THE REAL ACT.)

Open from Dec. 25 to Mar. 15.

Marine Comedy Trio 137 Hopkins Brooklyn  
Marion Cliff Grant Hotel Chicago  
Mario Aldo Trio 264 W 42 N Y  
Marsh Chas 305 16 Milwaukee  
Marsh Harry Taxi Girls B R  
Martha Mile Prospect Cleveland  
Martine Carl & Rudolph 457 W 51 N Y  
Mason Dan & Co Empress Los Angeles  
Mason Harry L Star & Garter B R  
Matthews Eloise Star & Garter B R  
Matthews Mabel 2021 Burling Chicago  
Mayne Elizabeth 1333 S Wilton Phila  
McCann Geraldine & Co 764 Park Johnston Pa  
McCarthy & Barth 2901 Missouri av St Louis  
McConnell Sisters 1847 Madison Chicago  
McCormick & Irving 1510 Gravesend av Bklyn  
McCus & Grant 686 Boston Pittsburgh  
McDermott Harry Star & Garter B R  
McDonald & Gouverneur 2323 Maxwell Sp'k'ne  
McDowell John & Alice 39 Day Orange N J  
McGarry & Harris 531 Palmer Toledo  
McGuire Tuts 69 High Detroit  
McIntyre Wm J Follies of Day B R

**JOCK McKAY**

With Lulu Glaser in "Miss Dudleach"  
Management, WENNA & LUNSON

McLain Sisters 33 Miller av Providence  
McNallys Four Irwins Majestics B R  
McNamee 41 Smith Poughkeepsie  
MacNichol Jas Charlottesville Canada  
McWaters & Tyson 471 69 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 330 W 52 New York  
Milam & DuBois 244 W 52 N Y  
Miles P W Irwins Majestics B R  
Military Trio 679 E 24 Paterson  
Miller & Mack 3641 Federal Phila  
Millman Trio Palace Leipzig Ger  
Mills & Moulton 53 Rose Buffalo  
Milton George Bway Gaiety Girls B R  
Milton Joe Big Banner B R  
Milton & De Long Sisters Keitha Columbus O  
Mints & Palmer 1908 N 7 Philadelphia  
Mikel Hunt & Miller 102 14 Cincinnati  
Mitchell Bennett Miss New York Jr B R  
Mitchell Geo Irwins Majestics B R  
Moller Harry 34 Blymer Delaware O  
Montambo & Bartell 40 E Liberty Waterbury  
Montgomery Harry 154 E 134 New York  
Moore Geo W Academy Pittsburgh  
Moore & St Clair Germantown Phila  
Moore Mite Savoy Beaver Falls Pa  
Morette Sisters Academy Chicago  
Morgan Bros 2525 E Madison Philadelphia  
Morgan King & Thompson Sis 605 E 41 Chic  
Morgan Meyers & Mike 1256 W 26 Phila  
Moris Sisters Bowery Barlequers B R  
Morris & Workman 125 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  
Mosaris 26 Morse Newton Mass  
Mulvey Eddie Bway Gaiety Girls B R  
Mull Eva Grls from Missouri B R  
Muller & Stanley Standard Pekin Ill  
Mulford Arthur D Globe Boston  
Murphy Frank Grls from Missouri B R  
Murray Harriet Grls from Happyland B R  
Muskaigrls Orpheum Minneapolis  
My Fancy 13 Adams Strand London

N.

Namarro Nat & Co 1101 Tracy av Kansas City  
Neary Bliss & Rose 450 E Main Bridgeport  
Nelson Florence Grls from Happyland B R  
Nelson Henry P Taxi Girls B R  
Nelson Bert A 1042 N Humboldt Chicago  
Nelson Oswald & Berger 150 E 123 N Y  
Nevares Three Greeson Tampa Fla  
Nevins & Erwood Temple Rochester

**NEWELL AND NIBLO**

The International Instrumentalists  
Next Week (Oct. 8), Empress, St. Paul.

Newhoff & Phelps 12 W 117 N Y  
Newman Val & Lottie Knickerbockers B R  
Nichols Nelson Troupe Airdome Chattanooga  
Nicoll Florence Rose Sydel B R  
Nonette 617 Flatbush av Brooklyn  
Nordstrom & Gibbs Grand Evansville Ind  
Norton C Porter 6342 Kimbark av Chicago  
Norton & Cramer Globe Kansas City  
Now Bertha Gerard Hotel N Y  
Nowak Eddie 595 Prospect av Bronx N Y  
Nowlin Dave 3300 E av Austin Tex  
Nugent Jas Irwins Majestics B R

O.

O'Brien Ambrose Social Maids B R  
O'Connor Trio 706 W Allghany av Phila  
O'Dell Fay Miss New York Jr B R  
O'Dell & Gilmore 1145 Monroe Chicago  
O'Donnell J R 123 E 124 N Y  
Ogden Gertrude H 2335 N Mosart Chicago  
O'Haus Edward Follies of Day B R  
Omar 252 W 10 N Y  
O'Neil Emma Bway Gaiety Girls B R  
O'Neill & Regener 593 Warren Bridgeport  
O'Neill Trio Portland Me  
Ormsbell Will Follies of Day B R  
Ormsby Geo Follies of Day B R  
Orr Chas F 131 W 41 N Y  
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Roode Claude M Ringling Bros C R  
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Sherlock Frank 514 W 125 N Y  
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Shermans Two 353 St Emanuel Mobile  
Sherry Jos V Sparks Circus C R  
Shields The 907 City Hall New Orleans  
Siddons & Earle Majestic Toronto  
Siddolo Tom & Co 4318 Wentworth av Chicago  
Siegel Emma Bon Tons B R  
Siegel & Matthews 324 Dearborn Chicago  
Small Johnnie & Sisters 630 Lenox av N Y  
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Smith & Larson 140 W 43 N Y  
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Stepping Trio 2908 N E Phila  
Stevens Pearl 32 James Jamaica L I  
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Wells Lew 115 Schawmut av Grand Rapids  
Wenrick & Waldron 253 W 38 N Y  
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West Sisters Ben Welch Show B R  
Western Trio 2241 E Clearfield Phila  
Weston Earl & Co Folly Oklahoma City  
Weston Cecilia Irwins Majestics B R  
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ton  
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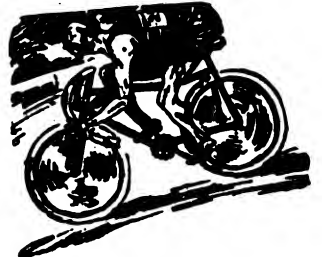
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# VARIETY

Vol. XXIV. No. 6.

OCTOBER 14, 1911.

PRICE TEN CENTS

## SHUBERTS REPORTED OFFERING TO BUY FROHMAN'S INTERESTS

**Stand Ready to Take Over All of His Theatre Holdings.  
Mr. Frohman's Physical Condition Again Serious.**

For the past month the Messrs. Shuberts are said to have been in indirect negotiations seeking the purchase with one stupendous transaction of the entire Charles Frohman theatrical holdings.

The Shuberts would prefer to take over Frohman's holdings in theatres, independent of his plays, although any transaction that might be agreed upon between the parties might stipulate a few of the Frohman stars to go along with the sale.

The report of the Shuberts negotiating for the Frohman interests says that several emissaries acting for the brothers have approached the Frohman people in an attempt to have a proposition made or submitted. Nothing can be learned as to the present status of the affair. If a price is ever agreed upon, the Shuberts could muster sufficient money to put it through, receiving the financial support from the people interested in their enterprises.

Mr. Frohman is seriously, perhaps critically, ill. He suffered a relapse on his return to New York after his trip to Atlantic City recently, where he went to attend the premiere of one of his numerous productions, as reported in VARIETY last week.

### ROCK AND FULTON PLACED.

Edw. S. Keller, the agent has booked William Rock and Maude Fulton for the P. G. Williams circuit, in their new act. The couple open at the Colonial Oct. 30.

When Mr. Rock and Miss Fulton first produced their act in New York, at Hammerstein's three weeks ago, there was some talk it would be placed upon the shelf, Mr. Rock not relishing the backwardness of the managers in

coming forward to secure it. The weekly salary stood in the way of the contracts. Later the Shuberts asked the couple to appear at the Winter Garden, which may have spurred the vaudeville managers into action.

The price set by Rock and Fulton on their new act is \$2,000 a week.

### "PINAFORE" CONDENSED.

Boston, Oct. 11.

A condensed "Pinafore" will be produced Oct. 23 at the National. R. G. Larson is attending to the presentation. Twenty-five people will be employed, and a special setting secured.

If the act gets over, it will likely travel over the vaudeville circuits as the National Minstrels, also produced by Mr. Larson for the National, is now doing.

### PROPER SHIFT IN A SLAB.

Chicago, Oct. 11.

One of the Madison Street slabs, now commonly called "postal cards" threw out a banner this week announcing the engagement of Hal Chase, comedian.

A nickel (spent on the proper shift) revealed the fact that Hal is not the Yankee's first sacker, but a small time vaudevillian with a comedy makeup.

### ACTRESS CAUSES POSTPONEMENT.

A disgruntled lot of actors are about town bewailing their fate over the postponement of John Cort's proposed production of "Jingaboo."

They had been in active rehearsal. Emma Carus was to have played the leading role. At the last moment she elected to join out with Lew Fields. It was found that not another woman of her type was available. The production has been postponed till the first of next year.

### SHUBERT-KINSELLA SETTLEMENT

There was a strong probability this week that the law suit brought by Edward Kinsella against the Shuberts would be settled out of court. Mr. Kinsella expected to prove by testimony he was entitled to \$25,000 from the managers. The amount that might be received by him in the settlement was placed at \$20,000.

The agreement outside the court room is reported to have been made possible through the introduction of a letter from Lee Shubert, which practically upheld Kinsella's claims. This letter had evidently been forgotten by Mr. Shubert, with no copy of it taken.

The action rested upon an alleged agreement between the parties under which the plaintiff was to have received ten per cent. of the profits of the Shubert theatres in Kansas City and Cincinnati. This amount Kinsella claims was promised him for the successful promotion of these houses.

### ADA REEVES OPENS OCT. 30.

Chicago, Oct. 11.

The high priced English music hall star, Ada Reeves, will make her American vaudeville debut Oct. 30, at the Majestic, this city.

Miss Reeves is reported as in receipt of a \$2,000 weekly salary while playing out the contract made between her and Martin Beck for America. In style she is a blend of Adele Ritchie and Willa Holt Wakefield, although Miss Reeves does not accompany herself at the piano, as Miss Wakefield does.

### "THE GODDESS" IN VAUDEVILLE.

Chicago, Oct. 11.

"The Goddess of Liberty" closes Saturday night. Joe Howard left the show last week, spending a few days in Chicago during which time he signed with Mort H. Singer to furnish the score for a new production at the Princess in January.

Howard opens in vaudeville at the Majestic here Oct. 23, using two scenes from "The Goddess," employing ten people. The act will run about thirty minutes. He expects to receive New York bookings to follow.

### EMPIRE BALLET BEST EVER.

(Special Cable to VARIETY.)

London, Oct. 11.

The new Empire ballet, "New York," is the best on record in this hall of memorable hits.

Ida Crispi and Fred Farren were a sensation in a dance called "The Yankee Tangle." Kyasht was fine. Miss Mossetti, a great dancer, is a discovery.

### "SUMURUN" IS A SUCCESS.

(Special Cable to VARIETY.)

London, Oct. 11.

"Sumurun" in its entirety was produced at the Savoy Monday and is a certain success. The presentment is regarded as much nearer nature than the shorter version at the Coliseum.

### TEMPEST PIECE DOUBTFUL.

(Special Cable to VARIETY.)

London, Oct. 11.

The success of "The Honeymoon," with Marie Tempest in the stellar role, produced at the Royalty theatre last week, is very doubtful.

### BIG PRICE FOR POSING.

(Special Cable to VARIETY.)

Paris, Oct. 11.

15,000 Marks will be received by Polaire for appearing one week before the picture camera.

L. Gottschalk of Dusseldorf made the offer, which has been accepted.

### LAWSON AS A CRITIC.

Boston, Oct. 11.

"Pink" Hayes, ahead of the original company of "The Gamblers," put over a good one in Boston, having Thomas W. Lawson, the famous "Frenzied Finance" writer, write a personal criticism of Klein's play for the Boston Sunday Post (Oct. 8).

The Lawson article (genuine) will be used for general publicity purposes hereafter for the "Gambler" companies.

### JOSIE SADLER'S PLAYLET.

In a German (or "Dutch") playlet, written by Miss Norton, Josie Sadler will shortly essay the vaudeville division.

Lee Kohlmar is rehearsing the piece.

# WEEK TAKEN FROM LAUDER'S ROUTE THROUGH MISTAKE

**Routed For Seven Instead of Six Weeks. Patient Audience at Manhattan Sits Through Twenty Acts Monday Night Until the Scotchman Arrives.**

A whole week had to be lopped off the Harry Lauder route through a peculiar lapse of mind William Morris fell into. The travel for the Scotchman had been laid out to consume a trifle over seven weeks. All dates were planned and billed. Late last week, in the midst of the anxiety over the arrival of the Saxonla, it suddenly came to Mr. Morris that Mr. Lauder has been routed beyond his return sailing day, Nov. 25.

In consequence, an entire week of engagements in the middle west were necessarily cancelled. Among the towns removed were Columbus, Youngstown and Pittsburg, although the latter city may replace some other town on the itinerary.

It was 12:56 Monday night before Lauder reached the Manhattan, having been taken off the Saxonla at Quarantine and brought to the Battery in the Herald's boat. An auto whirled him to the Manhattan, where he was pushed upon the stage by William Morris as the audience had about reached the limit of its surprising patience. Mr. Lauder made a short speech of thanks, and sang a few songs, without orchestral rehearsal.

About 10:15 the first cries for Lauder were heard, from the upper lofts. Edgar Selden stepped before the drop, explaining the Scotchman was then at Quarantine. Mr. Selden gave the house his word that Lauder would be there. He made the promise quite dramatic. It seemed fairly effective. A number however commenced to calculate the distance from Quarantine to 34th street. These lined up at the box office during the intermission which immediately followed Mr. Selden's statement. The treasurer refunded about \$500, the cash being handed over to all who made claim for reimbursement. No explanations were attempted by the management beyond the stage announcement that Lauder would positively appear.

Following intermission and several other announcements of the progress of the comedian, he reaching the Battery several times during the evening (once getting as far as 14th street) many in the house departed, until when the star finally arrived, about three-fifths of the big audience remained.

Mr. Lauder reached the Manhattan about three minutes after the volunteer acts had been exhausted, and just after Mr. Morris delivered his maiden public speech, in which he reassured the people present that the feature of the program was then on his way to the theatre.

It was about 1:30 when the Manhattan became dark after twenty acts and a piano had "stalled" from 8:20,

giving even the \$1.50 buyers many fold the value of their money.

From Cleveland, where Mr. Lauder will show Nov. 23 (at B. F. Keith's Hippodrome), the Scotch comedian will be brought directly to New York, winding up his tour with a big gala night Nov. 24 at Carnegie Hall.

The prices at the Manhattan this week are up to one dollar at the matinees and to \$1.50 at night (exclusive of box seats). The missing of the Monday matinee entailed a loss at least of \$2,500.

The Manhattan will play to about \$28,000 on the Lauder week's engagement of eleven shows. An advance sale of nearly \$15,000 had been recorded up to Monday night.

Those who had purchased tickets for the first show were distributed during the remaining days of this week at the Manhattan.

The Lauder route, commencing Monday at Washington, runs as follows:

Oct. 17-18.—Metropolitan Opera House, Philadelphia; 19—(Matinee) Park, Bridgeport; (Night) Hyperion, New Haven; 20-21—Boston O. H., Boston; 23—(Matinee), Academy, Fall River; (Night), O. H., Providence; 24—(Matinee), Worcester Theatre, Worcester; (Night) Court Square, Springfield; 25—Harmanus Bleecker Hall, Albany; 26—Russell, Ottawa; 27-28—Princess, Montreal; 30—(Matinee), Majestic, Utica; (Night), Welting, Syracuse; 31—Shubert, Rochester; Nov. 1—Teck, Buffalo; 2—(Matinee) Grand, Hamilton; (Night) Grand, London; 3-4—Massey Hall, Toronto; 6-11—Lyric, Chicago, 13—Auditorium, St. Paul; 14, Lyceum, Duluth; 15—Auditorium, Minneapolis; 16—Pabst, Milwaukee; 17—(Night) Oliver, South Bend; 18—Power's, Grand Rapids; 20—Peoria (Matinee), Majestic, Peoria; (Night) Chatterton, Springfield; 21—(Matinee), Grand, Terre Haute; (Night) Shubert-Muratt, Indianapolis; 22—Music Hall, Cincinnati; 23; Hippodrome, Cleveland; 24 (Night) Carnegie Music Hall, New York.

## "ON THE ERIE" IS AN ACT.

Sam Ehrlich has written and is producing an act with six people called "On the Erie."

The cast comprises Post and Russell (featured), William Oswald, Ollie Francis, Archie Patterson, Herman Crystal.

## ARTIST TAKEN HOME.

Chicago, Oct. 11.

Albert Weston, recently sent to a local hospital by the White Rats, has been adjudged insane. He was taken to his home in St. Louis by his mother last week.

## ORPHEUM WEEK FILLED IN.

San Francisco, Oct. 11.

An open week on the Orpheum Circuit has been filled in by two engagements, many hundreds of miles apart. Four days will be spent at Sacramento hereafter, commencing Nov. 5 or 12, and the other three days at Ogden, after leaving Salt Lake. The Sacramento date will be between Portland and San Francisco.

The new house secured by the Orpheum Circuit is to be renamed the Orpheum. It is the theatre the William Morris, Inc., was to have had.

No big feature turns will play either Sacramento or Ogden.

## 19 WEEKS DECLARED OFF.

The Four Amaranths may come over to America, but not under the contracts for nineteen weeks secured by Morris & Fell for the foreign act from the United Booking Offices managers.

When the agreements came back from the other side with the signature of the turn, so many additions and alterations had been made in the contracts, no one could read them. To save time, the managers tore them up.

## MCCOY MOVES TO SALT LAKE.

Kansas City, Oct. 11.

Daniel McCoy, manager for the Sullivan-Considine house here since it opened, has left for Salt Lake City, where he will open the house there. Edward Lang, of Seattle, succeeds him.

## WHITEHEAD'S NEW ACT.

Chicago, Oct. 11.

Joe Whitehead who, through the illness of his wife, Flo Grierson, has been forced to single his way around the local houses, has connected himself both professionally and financially with an act that will hereafter be known as Joe Whitehead and the Delmar Poster Girls.

## POWERFUL COMEDY DRAMA.

George Fawcett, the character actor, contemplates a "dip" into the vaudeville in a powerful tabloid comedy drama.

HIGH CLASS VAUDEVILLE THIS WEEK TIME TABLE OF ACTS RESERVED	
Keith Concert Orchestra	145 7 35
Motion Pictures	155 7 45
Stuart & Keely	210 8 00
The Magic Kettle	223 8 15
Thurber & Madison	242 8 32
The Boxing Kangaroo	300 8 50
CARRIE DEMAR	310 9 00
Mc & Mrs. Hugh Emmell	333 9 25
Flanagan & Edwards	353 9 45
The Bathing Girls	410 10 00
Motion Pictures	430 10 20

BILL AT KEITH'S, PROVIDENCE.  
LAST WEEK (OCT. 3).

## NO "POOR DEBTOR" EXCUSE.

Boston, Oct. 11.

A bond for \$1,000 has been filed by Gus Edwards to secure the attachment against him, secured by Mme. Frances, a New York costumer, last week.

Mme. Frances claims the amount for costumes furnished Edwards' "Song Revue" (held over at Keith's this week). Edwards testified his act received \$1,700 weekly salary. When in court, Edwards tried to evade the arrest proceedings by taking the "Poor Debtor's Oath," on the plea he was not possessed of \$20, and that he only received a salary of \$75 a week. A relative of Edwards is treasurer of "The Song Revue" company, at \$100 weekly. Neither professed to know who the stockholders of the corporation are.

Jacobs & Jacobs, appearing for the creditor, called the attention of the court to the salaries of the headliner in the act (Mr. Edwards) and that of the treasurer; also that though Edwards stated some of the chorus girls received \$40 to \$50 a week, he got but \$75.

The argument impressed the Judge, who requested Edwards to furnish a bond for the \$1,000, if he wished to relieve himself of the embarrassment of the proceedings. This Edwards did.

Walter Collins, chairman of the city council and attorney for the B. F. Keith interests here, appeared for Edwards.

## MAY CHANGE TITLE.

Indianapolis, Oct. 11.

Barclay Walker, a song writer was this week ordered by the juvenile court in Indianapolis to pay \$2 a week towards the support of his child he was charged with neglecting.

Mr. Walker is just expecting a new song of his to be published called "My Credit's Good."

## TWO ACTS "WALK OUT."

Two acts "walked out" of vaudeville theatres in New York this week. At the Colonial Cartell and Harris declined to be changed from the "No. 2" position to that of opening the performance. The change was desired by the management to close up a stage wait. The act left after the Monday matinee.

At the same time Willard Simms informed the Fifth Avenue people unless he was given a more favorable spot than "No. 2" on the program, he would quit. He did.

## BENEFIT FOR GIANTS.

The big league champs are to have a benefit at the New York theatre Sunday night. William Fox and Pat Casey are putting it over, as a fitting testimonial and encouragement to the winners of the rag in their effort to wrest the world series from the Athletics.

That exciting contest starts tomorrow at the Polo Grounds. When over vaudeville will know its baseball stars for this season.

Liebler & Co. may arrange to bring the Irish Players, now in Boston, into New York, though no theatre has yet been selected.

# BOARD OF DIRECTORS SOLE WHITE RATS GOVERNMENT

**All Questions and Matters of Policy to be Passed Upon  
by the Board. -Dennis F. O'Brien Explains  
Club House Proposition**

The story concerning the rumors regarding the White Rats Actors' Union, printed in VARIETY last week, brought denials from those in position to speak regarding the reported rent of the proposed club house on West 46th street. This was set at around \$30,000 per annum. The actual rental, including the price of the cost of yearly charge for the ground lease, will not exceed \$12,500, according to Dennis F. O'Brien, attorney for the Rats. Mr. O'Brien investigated the club house proposition and advised that the Rats take hold of it. Prior to Mr. O'Brien's statement, it had been thought the building plan was a relic from the former regime in the society.

An exception was also taken this week by Harry De Veaux to the rumor he was making a stand for adherence to the Union affiliation. Mr. De Veaux informed VARIETY the story connecting him with such reports was unwarranted.

The Board of Directors of the White Rats Actors' Union is the present sole controlling power of the society. Reports of a labor leader being called into leadership and other similar rumors have no basis.

It is understood the course of procedure in matters, pertaining to the conduct of the society for the benefit of its members is being adopted at each weekly meeting of the Board, which acts upon the theory that the Rats, to be efficient, must be of aid to those belonging to it.

Following out this line, it is understood the Board will pass upon complaints or other things in connection with the workings of the lodge, much of the detail of these to be left to William J. Cooke. Mr. Cooke was appointed Business Representative. It will be within his province to investigate and report to the Board. It is probable that when matters involving members have accumulated, covering different sections of the country, Mr. Cooke will take a wide trip which will embrace all the matters then on hand.

When conditions permit recourse for remedies will be taken by legal proceedings. When this step is impracticable, some other method in the judgment of the Board will be followed.

During the past meetings of the Board for several weeks, it is said that each has been attended by Mr. O'Brien, in his capacity of counsel, and it is not unlikely that until the Rats is fairly started on its plan of reorganization, the attorney will continue to advise upon important moves, as called upon.

Both Mr. O'Brien and W. W. Waters (secretary to the Board) while not flatly admitting that such a course as outlined had been determined upon, intimated to a VARIETY

representative upon being asked that it was about correct.

In speaking of the club house site, Mr. O'Brien said he considered it the best real estate proposition that had come to his notice in the Times Square section within the last three years. The property on West 46th street has a seventy-five foot frontage, or nearly four city lots. The ground rental for the first seven years is \$7,500 annually; the next seven \$8,000, and the last seven years of the term, \$8,000, with a renewal clause in the lease for twenty-one years more.

A seven-story building is contemplated, to be built for easy remodeling at any time into a hotel or apartment house. Mr. O'Brien stated the lease secured by the Rats is now marketable, did they wish to dispose of it, and he thought it would be more valuable within five years. The building is to be erected through a bonding company, by what seems to be an extremely advantageous method. It was employed by Mr. O'Brien in the construction of the Cohan theatre building, in which he represented Cohan & Harris.

The disposition of the Rats organization, from what has been learned, is to paddle its own canoe from now on, for its own interest, without entering into differences that may be avoided.

A different atmosphere, one removed from antagonism and hostility has settled around the White Rats headquarters. At the general meetings this week and last, Rats who have been absent from the lodge rooms for months reappeared and took active part in the proceedings.

## GERRYS ON THE WATCH.

The Gerry Society men were out last Sunday, looking over the Sunday concerts around New York.

The strongest play by the Gerrylites was made at the Grand Opera House. Two of the inspectors were there to report any children under sixteen who were admitted, unaccompanied by an adult.

The Grand, under the management Sundays of Dick Carney, representing Felber & Shea, exercised due vigilance. No violations were reported, though the Grand's attendance at the matinee was cut down considerably consequent to the "Gerry scare" in the neighborhood.

The precautions taken by the Gerry Society are said to have been caused by the arrest and conviction of an 8th avenue "Picture place" proprietor. The picture manager was twice arrested for admitting minors. The first time, when fined \$50 he cutely paid it in nickels and pennies. The police locked him up for six hours while they counted the money. Second time, the court waived the fine, sending the man to jail for a year.

## ALICE LLOYD STARTS IN.

Monday at the Orpheum, Montreal, Alice Lloyd will headline the vaudeville show. The following week Miss Lloyd is engaged to play at Ottawa, with Keith's, Hippodrome, Cleveland, the next week.

It is understood that if by the conclusion of the Cleveland engagement, Werba & Luescher shall not have submitted a satisfactory piece to Miss Lloyd for her starring tour, she will entertain the offers made her for New York vaudeville engagements, and perhaps decide to remain in the varieties for the remainder of this season.

Of the many manuscripts offered Miss Lloyd for her O. K. by the firm, none has received it.

Another vaudeville feature awaiting a suitable play to appear under the Werba & Luescher management is Lillian Russell.

## TAKING OVER ACTS' CONTRACTS.

(Special cable to VARIETY.)

London, Oct. 11.

The Alhambra will take over some of the acts now booked on the Gibbons Circuit. These acts have signed contracts with the Gibbons Circuit to play more than one hall a night. The engagement between that circuit and the Alhambra will place them at the Alhambra for one of these turns. Gibbons will collect the salary from the Alhambra, the acts giving one show. At all Gibbons halls two shows are given.

The same arrangement was made between the Empire and the Gibbons Circuit about two years ago.

## WHIP EXPERTS SUCCESSFUL.

(Special Cable to VARIETY.)

London, Oct. 11.

Jack and Violet Kelly, Australian whip manipulators, opened at the Oxford Monday night and were a success.

## FEATURING "MAD DANCE."

(Special Cable to VARIETY.)

London, Oct. 11.

"Felicia," a new Hungarian "mad dance," will be a special attraction at the Hippodrome, opening Oct. 23.

## BESSIE CLAYTON SCORES.

(Special Cable to VARIETY.)

London, Oct. 11.

Bessie Clayton opened at the Coliseum Monday. Placed on the program following Mme. Bernhardt, she scored strongly.

## DATES BACK TO 1830.

(Special Cable to VARIETY.)

London, Oct. 11.

"Les Grisettes," the new ballet announced for production at the Alhambra, is on a Bohemian subject, laid in the period of 1830.

## MIKE DONLIN'S IDEA.

Mike Donlin is casting about for a new vaudeville partner. He wants an Englishman who works along the lines of P. O'Malley Jennings, to do a talking act in "one" in front of a baseball grounds drop.

The bid for comedy will be made on the Englishman's lack of knowledge of the national game and the ballplayer's efforts to elucidate.

## ST. LOUIS HIP.

St. Louis, Oct. 11.

Talbot's Hippodrome located on 6th street, between Market and Walnut, will open Nov. 6. The house will book the Loew attractions.

There is a 42-foot circus ring. Circus acts will appear in it.

Frank L. Talbot is the proprietor, B. Webb the press representative.

## "CONSUL" SAILS AWAY.

"Consul The Great" has sailed for Europe. Last week the monk was supposed to appear as a strengthener to a burlesque show in Pittsburgh, but the trainer being new could do nothing with him.

The chimp was then brought back to New York and last Friday left for London.



WILL ARCHIE,

The little vaudevillian who scored a personal hit in "THE NEVER HOMES" at the Broadway Theatre.

# PICTURES VS. VAUDEVILLE, AND PICTURES WIN OUT

## In Vote Taken on New York Roof for Patrons to Indicate Preference, Majority Asked for Eight Pictures and Six Acts.

Slips were handed about to the patrons of the New York Roof last week asking them if they preferred eight acts and six pictures, or eight pictures and six acts. The majority of the patrons decided in favor of the pictures.

The Fox Circuit has also arranged its bookings so that all acts appearing for a showing at the City theatre the first or second half of each week will have five weeks held for them to follow on the circuit.

Fox's Washington theatre, Newark, opens Saturday night. The prices will be 10-15-25 at nights and 10 cents for the entire house at the matinees.

### THE PRINCESS FALLS DOWN.

Cincinnati, Oct. 11.

Princess Baratoff, a sure-enough live princess, who hails from a foreign country, made her debut in a singing specialty at the Columbia Sunday afternoon. Her act failed to impress, though that she was "the Princess Baratoff" entitled her to more than passing interest.

### IRON-JAW ACCIDENT.

Mt. Vernon, Ill., Oct. 11.

During the afternoon performance of Gollmar Bros.' circus Oct. 5, Madam Eros was perhaps fatally injured while doing her iron-jaw act at the top of the tent. The rope holding the strap broke and caused her to fall to the ground below.

### PASSPART GOING HOME.

The Orpheum Circuit's foreign representative, W. L. Passpart, sails for the Continent tomorrow, and will reach his London office sometime in November. Mr. Passpart, who has been over here for about three weeks, said he did not expect to find a changed condition in the variety business upon his arrival on the other side.

The conditions over there just now are quite bad, stated Mr. Passpart, made so by differences between managers and artists, the former hurting their shows to carry out ideas they believe necessary for their protection.

### SUNDAYS OFF AT THE HILL.

Sunday shows at the Hudson theatre, Union Hill, have been abandoned.

The elimination went into effect last Sunday, due to a conflict with the municipal authorities.

### IMPROVING THE WINTERGARTEN.

(Special Cable to VARIETY.)

Berlin, Oct. 11.

It is reported that the Wintergarten will undergo some big changes in building, to be ready late in summer of 1912. At present the seating arrangement is such acts using more space than in "one," are almost lost

to the view of a great many spectators.

The new plans call for a different position of the stage, with every seat commanding a full view of the stage.

It is also said the Wintergarten is to be enlarged, taking on quite a bit of the property now holding the Central Hotel.

### MCCUNE COULDN'T COMPETE.

Gus McCune has abandoned vaudeville—probably forever. His scheme of establishing a circuit of houses to play vaudeville one night a week in towns where there was no regular theatre playing that class of attractions, failed to place him in competition with the United States Mint, and he has returned to the legitimate field of theatricals.

Mr. McCune is again with Liebler & Co. and has been assigned to the publicity promotion of "The Garden of Allah."

### BREAKING GROUND FOR 1915.

San Francisco, Oct. 11.

President Taft will arrive in this city Oct. 13. The same evening he will be the guest of honor at a banquet given by the exposition company.

The following day the President will review the great parade, and also break ground for the 1915 exposition at the Stadium in Golden Gate Park.

William Peck, governor of the mountain provinces of Northern Luzon and ruler over 500,000 people, most head hunting savages, arrived here last week. He is taking a trip around the world. While in Washington, Mr. Peck will try to arrange with the insular bureau for an exhibit from his part of the Philippines at the Panama-Pacific exposition.

"I can bring over the best looking assortment of wild men the world ever saw," he said. "There are Igorotes in Luzon that white men have never seen. Their ways are perhaps not the ways of the Occident, but they are fine looking people, and if I can get permission, I would like to come over and run the circus myself."

Governor Peck, better known as "Bamboo" Peck, on account of his unusual height and the lack of embonpoint (he stands 7 feet in his stocking feet and wears a 12½ collar) has been governor of the seven mountain provinces for ten years. His is regarded as the "toughest job" in the Philippines, and he has made good at it. The people over which he rules are the wildest in the archipelago, yet he goes among them, unarmed and without escort.

### "MUTT AND JEFF" AT G. O. H.

"Mutt and Jeff" will have its first metropolitan stage presentation at the Grand Opera House week of Oct. 23.

### RECEIVER FOR PARK.

Chicago, Oct. 11.

Yesterday Howard Howes was appointed receiver for Riverview Park by Judge Walker upon application of Stockholders William Schmidt, George Goldman, George A. Schmidt and Augusta Miller.

The grounds for receivership were built upon charges of fraud and conspiracy preferred against Paul W. Cooper, president of the Riverview concern; Nicholas P. Valerius, vice-president and treasurer, and William M. Johnson, secretary.

### ACT OUT AT BOSTON.

Boston, Oct. 11.

Arthur Dunn and Marlon Murray failed to show at Keith's this week. Reason given is illness. It is claimed that Arthur Dunn arrived in Boston in a serious condition from pleurisy. It required medical attention and he took the one o'clock train back for New York.

A hurry call was then sent to Lowell for Le Roy and Harvey. Their work took so well an attempt will be made to hold them for the week.

Mr. Dunn reported ill at Hammerstein's Thursday of last week. The act left the program, and did not return.

### "THE AVENGER" BOOKED.

James Durkin, formerly in support of Theodore Roberts in "The Barrier," is the star in "The Avenger," a vaudeville playlet by Mary Roberts Rhinehart, author of "Seven Days," which will have a New York showing at the Fifth Avenue Oct. 16.

The DeMille company has placed the act over the Orpheum time, playing the Majestic, Chicago, Nov. 6.

### COOKE AGAIN GENERAL AGENT.

It is understood Louis E. Cooke will once more act as general agent for the "Two Bills Wild West" next season. Sam Fielder will probably be contracting agent for the show.

### SUN HAS LEGIT HOUSE.

Springfield, O., Oct. 11.

The new Columbia, playing popular priced combinations, has been taken over by Gus Sun, the vaudeville man, who will continue the policy.



SISTERS MEREDITH

Just Returned from Europe With a BRAND NEW ACT.  
Direction, JAS. E. PLUNKETT.

### DOUBT ABOUT ALBANY.

At the offices of Max Spiegl in the Columbia Theatre building, it was announced this week that the report of Mr. Spiegl having secured a lease upon the now building Clinton theatre, Albany, was correct.

F. F. Proctor, Jr., speaking for his father, who also holds a lease upon the uncompleted house stated to a VARIETY representative he understood several leases were out for the property, which is emmeshed in law suits. Another action would be necessary said Mr. Proctor to determine the prior lessee when all the suits shall have been settled.

The Clinton was promoted by H. R. Jacobs.

### SUNK \$6,000 IN ACT.

An act called "The Aerial Honey-moon," playing at a "small time" house in New York this week is said to represent an investment of \$6,000 by a downtown manufacturer of caps. The piece has not yet secured a "big time" opening, nor an opportunity to show for the big time. A newspaper man attached to a local paper is said to have been the steerer for the act, although it is reported the cap manufacturer has plenty of money and wouldn't even mind a few thousands more.

### MARRIES "JACK'S" WIDOW.

Camden, N. J., Oct. 4.

Announcement has been made of the wedding of Mrs. William H. Long, widow of the late "Diamond Jack," owner and builder of the Broadway theatre, to J. T. Fredericks. Mrs. Fredericks still owns the playhouse. Her first husband made a fortune travelling with a professional troupe of vaudeville acts, selling Indian herb remedies. Nearly all his money he invested in diamonds. He was advertised from coast to coast as "Diamond Jack."

### YOUNG BUFFALO FOOLS 'EM.

The Young Buffalo "wild west," now playing Kentucky, closes its season in the south Nov. 15, the outfit taking to the winter quarters at Peoria, Ill.

Col. Vernon Seaver, who has a twenty-two car equipment this season, plans to start out next year with twenty-six cars back and two ahead, also adding to his stock.

Lon B. Williams, general agent of the show, is elated over the profitable showing this year. When the "wild west" started, the knowing ones gave young Seaver six weeks.

### DEDICATION OF ELKS' HOME.

The Elks' new club house on West 45th street will be dedicated Oct. 28. Elks from all over the country will attend the ceremonies.

November 22 the annual ball will be held in the club house. No entertainment will precede the dancing.

### CIRCUS BIZ REPORTED POOR.

Reports are coming into New York which say business this summer with some of the largest circuses has not been good. One of the very largest is reported to have charged up a loss on the season, the first instance, if true, of that occurring for several years back.



# VARIETY

Published Weekly by

VARIETY PUBLISHING CO.

Times Square New York City

SIME SILVERMAN  
Proprietor

CHICAGO 35 So. Dearborn St.

JOHN J. O'CONNOR.

LONDON 5 Green St., Leicester Sq.

W. BUCHANAN TAYLOR

SAN FRANCISCO 908 Market St.

J. E. McCLELLAN

PARIS 66 bis, Rue Saint Didier

EDWARD G. KENDREW

BERLIN 57 Unter den Linden

## ADVERTISEMENTS.

Advertising copy for current issue must reach New York office by 6 p. m. Wednesday. Advertisements by mail should be accompanied by remittance.

## SUBSCRIPTION RATES.

Annual ..... \$4  
Foreign ..... 5  
Single copies, 10 cents.

Entered as second-class matter at New York.

Vol. XXIV. October 14 No. 6

The Musical Cates sail Dec. 14 on the Baltic for another European tour.

James Manion is the new manager of Keith's Union Square theatre.

Eva Tanguay will have a vaudeville route in the east for this season, it is said.

Edwards Davis declared himself a bankrupt this week. Liabilities \$3,105; assets, \$68.50.

"The Happiest Night of His Life," which started out with Welch and Francis, has disbanded.

May Ward is appearing in a new "single" act. She headlined the program at Troy last week.

William Hammerstein says there will be nothing doing on Hammerstein's Roof this winter.

Elliott Forman has gone ahead of "He Fell in Love With His Wife" which opened in Chicago last Saturday.

Carl Anderson, now with Nixon-Nirdlinger in Philadelphia, will join the Prudential Vaudeville Exchange next week.

Jack Levy and Andrew Mack are tendering a benefit tonight at the St. Bartholomew Church, Yonkers, to Father McNamara.

Mudge, Morton and Edwards have framed up an act to be seen in New York soon. Edwards was of Steeley and Edwards.

Flo Rheinstrom is putting out "School Frolics," a "school act" with nine people. It opens at the Plaza, Philadelphia, Oct. 16.

An agent in rendering a statement of commission to a manager, wrote it like this: "To commission, \$2.50. For taxi to find act, \$8."

Clarence D. Bidwell (Bidwell and Marlon) is rejoicing over the advent of a 10-pound son, Oct. 1, at their home, Cossackie, N. Y.

Philip Mindil, who has severed his connections with the Journal of Commerce as dramatic editor, will continue his press agency bureau.

A new theatre will open in Cleveland around Christmas of this year. The theatre will seat 1,500 people and will play pictures and vaudeville.

Leffler & Bratton have acquired the American rights to a one-act musical comedy now playing in Dresden (Germany). It is called "Suzette."

Eddie Flynn, known professionally as Eddie Lloyd, is confined in the Sanitarium for Tuberculosis, Otisville, N. Y., where he has been since last July.

Jim Cullen is in New York, having completed his 13th tour over the Orpheum Circuit. Mr. Cullen came on to New York for the World's Baseball Series.

Barney Gilmore will play "Politics at Home" over the Proctor "small time" while breaking in the new sketch. James J. Armstrong is placing the act.

Sylvester and Reinhart are framing up a singing and talking act. The turn will be produced in a few weeks. Sylvester is Harry, one of the "That" Quartet.

Milton Herschfeld has secured the rights to produce a vaudeville sketch written by Upton Sinclair which is said to expound a few of that gentleman's pet theories.

Following the arrival of Lewis Waller, the English actor, Liebler & Co. announced Oct. 21 as the opening date of "The Garden of Allah" at the Century theatre.

Beulah Binford became an actress this week through some one renting the Garden theatre for her to appear in. She has few words to speak, and few people to speak them to.

Financial aid is asked for the widow of Tony Castellane (Castellane and Bro.) who left his widow destitute. Her present address is 825 Union street, Brooklyn, care C. A. Cook.

Harry Von Tilzer will make another start in vaudeville at Hammerstein's Nov. 27. Mr. Von Tilzer intends to remain but long enough to play Boston and Philadelphia in addition.

Iray Bryan, sister of Edgar Selwyn, author of "The Arab," assumed the leading female role in the show Wednesday matinee, succeeding Edna Baker. It was Mrs. Bryan's stage debut.

Charles Richman has accepted an invitation of the New York Theatre Club to deliver an address at the Hotel Astor next Tuesday afternoon. His topic will be "The Modern Drama"

Marie Belmont, wife of Harry Belmont, formerly of "The Muddtown Minstrels," is critically ill at the Lying-In Hospital, Central Park, L. I. He was operated upon two weeks ago for appendicitis.

William J. Kelly was billed for a monolog at the American, the first half of this week. "Darkeydom," a new colored turn with eighteen people, produced by Will Marion Cook, is also showing there.

Walter Hast (Lennie and Hast) is coming to America around the holidays to visit his folks. He has not been on his native heath for several years. The proposed journey is purely a pleasure trip.

The Cambridge Theatre, Cambridge, Mass., is reported to have changed policy, discontinuing "pop" vaudeville which removed the house from the routing sheets of the United Booking Offices Family Department.

J. D. Allen, who owns several "small time" houses in Erie and other points, is still branching out, having leased the Opera House at North East, near Erie, and has installed "pop" vaudeville and pictures.

Otis Skinner sailed for Europe last Saturday, for the sole purpose of inspecting the designs for the scenery and costumes to be used in the Harrison Grey Fiske-Klaw & Erlanger production of "Kismet," in which he is cast for the leading role. He will remain in London only four days, taking the same steamer back.

Henri French received injuries in an accident at Lima, O., while he was assisting in the transfer of his baggage to the Erie station. French went with the expressman and a street car hit the wagon, knocking French off his seat. One of his trunks fell on him. He was removed to a hospital but his injuries were not pronounced serious.

Oscar Eagle, formerly connected with the stage forces of Belasco and Liebler & Co., will stage H. H. Horkheimer's new production of "The Strugglers" in which Alberta Gallatin will be featured. Others will be Norma Winslow, Jane Heston, John Deen, L. Rogers Lytton, Mitchell Lewis, Fred R. Stanton, Harrison Fovler, W. P. Nunn and D. Stanley Brown.

Arthur Hopkins is now the author of "The Fatted Calf," a comedy with bright prospects; "The Thunder Gods," Blanche Walsh's sketch; "Morning Reflections," carrying Sager Midgeley and Co. over the Orpheum Circuit; and a dramatization of "One Way Out." While writing these, Mr. Hopkins has found time to attend to his duties in the Orpheum Circuit headquarters, New York.

The Family, Lebanon, Pa., is still booked by the Family Department of the United Booking Offices.

Harry Tate's "Flying" will open at the Orpheum, Brooklyn, Nov. 13. It was at first booked for the Folies Bergere. The United Booking Offices has taken over several of that theatre's contracts with acts. Jack Tate will remove from "Motoring" to assume the leading role in "Flying." He will be replaced in the first named piece by the comedian from the English company.

During the week at Hammerstein's one of the rear-view guard saw Bothwell Browne do his Cleopatra dance. Turning to a companion, he said, "That fellow has a nerve, copping that gal's stuff." "What gal?" his companion asked. "Why, Cleopatra," he replied. "I worked with her in London ten years ago." "Is that so?" remarked his companion, "Then how about Mark Antony, was he there, too?" "Sure," said the well informed, "He was her manager."

A story was being told about the Jack Wilson act along Broadway this week. It said that three years ago a couple of sailors went into Hammerstein's. They remained until the Wilson Trio came on. After sitting through twenty minutes of the act, the sailor boys started out for a drink, and did not go back. This Monday, with shore leave after a three years' cruise, they strolled in Hammerstein's again. Wilson was then on the stage. "Good God!" said one of the sailors. "Is that guy still here?"

Jules Delmar nonplussed a "thought transmitter" the other day when invited into an agency to watch the performance of an occult science fellow who had been fooling the intellectual bunch at Columbia University. The mind-reader explained to Jules the whys and wherefores, then proceeded. After finishing his hardest trick, Jules told him he was all wrong for the show business, that it should have been done this way, as Jules said when he went through the same trick, making it much harder and more showy. The transmitter expressed his thanks as he gently backed out and disappeared.

The house staff at the Fifth Avenue last week laughed often, mostly through a wager between Houdini and Paul Dickey. Mr. Dickey braved the statement he could escape from Houdini's water can. It led to a wager, with both worried, the one that he would escape, and the other that he couldn't. Eddie Darling and Bob Irwin helped along by kidding both of the wagers. They very seriously informed Dickey that the management absolved itself from all liability through his intention to drown himself. The bet blew up Saturday morning when a wire was received by Mr. Irwin. It read, "For God's Sake, don't let Paul Dickey enter that can. Mother." Anyone of the staff is willing to lay some money at big odds he can call the turn on the sender of the message.

# NEW SHOWS STARTING OUT AVERAGE UP FAIRLY WELL

## "The Enchantress," "Miss Dudelsack," "Don" and "Three Romeos" Among Plays Reported.

Washington, Oct. 11.

"The Enchantress" by "Fred de Gressac," Harry B. Smith and Victor Herbert, was produced by Joseph M. Gaites for the first time on any stage at the National theatre here, with Kitty Gordon in the title role.

The story has to do with a youthful prince of a mythical kingdom, about to ascend the throne. Conspirators plot to deprive him of his right to rule by arranging with an opera singer to win his love and persuade him to marry her, thereby depriving him of his right to the throne, having married one beneath him in rank. The singer really falls in love with the prince and thwarts the plans of the villains.

The opera has been given a most lavish production, under the stage direction of Frederick Latham. The cast includes Arthur Forrest, Nellie McCoy, Venita Fitzhugh, Hattie Arnold, Harold Forde, Ralph Riggs, Earl Dunbar, Harrison Brockbank, Gilbert Clayton.

At present the piece lacks comedy, but constant application up to the time of its New York premiere, Oct. 19, should place it in line for a big success.

New Orleans, Oct. 11.

"Take My Advice," the play in which William Collier is appearing at the Dauphine, proves to be an adaptation by James Montgomery and Collier, of Nat C. Goodwin's old comedy, "A Native Son."

The story is son of a conventional New Yorker with little business experience who inherits several fruit farms in California, and is robbed by his trusted employees. The last act finds him in charge of his affairs working his way up again. The love story is intertwined.

All three acts are laid in California and but one setting is used. Mr. Collier lifts the play up, extracting much laughter. The last act requires some tinkering, as the finish appears to be altogether too abrupt. The show is drawing well.

An affidavit was filed Monday against Henry Greenwall, manager of the Dauphine theatre, for permitting William Collier, Jr., age ten years, to appear upon the stage of that playhouse. The youngster has a part in his father's play, "Take My Advice."

The usual fine for one infraction of this law is twenty-five dollars. Collier, Sr., says his boy will play nine performances, costing him \$225, and that it will be well worth it.

Hartford, Conn., Oct. 11.

The premier performance of "Miss Dudelsack" occurred at Parsons last night with Lulu Glaser in the title role.

The piece, presented by Werba & Luescher, is staged pretentiously, and

was received with satisfaction by a large audience.

The comedy roles were in the hands of Jock McKay and Joseph W. Herbert. Both did creditably. Miss Glaser appears to be suited admirably to the title part and was in good voice.

The song hit is "Oh, You, You Darling," occupying much the same place in the piece that "Every Little Movement" does in "Mme. Sherry." The show looks like a winner. Its initial presentation was exceedingly well done.

Indianapolis, Oct. 11.

A small but appreciative audience greeted "Don" at the Shubert-Muratt Monday. It is a splendid play, and beautifully acted, though Jessie Glendenning of the cast is weak.

The other players are William Courtenay, Mrs. Harriet Dillenbaugh, John Clutow, Zeffie Tilbury, Blanche Yurka, Alfred Fisher, Reginald Barlow.

The show leaves Indianapolis today.

Syracuse, N. Y., Oct. 11.

Fellner & Dreyfus are presenting "The Three Romeos" at the Empire for the first half of this week. The show opened last week at Washington.

Though aimed for New York, it is unlikely the production will be placed there by Klaw & Erlanger until the latter portion of the show has been fixed up. The piece is routed across the state, and may be headed for Chicago instead.

"The Three Romeos" is a musical comedy, book and lyrics by R. H. Burnside; music by Raymond Hubbell. The story deals with a complicated love affair. The plot is little beyond that usually found in light shows of this character. However, it gives an opportunity for an elegant stage setting, which, with beautifully gowned women, places a stamp of approval upon the production.

To offset that though, after an exceedingly clever first act, the show slides back. The second and third acts are very slow.

Two very pretty songs are "Looking for a Girl" and "The Lily of the Rose." Georgia Caine, William Danforth and Fred Walton are capital throughout the performance.

CARLE COMING EAST.

Denver, Oct. 11.

Richard Carle is booked here for week, Oct. 23. "Jumping Jupiter" has played its Pacific Coast time and is now headed for a southern trip.

Carle's show returns east some time in February.

Eddie Leslie says he was not booked for Loew's Seventh Avenue this week.

GLASER-HERZ DIVORCE.

Chicago, Oct. 11.

Lulu Glaser and Ralph C. Herz have arrived at the parting of the ways. If the courts are kind to the comedienne, there will be an early severance of their marital relations. The initial step toward a dissolution was taken last Saturday, when Louis M. Cahn, attorney for Mrs. Herz, filed a bill for divorce for his client in the Supreme Court of Illinois.

Charges of cruelty, violence and the use of profane and abusive language are specified in the complaint.

The particulars set forth that the couple were married in New York City May 23, 1907, and have been separated since November 10, 1910. A previous suit for divorce was instituted by Mrs. Herz in New York last April, while her husband was starring there in "Dr. De Luxe." The specific charge then was misconduct.

The defendant is represented here by Attorney George A. Trude who has filed an appearance. It is stated the comedian-husband will enter no defense to the suit.

\$300 APART IN RECEIPTS.

Philadelphia, Oct. 11.

With everything in favor of "The Spring Maid," the show ran but \$300 ahead in gross takings last week of the new production, "Gypsy Love."

SILK STOCKING SOUVENIRS.

Chicago, Oct. 11.

Purple silk stockings will be the souvenirs at the 45th matinee of "The Deep Purple" at McVicker's, Oct. 14. The show leaves the house Oct. 28.

FAY TEMPLETON'S NEW SHOW.

Within a fortnight Fay Templeton begins rehearsals of a new play called "A Man and Three Wives," under the direction of the Shuberts.

ETHEL BARRYMORE AT HOME.

Chicago, Oct. 11.

Ethel Barrymore, accompanied by her husband Russell Griswold Colt, Jr., left here yesterday on the flyer for their home in New York City, where the former will take a necessary rest following an illness which developed last week while playing in South Bend, Ind.

It is understood that Miss Barrymore's engagements ahead have been cancelled indefinitely.

ROSS SHOW SELECTED.

Frazee & Lederer have contracted to produce a new show for Thomas W. Ross next March. It is by James Montgomery and entitled "Jimmy Junior."

"An Everyday Man" is doing a good business in Milwaukee this week. The piece will be continued on the road until time for rehearsals for the new vehicle, if business warrants. Just as soon as it develops signs of anemia, it will be shelved.

MISS MURRAY'S FINAL.

Elizabeth Murray will once more quit the cast of "Mme. Sherry" (this time for good, so she says), and returns to vaudeville for a short period.

Later in the season she is to be starred by A. H. Woods.

OPPOSITION MINSTREL RECEIPTS.

Memphis, Oct. 11.

The Al. G. Field and Evans minstrels had their closest bookings last week. The Evans organization played the Lyceum Oct. 1-3 to four performances (including Sunday), and got about \$2,100, with admissions running to \$1.50.

The Field troupe followed in the same house Oct. 4-5 for three shows at the dollar scale, and brought nearly \$2,000 to the box office.

Field's popularity down here is standing him in good stead during this blackface skirmish.

BILLY KERSANDS COMING BACK.

Chicago, Oct. 11.

Billy Kersands, the old time minstrel man, whose name is still a household word south of the Mason and Dixon line, is in Chicago and reported to be on the lookout for vaudeville dates around the Levee Amusement palaces on South State street.

Kersands has made several fortunes, but very little of the money ever reached his own pockets. Nineteen years ago he headed a blackface organization and toured the south under the management of Richards & Pringle. He was billed both in pictorial and type as the one individual whose mouth was large enough to completely envelop five soda crackers and a cup and saucer of regulation size. Later on he shifted to the management of Roscoe & Holland.

It may be truthfully said that in those days Kersands was the only performer of his race with a national reputation of any proportion as the one he enjoyed. A short time afterward he made a trip to England and after singing before Queen Victoria was presented a diamond studded cross by that ruler. Kersands is not as wealthy as he might be, and though having passed his heyday, is making a game endeavor to come back. Kersands and company are appearing this week at the Palace, at Forty-seventh street and Ashland avenue. Mrs. Kersands is the chief part of the "company."

HI HENRY'S CORNET FEATURED.

Hi Henry's Minstrels is going out again. A company of thirty-five people will open the last of the month at Red Bank, N. J., with bookings arranged for eastern territory.

The management denies the report that Hi Henry is dead, saying he is too old to travel with the organization, but that his famous cornet will be on the car.

BUILDING FOR RAY.

Ray Cox has expressed herself to Lew Fields as being dissatisfied with the part assigned her in "The Never Homes." Mr. Fields agreed with her and has given orders to have it built up to give the comedienne more scope for the exercise of her talents.

DE ANGELIS GOING SOUTH.

New Orleans, Oct. 11.

Jefferson DeAngellis in "The Ladies' Lion" is due at the Tulane next week. Two weeks of one night stands will be played between New Orleans and Richmond.

# NEW ONE-ACT OPERETTA AT THE WINTER GARDEN

**The Shuberts Borrow Musical Piece from Henry W. Savage to Bolster up the Entertainment.  
Show all Shifted About.**

Within a couple of weeks the Shuberts intend to produce "Vera Videtta" at the Winter Garden. It is a musical piece, with successful runs to its credit at the Apollo, Berlin, and other houses across the pond.

Henry W. Savage secured the American rights, but finding no opening for the skit over here, loaned it to the Shuberts, who will use it to bolster up the performance around Gaby Deslys at the Winter Garden.

The music of "Vera Videtta" was composed by Eysler. While the roles will be cast from the present company in the Winter Garden show, the operetta contains a couple of melodies requiring real voices to bring out their beauty.

Among other changes in the Garden show have occurred the suppression of the "Folles Be Jabers" scene. Reynolds and Donegan, the roller skaters, have been added to the specialists in the performance. Lillian Shaw joined the cast last Monday.

(Special Cable to VARIETY.)

London, Oct. 11.

There is a slight hitch in the formal closing of the contract between Calve and the Shuberts. The management wishes it agreed to that eight performances a week shall be played. This means two matinees. Calve is intent upon singing at but seven shows.

Lee Shubert, in reply to the New York Herald's request for a confirmation of VARIETY's story last week of the Calve engagement, stated that Calve would appear at the Winter Garden, following the termination of Mlle. Deslys' engagement there.

Irving Berlin, Andy Rice and Belle Baker are among the newest acquisitions to the Winter Garden show. They begin Monday.

After her appearance Monday Lillian Shaw was told by the management that it would be well for her to retire from the show as she was not making good and that it would injure her to remain. Miss Shaw agreed to quit if paid a week's salary. This was not forthcoming and she elected to remain. Her specialty has been cut to two songs and she is on early.

Lydia Barry was placed "No. 2" in the Sunday afternoon concert. She went through her turn and when finished, calmly notified the stage manager she would report in the evening, but if not given a better spot, would walk out. For the night performance Miss Barry was given seventh position.

Harry Jolson and Maud Raymond have placed their claims in the hands of Gus Dreyer, lawyer, for collection. He had a conference with Lee Shubert on Tuesday and was told that Shubert would see E. F. Albee and endeavor

to get back the bookings that Jolson had cancelled to accept the Winter Garden engagement and that Jolson would be paid for the time he remained idle. In the Miss Raymond matter she would be placed with another of the Shubert attractions. This she declined to accept.

During the concert at the Winter Garden Sunday night, before a capacity attendance, two of the early acts were "chased off the stage" by the audience.

The first number to incur the enmity of the assemblage was a "western act," overstaying their welcome. This was followed by a "made up" turn of two male singers from the Shubert companies around town. They were never allowed to start. Dorothy Jardon pulled the program back to where it had been, and the remainder of the bill played without interruption.

The new system the Shuberts have discovered for dispensing with its Winter Garden people is making considerable comment along Broadway. Besides having the door tender inform a principal or two they were barred from the stage, as notice of abrupt dismissal, several chorus girls are reported to have received the same treatment.

A verbal contract for twenty-five weeks is claimed by Maud Raymond. Her account with the Shuberts, also that of Harry Jolson's may be adjusted without recourse to the threatened law suits.

## BACKING "INTRODUCE ME."

"Introduce Me" is the title of a new play which J. F. Sullivan and others are putting out. The opening date is planned for South Norwalk, Conn. A special production carried on a special car is announced.

The piece is backed by the same people who produced "The White Squaw."

## DROUET IN "GRAFT."

Robert Drouet has been engaged by Frederic Thompson for the principal role in "Graft."

## GET BEST NOTICES.

"Bunt Pulls the Strings," produced at the Comedy Tuesday night, received the best reviews in the daily papers of any show presented thus far this season.

"Bought and Paid For" is a close second for "notices," both playing Shubert theatres.

The latter attraction may, however, shortly be removed to a "Syndicate" house to make way for Grace George at the Playhouse.

Fred Curtis of Chicago is not the Fred Curtis of New York. They are often confused.

## TREATY WITH HUNGARY.

Within a few months there is likely to be a copyright treaty between the United States and Hungary.

In 1907 a treaty was entered into between the United States and Austria, but as Hungary has a separate Parliament that country was not included in the treaty.

At present there is no protection for Hungarian producers in this country. Any of the many managers who go abroad very often may choose from the theatres of Hungarians, without fear. This works the other way as well, for American pieces could be taken wholly to Buda Pest and produced there without permission.

A prominent copyright lawyer stated this week all that was wanting now was the issue of a proclamation by the President of the United States demanding the treaty.

The attorney stated that the treaty was bound to happen within a few months.

## FOY LEAVING CHICAGO.

Chicago, Oct. 11.

The Eddie Foy show, "Over the River" will leave the Studebaker Oct. 21, after three weeks at the house.

It is doing fairly. Some changes will be made. Oct. 22 "Excuse Me" will open at the theatre.

When the Foy company struck town, Mr. Foy noticed some of the paper hailed him as "Edwin Foy." His objections made the name read "Eddie" instead.

A change of some consequence has been made in the setting, by combining the two scenes of the second act. This is now played in one set—the office of the prison warden at Blackwell's Island. The alteration eliminates the pictures of two tiers of cells. The result is an improvement. The dances and musical features have not been altered.

## HITCHCOCK MUST LEAVE.

Boston, Oct. 11.

Elsie Janis, in "The Slim Princess," follows Raymond Hitchcock in "The Red Widow" at the Colonial, October 30. Despite all efforts to extend Hitchcock's time, the Janis management refused to cancel.

It is understood that an extra fortnight's stay was secured through Henry Dixey postponing his Hub entry.



## THE DIVINE DODSON

PORTRAYING FEMININE TYPES.

DIVINE DODSON will shortly be seen in the east. He is noted as an artist wearing the most elaborate wardrobe in Vaudeville as well as being a performer of exceptional ability.

## BERNHARDT RE-ENGAGED.

(Special Cable to VARIETY.)

Paris, Oct. 11.

Bernhardt has been re-engaged to play at the Coliseum, London, next year.

The contract for Mme. Bernhardt was hurried through by Oswald Stoll, to prevent the Moss Hippodrome from securing the actress.

It is reported that Bernhardt will receive from Stoll \$4,250 (850 pounds) for her next summer's engagement. This sum will be net, the Stoll office paying commission direct.

London, October 11.

Mme. Sarah Bernhardt at the Coliseum Monday played a tabloid version of "Joan of Arc." It was one more triumph for "the divine."

## COMEDY WELL RECEIVED.

(Special Cable to VARIETY.)

London, Oct. 11.

The new comedy "Sa Fille," by F. Duquesnel and A. Barde, was produced by Manager Porel at the Theatre du Vaudeville Tuesday night. It was fairly well received.

The role of a young French girl brought up in England, was played by Monna Delza, while Marcelle Lender again showed her talent as a somewhat flighty mother.

## OLYMPIA'S BIG BUSINESS.

(Special Cable to VARIETY.)

London, Oct. 11.

The revue at the Olympia, by Rip and Bousquet, the first to be mounted by Jacques Charles, the new manager, was successfully produced Oct. 6.

The principal artists engaged are Mmes. Jane Marnac, Merindol, Nina Myral, Nelja Meg Villars, Kerville, Blanche Guy, Marie Nelsa, Naudoa, Waljer, Blanca de Bilbao, 16 Tiller Girls; Messrs. Maurel, Morton, Dorville, Honore, Frank Maur's, Manville, Pougaut and Bouthors.

Bouthors is a first prize winner of the Conservatoire. Mlle. Kerville is a sister of Gaby Deslys. She has been playing for some time, but has nothing like the name (and luck) her sister Gaby has obtained.

Frank Maur's was formerly stage manager of the Palais de Crystal, Marseilles. Grace West and George White, also in the cast, fared nicely. The present business at the Olympia is tremendous.

## KLAW AT OPENING.

Seattle, Oct. 11.

With a capacity audience and Richard Carle in "Jumping Jupiter" as the first attraction the Metropolitan theatre, the new Klaw & Erlanger house, had an auspicious opening Monday.

The Metropolitan seats 1,600. It is a beautiful playhouse. George MacKenzie is the resident manager. Marc Klaw was here for the send-off.

## MUSIC HALL OCT. 21, MAYBE.

Chicago, Oct. 11.

The latest date set for the opening of the Lew Fields' American Music Hall is Oct. 21. It may be Oct. 23. No one seems positive.

**DANCERS' INJUNCTION RAISED.**

Hartford, Conn., Oct. 11.

An audience which half filled Parson's theatre Monday evening waited until nearly 9 o'clock before the curtain rose. Until then the house and show officials were burning up telegraph and telephone wires in an effort to straighten out the tangles of the Russian dancers, who seemed all knotted up in a skein of legal tangles.

A temporary injunction was granted in New York October 3 restraining Lydia Lopoukova and Alexander Volinine from appearing under other management than Comstock & Gest's. Monday the injunction was made permanent when it was expected that an adjustment would be made so that the Russian dancers could make their first appearance of the season without hindrance.

The trouble is said to have started Sept. 17 when the two members of the Gertrude Hoffmann Company left it in Minnesota because of a disagreement. Comstock & Gest are the managers. They engaged Lopoukova and Volinine last June. After the pair left the production the Russian Amusement Co. secured their services and the trouble broke with the temporary injunction.

Monday evening the audience filed into the theatre without knowledge that legal trouble was bothering the dancers and the amusement company. Even Lopoukova and Volinine were in the audience, expecting they would not be allowed to go on.

At 8.30 word was phoned from New York that the company had agreed to pay Comstock & Gest a lump sum, and the injunction was raised.

The two dancers went on and shortly before 9 o'clock the curtain rose.

**ALL BUT THE TITLE.**

Rehearsals are progressing in New York for the launching of the musical stock company to be inaugurated at the American Music Hall, Chicago, under the management of Lew Fields. No title to the piece has yet been decided upon.

The book is by Edgar Smith, lyrics by Ray Goetz, music by A. Baldwin Sloane, and the production is under the stage direction of William J. Wilson.

The principals include Adele Ritchie, Gertrude Quinlan, Harry Cooper, Max Rogers, Bobby North, Harry Tighe, Carter De Haven, Flora Parker, Hugh Cameron, Mona Desmond.

The opening date is set for Oct. 23 unless present plans go awry.

**CONCERT CO. FOR CORT CIRCUIT.**

A high-class concert company has been organized by Mme. Nuola, and has been booked by Ed. Groux for a tour over the Cort circuit, opening Oct. 30, for ten weeks and longer if business warrants.

As a special feature with the company will go Marini and Bronski, the Russian dancers, formerly with Pavlowa and Mordkin, and now in vaudeville for a short time.

**FOLIES CO. WILL STAY OUT.**

Jesse L. Lasky denies the report that the road tour of the Folies Bergere company will be terminated within the near future. He says the show will keep going as long as business keeps up.

The company is at the Grand, New York, this week. After the Montauk, Brooklyn, stand next week, the show opens Oct. 23 at the Walnut, Philadelphia, for a month.

The Folies company starts its Chicago engagement at the Illinois Dec. 4.

Kathleen Clifford, now with the road show, and who is under the management of J. M. Allison will return to vaudeville, upon Albee, Weber & Evans securing engagements for her. Mr. Allison has authorized the agency firm to procure them.

**FEMALE GEO. COHAN.**

Sadie Martinot is seeking to wrest some of the laurels from the brow of George M. Cohan. She is hard at work on a musical comedy called "The King of Washington Heights," which, when completed, will entitle her to a lithographed letterhead bearing the titles of authoress, lyricist, stage director and actress.

Not only is she providing the book, lyrics and music, but Miss Martinot intends to appear in the piece and personally supervise its production.

That accomplished Cohan will have but one more title, that of manager.

**OPERATED UPON IN PARIS.**

Charles D. McCaull, general manager for the William A. Brady enterprises, returned from Europe Tuesday on the Saxonia. He went abroad in August for his health, as a result of overwork. While in Paris he was stricken with appendicitis and was operated upon there.

Mr. McCaull relates a number of funny incidents that occurred during his convalescence in the French hospital where nobody spoke a word of English.

**OUT OF TOWN OPENINGS.**

Some of the immediate out of town premiers in the legitimate houses that are directly headed for the metropolis, are as follows:

Grace LaRue in "Betsy," Apollo theatre, Atlantic City, Oct. 10.

Mrs. Fiske in "The New Marriage," Grand Opera House, Chicago, Oct. 30. "Little Boy Blue," Park Theatre, Bridgeport, Conn., Oct. 30.

**WRITERS SEPARATED.**

Chicago, Oct. 11.

Advices from Indianapolis bring the information that Booth Tarkington, the playwright, and his young wife, Laurel Louis Fletcher Tarkington, who is noted as a writer of poetry and prose, have agreed to separate. Mrs. Tarkington is said to have established a separate home for herself and seven-year-old daughter, while the husband occupies living quarters in a local hotel, when in Indianapolis. Incompatibility of temperament and tastes is said to have been the cause of the estrangement. No legal proceedings have been reported.

**GENERAL SHIFT ABOUT.**

Chicago, Oct. 11.

"An Affair in the Barracks" closes its engagement at the Grand Opera House Saturday night. It will be succeeded Monday by Gertrude Elliott in Joseph Medill Patterson's new play "Rebellion."

A fortnight is considered sufficient duration for the run of "Rebellion" in New York. It closes here Saturday and will be replaced at the Maxine Elliott playhouse by Margaret Anglin in "Green Stockings," which will be moved from the 39th street theatre.

The latter playhouse will have for its attraction next week, Henry Kolker in "The Great Name," which will be moved from the Lyric to make room for Fritzi Scheff in "The Duchess."

**NEW SHOW FOLLOWS SON.**

Born, to Mr. and Mrs. E. J. Carpenter, a son. Mrs. Carpenter known professionally as Millicent Evans, formerly leading woman with Wm. H. Crane and last seen as leading woman with Douglas Fairbanks in "The Cub," is getting along nicely.

Miss Evans upon recovering will start rehearsals in a new piece which will be presented in New York before the first of the year.

**MORE COMEDY FOR FRITZI.**

The New York premiere of Fritzi Scheff in "The Duchess" announced for the Lyric next Monday was originally dated for a Herald Square opening last Tuesday.

Joseph Herbert and Harry B. Smith were delegated to inject some additional comedy into the book.

**MRS. FISKE SELECTS SYRACUSE.**

Mrs. Fiske's first presentation of Langdon Mitchell's comedy, "The New Marriage," will occur at Syracuse, Oct. 19.

From there it goes to Pittsburg for a week, and then to Chicago for eight weeks.

**POLICE CHIEF SAYS NO.**

Indianapolis, Oct. 11.

Superintendent of Police Hyland has expressed himself strongly on the subject of the theatres opening here Sunday.

The theatre managers it seems are peeved a bit about the Sunday picture shows. Hints of an attempt to open their places Sunday reached the head of the police.

Mr. Hyland said that there was no law that could close the picture shows that day, but there was one that meant no theatrical performance should be given, and this law, he added, would be enforced to the letter.

**LACKAYE'S NEW SHOW.**

Wilton Lackaye will next appear in December (perhaps November) in a brand new (unnamed as yet) play under the direction of the Sires Bros.

**ELTINGE LEAVING LIBERTY.**

Oct. 28 is the day set by A. H. Woods for his star, Julian Eltinge, to leave the Liberty theatre for the road.

There is a chance that the Werba & Luescher new production, "Miss Dodelsack," will open at the Liberty Oct. 30.

Saturday last Louise Brunelle replaced Natalie Alt as "Ivy" in "The Fascinating Widow."

**MAY GET "OUR JIM."**

Atlantic City, Oct. 11.

If a story going around comes out, Young's Hotel will lose its popular manager, James C. Walsh. The new three million hotel going up here as one of the Ritz-Carlton chain, is reported to have tendered a proposition to "Our James," one of the most popular hotel men down here. Mr. Walsh probably enjoys the friendship of more theatrical people than any other boniface in the world.

**NO FRICTION; BETTER OFFER.**

It is denied that there was any friction between William A. Brady and Douglas Fairbanks leading to the cancellation of their contract, which had over a year to run.

Mr. Fairbanks had an alluring offer from Cohan & Harris and went to Brady with the proposition seeking his release, which was immediately granted. He will be replaced in the leading role of "A Gentleman of Leisure" by Cyril Scott. Fairbanks retires from the cast this Saturday.

"A Gentleman of Leisure," with Cyril Scott in the role created by Douglas Fairbanks, will remove to the Herald Square Monday. The engagement is for two weeks only. Thus far the play has the record of occupying no less than four New York playhouses, with the season still in its infancy.

Fritzi Scheff was announced for the Lyric for next week.

**DIVORCED IN ST. LOUIS.**

St. Louis, Oct. 11.

Grace V. W. Gittermann, an actress, was divorced here by Robert S. Gitterman, a St. Louisan. Her home is in Brooklyn and they were married in Jersey City in 1910, according to the petition.

**ORPHEUM, LOS ANGELES.**

The first photo of the interior of the new Orpheum, Los Angeles, to arrive in New York. Vaudeville programs are played at the new theatre, claimed to be one of the handsomest in the United States. It is a part of the Orpheum Circuit.



# SHOWS CLOSING THIS WEEK REACH SMALLER PERCENTAGE

**"Driftwood" Over the Heads of the One-Nighters and Brought Back. "The Struggle" Gives Up. All "Nest Eggs" Companies Now Lapsed, Excepting Zelda Sears'.**

(Special Cable to VARIETY.)

London, Oct. 11.

It is reported several closures are imminent. Though a successful play on its merits, "The Great Name," at the Prince of Wales, is lacking in "woman" interest. The love theme is the slightest thing in it, and in England at any rate it is expected to be the strongest.

"Bonita," the comic opera at the Queens, is being boomed very largely, but the wiseacres shake their heads doubtfully.

"The Love Mills" at the Globe does not seem likely to last long, and "The Concert" is doing moderately.

Meanwhile "Fanny's First Play" at the Little theatre is doing so well extra matinees are announced.

"Driftwood" a drama by Owen Davis which has been touring the southern states since Aug. 24 closed Saturday night in Memphis, Tenn.

Lefler & Bratton produced the piece and will bring it back to New York, to place in the higher grade theatres, the play having been booked over the popular priced time south.

The Virginia Minstrels got started and that's all. With plenty of financial backing from a New York business man, the company of twenty-five, traveling in a special car, left New York to fill in ten days along the Hudson, upstate.

The company opened at Newpaultz to \$116 gross. That was the last report New York received. A few days later the minstrels returned.

J. W. Corry acted as manager. He hoped to fill five pages of time at 60-40, but the bookings only got bound in manuscript form, as the blowoff came sooner than expected.

Grand Rapids, Oct. 11.

"The Struggle" closed here Oct. 7, after a disastrous tour of the Stair & Havlin houses. The Wills Amusement Co. gave the show every chance, but each week showed a loss of several hundred.

Spencer Cone, who managed the company, returned to New York to land another show.

Wilmington, Del., Oct. 11.

Abe Levey's Western Company, playing "The Nest Egg," closed here Oct. 7, the show failing to draw them in on the "one nighters." Zelda Sears and the original company are still out.

The Western company of "The Aviator" closed this week. It was propelled by Truesdell Brothers, of Cedar Rapids.

There is an Eastern "Aviator" show

under the management of the Schiller Co., which is still playing.

Another road company has hit the rocks, Hayward and Love's "The Fighting Parson" outfit closing in New England territory.

The show was leased from W. F. Mann for a tour through the north-west and Canada. It was out four weeks.

**GERMAN FOR MARIE CAHILL.**

Marie Cahill will appear this season in an English version by Sydney Rosenfeld of the German musical comedy "The Opera Ball."

The piece has been given in America on several different occasions, but in German.

**"MOUSME" AROUND JAN. 1.**

The American production of "Mousme," the Japanese comic opera which Henry W. Savage thinks will be a success here, will not likely be made before the first of the year.

The piece is now running at the Shaftsbury, London.

**"NO. 2" "KISS WALTZ" WEST.**

Chicago, Oct. 11.

Reports are out that a second company of "The Kiss Waltz" now running at the Casino, New York, will be organized to play the territory west of Chicago.

**DRAMATIC LESS ATTRACTIVE.**

The dramatic shows in the south seem less attractive to the natives than the musical companies touring that section. The latter are playing to nearly capacity business along the route. While none of the dramatics has fallen down, business with them is comparatively light as against the comedy productions.

A high mark was set last week by Nat C. Goodwin at Austin, Tex., when he played to \$1,400 at a single performance.

**DEARTH FOR ONE NIGHTERS.**

Chicago, Oct. 11.

What seems to be a dearth of good road attractions is reported to be responsible for the Schwartz Opera, House, Waukegan, Ill., going from drama to pictures, and also for the "legit" house in Hammond, Ind., being demolished to make way for a department store.

Just now the routing agents appear to have their hands full supplying the houses in the larger cities.

**OLD HOUSE CLOSSES.**

Camden, N. J., Oct. 11.

There is considerable disappointment in this city over the sudden closing of the Temple theatre, conducted this season by Garnier & Wilbur. Several concerts were booked by the Philadelphia Orchestra which are occasions for social gatherings. The vaudeville and picture craze has forced this house to decline during the past four years.

The playhouse was opened eighteen years ago with "Tar and Tartar; a comic opera, with Digby Bell.

"The Fatted Calf," Arthur Hopkins' piece, plays Milwaukee next week. The show received splendid notices in St. Louis.

**"SUSANNE" FOR CHICAGO.**

Chicago, Oct. 11.

Rehearsals for the A. H. Woods production of "Modest Susanne" will start next Tuesday. The show is expected to open for a Chicago run about Nov. 20.

In the company are Sallie Fisher, Lawrence Wheat, Stanley Ford and Helen Royden.

The company engaged by A. H. Woods to support Harry Fox in "The Forbidden Kiss" has been disbanded and the piece placed on the shelf.

When the American adaptation was submitted to Fox he read it carefully, but declined to appear in it on the ground that it was altogether too suggestive for this country.

**BOOK PLAY WITH 18 PEOPLE.**

"The Wife Decides," a book play by Thomas McKean, with eighteen people, including little Margaret Shelby opens this month in New Jersey.

The piece will play eastern territory. After two or three weeks of "one nighters" the bigger cities will be played.

**PREMIERE FOR DENVER.**

Tim Murphy will produce "The Poor Rich" Nov. 12 in Denver. It has been written and will be staged by Paul Wistach.

The cast is Dorothy Sherrod, Sidney Riggs, Richard Sterling, George Wellington, O. J. Griffin, Aubrey Powell, Frank Halbach, Adelyn Bushnell.

**HERE'S A "CASH GIRL," JOHN.**

Boston, Oct. 11.

The Moore Musical Co. is putting out two companies to present musical comedies at popular prices.

One company will play one nighters, offering "The Cash Girl" while the other booking three nights' stands will have Mattor's pieces.

**'FRISCO SHOWS THIS WEEK.**

San Francisco, Oct. 11.

"The Commuters" opened at the Columbia to fair business, the performance giving satisfaction.

Big business still prevails at the Cort where "Alias Jimmy Valentine" holds forth.

Nance O'Neill continues a card at the Alcazar. Next week is her last at this house.

The Savoy is dark this week. "The House Next Door" underlined for next week.

**MRS. CARTER REHEARSING.**

The Mrs. Leslie Carter show is now rehearsing, and will open either at Richmond or Louisville, Oct. 30.

"Two Women" goes out under John Cort's management. Mrs. Carter has recovered from her recent illness.

**NO MORE COMBINATIONS.**

Chicago, Oct. 11.

The City Opera House at Port Huron, formerly a stop for combination shows, has changed policy, and will commence playing vaudeville next week, booked through the Walter Keefe office. Three shows a day will be offered.



MAUD TIFFANY

Touring with the HARRY LAUDER SHOW.

# BALTIMORE BUILDING TWO DESPITE PLETHORA OF HOUSES

**Maryland Metropolis Beehive of New Theatre Construction for Local and Out of Town Capital. Nixon Interests Concerned.**

Baltimore, Oct. 11.

Quite a stir in local theatricals has been caused by the announcement that plans are on foot for the erection of two new theatres and the enlargement of a third.

The first house is to go up on N. Howard street near Franklin in the immediate neighborhood of the Maryland Auditorium and Academy of Music. The house will be erected by the Nixon interests and devoted to small time vaudeville. The location looks good for a night business but a little out of the way for the matinee crowds.

The other new theatre is to be erected on the north side of Lexington street, between Park avenue and Howard street, just above the New theatre. It will be a fireproof structure, about 85 by 125 feet, and will have a seating capacity of about 2,000. Otto G. Simonson, a local architect has been commissioned to prepare preliminary sketches of the proposed building, which will cost in the neighborhood of \$175,000. It is understood that out-of-town capital will be used in financing the enterprise, to be devoted to vaudeville and pictures.

The theatre to be enlarged is The Wizard on Lexington street, near Charles, at present playing pictures and under lease to Messrs. Fuld, Bohannon & Loewy. The house has a capacity of about 800. It is proposed to install two galleries, enlarge the first floor and build a large and commodious stage. The capacity when improved will be about 1,800. These three houses it is said will be ready for occupancy by the early spring.

## LOOKS LIKE A "PULL."

Kansas City, Oct. 11.

When Edouard Jose left here after playing last week at the Empress, it was not thought likely he would appear at the Miles house, Milwaukee, this week.

It is said to make that certain, Mr. Jose's baggage was shipped by mistake to the south.

Jose was booked by the Miles people, but Sullivan-Considine did not want him to play against them. That may explain the route the baggage took.

Chicago, Oct. 11.

Instead of appearing at the Miles, Milwaukee, this week, Edouard Jose is laying off in this city, with a doctor's certificate for an explanation.

## FATHER AND CHILD MISSING.

Philadelphia, Oct. 11.

The sudden and mysterious disappearance of Ferdinand Singhi, son-in-law of Sigmund Lubin, the picture film manufacturer of this city has stirred up sensational stories which have filled the local papers with all sorts of rumors. Singhi and his three-

year-old son went out for an auto ride Sept. 30 and have not been heard of since.

Various reports followed the disappearance, the newspapers hinting strongly on family differences as the cause. Mr. Lubin declared that his son-in-law has been suffering from overwork and that he would soon return and bring the baby back with him.

Singhi is said to be in Chicago where he has engaged with a moving picture concern. He was general manager of the Lubin factory at a big salary. Singhi played the piano in Keith's Bijou, before marrying Edith, the pretty daughter of Lubin.

## CUT OUT LURID FILM.

Detroit, Oct. 11.

"The James Boys in Missouri," a picture film was jumped on this week by the police. Some of the officers saw the posters advertising the pictures and notified the proprietors the pictures would not be allowed to go on. "White Slaves," another sensational film, was banned by the police here this week.

## REVERSIBLE PICTURE HOUSE.

Henry Stedek is building a new house at 59th street and Third avenue costing \$15,000 and to be styled the Queen's theatre. It will seat 299. Straight pictures are intended for the program.

There will be two entrances. E. C. Horn's Sons have designed a roof that may be taken off and the place transformed into a summer place of amusement.

## LOOKING FOR SOUTHERN COIN.

Rio Janeiro, Oct. 3.

Imre Kiralfy has been here on business connected with the Anglo-Latin Exhibition to be held at "White City," London, from May to October, 1912.

The Brazilian Government is expected to pony up enough money for a big coffee showing at the London exhibition.

## MAE MURRAY IN PRODUCTION.

"Echoes of Broadway" will bring Mae Murray into vaudeville, along with one Haskell, the two leaders heading eight show girls.

Jack Rogan is putting the act on. Edw. S. Keller is attending to the bookings. It will play the National, Boston, next week.

Miss Murray is a well known Broadway musical comedy girl.

## A FLING AT BAYONNE.

Bayonne, N. J., Oct. 11.

The Jessie Mae Hall stock company, after playing on Long Island under Al. Trahern's management, opened here this week.

## CHICAGO AGENCIES' MOVED.

Chicago, Oct. 11.

For some time past the relations between Frank Q. Doyle and Alfred Hamberger, the printer-manager, have not been of the friendliest. Now comes an authentically reported move which is calculated to result in a "war to the knife" between these two rival agency heads.

The announcement is formally and officially made that the Louise Amusement Co., of which Hamberger is the managing director, is making extensive preparations to occupy a suite of offices directly adjoining the Doyle agency in the Chicago Opera House building, where it is proposed to carry on a wide and aggressive booking campaign.

Hamberger claims to have an alliance with some booking concern and this statement is given color by new and very recent lettering on the new offices which read: "New York and Western Booking Agency."

It is proposed to vacate the present Louise Amusement Co. quarters in the offices of the Earl J. Cox Agency in West Madison street. Just what effect the removal will have on the latter's circuit is difficult of prophecy.

At present Hamberger controls the President, Apollo, Century, Ellis, Monroe, Homan and Langley, all small-time houses that play split-week bills of fairly good acts. The Langley, seating 1,100, opened Oct. 7. It is at Sixty-third street and Langley avenue, and plays not more than five acts, one booked for the entire week, also the policy in the other houses.

Manager Hamberger's vacation of the Cox offices means the loss of these houses to the Metropolitan circuit. They may be followed by others, now booked by Cox, including the Grand in South State street. For some time past, the Cox offices have been the Eldorado of the ten per cent. agents of lesser note. The desertion of the Hamberger crowd will make the picking there rather barren.

## PASSED "THE NIGHT RIDERS."

Portland, Ore., Oct. 11.

Arthur S. Phillips, manager of the Majestic, who was arrested last week for allowing "The Night Riders" to be shown after one of the board of censors had ordered the film taken off, was exonerated after a private performance before the Mayor and city officials and Grand Jury, now in session.

## KINEMACOLOR THEATRE.

The Kinemacolor company has taken a lease on Mendelsohn Hall, doomed to be destroyed ere another year, and renaming it Kinemacolor theatre, will open Oct. 14 with the Coronation pictures.

After two weeks of the King George film, new colored pictures will be shown.

## FROM CHURCH TO CHURCH.

Hartford, Oct. 11.

The Scenic Theatre is to move from its present location, formerly a church on Main street, to Asylum street in a building, which was also a church. The Scenic is a picture house.

## FOX CIRCUIT BOOKED SOLID.

By a shift in his arrangements, Ed. F. Kealey is now booking the eight "big houses" on the William Fox "small time" circuit, as a wheel, starting a solid show off at the City, from where it rotates upon the "split week" plan to the New York, Nemo, Washington, Gotham, Folly, Grand Opera House and Newark.

Besides these eight three-day houses, the Fox circuit has other theatres, and is now playing about 80 acts weekly upon its time.

The new mode of booking is the easiest he ever imagined, says Mr. Kealey, practically meaning he books one house a week, the shows starting at the City for both halves of the week.

## VIRGIN MUSKEGON.

Chicago, Oct. 11.

W. S. Butterfield and his associates in the Bijou Theatrical Enterprise Co., have purchased a site in Muskegon and intend building a new vaudeville theatre to be opened by spring.

Muskegon, a well-known summer resort, is now without a regular theatre. Ground was broken this week on the new venture.

## LEASE ORPHEUM, JERSEY CITY.

The Orpheum, Jersey City, has been leased by Walter Rosenberg for nine years, with immediate possession. The house was held by the Blaney Amusement Co.

Mr. Rosenberg will open it Oct. 16, giving a "pop" vaudeville entertainment of eight acts and pictures. The Orpheum has a capacity of 1,800.

## "SHREDDED WEEKS."

New Orleans, Oct. 11.

They've gone the "split week" one better down here. One Haskins, who is willing to make affidavit he is a regular booker, is offering artists a four-weeks tour, the artist playing seven different towns weekly. Haskins styles them "shredded weeks." Harold Christy arrived in this city Saturday, after playing three of the "shredded weeks." He grew real charitable, took the money he saved while working this time, and bought a pencil from a blind man.

## NEW PHILADELPHIA KEYSTONE.

Philadelphia, Oct. 11.

The new Keystone of M. W. Taylor's opens Monday, as another of the Taylor chain. The house seats about 2,600. It will charge 10-20-30. Six acts and pictures will make up the program. Bookings will be made by Mr. Taylor through his own agency here and the Freeman Bernstein office, New York.

Besides a couple of other big "pop" houses here booked by Messrs. Taylor and Bernstein, the Taylor new Germantown theatre will go upon his books in December.

## CRANE OPENS SOUTH.

"The Senator at Home," the new piece in which William H. Crane will open under the management of Jos. Brooks is to take its start in the south very shortly.

For several years Mr. Crane was under the direction of Charles Frohman. He shifted to Mr. Brooks after returning to New York last week.

# WESTERN WHEEL GOING SOUTH REPORT FROM NEW ORLEANS

**Four Cities Mentioned, with Jake Wells and Henry Greenwall Linked to the Rumor. Around December 1 the Reported Date for Change in Route.**

New Orleans, Oct. 11.

According to what should be reliable information, there is a plan afoot for the Western Wheel to come south about Dec. 1, playing Atlanta, Birmingham, Nashville, and perhaps this city.

The arrangements are to be made between the Empire Circuit Co., and Jake Wells and Henry Greenwall. If the burlesque deal is consummated, the Lyric here will probably hold Western Wheel burlesque, with the stock from that house transferred to the Greenwall, and pop vaudeville at the latter place discontinued.

At the Western Wheel headquarters this week no one could be found who would admit any knowledge of the southern invasion. A VARIETY representative was informed that such a plan might be under consideration by the Circuit's officers in the southwest, without particulars having been furnished New York.

The Eastern Wheel was the last to cover the south with burlesque shows. It dropped out of there two seasons ago. Eastern Wheel stands at that time were Atlanta, Birmingham and New Orleans.

## TEDDY SIMONDS EXPLAINS.

The former manager of E. D. Miner's "Americans" wants to explain why Miner "let him out" as manager of the "Americans" after four years of servitude in that position.

Mr. Simonds says the real reason was that Miner heard he had engaged to manage another show for next season, at the same salary as received with Miner's show and with a percentage of profits in the new organization.

So the four years of servitude didn't figure with Miner, who discharged Simonds immediately.

## MAY HOWARD WITH FIELDS.

In the Marie Dressler "Tillie's Nightmare" show, May Howard, the former burlesque queen, has been cast for the role of "Snow," in "Snow and Frost," the vaudeville act in the play.

It is a departure for Miss Howard, who appears to have less confidence than the management that she will get away with it. The show opens at the West End, New York, next week.

## GIVEN THREE WEEKS MORE.

At the meeting of the Board of Directors of the Columbia Amusement Co. last Friday, a committee of two was appointed to look over and report upon "The Majestics," then at the Murray Hill. The Censor Committee

of the Eastern Burlesque Wheel had previously reviewed the show twice.

Upon the report of the committee J. Goldenberg, who has "The Majestics" this season was given three more weeks in which to bring the performance up to the standard set by the Censors. If that is not done, the Censoring Committee will temporarily take command of the troupe, forcing the corrections which were brought to Goldenberg's attention.

This will be the first time, if that happens, the Censor Committee has been obliged to personally carry out its own recommendations for improvement.

## NEW EMPIRE IN NOV.

Baltimore, Oct. 11.

Favorable progress has been made on the new Empire (Western Wheel) theatre. Everything will be in tip-top shape for a big opening early in November.

The finishing touches to the house could be rushed to an earlier completion, but the decorators will be permitted to take their time, as the season will be further advanced in November.

When the Empire is opened, the old Monumental, now housing the Western Wheel shows, will likely be turned into a "Yiddish" theatre.

## "CHAMPAGNE BELLES" WEST.

Chicago, Oct. 11.

George F. Belfrage is filling time for his "Champagne Belles" headed by Arthur Clamage. Others are Ed. Smalley, Frank Hoey, Jack Rollins, J. Fred Arnold, Maybelle Mahlum, Lorraine Mathieu, Anna Davis, Alice Perry.

## SOUTHERN'S BUSINESS GOES ON.

There will be no changes in the business policy of the Ike M. Southern theatrical and scenic curtain and program advertising interests. The Southern business was transacted under an incorporated name and his associates and widow will carry on the business.

"The Gay Widows," the Western Wheel burlesque show in which the deceased had a half interest with Louis Oberwarth, will continue with Oberwarth attending to the active management and Abe DeRoy, Southern's brother-in-law, looking after Ike's interests.

Miss Brennan is in charge of the Southern offices in the Knickerbocker building.

The Auditorium, Cincinnati, has closed its doors and will very likely remain so until the courts straighten out the tangle in which the house has gotten itself through conflicting claims over its control.

## CHICAGO MUSEUM CURED.

Chicago, Oct. 11.

Thurston's Museum, formerly known as the Chicago Museum, is reported to be on the way to the receiver's hands.

Thurston's Museum occupies the site of the old Trocadero burlesque theatre. After the burlesque people deserted State street for the new Columbia, Harry Thurston, a brother of Howard (the magician), figured a museum would be the proper magnet.

The opening looked rather loud. For a while it was thought Chicago would support the right kind of museum, but the daily papers began hammering the new project because of some alleged gambling device supposed to be running there. Public passed the place by on the double quick.

Poor business and the newspapers are blamed for the latest move. With the passing of Thurston's comes the decision that since the old Kohl & Middleton Museum, Chicago has been cured.

## JOHNSON RETURNS TO "SPEED."

Chicago, Oct. 11.

When "Speed" opens at the Garrick Sunday night for a week's engagement, Orrin Johnson, who originated the leading male role in New York, resumes his old part, replacing William Gibson, formerly of "The Virginian."

"Speed" plays Kansas City the following week with Omaha to follow. The show returns to New York at Christmas time.

## "WIFE HUNTERS" START.

Lew Fields' "The Wife Hunters" will have its premiere in Albany Oct. 23 and will probably come to the Herald Square a week or so later. This will give the "Gentleman of Leisure" company but a fortnight at that playhouse, but Mr. Fields is enabled to do this as he controls the house.

The complete cast of "The Wife Hunters" is as follows: Emma Carus, Fanchon Thompson, Dorothy Brenner, Lillian Lee, Hazel Kirke, Frances Alain, Madge Vincent, Frances Nelson, Geraldine Gerard, "Pony Ballet," Louis Simon, John Park, George A. Schiller, Joseph Ratcliffe, Fred Santley, Louis Franklin, George Dowling, Louis Merkel.

## GETTING AN EXTRA TEN.

Managers of the Western Wheel shows playing the two Empire Circuit houses in Philadelphia, have been paying for an "extra" there which they think should not be charged to their account.

In the general agreement, fifty dollars is the limit on the newspaper advertising, yet each of the managers has been doling out an extra ten spot. Several managers, yet to play the Quaker City, declare that they will not stand for the "extra \$10."

## OFFER FOR EUCLID AVE.

Cleveland, Oct. 11.

The property upon which stands the Euclid Garden theatre is being negotiated for by the Standard Manufacturing Co. That company has offered the theatre syndicate \$117,000. The offer is under consideration.

## SOME PROSPERING SHOWS.

"The Old Homestead" seems to have lost none of its former drawing power. Week before last the show did over \$3,900 on its stands through New Jersey and Pennsylvania.

"Forty-Five Minutes From Broadway," E. J. Carpenter's show, it doing a gratifying business through the east and is proving a bigger card than several of the recent Broadway successes in the same territory this season.

O. E. Wee has done big business with the "Girl of the Mountains" companies. He will likely put out another before the holidays. Playing small towns, with the payroll within bounds, the show is pulling down from \$200 to \$300 a night. The best business is reported on its eastern stands.

"The Blue Mouse," another of E. J. Carpenter's shows, has gone into territory played with big returns last season and found that it has lost some of its former drawing power. He has the lease on "The House Of A Thousand Candles" but is waiting for theatrical conditions to become more settled before sending it out.

James P. Forrest, a New York newspaper man, is ahead of "Forty-Five Minutes From Broadway."

Since leaving New York, Henrietta Crosman has fooled the wise ones by getting the money on one night stands through Pennsylvania.

The children in "The Real Thing" help the box-office receipts on the road.

Up in Maine where Adelaide French is touring in "Madame X" the people are turning out to see the emotional piece. Each stand has put a nice margin on the credit side of the ledger.

"Naughty Marietta," backed by the Mittenhal Bros. who wisely keep Oscar Hammerstein's name on their paper, is doing a profitable business in the New England territory.

"Billy the Kid" played to \$400.05 in Altoona last Monday.

## PICKS OPENER FOR SALAMANCA.

Salamanca, N. Y., Oct. 11.

Max Andrews has selected "The Old Homestead" as the opening attraction for his new \$50,000 house, The Andrews, Nov. 29.

Warsaw, N. Y., Oct. 11.

The Farnam theatre has been leased by Max Andrews, who controls the Auditorium, Perry, N. Y. and the new Andrews, Salamanca. Legitimate attractions will be played in the three theatres this season.

## MAY CLEAN 'EM UP.

As a result of the avalanche of "smut" turned loose by "High School Girls," at Rochester, the directors of the Empire Circuit (Western Burlesque Wheel) intend to put the screws to several other shows that are said to be flaunting off-color stuff on the route.

John N. Whallen, the chief censor on the Empire circuit, has gone to Chicago to size up the various Western Wheel attractions playing at the Star, Folly and the Empire.

London, Oct. 4.

The biggest surprise London has had for some time was the unkind reception accorded to "The Spring Maid" at Whitney's theatre the opening night. In view of its enormous success in New York great things had been expected of it, but few of these expectations were fulfilled. It was generally held by the experts that the thing was badly constructed, indifferently cast, and that the entire effect of the second half was killed by the front cloth and the last scene. In the matter of the cast it struck me that there might have been many improvements, although I understand that Fred Whitney is paying New York salaries. The first half gave every promise, and the people had settled down to what they calculated was a good thing. Then it seemed to go all to pieces. Walter Hyde the tenor, sang well, but he lacked soldierly dash, and does not seem to have much personality. Marise Fairy, the Princess, was quite good in her way, but hardly strong enough. Charles MacNaughton whilst being extremely like his brother Tom in appearance, mannerism, and deportment, is lacking in that essential magnetism which must have meant much to the New York production. Courtice Pounds was the male hit of the show, though the "Charley's Aunt" business in the second half hardly did him credit. Throughout there was a disjointedness which was totally unfavorable to the play's success. If the future of "The Spring Maid" in England depended upon the music and the chorus, it could run for a year.

Grete Welsenthal recently put on in Germany a dance pantomime phantasy in the course of which she accomplished several new dances, notably a "Bird" number in which she is feathered. Mr. Stoll saw the show and immediately booked it, but not as most people imagined for the Coliseum. It will go to the Palladium early in November for a season.

Robert Loraine produced "Man and Superman" at the Criterion for a short run. It has proven quite a success, which is the more notable coming as it does immediately in the wake of Arnold Daly who failed to make "Arms and the Man" a success there.

Friend and Downing succeeded so well at the Coliseum they have been engaged for pantomime at the largest salary they have yet touched over here.

Jack Johnson agreed to play the dates for the Variety Theatres Controlling Co. and all lawsuits against him by the Butt company were called off.

Nella Webb has been prolonged at the Empire for a further week. She has successfully tried out several new songs. Later she goes to Australia for Rickards at \$625 a week.

Ray Beveridge is shortly to appear in the West End in an American sketch, probably at the Palace.

# LONDON

## 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.

Sewell Collins, the American artist, who does the theatrical and other illustrations for "Black & White" is at work on a Russian play for Charles Frohman.

When George Grossmith goes to Paris shortly to appear in a new Revue, his place in "Peggy" at the Gaiety, will be taken by Louis Bradfield. I consider that Bradfield is still one of the best light comedians we have.

It is said that Charles Manners, who, with his wife, Fanny Moody, recently received \$1,500 a week in the music halls is about to do an operatic version of "Elijah."

There are still a few premieres due in London. Among them are "The Honeymoon" to-day at the Royalty, and the complete and original version of "Sumurun" at the Savoy.

Rejane's reappearance at the Hippodrome was marked by much warmer welcome than she had in the summer. For one thing she brought a piece which suits her better, and gives her more scope. She is now playing in a comedy of one act entitled "L'Alerte" by Dario Nicodemi. This Nicodemi, who is at present in London with Rejane is a queer sort of cuss. I asked him the other day how he filled in his time in London. He said he chiefly stayed at his hotel. He was afraid to go out, he said, because there were so many nice outfitters shops in London. He has a passion for neckwear, and claims that he is too poor to be able to gratify his desires in this respect, so he stays at home in order to live within his means.

It would seem that the fit of mental aberration which seized Frances Kapstowne and caused her to be lost for several days has brought its reward. From being in a comparatively backward position at the Empire she has developed into a leading lady in a sketch at the Alhambra and has secured the position of lead in the provincial tour of "Baby Mine."

When Pavlowa and Mordkin split there were plenty of offers forthcoming for the woman's services. Daniel Mayer, who had to sue Mordkin for commission, put before Pavlowa the suggestion that she should accept a tour of the provinces playing the first-class theatres with a legitimate backing. The result is that, accompanied by Novikoff and the rest of the troupe who danced with her at the Palace after the departure of Mordkin, she will start Nov. 13 at the Theatre Royal, Newcastle, after this visiting Glasgow, Edinburgh, Birmingham, Manchester, Bristol, Brighton, Sheffield, Dublin, Liverpool and other chief

centres. The tour will be for 14 weeks and the program will be a kind of triple bill, two farces "Judged by appearances" and "Bachelors' Babies," with Pavlowa and her troupe intervening.

Quite a new phase of vaudeville work in England has been hit upon by George Robey. At the time when all the talk was going on about the possible reduction of artists' salaries, he was arranging a tour of one-night stands. With a concert party of four he visited about twenty small towns, and is said to have cleaned up in one week \$1,750 for himself, clear of all expenses. As he appeared but once nightly he was beating the best salary he has ever got by a mile. They played in town-halls, some theatres and, in fact, any kind of building that had a stage and would hold any kind of an audience. "Let 'em reduce" says George.

Hedges Brothers and Jacobson have been booked for pantomime which in this country is equivalent to your superior burlesque. Their contract is with Robert Arthur, who usually runs about half-a-dozen first-class productions. It has not yet been decided what town they will work, but the contract provides for eight weeks certain in one city. The 2 Bobs are also booked for pantomime at Dublin.

Dorothy Ward, the stately principal "boy" and musical comedy artist, recently married to Shaun Glenville, is appearing at the Alhambra. She opened with a poor selection of songs, but made an entire change on the second night and is now doing extremely well.

Jack Hayman recently with Braff and previously the Continental representative of Oswald Stoll has been appointed booking manager for the Palace, and the Victoria Palace.

As I forecasted by cable, Trouhanowa has been selected to play the part of the "Holy woman humbled," in Max Reinhardt's production of "The Miracle" at Olympia around Xmas. From among a host of famous mimes, dancers and actresses Professor Max Reinhardt selected a Russian woman as possessor of the necessary attributes for the portrayal of the wondrous heroine in the record wordless play. Trouhanowa was one of the first Russian dancers to invade Paris, and she may be regarded as something of a pioneer of the vogue of Russian dancing. There are seven phases to be illustrated in the life of the Holy woman. There is no woman more talked of in Paris than she, and no public character creates such interest and curiosity in the places where people congregate than this brilliant

Russian. For the wandering minstrel who accompanies the unfortunate Nun practically throughout the play, the management of Olympia has secured the services of the most famous male mimic in Australia, Max Ballenburg, who is connected with the Hofburg Theatre, Vienna.

The big fight being off everybody seems to want to book Johnson and Wells. The night the fight was declared impossible Johnson was engaged to open at the Palladium the following Monday, and Wells was negotiated with for the Syndicate halls.

Ernest Wighton, manager of the Finsbury Park Empire, previously at Liverpool Olympia, and a brother of David Devant, has been appointed booking superintendant of the Moss Empires. He takes up his position immediately. He is the right man for the job. The present arrangements in regard to booking committee are that Gething and Hatton Wharton remain at the head office to assist Mr Wighton and Frank Allen. Gerald Morton takes on a roaming commission in the country, and Bulmer takes charge of New Cross Empire. McLachlan leaves immediately probably to take up a position with Alfred Butt.

Rejane brought off a clever stroke when she arranged the benefit matinee for the sufferers by the "La Liberté" disaster. It is not certain whether Bernhardt will appear, for reasons fairly obvious.

In the ballet of "New York" at the Empire, Freddie Farren will play the part of Washington D. Sharp the "amateur American Fregoli." Ida Crispel is cast as Hattie Hazel, an American soubret, Lydia Kyasht as "La Moskowa," a star Russian dancer, and C. Mozetti as a "Dutch" boy.

Trouhanowa and Ballinberg who will play the chief parts at Olympia, in the "Miracle," were booked by Braff.

The news that Mountford had retired was conveyed by your representative to the V. A. F. officials. Not much surprise was expressed.

The new Olympia, Glasgow, controlled by Samuel Lloyd, long the manager of the Pavilion, has opened successfully. Lafayette was interested in the project and was accompanied in Edinburgh by Lloyd at the time of the disaster. Mr. Lloyd is in partnership with Hayman and Franklin in a musical extravaganza called "Mixed-up," which is topping bills in the provinces.

#### TWO STARTERS.

Philadelphia, Oct. 11.  
Anna Held, in "Miss Innocence" will be at the Forrest next week.

Baltimore, Oct. 11.

The new Klaw & Erlanger production, "The Trail of the Lonesome Pine" with Charlotte Walker, is billed for the Academy of Music next week.



# PARIS

BY EDWARD G. KENDREW

Paris, Oct. 3.

The American Skating Rink, Rue Saint Didier, reopens Oct. 6, under the management of A. P. Demers. This fashionable resort is the only rink remaining of all the enterprises launched during the skating craze two years ago in Paris. Magic City remains open until Oct. 16, but J. Calvin Brown proposes to keep the skating and dancing rooms going through the winter if business justifies the expense. Luna Park has had its worst season this year since its creation. It also closes this month.

The "Quaker Girl" is being translated into French and will probably be produced at the Moulin Rouge this winter. Paul Ferrier and Chas. Quinel will sing the French version.

The syndicate of French directors has now definitely decided to make a charge of 5 per cent. on receipts of benefit performances held in their theatres or for the services of artists under engagement with them.

La Cigale music hall, Paris, is not the only establishment to have trouble with the musicians. The bandsmen at the Palais de Cristal, Marseilles, struck last week, taking with them the music parts of the different artists on the bill. They ask an increase of salary, on account of the high cost of living. The musicians at many of the Parisian vaudeville theatres have been given an increase during the past month, the Alhambra, Folies Bergere and Olympic raising the pay without any fuss. The show one evening was accompanied by a piano.

An operette by Maurice Ordonneau, music by E. Toulmouche, entitled "La Marquise de Chicago," and intended for touring purposes, was successfully produced at the theatre of Enghien-les Bains casino Sept. 26.

The new operette "Mic I," by C. A. Carpentier, music by Willy Bedstone, was given by Manager Fursy at the Paris Scala Sept. 28. A virtuous young king, Mic First of Marolles, is proof to all the artificial love of Suzy the actress, especially placed in his path by his ministers. The story is amusing, though trivial, and the score tuneful. It is well played by an excellent troupe of music hall artists, among whom are Edmee Favart, Dufeuve, Gabin, and Geo. Flandre. A new comer, Jacques de Feraudy, son of the actor at the Comedie Francaise, made his debut on this occasion.

Mme. Kousnetzoff had some trouble with the Russian government officials on her return to the St. Petersburg opera, because she did not appear in time to fulfil her engagements. She is permanently attached to the St. Petersburg opera as one of the principal danseuses. The management decided to suspend her salary, which

reaches the sum of 28,000 roubles. It has also been decided, it is alleged, that no foreign artiste will be allowed to sing in future at the Russian opera houses under the control of the Government.

The actor Gorby, playing the part of Pickwick (instead of Charvay) at the Athenae Theatre, Paris, in order to appropriately dress for the part, is wearing a false embonpoint. This consists of an inflated rubber bag, fitted specially in the vest, and is found to be much lighter and cooler than padding.

## ARRESTS FOR CHILDREN.

Kansas City, Oct. 11.

W. J. Morgan, deputy police inspector, threatened to close "The Piper" last week because they employed children in the show, but on account of it being Carnival Week, no warrants were issued.

Judge Porterfield has announced that hereafter he will issue warrants for the managers of all houses where children under age are permitted to appear.

## \$50,000 AS A BALM.

Baltimore, Oct. 11.

Evelyn Cole, erstwhile "village maiden" in the chorus of sundry metropolitan musical comedies, has entered suit for breach of promise against Frank Brown, Jr., a local society man, with theatrical aspirations.

Miss Cole claims to have met Mr. Brown for the first time last summer. She seeks \$50,000 as balm for a dented heart.

## "GREAT NAME" MOVES.

"The Great Name" will close its brief New York run at the Lyric this Saturday night, moving to the 39th street theatre on Monday. It will be succeeded there by Fritz Scheff in "The Duchess."

"The Great Name" received a severe "panning" by the New York critics. The night after the opening, \$150 was said to be an extravagant estimate of the box office receipts.

T. Dan'el Frawley, who has charge of the casting of all the Henry W. Savage productions, will play the role in "The Million" originally assigned to Frank Keenan.

## AUTHOR REHEARSING COMPANY.

Rupert Hughes' "Tess Of The Storm Country" (rehearsed by himself), opens Oct. 26 at Paterson, N. J. Emma Bunting who played in stock all summer at Atlanta, will be starred.

The piece goes in the Stair & Hallin houses at dollar prices. The show is mostly routed in the east.

With Miss Bunting will be George Whitaker, Dave Walters, Tom Hamilton, Daniel Lawlor, John W. Renine, Raymond Bond, Louise Blakely, Oane Hamlin, Anna C. Turner, Ethel Huntley.

# WOMAN IN VARIETY

By THE SKIRT

I like Gaby Deslys. She is beautiful and sweet and charming, and the one bright spot in the Winter Garden show. I should think the Shuberts would have placed her in a musical comedy rather than make a music hall act of her. To me none of the Frenchwomen who have come to America for musical comedy can touch Gaby, for looks, voice or anything else. If Gaby was afraid the American women at the Garden would outshine her in clothes, her fears were unfounded. No one can hold a candle to her. She wears her clothes as only a French woman can. Her entrance is made in a green brocade cloak, heavily trimmed in ermine and gold lace. A cap is of pearls, from the top of which shoots a huge pink aigrette. Throwing aside the cloak a pink satin slip is shown trimmed in black lace embroidered in sapphires. The famous rope of pearls is worn, also several exquisite pearl rings. A dancing frock of white chiffon, dotted in silver spangles and inlaid with black velvet bow-knots, was very dainty. For a head dress a huge black velvet bow is worn. Gaby goes to bed in an absurd little affair of white and green chiffon.

Dorothy Jardon, in her dance with Mr. Smith at the Winter Garden, received more than she bargained for at the Tuesday matinee. Mr. Smith dropped her—and she dropped her dress. It wasn't a pretty spectacle. Lydia Barry looked nice in a wine-colored spangled dress trimmed in gold. Miss Barry has grown very thin.

Miss Donegan (Reynolds and Donegan) was charming in a costume of white with yellow under dressing. Her hair is very frowsy, but vastly becoming.

I don't know whether to laugh or cry. This story I heard is sad and funny. Some few years ago a loving couple stopped loving, when a divorce came between them. The wife remarried, and the former family went along their respective ways. This season, however, they were in the same city when the ex-wife met her ex-husband at a birthday party to celebrate another disappearing year of the young woman's life arrived. Stranger still, the ex-mates were stopping at the one hotel. He came to the party, by invitation. Her present husband was not there, engaged elsewhere. The party was a lively one, and broke up late. During the evening while the good cheer was rampant, the ex-wife oozed cordiality until she at last informed her ex-husband that though she might have a husband on hand, and he another lady-love, yet despite all the courts and divorce charters, she and he still belonged to each other in the sight of the Almighty. The story is that the ex hus lingered not to argue. He is evidently one of those few who appreciate the liberty that arrives but seldom for a married man.

Rushing to his room, he left his late spouse to think it over in the early grey of the morning aft. Both parties are professionals, and quite apt, I understand, to meet often this season. News from the second husband is being anxiously awaited by those who knew of the love revival.

The Shuberts have at last costumed a production worthy of Broadway.

The enormous chorus of "The Kiss Waltz" (Casino) are as good looking a gathering as has been seen here in a long time. No one color predominates. Although in groups the dresses may be of the same model, no two are alike in coloring. The most striking gown worn by a chorister was a skirt of black, embroidered in silver, the bodice of white extending over the hips, ending in two long panels in the back. The most vulgar gown was an emerald green made perfectly plain with a silver fig leaf. Of the principals Elsa Ryan, (who is the image of Mrs. Al H. Woods) was the best gowned. In the first act Miss Ryan wears a rainbow dress that was very attractive. Changing to a black and white Miss Ryan does wonders with it, by winding the panels around her body, making a long skirt short. In the next act a stunning gown of wide black and white stripes was becoming. Flora Zabelle looked rather heavy in a furniture brocade. In the second act Miss Zabelle was more fortunate in her choice. The dress first worn by Adele Rowland was pretty in its oddness. Of violet chiffon, it had a navy blue high girdle with a panel (at the back) of coral.

Julian Eltinge ("The Fascinating Widow"—Liberty) has met his Waterloo at last. The show girls as bridesmaids cause Mr. Eltinge (as the bride) to look almost ordinary. As the widow (in the first act), Mr. Eltinge looked his best and "showed up" the women. The dress, a simple black with white lace collar and cuffs, fitted to perfection. The gold gown Mr. Eltinge wore at the Friars benefit was much handsomer than the silver gown he now wears. But this one is worthy. The silver is one pale green. The bridesmaids in their green frocks received applause as they entered. These same girls look lovely in purple bathing suits. Natalie Alt is a pretty girl who is making a mistake wearing the bandeaux and feather. Her two evening dresses were very pretty.

I wouldn't be at all surprised if a ten-year-old secret soon comes out. It concerns a marriage that long ago. The parties were a very prominent theatrical manager, and an actress, just as prominent. The surprise will be more complete, I understand, when it becomes known the union brought a child.

# LYCEUM AND CONCERT

## LOOKING FOR CONVENTION CITY.

Chicago, Oct. 11.

Already there is considerable discussion regarding the selection of a city in which to hold the next annual convention of the International Lyceum Association.

San Francisco has been proposed but there is a strong sentiment in favor of deferring the convention at the coast city until 1915, the year of the Panama Exposition.

A committee of investigation and arrangements has been chosen and which consists of Ralph Bingham, Leland Powers, Edward Amherst Ott, A. C. Coit, and the Association President Montaville Flowers, who is a member ex-officio.

## DIRECTOR RUSSELL DUE.

Boston, Oct. 11.

Director Henry Russell of the Boston Opera Company, accompanied by a number of operatic stars, is expected to arrive here to-day. Although the ballet has been in rehearsal for nearly a month, rehearsals on the coming productions will start at once.

## ROGERS' NEW OVERTURE.

Boston, Oct. 11.

At the first public rehearsal of the Boston Symphony Orchestra at Symphony Hall, October 6, Max Rogers' new overture, just imported from Europe, was given its premiere. It received a pleasing reception.

Mme. Gadsdell announces her annual New York recital Nov. 7 in Carnegie Hall.

Sergel Kilbansky, the New York baritone, will appear in concert this season under Foster & David's management.

Martha R. Clodius, the New York soprano who has quite a long concert tour arranged, will be heard in New York this season.

Mary Garden, under R. E. Johnston's management, opens her season at the Maine Festival, Bangor, Oct. 14. She sings in Boston, Oct. 23.

Oscar Seagle, baritone, who arrived in New York a few days ago, makes his first American tour this year, opening at Chattanooga Oct. 16. He appears at the New York Hip with Mary Garden Oct. 23.

The Rically String Quartet of Berlin will be heard in America for the first time this season, after four years of European touring.

Gertrude Rennyson, dramatic soprano, opens her American tour in Detroit, Oct. 15.

Herbert Sachs-Hirsch, the 16-year-old piano prodigy, opens his season here Jan. 5.

Marion May, the New York contralto, under Marc Lagen's direction, begins her season in Orange, N. J., Nov. 6.

Paul F. Voelker, lecturer, is on the second of a twenty weeks' tour that opened at Althol, Kan., Oct. 2. In January Mr. Voelker is to give two weeks of his time to the extension lecture work of the University of Wisconsin.

Beniah McNemar, the West Virginia reader, has recovered from the effects of injuries sustained in a carriage accident while riding over the mountain roads of that State.

The Wood Slaters Trio has been reinforced by the addition of Sara Albon Maxfield, a reader and impersonator, of Godfrey, Ill. Miss Maxfield is a graduate of the Elias Day Lyceum School.

Margaret Crawford, the American contralto allied with the forces of Henry W. Savage's English Opera company for two years, has signed a two years' contract with the Stadt theatre in Mainz, Germany.

Alice Nielsen opened a concert tour at Wlunep, Oct. 1. This will last until November when she returns to New York to join the Met. Co. In the spring she expects to make a concert trip to the Pacific Coast.

## IMPERIAL ORCHESTRA HERE.

The Imperial Russian Court Balalaika Orchestra, W. W. Andreeff, conductor, comprising thirty-five musicians, arrived on the New York Oct. 8 and opened in Pittsburgh Monday.

After a trip upstate, the Orchestra comes into New York Oct. 23 for a concert at Carnegie Hall.

With the organization is a group of Imperial opera singers, who will sing in their native tongue. Excerpts will be rendered in costume by Liubov Orlova, soprano; Olga Scribina, mezzo soprano; Ivan Tomashevitch, basso; Nicholas Vashliv, tenor.

The Balalaika will play Chicago after Christmas. The musicians go on further west than Denver.

## BOSTON GIRL LEADING.

Boston, Oct. 11.

Elizabeth Amsden, a Boston girl, said to have a marvelous voice, is announced to sing the leading feminine role in "The Girl of the Golden West" when it is produced at the Boston Opera House.

## MARY GARDEN COMMENCING.

Hartford, Oct. 10.

Mary Garden and her company, under the management of R. E. Johnston, open their season at Parsons' Monday evening.

## CHAUTAUQUA'S ATTENDANCE CUT.

Chicago, Oct. 11.

In Kansas, Colorado, Nebraska, Wyoming and Oklahoma where the Western Redpath System, under Mr. Horton's management, has seventy-two chautauquas on its books, the dry weather has cut the attendance. Though business has not been as good as expected, owing to the disastrous drouth, the enthusiasm has been great.

Fifty-eight chautauquas through Minnesota, Iowa and Missouri are being operated by the Redpath-Vawter bureau, with twelve complete outfits, a seven-day session in each place. Seven chautauquas are run simultaneously, so that in each of the systems, a chautauqua opens and another closes each day to the end of the season.

The cost of maintaining these two Redpath circuits amounts to something like \$4,000 a day.

Rudolph Ganz arrived this week for his American season which opens with the Boston Symphony Orchestra, Oct. 19.

The Berlin Trio (Edgar C. Sherwood, pianist; George Buckley, violinist; Herbert Riley, cellist) has a tour of the Northwest and the Pacific Coast arranged for the season.

Jennie Norell, the prima donna, has gone abroad, where she will fill several engagements until the first of the year. Norell opens in Belfast Oct. 14. Her American season starts in Brooklyn, Jan. 12.

Florence Hinkle, the American soprano, has started on her American concert tour, opening at the Worcester (Mass.) Festival last week.

Albert Spaulding, American violinist, opens his American tour with a recital at Carnegie Hall, Oct. 21. He is under R. E. Johnston's management.

The Milwaukee Sangerfest committee, after counting up the receipts and deducting the expenses of the recent Sangerfest, found a balance of \$2,524.55 on the right side of the ledger.

## HERE'S BILLY GOULD

By WILLIAM GOULD.

A lot of the boys are going back to their first love—"Rathskellers."

Where have all our female headliners—went?

Winter Garden—I christen thee "Siberia."

Oscar Lorraine is seriously thinking of taking a few violin lessons.

Here is a true story that should be a lesson in Vaudeville.

I was dining with a friend one night last winter. My friend told me that he was offered the Orpheum circuit for the team at a salary of \$200 per week. He was to sign the contracts the following day. The male member of another team, not quite as good as the team my friend represented, but doing the same style of an act, came in like a million dollars and said: "What do you think of Beck? Wants me to sign for the Orpheum Circuit for \$250.00. I have been fighting him for the other \$50.00 for six months." After the financier left, my friend was very quiet for the remainder of the evening. The next day he refused the Orpheum Circuit at \$200. Wanted \$300,006. He refused plenty of work at \$200.00. He layed off all winter and spent his savings. Last August my friend met the male member of the other team, and greeted him most brotherly and lovingly by giving him a punch on the nose. Why? Oh, no reason at all. My friend merely discovered that the other party had taken his Orpheum time at \$150 per week. Moral: Don't believe actors when they tell you about the hits they are making or the salaries they say they are getting.

A misplaced 24 sheet on 7th avenue and 49th street reads:

Lew Fields presents "The Never Homes" "aged" by Ned Weyburn.

I'm going to return to the stage Oct. 16.

Morgan Jones, the Welsh singer, soloist with, and who married a member of the Spanish Ladies' Orchestra, has located at Los Angeles, where he is giving local concerts.

Jan Kubelik, the Bohemian violinist, who has landed in New York for a farewell concert tour under Fred C. Whitney's direction, makes his first appearance at the New York Hip Oct. 15.

Helen Stanley, for three years soprano soloist at St. Bartholomew's Church, New York, now singing in opera in Berlin, has been engaged for Andreas Dippel's Chicago Opera Company. She has a three years' contract.

The Metropolitan Opera House season opens Nov. 13, lasting twenty-two weeks, with Horatio Parker's prize-winning opera, "Mona," as the feature of the year.

Gilbert Wilson, the young American baritone, who starts soon on his concert tour of the States, married his accompanist, Grace W. Matteson, at Jackson, Mich., Sept. 27.

Pasquale Amato, the baritone now singing in concert in the west, will appear in the midwest before returning in November to open with the Met Co.

M. H. Hanson, the New York impresario, is back in New York after an important business trip abroad.

Maud Powell will have Waldemar Llachowsky as her pianist on her forthcoming American tour. He has been in Europe all summer.

Reinold Werrenrath, the young American baritone, makes his annual New York debut in Carnegie Lyceum, Oct. 24.

## PUT IN A FAVORITE.

Chicago, Oct. 11.

Will Deming opened here with the Eastern company of "The Fortune Hunter" for a three weeks' return engagement at the Olympic. Mr. Deming was switched from the central company and William Roselle transferred to the latter.

Fred Niblo was not booked here, Deming being given the role as he is a Chicago favorite.

Mr. Niblo and the western company opened a four days' engagement at Omaha, Oct. 8. After playing some "one nighters" in Iowa, Wisconsin, the northwest, Niblo works to the Pacific Coast.

## OBITUARY

The father of A. G. Delamater died Oct. 5.

Harry M. Kerr, of the Aborn Opera Company playing in Brooklyn in "The Bohemian Girl," was drowned in the Delaware River, near Easton, Pa., Oct. 8. He and three other members of the organization were rowing, when the boat capsized.

St. Louis, Oct. 11.

A special dispatch from Carrollton, Ky., states that Prof. Isall Cox of East St. Louis, balloonist with a carnival company, was killed by a 200-ft. fall into the Ohio River. A rope attached to his parachute broke. He was rescued unconscious by men who rowed out to him in skiffs. Four thousand spectators witnessed the accident.

Peter L. Houppert, owner of the Pastime and Alamo Theatres, of Birmingham, Ala., died in that city Oct. 7.

Vina Mascot died in Portland, Ore. last week.

Samuel Tornberg, for years a Jewish actor on the East Side, and who followed Joe Welch in "The Pedler," died at his apartments in New York of consumption. Tornberg was well known along the Rialto.

Tom Corwine and "Happy Sld" Landon are booked in a combination program to open the University of Virginia lyceum course at Charlottesville, Oct. 23.

Among the noted lecturers who are touring the southern states this fall is Dr. Robert Stuart McArthur, late pastor of the Calvary Baptist Church in New York City.

H. U. Engle has resumed his place as basso and manager of the Otterbein Male Quartet and Bell Ringers, after a year's absence from the platform on account of ill health.

Since returning to his home near Los Angeles after the International Lyceum Association convention at Winona Lake, President Montaville Flowers has been laid up with an attack of appendicitis. An operation was successfully made. He is reported to be on the road to recovery.

Harold Morton Kramer, the novelist, is making a lecture tour of the west from Indiana to Oregon. Next summer he will appear under the management of S. M. Holliday in the Midland Chautauqua Circuit.

Elias Day's Players is the name of an organization of lyceum entertainers who will shortly present an offering of dramatic work in the midwest.

Dr. James Hedley has taken leave of his home in Cleveland, where he was confined with an illness for several weeks, and is again filling lecture dates through the south-west.

Edmond Clement, the French tenor who will appear twenty times with the Boston Opera Company and twenty with the Montreal Opera Company, has arrived from abroad for a concert tour, prior to beginning his operatic work.

# STOCK SEASON SLUMP FORCES SIX COMPANIES TO CLOSE

**Box Office Conditions Unfavorable in Various Sections.  
Several Organizations Last One Month.**

Little Rock, Ark., Oct. 11.  
The William Grew stock company lasted one week and then disbanded. The organization opened at the Capitol last week with "Girls" but the business was discouraging from the start.

Houston, Oct. 11.  
The stock company at the Plaza closed last week.

St. Louis, Oct. 11.  
With "The Christian" as the final attraction, the stock company holding forth at the Imperial closed last week.

Duluth, Oct. 11.  
The stock company closed its season at the Lyceum here last week.

Baltimore, Oct. 11.  
After four weeks of stock, the Columbia closed Saturday night. The Columbia Players were unable to draw the people in. Fred Berger, of Washington, gave the customary closing notice.

Kansas City, Oct. 11.  
With business below par, O. D. Woodward was forced to close his stock company here, Oct. 7.

## PLAY OF "COLUMBUS."

Chicago, Oct. 11.  
The College theatre was the scene of a premiere Monday evening, when, for the first time on any stage, was produced a spectacular drama of historical import entitled "Columbus," by one Stanley Wood. The play is founded on a theme incidental to the time of Columbus and is said to be faithfully depictive of the experiences of the eminent discoverer in his dealings with the ruling monarchs of Spain at the time of the discovery of America.

The regular College stock company has been largely augmented with players and singers for the occasion.

## "RAFFLES" FIRST SHOW.

Trenton, N. J., Oct. 11.  
George Fish and Al. Forepaugh have installed a stock company here at the Broad Street theatre, the opening next week being "Raffles."

## MAY HAVE ANOTHER.

Boston, Oct. 11.  
John Craig, manager of the Castle Square Theatre, a stock house, offered a prize last year for plays. One, "The End of the Bridge," written by a Harvard student, broke the house record for time. It was later sold to Henry Miller.

Another play, written by Elizabeth

Apthorp McFadden, a Radcliffe student, was accepted by Mr. Craig and is said to be as good as the play of last year. It is slated for an early production. The title of the play is "The Product of the Mill."

## PAYTON OPENS ORPHEUM.

Newark, Oct. 11.  
Corse Payton's stock company opened the new Orpheum theatre Monday night with a revival of Henry Arthur Jones' "The Liars."

All the 1,840 seats were taken. Mayor Hausaling and other city officials occupied a stage box. The mayor formally turned on the lights and made a speech.

Practically all the members of the Payton stock company which played at the Newark theatre last summer were in the cast.

## NEW COMPANY IN ELMIRA.

Elmira, N. Y., Oct. 11.  
The Mozart is offering stock, a new company under the Stanford-Western management opening in "The Wife."

## IN COHOES.

Cohoes, N. Y., Oct. 11.  
The Metropolitan Stock company, with Manager Campbell in charge, opened the new Majestic Monday.

## OLYMPIC STARTS MONDAY.

Cincinnati, Oct. 11.  
Sydney Toler has obtained possession of the Olympic here, and will open with the Keith stock company, Monday, presenting himself and Ida Adair as the leads. Carroll Daly and Mae Anderson have also signed. The opening will be "The Mills of the Gods."

## PUTTING STOCK IN.

Jay Packard is organizing several stock companies for towns in the New England territory heretofore that have been profitable points for vaudeville, especially the "pop" variety, and which looks ripe for dramatic stock.

## STOCK ACTRESS MARRIES.

Boston, Oct. 11.  
Gertrude Binley, well known locally as a member of the Castle Square and Boston Theatre Stock companies, was married last week, to J. Wilbur Kay, of Denver, formerly of Detroit. The ceremony took place at the home of the bride's mother, in Brookline.

The bride will retire from the stage and reside in Denver, where her husband is manager of the Motor Power Irrigation Co., of Colorado. Rev. J. Van Nels Bandy, of Brookline, performed the ceremony.

The Ernest Gamble concert organization, after a four months' foreign tour, giving thirty-three concerts, is getting ready for an extended Pacific Coast trip.

Ellison Van Hooser, tenor, will sing with the Apollo club, St. Louis, Mo., Feb. 6 and the Mendelssohn Club, Chicago, Feb. 15.

## "SKIGIE" FINDS "BURLESQUE STUFF" AT THE COLONIAL

**Says Frosini Got the "Colonial Clap," and Couldn't Make a Speech Because He was All In. Thinks "Everywife" is "Some Sketch." Jack Lorimer's Songs "Not the Best Ever Written."**

By SKIGIE



SKIGIE  
VARIETY'S youthful critic, now twelve years old.

pretty good.

Cartmell and Harris are at the Colonial this week. The girl can dance all right, but she isn't there when it comes to singing. I think she should just dance. They do the thing where the stage manager has trouble with the chorus girl. They get a little comedy out of it but not much. They close doing a waltz that they could do in one, but they must have a whole stage to do it in. So they caused a five-minute wait between their act and Wilfred Clark's. After they got through with the waltz they came out in one and did a dance. They went good.

Wilfred Clark and Co. in a new act. It is very similar to the other act he had, and it is just as funny. Wilfred Clark is certainly funny. The only trouble with the act is when the wife went to turn out the lights out she turned them out and about five seconds afterwards the footlights went out. But that isn't really the fault of the act. The act got a lot of laughs and went very big.

Jack Lorimer has some new songs and they aren't the best songs that were ever written either. He only sang about three songs. It certainly must be tough to be singing Scotch songs when Harry Lauder is at the Manhattan this week. He went fair.

"The Leading Lady" is a sketch that is using a lot of burlesque stuff. When the girls kick the footballs out into the audience that is old stuff. I saw it in a burlesque show three years ago. They have certainly got some nerve to pull it in a house like the Colonial. I have seen a lot of sketches better than "The Leading Lady." It went pretty good.

Melville Ellis can play the piano. And his act is all right, but he is playing that classical stuff. He plays "Alexander's Ragtime Band" as classical music. He played some selection from "Thais" with Mr. Lenzberg, the lead-

er of the orchestra, playing the violin. And after he got through he shook hands with Mr. Lenzberg. He is there with the fancy stuff. He went fair. The downstairs part of the house liked him, but the gallery didn't think he was so good.

"Everywife" is a new sketch in vaudeville. It is in four scenes and it is some sketch. It is just like "Everywoman." Between the scenes "Nobody" comes out and talks. He hasn't very much to do, but what he does he can do it. I think "Reason" is the best in the act. And "Gaiety" gets off a lot of good slang. The act went very big.

Frosini is certainly some player. He can play an accordion like no one can. He played some ragtime music that was certainly peaches. He opened with a song from some opera. Then he played some ragtime. And that boy did some playing. He played "Mysterious Rag," "Alexander's Ragtime Band," "Oceanic Roll" and "Honey Man." He was a riot. He had to come back and back and back. He got the Colonial clap. The gallery whistled their heads off. He could have made a speech if he wanted to, but I guess he was all in.

Five Satsudas are a good act, but it certainly is hard for any act to follow Frosini after the way he went. But they do a lot of good tricks. The trick they do at the last is the best. They went very good.

## FIFTH BROOKLYN STOCK.

A stock war is raging in Brooklyn. With Corse Payton's Lee Avenue, Phillips' Lyceum, Williams' Gotham and Crescent stock companies have been competing for supremacy another organization invaded the field Monday night.

Louis Leon Hall, who found stock a losing venture in Jersey City, moved his company to the Amphion, "The Melting Pot" being his opening bill. Hall is said to have solid financial backing. Hall is close enough to Corse Payton to do him some harm.

Phyllis Gilmore, for two years leading woman with the Lyceum, is now playing leads for Payton.

## RECORD FOR ATLANTA.

Atlanta, Oct. 11.  
When the Schiller stock at the Lyric closed to enable Emma Bunting to go north to travel with a road company, it established a record for stock in this city. The company opened April 29 and ran until the middle of September.

Marie Pavey went to the George Beban show, Richard Thornton rejoins Mrs. Leslie Carter, Harold Kennedy went to the Spooner stock, while Cecil Owen secured a berth with the Prospect stock, New York.

## CHANGING STOCK POLICY.

White Plains, N. Y., Oct. 11.  
The Crescent stock company has changed its policy. Hereafter only musical comedies will be presented. A chorus is being signed in New York. Business is expected to pick up with the change.

Augusta Cotton has received an offer to tour Germany and Russia, following her present season in America.

## NEW ACTS NEXT WEEK

Initial Presentation, First Appearance  
or Reappearance in or Around  
New York

Vanleer and Rome, Hammerstein's.  
Carmen Sisters, Hammerstein's.  
Linton Trio, Hammerstein's.  
Lawrence and Rex, Hammerstein's.  
Russell and Russell, Hammerstein's.  
"Dance of Death," Fifth Avenue.  
James Durkin and Co., Fifth Avenue.  
King, Bennett and Fields, Union Hill.  
Geo. Spink and Pauline Welsh, Union Hill.  
Emily Greene and Co., Union Hill.  
Lucifer and Kibler, Union Hill.

Mabel Hite.

Character Songs.

28 Mins., Full Stage (Special Set).  
Alhambra.

Mabel Hite returns to New York with a vaudeville act that is some noise. Of the "new singles" presented at present around New York, Miss Hite has one altogether new. In this turn Miss Hite is assisted by Tom Kelly. At the beginning the comedienne presents a simple little song of her own, with a dandy comedy idea. This is "You Are Going to Lose Your Husband If You Do." The last verse mentions Mike Donlin. The former Giant has many friends in Harlem. The mention of his name caused a racket. Miss Hite's second character is a one-night stand actress, who hates to talk about herself. In this number she gives imitations, burlesque and otherwise, of Eddie Foy, Jim Morton and others, securing much comedy. The song takes up quite some time, but is a big laugh getter. The third, an Italian number, though extremely well done, would suit a male comedian much better. To close, a sailor's wife is portrayed. In this a very funny pantaloone costume is used. While the connection of song and the costume is vague, there is comedy and a dance in it that are enough. Between the numbers Mr. Kelly while at the piano sings some of the songs made popular by Miss Hite. For these slides are shown, a few pictures of Mr. Donlin among them. One showed Rube Marquard and the gallery was ready to tear up the seats. Miss Hite is a decided hit at the Alhambra, where she head-lines to big business.

Jess.

Kate Watson.

Character Comedienne.

11 Mins.; One.  
Fifth Ave.

Kate Watson appears in a "Sis Hopkins" make-up. She patters and sings, also doing a little dance. Miss Watson has an easy stage presence. At the Fifth Ave this week she was handed a very hard position for her kind of work, made to follow Willard Simms who finishes his act with some fun in "one." Even in this spot the comedienne did well enough and established herself as a regular. The talk is very nearly all new. It is good, bright and snappy. Miss Watson should encounter very little trouble in getting along on the big time, for her act is full of good laughs. Jess.

Helena Frederick and Co. (4).

"Cavalleria Rusticana" (Operatic).  
28 Mins.; One and Full Stage (Special Set).  
Fifth Avenue.

Helena Frederick and her company are working to one big disadvantage this week at the Fifth Avenue. That is, they are the headline attraction. The act will find a place in any vaudeville bill, but it will not pull people in as was demonstrated at the Fifth Avenue Monday night. Though on the smaller big time the operatic skit might prove a drawing card. A condensed version of "Cavalleria Rusticana" holds the audience interested. Miss Frederick in the role of Santuzza displays talent in singing, but with the rest of her company, falls when there is acting to be done. In these moments she attempts too much. On appearance the prima donna gets a good mark, for in the costume of the village girl she looks really charming. Grace Pomery who plays Lola also has a nice appearance and sings well. Antonio Paoloni is Turiddu, Raymond Crane, Aifo and Ida Scott Ryan, Lucia. At the conclusion Miss Frederick took several curtains after singing an "Ave Maria." The big village scene appeared to advantage. Jess.

Schooley and Co. (2).

Comedy Drama.

22 Mins., Interior.

Murray Hill (Oct. 8).

In a scene representing a room near a race track three people enact a rather light dramatic affair with many comedy bits. Besides Mr. Schooley, as a tout, there is a girl and a young man who are engaged. The fellow is a bank clerk. He has taken \$2,500 of the bank's money, and lost it all on the horses. Placing a bet on the last race, he says if he loses this, ruin. The tout brings him a sure thing. He turns it down. While they are talking it over, the girl enters in time to hear her white haired boy confess to the tout his theft. The tipster persuades the girl to place her engagement ring against \$2,500 on his long shot. The bank-clerk bets his money on a 4-1 horse. The tout describes the race looking out of the window. The girl is looking over his shoulder. Of course the long-shot wins and everyone is happy. The best is Schooley's excellent work as the tout. The one thing that would hold this sketch off the big time would be William Courtleigh's "Peaches." Jess.

Chas. Schofield.

Musical Monolog.

12 Mins.; One.

Grand Opera House (Oct. 1).

Chas. Schofield is probably an old timer, about to return. He works in blackface. With a banjo, announced as of the old school vintage, Mr. Schofield plunks along, having songs to go with some talk, and employing a "Roosevelt speech" for an encore. Even for "small time," Mr. Schofield has not his act framed up properly. He must shape a new one to get over.

Stine.

Lena Ashwell and Co. (3).

"The Man in the Stalls" (Dramatic).  
Palace, London.

Alfred Sutro has written a corking little one-act play for Lena Ashwell at the Palace. It is called "The Man in the Stalls," and deals with the eternal triangle. There is a dramatic critic, his wife, and her lover—the husband's best friend. The critic talks in an authoritative fashion about the menage a trois on the stage, and how ridiculously it is usually worked out. He has a premiere to do that night, leaving his wife and lover together whilst he goes to occupy his seat in the stalls. He has no sooner passed through the door than the wife makes violent love to her lover, and he, obviously uncomfortable under the stress of her attentions, finally shocks her with the announcement that he is engaged to be married to her best friend. She calls him down in passionate phrase and promises him he shall never marry the girl. She claims him as her own—on account of what has happened—and in passionate embrace he undertakes to be always her friend. Suddenly the husband returns with the news that the production has been postponed for a week on account of an accident to the leading man in the play. Sarcastically the woman informs her husband that his best friend is about to be married. A toast is proposed, but the woman refuses to drink, and in a sudden fit of anger denounces her lover as her seducer. Madly the husband collars his erstwhile friend, and causes him to pen a cancellation of his engagement—with the reasons. A wild hysterical laugh from the woman breaks up the process, and she exclaims "Well, old boy, we fooled you splendidly." The lover takes up the cue and laughs too. General explanations ensue. To the satisfaction of the husband the whole thing is made out to be a test joke specially manufactured for his credulity. They sit down to a game of bridge, the husband gets the dummy and as the curtain falls he calls "no trumps." The thing was splendidly acted by Lena Ashwell, Nigel Playfair and Charles Maude.

King, Bennett and Fields.

Rathskeller Act.

15 Mins.; One.

Academy (Oct. 8).

King, Bennett and Fields went up against the roughest kind of a proposition on their first Metropolitan appearance, again plainly showing the foolhardiness of taking Sunday for a first showing. Closing the show at the Academy, on at 5:35, seemed bad enough, but when the trio had to follow three big hits, the thing was little short of suicide. The trio held the house through the first two numbers. Then they began to leave, and at the Academy when they start to leave, it is some tumult. There had been "ragtime" upon "ragtime" before them. The trio have a good appearance, good voices and a breezy manner of working. Their showing Sunday was no criterion. They appear to be able to handle a not too important spot on the big bills. From what they did at the Academy they at least deserve a real trial in a vaudeville theatre. Dash.

## NEW SHOWS NEXT WEEK

Initial Presentation of Legitimate  
Attractions in New York  
Theatres

"Gypsy Love" (Marguerita Sylva) —  
Globe.  
Mme. Simone (Repertoire)—Daly's.  
"The Duchess" (Fritz Scheff)—Lyric.  
"The Only Son"—Gaiety.  
"The Return of Peter Grimm" (David Warfield)—Belasco.  
"Mrs. Avery"—Weber's (Oct. 19).  
"The Enchantress" (Kitty Gordon)—  
New York, (Oct. 19).  
"The Garden of Allah"—Century,  
(Oct. 21).

Edgar Weston and Co. (1).

Comedy Sketch.

16 Mins.; Three (Parlor).

Grand Opera House (Oct. 8).

Said the burglar, after clambering through the window into a dimly lighted parlor; "There's nobody at home. That means they will be out for three hours." (Turns up the light.) "Oh, there is a piano. I haven't played one of those things in several years. Guess I'll just run over it." And that burglar, who came to rob, blithely plays a piano. Doesn't that beat all the comedy burglars who dropped tools and other things to make a racket? Then the daughter of the household returned to the parlor. The girl thought the burglar was Jack, her sweetheart of six years ago, returned via the window to make love. She insisted he kiss and hug her. He did, then confessed he was a bold but not so bad crook, with six months on the Island just worked out. Meanwhile he sang to her. And at that the little skit isn't a poor piece of property for small time circuits. There is much slang and other business introduced to make it likeable for those who never stop to analyze. Neither this piece nor the players could stand the acid. But Mr. Weston should bill himself differently. He might link the name of the young woman with his own, then add "and Company." For let it be known that the "company" would not be the least, as the "company" would consist of three "hells" and a revolver. Stine.

Evelyn Ware.

Singing.

15 Mins.; One.

If your voice doesn't show any operatic quality, don't let a little thing like that stand between you and the stage. Just pick out several songs and be sure "Alexander's Ragtime Band" is in the lot, and then lay in a wardrobe that would make the coronation display of gowns assume one deep shade of envious green. Miss Ware has the prescription. She displays a line of dress that knocks the average "small timer's" and many "big timer's" outfit into a cocked hat. Four dresses are shown, all new and beautiful. The white, pink and gold cloth outfits are immense. Miss Ware has an excellent song arrangement, but nature overlooked her for a voice. She needs much coaching, and should get some one to teach her the "raggedy" steps for the "Alexander" number. Her wardrobe will make a big hit in the "pop" houses. Mark.



**Inness and Ryan.**  
Singing and Talking.  
20 Mins.; One.  
Wilson Ave., Chicago.

The main topic of discussion hereabouts is the advancement of vaudeville from the professional standpoint. No one has delivered a scenario on vaudeville's advancement inasmuch as the audience is concerned. Maud Ryan (the village wit) points out very clearly that the Bijou Dreams and the Electric will progress according to the people they draw. At the Wilson Avenue theatre, Inness and Ryan, an old team with a complete new act since last reviewed, made it decidedly plain that the future audience will have to be exceptionally fly to grab a good gag. Maud handed the Wilson Avenue worshippers eighteen or twenty dandies. They refused to laugh. To prove to her friends in the house that she has the right dope, Miss Ryan sent an advanced notice she was going to spring "an old boy" and then proceeded to tell the one about the goat. The housefull rocked with mirth at Maud's comedy. Realizing the Wilson Avenue devotees wanted to meet old friends, Maud told them the contents of the first joke book. About the act, it should bounce right into Hammerstein's, the home of the wise folks. If Maud Ryan can't amuse "The Corner's" patrons, nothing short of a season's booking at a rest cure will do the job. The couple open with "When the Bloom is on the Heather." After the chorus Maud delivers about three minutes of fast talk, too fast for anyone from Chicago, and as fast as the speediest from Gotham (some speed). It is doubtful if Maud knows what her next sentence is going to be. She ad libs on everyone present and does it proper. Mr. Inness attired in a brown suit at the start, makes a change later on to evening clothes. His appearance is a big asset. Perhaps Inness keeps in the background too much. At any rate, while not noticeably so, he is perhaps the one man who can work hard and send his partner over. Inness just naturally opens up all the little opportunities for Miss Ryan, knowing full well she can handle them right. They have several songs, among them an Irish gem labelled "Killarney Rose." This landed several encores. Maud (sometimes called Maudlin) makes eight or nine changes, introducing some Parisian affairs that look like a month's salary on the "big time." The act belongs in regular houses. Natty dressers, fairly good singers and Maud's talk will guarantee their success anywhere. At the Wilson Avenue, Inness and Ryan cleaned up. They sure deserved to.

Wynn.

**The Glissandos.**  
Musical.  
12 Mins.; One.  
Murray Hill (Oct. 8).

This act is a purely classical one the man playing the piano the girl a violin. She dresses in Gypsy costume, and without playing any popular music does fairly well. The man plays a piano very well. The girl's costume is all wrong and should be attended to. The act warrants the small time.

Jess.

**Teddy Hardcastle and Co.**  
"The Cat's Paw" (Dramatic).  
20 Mins.; Full Stage (Special Set).  
New Grand, Chicago.

The feature is a western setting of wood wings and an artistically painted back drop. The picture is a valley scene with surrounding cattle ranges and a winding stream of water that appears to drop over a precipice with waterfall light-effects. There is a strong plot and plenty of stage action, made impressively emphatic with the usual wild west gun play. The "cat's paw" is an attractive girl who becomes the medium for accomplishing the business ruin of a prosperous young ranchman by being an unwilling decoy through fear of the threatened exposure of a family secret. The characterizations appear to be somewhat overdrawn at times, but withal the sketch was generally well acted. For some reason the act was shifted from fourth to closing, after two performances. Despite this blunder and an additional handicap, it scored. The Hardcastle production looks the goods of the "small time" thrillers. It is deserving of something better than a South State street route.

Hebo.

**Warren Hatch and Co. (2).**  
Comedy Sketch.  
22 Mins.; Four (Parlor).  
Grand Opera House (Oct. 8).

The sketch Warren Hatch has evolved for himself and company of two seems chiefly to have been written for Mr. Hatch's eccentric character. In make up resembling the "Sunny Jim" cartoons, he wants to marry a widow, who believes she has received a proposal of marriage from his mythical son. A maid impersonates a daughter. When the pseudo son arrives for the finale of the piece, he is a colored boy. That is the "Baby Mine" finale, slightly revised, as this boy is grown up. The remainder is different in theme, but not new, and several minutes too long. Mr. Hatch and his own conception of the character played can push the playlet along, but only on the small circuits. In some of those houses the comedy and playing of this piece will be enjoyed. And that lets the entire affair out of all consideration.

Stine.

**Athlea, Marriott and Starr.**  
Character Songs and Dances.  
12 Mins.; One.

Grand Opera House (Oct. 8).

This "three-act" is said to be almost a duplication of that known as McBride, Purcell and Sully. Athlea, Marriott and Starr are also reported to have been put out by one of the other turn. The biggest fault with Athlea, Marriott and Starr is they open with a "straight" number, in straight dress. After that no one will believe them, for their voices kill all chance for an impression. When in the character work, they are not so bad, and would have been better had it come first. One of the songs about "Dark Night Next Week" holds a lyric entitled to be Exhibit A in the Cannery. Without the present opening and with playing, this turn (composed of two boys and a girl, Athlea) should work in nicely for "small time" only.

Stine.

**Eva Shirley and Sam Kessler.**  
Singing and Dancing Duo.  
14 Mins.; One.  
Hammerstein's.

"Right slick" is the expression used by a neighbor in commenting on the act last Monday night. Kessler did his principal dance with soft shoes, and contributed his portion of the act in good style. Miss Shirley was intensely nervous. She is a cute, pretty, attractive little creature with a full, rich voice. Her big vocal number was "My Hero" from "The Chocolate Soldier," a "showy" song that gave full scope for her singing voice. For an encore she sang "Send For Me." They finished with a duet, "Good Night Mr. Moon," accompanying it with some neat steps. The act is well dressed and capably executed. It is fully entitled to an early spot on any big time bill.

Jolo.

**Dorothy Kenton.**  
Banjo.  
10 Mins.; One.  
Hammerstein's.

Second on the program, Miss Kenton (absent from New York for several years) scored nicely. After two numbers in her old style, Miss Kenton appeared in a wide pair of black pantaloons bordering on the Harem skirt and sang "Knock Wood," accompanying herself with a few steps and playing the banjo. This is a new departure for the girl. While she has a small voice, her youth, good looks, general daintiness, and song carried the innovation through to applause. The refinement and gentility of this girl will carry her through on any bill.

Jolo.

**Cody.**  
Singing and Talking.  
14 Mins.; One.

Cody is a colored comedian who works after the style of Billy Kersands, but who depends more on his songs and gets more on them than on any other portion of his act. Cody must first pay attention to his dress. Even eccentric attire would be better than his present outfit, which puts a blue mark against him from the start. Cody reels off "R-A-Z-O-R Am a Blackman's Friend" in good shape and following a few stories, puts over "Just Introduce Me To a Watermelon 'Round Melon Time." For a finish he uses Ernest Hogan's "Say Wouldn't Dat Be a Dream?" giving Ernest credit at the beginning, and scores with the piece in recitative style. Cody is a good comedian for the "pop" house, providing he will don a different garb.

Mark.

**Marron and Heins.**  
Singing and Talking.  
12 Mins.; One.  
Murray Hill (Oct. 8).

Marron and Heins are two men who represent a minstrel show, an old idea of George Thatcher's. They sing numbers, the end man handling the comedy songs while the interlocutor sings ballads. Both have good voices but the talk isn't very bright. Some of the talk is taken from a song done by Kalmer and Brown. The act will make good on the small time.

Jess.

**Frank Hollins and Co. (1).**  
Comedy Sketch.  
15 Mins.; Three (Interior).  
American.

Frank Hollins and Co. have a sketch that amounts to little more than a two-man patter act. Hollins is an English "Johnny" of the stupid sort unable to grasp our Americanisms. He reads in the paper of the incarceration of Duke De Souse in jail. He thinks the Duke an Englishman, and comes to the station house to bail out his countryman. The Irish police sergeant does the "straight" for the Englishman and they go into a quantity of talk mostly hinging on the Englishman's inability to grasp the point of a joke. In this they get away from the ordinary routine slightly by dwelling on the Tad-Daffydill craze. Much of this is laughable and the Irishman shares honors with the star, in putting the material over. The finish shows the Duke to be a colored individual with a long thirst and a short purse. Mr. Hollins is a capital Johnny, playing well within bounds a character that is so often made silly. The idea of the act however follows closely upon two other acts recently seen depending upon the same foundation for comedy and is very apt to become overworked. They laughed at it at the American Roof, although a poor finish keeps the applause rather covered at the close.

Dash.

**Gordon and Warren.**  
"Going Home to Mother" (Comedy).  
21 Mins.; Four (Parlor).  
Chicago.

One of the most pleasing of the small time comedy-drama offerings. An interesting story woven around a domestic quarrel and entitled "Going Home to Mother." The wife proceeds to pack her trunk during which she carries on a crossfire chatter with her spouse. The business leads up to a pathetic situation when she runs across a baby shoe. Gordon is plainly not an emotional actor and misses a splendid opportunity to score with the pathos when confronted with the memento of the "tie that binds." The latter has the effect of bringing about the expected reconciliation and there is a happy conclusion with a half pantomimic finish. The lines are bright and sparkling throughout and the action of the playlet is generally lively. The skit is less dramatic than when seen here last season. The comedy coloring is an improvement.

Hebo.

**Donovan and McDonald.**  
Songs and Talk.

James B. Donovan and Charles McDonald are together in a very likable turn in "two" and "one." The act has a sketch structure, somewhat light, but well employed, and the opening secures a good start through the business indulged in, aided materially by Mr. McDonald's dance. The finish engages two "plants," and is well worked. To the Celt the act will appeal especially, for Messrs. Donovan and McDonald draw their characters true to nature, without exaggeration. As a general proposition, the act can hold its place anywhere.

Stine.

(Continued on page 23.)

## THE MAJESTICS

Billed as simply "The Majestics" at the Murray Hill last week, without the name of the former owner, Fred Irwin, linked with the title, the J. Goldenberg production presented a somewhat improved entertainment over that given at the opening of the season.

The advance was in evidence during the burlesque, now a travesty on "Othello," put on by Joe Emerson, the principal comedian of the troupe. "Othello" (named "O'Fellow and Desdemona") replaces the "Wallingford" piece first employed. Much laughter was obtained from the new section. But it is capable of being further worked for comedy, and a couple of more numbers should be inserted. In fact, a stage manager might be engaged with profit for this and the remainder of the show. There are any number of things, large and small, needing attention.

Among the new people in the show are Al Canfield and Harry Emerson, the latter a brother to Joe. Mr. Canfield adds quite some strength to the aggregation. Harry Emerson, playing as a Hebrew comedian, does little. He is a second to his brother only in the playing. Joe retains his first part make-up (tramp) for the travesty. So does Harry. It's an error for both.

Also is Mr. Canfield in comedy dress in the afterpiece. The two Emersons and Canfield working together fail to evoke much fun, which only arrives when Frederick Ireland (in blackface, playing the Moor) gets into the action as the straight. He is not sufficiently in evidence in the burlesque, which is chopped up, without the quantity or quality of travesty matter that should be there. However, it gains laughs, proving its value in part, though considerable of this laughter is obtained by a few spicy remarks by Joe Emerson.

Margie Catlin is leading the only two numbers in the second part. "Frisco Frizz" and "I Want a Girl" are the songs. Miss Catlin should resign from the march ("I Want a Girl") in favor of May Walsh. As a captain in the navy, Miss Walsh is in uniform and dressed to lead the tighted soldier drill. With "Frisco Frizz," the girls behind the leader get the number over for a couple of encores, although the number hit of the show is "Mysterious Rag," led by Miss Walsh in the first part. Right on top of that hit comes "Najavo Rag," another success, but made to follow the big hit too closely. Were "Najavo" given first or placed in the burlesque, it might equal the other for encores.

The "ragtime" numbers with the girls working better in them than before has boosted the show's percentage considerably. It gives the life the comedy lacks. The comedy must still be strengthened up in the opener, that possibly could be done by making the principal women work more with the men. What the Misses Walsh, Catlin and Nell Capron are doing now (excepting the numbers led by Miss Walsh) three chorus girls could attend to just as well.

While the greatest need of "The Majestics" is a dancing soubret, the

three girls mentioned, if given scenes with the men, from their burlesque experience could certainly help in the very direction the company must go.

The best dresser of the organization remains Miss Walsh. The season has advanced some weeks, but Miss Catlin has not secured any new clothes. She cannot expect to attract attention with her present wardrobe, as against Miss Walsh. On the other hand, Miss Walsh deserves much credit for the money she has spent on gowns. It gives her class among the others, and also does much to hold up the slightly built vaudeville turn in the olio she is now appearing in with Mr. Ireland. The act is neat, and gets over on its looks. No pretensions have been made by the couple to a real "act." Mr. Ireland matches Miss Walsh in appearance. That is sufficient for a burlesque olio, ordinarily, but this couple step into it from the first part.

In the pieces Mr. Ireland is very strong. As a "straight" he is among the leaders.

Another turn in the olio is the Four McNallys, with Steve McNally playing the "drunk" in the big laugh of the burlesque. It is during the Billie-Reeves-Harry-Watson boxing bout, worked as that couple first did it in "The Follies." Though done to death along the Wheel routes, it got over nicely, principally because of its brevity. This was about the only point in the proceedings when Harry Emerson made his work count. Joe Emerson was McNally's boxing opponent.

Cecelia Weston, with nothing to do that amounts to anything in the pieces, opens the olio with "rag" songs, right after the same style of number has been crammed into the first part. It hurts her. She should be either moved down, or change her songs. The olio is an act short. Last week an additional attraction was placed in to run the show beyond 10:30, its usual closing time.

The show has gone ahead far enough to secure its place in the Wheel, but "The Majestics" must keep on going to get the money along the circuit. Playing houses like the Columbia and Murray Hill, which have a certain and established patronage, is no criterion, for unless "The Majestics" brings its production to the proper point, it is going to strike the box office rocks in towns where the opening performances tell the statement story for the week.

If Mr. Goldenberg or someone who knows will take a strong hold on this show, it can be brought out. The first item that should be attended to is the securing of an olio act, containing a soubret of the description given. If a good comedian is also in it so much the better. The soubret is essential whether the act is there or not. And then make the principal girls get into the action. Five minutes of the Emersons tell everything they have. So the men are not as important as this performance now makes them.

"The Majestics" were re-reviewed at the request of the management, upon the plea that published reports spread an impression "The Majestics"

## HASTINGS' BIG SHOW

Harry Hastings' "Big Show" just about hits the "Fair," and that through the numbers. Mr. Hastings has prepared for all his performance needs, excepting comedy. And that is some need—in burlesque.

Were it not for the numbers, particularly those in the first part, the "Big Show" would be a dreary two hours. Of these numbers Viola Sheldon essays to sing several. That is about all Miss Sheldon does do, besides dressing. Mr. Hastings who heads the cast on the program in both pieces, does very little more. He sings but one number, though that becomes the hit of the show, because Hastings makes business with the chorus girls. It is "Among the Girls," in the opener. Several of the girls try the chorus of the song. It is quite well worked.

The "Big Show" has a very well drilled singing ensemble, with quite a number of voices scattered among it.

The size of the Olympic stage interfered with the settings for the show, and it also worked to the disadvantage of the company's appearance. This was noticeable in the "Post-card" number, where the post-cards lapped each other for want of space. There's something wrong with this number. Mr. Hastings has probably observed that, through lack of applause. There is only one explanation, the "ponies" in their pink tights, after coming through the cards, clash against the blue of the girls' postmen. Not merely that either, but the fresh young forms of these little broilers give the Amazonian-warriors in the blue tights an awful showing up. It is a vivid illustration of beauty vs. age. If Mr. Hastings will try having the postmen disappear, one by one, as they announce the "ponies" (under the names of cities) with the little girls taking their place each time, until only the ponies are on the stage, that might help, if the "ponies" will then close it with a spirited dance. While the little girls are good looking as a rule, and work lively all the while, they have been taught no dancing for their own selves, always taking the usual steps of the choristers.

There are enough girls in the show, with eight men for assistants. But the big girls don't shine alongside the small ones. It hurts the looks all the way through.

Anyway, after Mona Raymond shows, no one cares much about seeing anyone else. Particularly does Miss Raymond glisten in the "Barbary Rag," near the finale of the performance. ("The bear cat" isn't worked

had become impossible, without proper publicity having been given to the making-over process. *Sime.*

well by the choristers.) She is a principal, one of the three females in the lead, and the only one who doesn't try to make her voice break through the roof. Edna Hyland, the third leader, is evidently under the impression that she can sing as loudly as Miss Sheldon does, in the belief that whoever in a burlesque show can drown the others out most successfully is it. Edna is all wrong, and besides, Miss Sheldon has a voice.

Miss Hyland led a very prettily, although simply dressed number, "Boogie Man," with the chorus girls in silk nighties over their tights.

"The Flower Ballet" that occurs in the burlesque suggests that if this production had shown the pretentiousness in its comedy department that the ballet does, Mr. Hastings would have had a hummer. The ballet is a very creditable effort for burlesque. It's pretty and it's classy. Everything in the performance that appears to have been attempted on a simple scale goes over extremely well.

Miss Raymond had but one other number. The best thing for Mr. Hastings to do is to keep Mona fitting about. His show needs her every minute.

The two pieces are separated by an olio. Three acts. Bohannon and Corey did their moving picture illustrated song turn, but the audience refused to grow excited at the firemen, nor shout at the warships booming. It looks as though the "ill. song" thing is all through, in any guise.

Hill, Cherry and Hill gave a nice bicycle act, with the straight riding catching considerable approval. The comedy was only there in the make-up of one rider, and that wasn't comical. The rider of a "giraffe" cycle did some neat work on it. The act fits in well where it is.

The third and last turn was a three-act, Seymour, Dempsey and Seymour, also principals in the pieces, as are the remainder of the olio people. The boys emphasize the shortage that must exist among demonstrators in music publishing houses at present.

Mr. Hastings' show is "clean," excepting for an undue freshness of Tom Coyne and himself with the girls. Mr. Coyne went beyond the limit with Miss Hyland in the burlesque. Nor was the girl any more careful. Mr. Hastings' offense was principally in slapping or placing his hands upon the bare shoulders of the choristers.

As for comedy, the "Big Show" should be all made over. There's not a real laugh in the entire show. The nearest approach was some rough-house and slap stick work in the first part (when all the men were on the stage), and the farthest away from it was in the burlesque when Mr. Coyne grew warm while seated over a plumber's fire.

Tom Coyne and Barney Toye, as an Irishman and Dutchman respectively, may be suspected as having been engaged to care for the comedy which isn't there. *Sime.*

# SAM DEVERE SHOW

"Have you caught the show yet? We're at the 8th Avenue this week and on the level it was a big surprise to me, we're just paralyzing that bunch down there. Everytime one of the comedians turns around, it's a scream. I was honestly scared once or twice they laughed so hard it looked as if we would have to carry a few of them out." Doing business, gee, if the fire laws would stand for it we could hang them off the chandeliers! You know that 8th Avenue isn't the easiest house in the world either, and when you can go that far down there, you're saying something. Just to show you what I think of the show if I was one of those moneyed burlesque guys, I would make Al Reeves, Dave Marlon and Billy Watson do a few one night stands after the season was over trying to get back the \$1,000 that I would take away from them for doing the big business this season.

"So you have a good show, eh? Good huh, Will H. Ward the principal comedian with the show and the greatest portrayer of the German that ever lived, bar none, wrote the two-act piece we are using. It is the smoothest thing that was ever turned off for the delight of a burlesque audience. The Dutch Champion is the title. The two acts are separated by a four-act olio, easily worth the price of admission alone. The story is of a retired German champion who is to re-enter the ring to fight another old Dutchman played by Mull Clark, next to Will H. Ward, the finest specimen of a Dutch comedian that could be found.

"All the material and business are as new as a 1911 penny. Of course, there may be one or two bits that you have seen before but they were Ward's originally and any one else using them has been copying. The prize fight as done by Billy Reeves and Harry Watson in the Follies a few seasons back is a funeral along side this one. The scene with the heater under the chair is so funny we have to keep the stage hands out of the wings.

"That's only a couple of the funny things that happen, the show is just full of those new comedy ideas. The production is made to suit the book. In the opener we have a new idea in hotel lobbies. Of course, we could fill the stage with furniture and all that sort of thing, but it would interfere with the numbers and the comedy, so we just use the walls and a couple of small bracket electrolers. The second set showing the exterior of the boxing club is a little dandy. It may not show the cost but there is real paint on the front of the club house and if you were close enough you could distinguish each brick separately. You know no plumber could paint a thing like that.

"The sixteen girls we carry are garbed in the best money could buy. Some of the stockings and tights may not look like silk from the front but the fact is they are made of that heavy silk and no one in the world can tell whether it is silk or not.

"They're all new costumes too, that is all but three or four and they are from the end of last season so they are practically new. They're a great working bunch of girls too. So good that we found it was unnecessary to have anyone lead in a couple of the numbers.

"As for singing with that male quartet helping out, there isn't a better singing organization in the country. The good numbers are too many to mention. There's a 'Trot' at the finish of the opening piece, 'Oceana Roll' and 'You'll Do the Same Thing Over' that are all humdingers.

"Oh, say, I forgot one comedy scene that I must tell you about. I wake up nights and laugh at it. It's the mallet scene, when J. W. Early and Mull Clark hit Ward on the head with the mallets. It's certainly a scream. They could build a whole show around that.

"We haven't many women principals, but we certainly make up in quality for what we lack in numbers. Pearl Laight is the best all-around heavyweight leading woman in the business. Great on looks, a swell wardrobe and some voice. She leads only one number, but that is so part of the audience will come later in the week to hear her again. She can deliver lines, too.

"Lillie Stevens is also of the heavy type and in order to keep her at her present weight, we don't allow her to over work or appear often. You see we don't want to overfeed them. If we did it would probably go pretty rough with the show that's following us in. Gertrude Lynch is our soubret. She has only a couple of costume changes, but Gertie is so good looking and gets over so far she doesn't have to depend upon clothes. She gets three or four numbers and handles them differently than anyone else. Once in a while they go over without any applause but that is because the audience is struck dumb at the different manner in which she works them. Gertrude imitates some English artists in her olio single and when I tell you she has never seen the originals, you will have to marvel at the manner in which she has copied their costumes.

"Early and Laight have a 'Water Wagon' sketch that is uproarious. It's so funny that they don't have to resort to singing anymore, which is enough said for John has some pipes. That breaking of the wine bottles in the water cooler gets everybody soused laughing. They don't applaud at the finish because they are all tired out from laughing.

"Mull Clark doesn't have to dip his lid to any of them when it comes to a Dutch monolog. His stories aside from a couple that Cliff Gordon may have been telling around New York are convulsors, and the parodies—well, there's nothing to it. If Mull went as far as the audiences want him to, we would still be playing at the Empire, Philadelphia.

"Oh, and the pictures, of course the Arvis Mystery got in here ahead of us and took the novelty off, but the

# THE TAXI GIRLS

Hurtig & Seamon's "Taxi Girls" will not take the average of the firm's shows out of the good class, but it will not raise the already high percentage.

"In Mexico" a two-act piece by Shep. Camp, is used. While Camp has not done a bad job, still the real fault of the show lies in the pieces. The idea is all right, but the results attained are not. There are a couple of situations which should bring screams. Comedians are there a plenty. No show has trailed through this season with a better array of talent in the comedy line. The comedy never gets as far as it should. There are laughs and snickers and wholesome fun, but the big hearty laugh thing never gets a chance to perform. One or two bits of familiar business creep in. They get very little.

The large opportunities come in the burlesque in the prison scene. Three times it appears as though the comedy would go whooping through to a great big hearty roar, when it suddenly halts, and then retreats. In this act something just misaes. Perhaps a little roughing up would not harm. Trying out a few different ways of putting it over might bring the results.

The numbers have been selected with good judgment, staged very well, and have a better chorus to handle them than has shown this year; eighteen girls, with eight of the best looking and working "ponies" that could probably be secured. What they need is someone after them to keep them working. They do not work the numbers as strongly as they should. Several times they stopped working before leaving the stage. They also pay too little attention to the audience. In one or two instances the girls only followed the leader in this respect. "The Red Rose Rag" was the big hit, led nicely by Blanche Davenport, with a comedian helping out on each chorus. "Navajo Rag" and "Life Isn't All Roses" also scored roundly with

Arvis didn't play Kansas City. It will be an awful draw there.

"Holy Gee, it's 1:30. I got to get over to the show house. If I don't stop talking you'll think I'm trying to boost the show.

"When are you coming over? What, you were in Monday night. Gosh, but that's tough, the only night this season that the show didn't go good. The lights worked wrong, the comedians weren't feeling well and we had the Ideal Homes Show at Madison Square Garden bucking us.

"Well, I'm off. Say, come over to Brooklyn next week and catch us when we are right.

"Confidentially though what did you think of it? 'It's a bad show.' You've got us wrong, bo. That's the first pan I've heard against us. I'm sorry you came in Monday night, and you know the 8th Avenue anyway. Well, so long. It's only one man's opinion anyway, and I've heard you are a pretty rotten critic yourself.

*Dash.*

two or three others following closely. "In the Days of Girls and Boys" a more quiet number, fitted in nicely.

The girls have several becoming and pretty changes. Perhaps not as many nor as elaborate changes as some of the other shows, but there will be no fault finding in either this or the scenic department. The two sets make good backgrounds.

In male principals the show is very strong. Frank Taylor and Tom Carter catch the featuring under the Farrell-Taylor Trio billing. Mr. Taylor does a stranded circus man, more or less of a tramp role, and manages it in very good style. He does not try to detract from the other comedians, and joins right in trying to get the best general results. With the others he should be able to put the necessary polish to the comedy and bring it up to the highest notch. Mr. Carter does a colored porter and is genuinely funny.

Henry P. Nelson is "Dutch," and a very good one. He makes a catch line of "It's no juice," but at that it becomes funny. He is a tall, angular fellow and laughable. Fred Linton plays alongside of Mr. Taylor in the opening and does so well that he should be kept in for the comedy of the burlesque. Linton looks funny and has several tricky actions that bring laughs.

George Hickman (Irish) is a funny little "Tad," but suffers with the other comedians through lack of material. Hickman gets some laughs but is too good a comedian for what he is doing.

The comedy itself is not bad but when Taylor, Carter, Nelson, Linton and Hickman are all placed together there are too many funny men for the amount of fun that is derived.

Miss Davenport (Farrell - Taylor Trio) is the principal woman. Miss Davenport's good singing voice and many becoming costumes make her an attraction. At the head of several numbers she shone brightly. Primrose Semon is the soubret. There is no reason why she should not become a first-class one. Miss Semon is not that now, due to her own self. She assumes a disinterested air that is very harmful. If not interested, Miss Semon can hardly expect the audience to be. A rather good voice and lively manner otherwise help to make her likeable. Marty Semon (the other end of the Semon Duo) does a very good "straight" and helps greatly in the singing. His voice is felt in several numbers. Estelle X. Willis has a minor role. She is lively and gets a great deal out of it but should not sing alone.

A very good olio of four acts helps the entertainment into the first division. Farrell-Taylor Trio take the honors. The Freeman Bros. put over a neat dancing act and score nicely. Sig. and Edythe Franz did splendidly with a comedy bicycle turn, showing a couple of new tricks.

The Semon Duo closed with a pretty light singing number.

"The Taxi Girls" with the comedy worked to where it belongs will be a corking good burlesque show. *Dash.*

## HARRY LAUDER SHOW

The proceedings attending the debut of the 1911 Harry Lauder Show at the Manhattan Opera House Monday night were undoubtedly without precedent in American theatrical history.

Positive from close calculations that Mr. Lauder could make the Manhattan not later than one o'clock in the morning, the night show was opened at the usual time, after the matinee had been abandoned, owing to the lateness of the arrival of the Saxonia, which brought Mr. Lauder over.

Appreciating the possible situation, and providing for it, William Morris gathered an army of volunteers from over the city to fill the gaps which were certain to be there in the long wait to come.

The Lauder Show as planned by the management is composed of five acts, besides the star. Over twenty appeared on the stage Monday evening. Not alone the fortitude of the audience which remained patiently seated during all the hours waiting for Lauder's arrival was remarkable, but most of these volunteers (specially those who had to appear late and against the rising restlessness of the house) were very brave, almost heroic. In a situation of this character, when a vaudeville act knows it is walking into an absolute frost, also knowing that many of the profession are in front to witness the death, it really can be nothing short of courageous. Yet it was done by several, who sacrificed themselves for "stalling purposes."

Yet, to the glory of Frank Tinney, it can be truthfully said that he was the riot of the entire night at 12:15. Tinney came down from the Winter Garden in his black face make up. The laughter and applause he received went far toward placing the audience in the good humor necessary to stand the wait.

At about 12:45, after the talent had been exhausted, Harry Cooper (besides mentioning that Mr. Lauder was at the Battery) said that Carter De Haven, the official master of ceremonies during the evening, would have to sing a song to kill a little more time. The stage hands once again (perhaps for the tenth time) "stalled" while bringing the continuous performance piano on the stage, and Mr. De Haven sang a "coon song," the third one during the evening to use the same number.

At the end of their resources, the bunch behind the wings once more, put Mr. Cooper forward to inform the house that while Mr. Lauder was racing uptown in a machine, the orchestra would play a few of the Scotchman's familiar airs. It was the finish. Everyone knew that Lauder would have to show in a few moments, or the house would empty. During the overture, Messrs. Cooper and De Haven rushed upon the stage, wildly waving their hands and yelling "He's here!" Right behind them a second later at 12:56 came Mr. Morris hugging his star.

Lauder thanked the audience for having waited. Well he might. It

was a wonderful tribute to the charm he seems to cast.

A few books with his music, the only property Lauder was permitted to remove from the boat, were handed to the musicians. The singer said he would go through the program he did at the ship concert Saturday night. The four songs sung were new. "Every Laddie Loves a Lassie" was the first; "Roaming in the Gloaming" the second. A march was the third. The orchestra played exceptionally well. Both of the first two songs have little catchy melodies, of the quaint old fashioned style that Lauder always affects. He scored as though it wasn't one in the morning.

Of the regular Lauder show, formed for the road, the Satanella Trio (foreign) opened the show. It looks like a very good comedy number. Trovato did thirty-two minutes. He was on in a good spot and played with the house. Maud Tiffany in "No. 2" did very well. This girl has improved much in her rendition of "rag" songs. She is also dressing in taste. Merkle is an impersonator, quite good in his way, but through speed alone is enabled to put over the old time style of his turn. It will make a good item in the Road Show. Griff and George, billed for the Lauder company, did not appear Monday. William Courtleigh and Co. in "Peaches" are the extra attraction at the Manhattan for the week.

Among the volunteers was Bob Fitzsimmons, who received a tremendous ovation very late. Mr. Fitzsimmons' appearance was opportune. It helped to allay that steadily growing uneasiness over the house which could rather be felt than heard through any untoward manifestation. Mr. Fitzsimmons has a speech that must have been written by one of our college leading lights. Fitz tops it off with a "I thank you" that would make a Frohman star hunt for cover.

Among the heroes who braved the graveyard was Billy Gould, following the Tinney avalanche, and Al B. White, who came even later. In between Andrew Mack told a story, Harry Cooper sang a song, and Mr. De Haven did his bit. A Mr. Scott, prominent in New York Scottish circles, placed his assurances about Lauder arriving upon top of the others, the announcements stopping when Mr. Morris faced a houseful for the first time, with a statement of his own. Morris got it over, but a good sneeze anywhere in the house would have stopped him. The strain upon all connected with the management must have been terrific. After ten o'clock it seemed as though the audience might explode at any moment.

The acts as they appeared were Satanella Trio, Maud Tiffany, Merkle, Trovato, William Courtleigh and Co., Emma Carus, "Mr. and Mrs. X" ("Roméo and Juliet"), Cecile and Co., William J. Kelly, Irving Berlin, "The Mayor and the Manicure," Maurice Burkhardt, Frank Tinney, William Gould, Bob Fitzsimmons, Andrew Mack, Harry Cooper, Al B. White, Carter De Haven, Harry Lauder.

## AMERICAN ROOF.

It was cold on the American Roof Tuesday night. The temperature in the open was mild enough, but there were a few drafts working at cross purposes in the Garden which did not make it any too comfortable. The attendance was light but as most of the overseers that usually hover about the roof were down at the Manhattan, no casualties were recorded.

The show is not of the best. While the acts individually stack up alright, as a show it was not there. It never seemed to get started. A couple of rough comedy acts would have braced things up. Especially in the first part was there a need of some laughing gas. After intermission things picked up somewhat and ran through to much better effect.

Frank Carmen a hoop roller and juggler started the performance after an ill song had been patiently passed over. Carmen has a fairly interesting routine which he tops off with some baton swinging. He works quickly and with sureness but there is not enough variety or newness to bring him above the opening position on the small time program.

W. J. Kelly, the matinee idol and stock favorite, was there with a monolog. Kelly has tried vaudeville on several occasions, sketches usually. The pieces were weak and he could not come out from under. Mr. Kelly if he intends staying in vaudeville should stick to monologing. His easy stage presence and likable manner with several very good dialects give every indication of success along this line. He has a couple of new yarns that are good but there are also a couple of ripe old boys. Kelly can handle a variety of stuff and he should have no trouble in finding someone to write material for him which would place him right for vaudeville. If he sticks, some of our best Irish storytellers will have to watch out for their laurels.

Moriarty Sisters, two "Kiddies" probably just over the Gerry limit, are being very badly handled. Here is a "kid" with a natural sense of humor and streak of comedy just fighting to break out, held back by poor judgment in act framing and material. The songs used by the "kids" are all old. There is certainly no reason for that with the publishers just bolling to get numbers on. If someone will watch this little Moriarty girl and coach her a bit they are going to make a real act out of the sisters.

Ward Bros. down next to closing pulled out the real hit of the show. The boys have an act that can be slipped into any of the big bills in a not too important position and put it over. The opening number, an English Johnny affair (the character is becoming most popular) should work out well for them. The difference in size of the brothers allows for laughs, also an asset. The dancing is sure fire.

"Books" did very well. The sketch is working much better than when first seen in the Pop houses, the light comedian leading having improved wonderfully.

The Alfreds closed the show with some first class hand to hand and head balancing. Truax & Campbell, Frank Hollins & Co., Five Lunds, New Acts.

## HAMMERSTEIN'S

Making no bid for sensationalism, but with a good all-around working bill, Hammerstein's was filled Monday night. No one act can claim unusual honors, but all went well—nothing more. The nearest thing to "ripping the velvet off the seats" was Harry Fox and the Millership Sisters, on at 10:55. Considering the hour they are entitled to "the bacon." The Jack Wilson Trio has the best opportunity to carry off the prize, but missed it through an error of judgment. Wilson did a burlesque on Bothwell Browne's act in full stage, using Browne's beautiful scenery and travesty the female impersonator's "Serpent of the Nile" dance. It is probably the funniest thing he ever attempted and the act should have ended right there. But the trio came back for their regulation finish and by doing a "Harry Thomson" spoiled the big hit. Wilson has gone back to some of his old material. Franklin Batie still shines in the act as a great feeder and a fine singer.

Frances Wood, Dorothy Kenton (New Acts) and Eva Shirley and Sam Kessler (New Acts) were the three first numbers on the bill, in the order named. Middleton and Spellmyer, in "A Texas Wooing" had the only "serious" act on the bill. And that was three-fourths comedy. Avery and Hart's opening talk did not go well, due to the audience's familiarity with it. They won out at the close.

McKay and Canwell have eliminated the girl in "Below the Dead Line" and finished in "one" with a "Mysterious Rag" song and dance. Bothwell Browne offered three recitative numbers and "The Serpent of the Nile" dance. He scored strongly at the finish, with the Cleopatra dance.

Jarrow opened the second half and held that difficult position nicely. Instead of switching coins with a man in the audience for the finish he had the "goat" fold a bill in the palm of his hand and substituted a piece of paper for it. It is very effective. Joe Welch has a new routine of Hebrew stories. He held his audience nicely at a late hour. The Six Musical Cuttys, next to closing and Ollie Young and April in closing position, had hard spots and did more than well considering. The only "dumb" act on the bill was the opening one. Comedy predominated throughout. *Jolo.*

## ARGUING OVER SHAW PLAY.

Boston, Oct. 11.

The lines and ideas in George Bernard Shaw's new play, "The Showing Up of Blanco Posnet," which the Irish Players produced here for the first time at the Plymouth Theatre, have stirred up a hornet's nest.

While the work of the players was appreciated, many opine that much of the part of the title character should be censored, claiming it is too strong on the religious thing.

Newspapers have taken sides on the question, which is giving the piece much publicity and booming the business.

Myer Elsas of the Family Department, United Booking Office, will celebrate his golden wedding anniversary Oct. 22.



**Five Lunds.**

**Musical.**

17 Mins.; Full Stage.

**American.**

Five Lunds have the earmarks of a foreign combination. Three women and two men make up the quintet who play a couple of selections on the brasses before going into the main work on the xylophones. The Lunds look alright and play very well, but the selections are wrong. The two heavy pieces on the brasses won't do for vaudeville. One would be quite enough. The xylophone selections are little better. A march got them something and of course the American flags, "Dixie" and "Star, Spangled Banner" could hardly be anything else but applause getters. The Five Lunds if they would use a little judgment, wouldn't need the patriotic stuff. It will not get them on the big time, but a proper choice of selections would for there is enough showmanship and ability to place them in faster company.

*Dash.*

**Truax and Campbell.**

**Songs and Talk.**

15 Mins.; One.

**American.**

Truax and Campbell have a useless sketch structure in which to introduce high class singing. The man and woman have excellent singing voices and good appearance, but for vaudeville purposes a repertoire as valueless as the slight sketch arrangement. The couple have ability and the "big time" should be their aim. It will however take a complete rearrangement of the present material. Popular music will have to replace operatic. Elaborateness in dressing with the proper material will make the couple a classy singing duo for big time vaudeville.

*Dash.*

**Bertha Willsea and Co. (2).**

**"Dick's Sweetheart" (Comedy).**

16 Mins.; Four (Interior).

Dick's foxy papa with a Foxy Grandpa makeup frowns on Dickey's intimacy with a frisky young music hall dancer. Sonny loves her deeply, but realizes that daddy will cut him off if he doesn't win him over. (Same old story. Must be in book form by now.) Papa and Dick's sweetheart have the merriest kind of a meeting. The girl soon has the old man strong for her. He falls for her coup. At the finish father, son and son's sweetheart get together for a big blowoff. Miss Willsea does capital work as the woman in the case. The act is all right for the small time. After awhile they will become letter perfect in it too.

*Mark.*

**Dallas Chandler.**

**Songs.**

10 Mins.; One.

**Pantages, Seattle.**

Dallas Chandler is no distinct departure from the regular "singing comedienne." She offers three songs, with three changes, doing well with the opening number. "Carita" is her next and best number. For a closer, she essayed some "rag-time," which won no recall. Her gowns are not the least attractive part of the turn.

*Archimedes.*

**Mann and Franks.**

**Comedy.**

19 Mins.; One.

This girl and fellow set their scene in Scotland by laying a blanket of Scotch plaid over a park bench. But perhaps this is a part of their rather broad burlesque style, into which they develop later. The fellow has some ideas of himself as an emotional actor and probably the girl thinks so too, for she helps him act. In a pathetic bit the boy raising himself on one elbow, brought down a Yom Kippur audience with some pretty soft slush. It is burlesqued by the girl later, whose idea that she's funny is as big as the fellow's acting hunch. The pair then develop into a travesty couple and with some pretty silly material remained on the stage a pretty long while. But the small time can use this act.

*Jess.*

**Harry and Edna Rose.**

**Comedy, Singing and Dancing.**

15 Mins.; Parlor.

Harry Rose at times comes close to being a Dutch comedian, while Edna is about as much of a dancer, and is much further away from a comedienne. The act develops into a patter affair with enough stuff to qualify them nicely for an old home week, though the girl looks young enough. Mr. Rose sings a song that quartets of years ago used, after which he plays a cornet. During this solo the girl tries to get over the "That's what I always thought" gag. The act is finished with a cornet and trombone duet. For the very small time the two ought to fit.

*Jess.*

**OUT OF TOWN**

**Catherine Calvert and Co. (9).**

**"The Signal," (Dramatic).**

42 Mins.; Four Scenes.

**Maryland, Baltimore.**

Paul Armstrong in "The Signal" has turned out an excellent one-act play, dealing with the Black Hand. Briefly sketched the plot concerns a young prima donna loved by a newspaper man, who is not in sympathy with her stage work. She is also wooed by an Italian Count, secretly at the head of a band of Black Handers. She dismisses the newspaper chap who tells her he will only return when he hears the signal, the singing of the old love song, "In The Gloaming." In the fourth scene the singer and her maid are brought by the Count to an abandoned photograph gallery, the rendezvous of the Black Hand, after he has rescued them from a framed-up kidnapping. Through the windows of this gallery may be seen the illuminated tower of a nearby newspaper building. The Count forces the prima donna to sing for the entertainment of his band of crooks. She sings "In The Gloaming" while standing by the open window. Her lover is in the newspaper building. This is indicated by means of a transparent drop, through which the reporter is seen hard at work at his desk. He hears the song, recognizes the voice of the singer, remembers the signal and goes to the rescue. The Count, after the song, forces his attention on the prima donna and is slowly overpowering her when the lover and a detective with drawn re-

volvers come bounding through the open windows. A good dramatic situation, well led up to. The piece is finely written, the lines being terse and to the point, the situations well conceived and comedy relief carried through the entire play. The second scene in the prima donna's apartment is a bit too talky. Her reasons for summarily dismissing her lover are not sufficiently emphasized. The climaxes are strong and carry well. Catharine Calvert as Helen Alcar, the prima donna makes a charming picture, acts with sureness and intensity eminently befitting the character and situations. She has a surprisingly sweet and well-cultivated voice. A. E. Walsh is a manly hero and plays well. Mario Marjeroni enacted the disagreeable role of the Count with force and discretion. Belle Gaffney, as an Irish maid, Carl Harbaugh, as a German music teacher, and Edward C. Howard, as a tough crook took care of the comedy, winning many laughs. The rest of the company were at all times well within the picture and handled their roles capably. The scenery by Platzor is elaborate and adds much to the success of the piece. With a few minor changes and a quickening of the action here and there, Mr. Armstrong will have a vaudeville sure money getter in "The signal."

*Arthur L. Robb.*

**Rena Thornton.**

**Songs.**

12 Mins.; Full Stage.

**Young's Pier, Atlantic City.**

Rena Thornton presents an act of songs away from the run of singing singles. Beautiful of face and form and gowned in excellent fashion, she commands immediate attention. Miss Thornton has a sweet voice, mellow but firm, and her numbers are well delivered. The opening song, "In The Shadows" won much favor. "Harbor Of Love" received big applause. It was finely sung. After a costume change Miss Thornton came out in "one," giving "Blow Rings." Throughout she was liked immensely and scored distinctly. This is Miss Thornton's first vaudeville appearance, although she has sung considerably at private functions. From her work here she should become a vaudeville fixture.

*I. B. Pulaski.*

**Princess Baratoff.**

**Songs.**

**Full Stage.**

**Columbia, Cincinnati.**

There is no telling how much time the Princess would have consumed had the audience been satisfied to listen to her act. Sunday afternoon she rendered one song accompanied by a guitar, and the drop went down on the act. A chair remained in front. When "props" removed it, the audience was agreeable for the remainder of the show proceed according to program. During the evening performance the Princess was permitted to sing three songs. If she had attempted anything further, something serious might have happened. She makes up "horridly" and "the gang" in the gallery made life miserable for the performer and the audience, while she was on. Hers is not an act.

*Harry Hess.*

**Charles Kellogg.**

**"Bird Song Singer."**

23 Mins.; Full Stage (Exterior).

**Keith's, Boston.**

Charles Kellogg is called a singer of bird songs, but that tells nothing. The act must be seen (or heard) to be appreciated. It is so vastly different from anything ever on the local stage, that the work of Mr. Kellogg is hard to describe fittingly. First, he portrays so perfectly the cries, chirps and twittering of birds that the birds themselves are attracted to him. This he demonstrated in public last Sunday. His "bird singing" as he calls it—really a wonderful gift—has a range of 12½ octaves. He makes all the bird sounds with his mouth closed, the notes being emitted through his nostrils. In addition, he shows the natural resonance of the voice, when at a distance of one hundred feet from the stage, while standing in the auditorium, he makes a flame dance, through the bird singing. The act opens with a wood scene, showing a wall tent and camp fire. On all sides of the camp is heard the shrill and musical sounds made by the birds. It reminds one of the Central Park Aviary. Kellogg makes his entrance doing a bird song. His explanation of his accomplishment or gift of nature in that line is interesting. His talk does not tire and he does considerable during the twenty-three minutes that he is on. In attempting to stick close to nature with the act, he shows the audience the real way to start a fire in the woods without the aid of matches. He does a number of bird songs during the act and illustrates the methods of birds in their singing. The work was well done when it is to be taken into consideration the fact that this was his first appearance. He was a bit nervous, but warmed up considerably during the progress of the act, so that at the finish he was compelled to respond to a number of bows and curtains. The act is a distinct feature and will do credit to the best houses.

*Gooltz.*

**3 Dixons.**

**Singers, Dancers and Musical.**

11 Mins.; Full Stage.

**Empress, Cincinnati.**

The girls are an English importation and the trio may some day be a good act. They open as military maids, singing a song and blowing bugles, cleverly done. The voices are excellent, but the over-dressing is clumsy, and needs considerably more attention. The girls slowly change to short blue dresses. Another song, and a soft shoe dance are the redeeming features, principally because of the excellent team work. Immediately upon finishing the song, the girls do a Russian dance. The steps individually are fairly well executed, but the team work is poor. During the dance all three play banjos. They failed to strike many notes throughout. In the Russian dance the girls lack vim. To make the act presentable the girls should wear suitable costumes and put more ginger into the work.

*Harry Hess.*

The Meredith Sisters returned from Europe last week, having played in England and Germany. They brought with them a new sartorial outfit.

# BILLS NEXT WEEK (Oct. 15-16)

In Vaudeville Theatres, Playing Two Shows Daily

(All houses open for the week with Monday matinee, when not otherwise indicated.)

**NEW YORK**  
FIFTH AVENUE  
"Dance of Death"  
Ethel Green  
Joe Welch  
Bully Gould & Co.  
Morton & Nicholson  
James Durkin & Co.  
De Laur Duo  
Kratons  
Asahi Troupe

**HAMMERSTEIN'S**  
Mabel Hite  
Billy Reeves & Co.  
Cliff Gordon  
Clarice Vance  
Marshall Montgomery  
Chadwick Grant  
Jones & Trio  
Great Richards  
Richards & Montrose  
Reba & Inez Kauf-  
man  
Vanler & Rome  
Carmen Sisters  
Linton Trio  
Lawrence & Rex  
Russell & Russell

**COLONIAL**  
"Hello, Paris"  
Four Mortons  
James J. Morton  
"Bathing Girls"  
Middleton, Spell-  
meyer & Co.  
Courtney Sisters  
Kaufman Bros.  
Maxini & Bobby  
Rawson & June

**ALHAMBRA**  
McIntyre & Heath  
Annie Yeomans  
James & Bonnie  
Thornton  
Maggie Cline  
Gus Williams  
Ward & Curran  
Snyder & Buckley  
Fox & Ward  
Caron & Herbert

**BRONX**  
Lillian Russell  
Ryan-Richard  
Big City Four  
Rooney & Bent  
Griffith  
Johnny Jones  
Sayton Trio  
Jones & Deoley  
Lane & O'Donnell

**ORPHEUM**  
Ruth St Denis  
"The Police Inspec-  
tor"  
Melville Ellis  
Jack Loring  
Paul Conchas  
Stuart Barnes  
Wilfred Clarke & Co.  
Hilda Hawthorne  
Mr. & Mrs. Stuart  
Darrow

**BUSHWICK**  
Amelia Bingham  
Willard Simms & Co.  
Smith & Campbell  
"The Leading Lady"  
Grant & Hogg  
Hison City Four  
Bernard & Weston  
Red Bros.  
Three Dooleys

**GREENPOINT**  
Irene Franklin  
Collins & Hart  
Art Bowen  
Covington & Wilbur  
Hoey & Lee  
Waterbury Bros. &  
Tenny  
Keno & Green  
Ollie Young & April

**ATLANTIC CITY**  
YOUNG'S PIER  
Victor Moore & Co.  
Vic Thompson & Co.  
Connolly Sisters  
Mudge, Morton &  
Edwards  
Neil McKinley  
Three Shelveys Boys  
Foster & Dog

**BALTIMORE**  
MARYLAND  
May Tully & Co.  
May Fenton  
Jimmy Lucas  
Wynn & Russon  
Cameron & Daylord  
Mason & Bart  
(Two to fill)

**BOSTON**  
KEITH'S  
Sumiko  
Paul Dickey & Co.  
Morris & Allen  
Helm Children  
Carlin & Penn  
R. A. G. Trio  
Hickey's Circus  
Louie Stone  
The Mountford

**NATIONAL**  
"Rehears of Broad-  
way"  
Rialta  
Karl Hewitt & Co.  
Willard & Bond  
Kelly & LaFerty  
Kimberly & Hodg-  
kins  
Geo. C. Davis  
Louis Granat

**BRIDGEPORT**  
POLI'S  
(Ed. Blondell's Co.)  
The Ramonds  
Cook Sisters  
"Country Barber  
Shop"  
Markey & DeVere  
"Night in Sevilla"  
Clinton & Nolan  
"Through Centre of  
Earth"

**CHICAGO**  
MAJESTIC  
Robt T. Haines &  
Co.  
Montgomery &  
Moore  
"Night Turkish  
Bath"  
Marvellous Millers  
Adair Hole  
Five Parrell Sis-  
ters  
(First American ap-  
pearance)  
Redway & Lawrence  
Coakley Hanvey &  
Dunlevy  
Pope & Uno

**CINCINNATI**  
KEITH'S  
(Open Sunday Mat.)  
Rice & Cohen  
Golden Troupe  
Hawthorne & Burt  
Belle Adair  
John & May Burke  
Hal Merritt  
Loughlin's Dogs  
(Feature to fill)

**CLEVELAND**  
HIPPODROME  
"Romance Under-  
world"  
Aurora Troupe  
Homer Miles & Co.  
DeKoe Troupe  
Fanny Rice  
Jolly & Wild  
Flying Martins  
McGuinness Bros

**DALLAS**  
MAJESTIC  
(Open Sunday Mat.)  
Edwards "Kountz"  
Kids  
Cutler  
Flying Gilmours  
Rufford & Chain  
Ames & Corbett  
Undine Andrews  
Lockhart Sisters

**DAVENPORT, IA.**  
AMERICAN  
Sylvia Bidwell Co.  
International Grand  
Opera Troupe  
Dumitrescu & Gul-  
ran  
Dan Robey  
Clever Clark

**DENVER**  
ORPHEUM  
"Planophand Min-  
strels"  
Carlton  
Emmy's Pets  
McDevitt, Kelly &  
Lucey  
Color Photography  
Macrea & Levering  
Mason & Murray

**DES MOINES**  
ORPHEUM  
Wm. H. Thompson  
& Co.  
Dan Burke & Girls  
Fay Two Coleys &  
Fay  
Nederveld & Monk  
Wilson & Wilson  
Ward Baker  
Mabelle Fonda  
Troupe

**DETROIT**  
TEMPLE  
Walter C. Kelly  
"The Hold Up"  
Toona & Indian Sex-  
ter  
Marimba Band  
Flanagan & Ed-  
wards  
Melville & Higgins  
Rita Gould  
Wentworth, Vesta &  
Teddy

**DULUTH**  
ORPHEUM  
Mr. & Mrs. Johnnie  
Ray

Mr. & Mrs. Jack Mc-  
Greedy  
Grace Cameron  
Rousby's Scenic Re-  
vues  
Gordon & Marx  
Paulinetti & Piqua  
Marcus & Gartelle

**ELMIRA**  
COLONIAL  
Caesar Rivoli  
Sampsel & Riley  
Lapo & Benjamin  
Payne & Lee  
Rem Brandt

**FORT WAYNE**  
TEMPLE  
Azuma Jap Troupe  
Mimic Four  
Wilson & Doyle  
Bloomquest Players  
Cohen & Young  
Knot & Alvin  
Gray's Marionettes

**LOUISVILLE**  
MARY ANDERSON  
(Open Sunday Mat.)  
Edward Abeles & Co.  
Felix & Caire  
Bert Fitzgibbons

**FORT WORTH**  
MAJESTIC  
Lois Troupe  
Lorraine Dudley &  
Co.  
Burns & Lawrence  
Emmonds, Emmer-  
son & Emmonds  
Knickerbocker Trio  
Les Alvars  
Emily Nice

**HAMILTON**  
TEMPLE  
Puchot's Ballet  
Ashley & Lee  
Mr. & Mrs. Robyns  
Cycling Zanoras  
Elsie Fay & Boys  
(Two to fill)

**HARRISBURG**  
ORPHEUM  
Florentine Players  
Arthur Whitehaw  
Bryon & Langdon  
Watkins & Williams  
Sisters  
Tom Kyle & Co.  
De Witt Young &  
Sister  
Three Diereck Bros

**HARTFORD**  
POLI'S  
Curson Sisters  
Ed Hayes & Co.  
Willy's Melody Maids  
Hayden, Borden &  
Haydn  
Wilson Bros  
Fred Watson  
Hedder & Son

**HOUSTON**  
MAJESTIC  
(Open Sunday Mat.)  
McKenzie & Shannon  
Namba Troupe  
Jupiter Bros  
Sampson & Sampson  
Brown & Mills  
Roxey P. LaRocca  
Florence Hobson

**INDIANAPOLIS**  
GRAND O. H.  
(Open Sunday Mat.)  
"Photo Shop"  
Princess Baratroff  
"Little Stranger"  
Raymond & Caverly  
Cole DeLosa (Com-  
edy wire; first  
American appear-  
ance)  
Laura Buckley  
The Havelocks

**LAWRENCE, MASS.**  
COLONIAL  
Bothwell Browne(?)  
Fantelle & Valery  
Loc O'Neill  
Duffy & Lorenz  
The Ralls  
Leroy & Harvey  
Dare Bros

**LINCOLN, NEB.**  
ORPHEUM  
Stone & Kalisz  
Gerald Griffin & C  
Deiro

Connelly & Webb  
Ruby Raymond &  
Boys  
King Sisters  
(One to fill)

**LOS ANGELES**  
ORPHEUM  
(Opening Sunday Mat.)  
Lily Lena  
Edwin Stevens & Co.  
Australian Wood-  
choppers  
Four Miles  
Three Leightons  
Blank Family  
Primrose Four  
Hermine Shone &  
Co

**LOUISVILLE**  
MARY ANDERSON  
(Open Sunday Mat.)  
Edward Abeles & Co.  
Felix & Caire  
Bert Fitzgibbons

**PORTLAND, ME.**  
KEITH'S  
Little Lord Roberts  
Harlan Knight &  
Co.  
Clayton Drew Play-  
ers  
Dale & Boyle  
Morrisey & Hanlon  
Lockhart & Kress  
The Pelots

**PORTLAND, ORE.**  
ORPHEUM  
(Open Sunday Mat.)  
Howard & North  
Adams & O'Donnell  
Lillian Schreiber  
Sager Midgley &  
Co.  
Errotti & Lillip-  
utians  
Williams & Segal  
Siems

**ROCHESTER**  
TEMPLE  
Bell Family  
Four Herds  
Al & Fanny Stead-  
man  
Jarrow  
Mr. & Mrs. Perkins  
Fisher  
Charlotte Ravens-  
croft  
Frey Twins  
(One to fill)

**ROCK ISLAND**  
EMPIRE  
(Open Sunday Mat.)  
Duffy & Dyso  
Mile. Zella & Dogs  
Datto Freeze Co  
Low Williams Co  
Church City Four

**SAN ANTONIO**  
PLAZA  
(Open Sunday Mat.)  
Flida's "School  
Kids"  
Williams & Thomp-  
son  
Burnham & Green-  
wood  
Alsace & Lorraine  
Alaska's Cats  
Cecilia Zavanachi  
Robert Wingeat

**SAN FRANCISCO**  
ORPHEUM  
(Open Sunday Mat.)  
Wm. H. Thompson  
Patsy Doyle  
Albert Hole  
Lydell & Butter-  
worth  
Roehm's Athletic  
Girls  
Stickney's Circus

**ST. LOUIS**  
COLUMBIA  
Master Gabriel &  
Co.  
Maerit & Bradford  
Edna Aug  
Six Steppers  
Nevins & Gordon  
Stickney's Circus  
Esmeralda & Veola  
The Dorians

**SCRANTON**  
POLI'S  
Andrew Mack  
Great Richards  
Noton & Maple  
Mr. & Mrs. Hugh  
Emmett

**OMAHA**  
ORPHEUM  
"Scrooge"  
Lorch Family  
Bedini Arthur  
Wright & Dietrich  
Patsy Doyle  
Abbot & White  
Marcellles

**OTTAWA**  
DOMINION  
Salerno  
Merrill & Otto  
McConnell & Simp-  
son  
The Stanleys  
Al Carleton  
(Two to fill)

**PHILADELPHIA**  
KEITH'S  
"Everywife"  
Felix & Barry Girls  
Jack Wilson Trio  
Leo Carrillo  
Richardson's Dogs  
Chinko  
Willis & Hassan

**PITTSBURGH**  
GRAND  
Seligman & Bram-  
well  
Helena Frederick &  
Co.  
Old Soldier Fiddlers  
Mack & Walker  
Moore & Haager  
Martineti & Sylves-  
ter  
Three Kuhnns  
Fred Dupres  
The Rexos

**TRENTON**  
TRENT  
Mrs. Gene Hughes &  
Co.  
Five Piroscoffis  
Sam Holdsworth  
Musical Spillers  
La Toy Bros  
Nevins & Erwood  
(One to fill)

**UNION HILL, N. J.**  
HUDSON  
Della Fox  
Geo Spink & Pauline  
Welsh  
Emily Greene & Co.  
Gordon Bros & Kan-  
garoo  
King Bennett & L  
Rawls & Von Kauf-  
man  
Lucifer & Kibler

**UTICA**  
SHUBERT  
"Baseballitis"  
Kaimler & Brown  
Kate Watson  
Eli & McKenna  
Pelham  
Harry B. Lester  
Altus Bros.

**WASHINGTON**  
CHASE'S  
Bond & Benton  
Howard & Howard  
Marini & Bronski  
Boudini Bros  
H. T. MacConnell &  
Co.  
Bert Melrose

**WILMINGTON**  
DOCKSTADER'S  
Carrie De Mar  
Meredith Sisters  
Patty & Desperado  
Those Four Girls  
The Kid  
Elden & Clifton  
(One to fill)

**PARIS**  
ALHAMBRA  
Mile. de Dio  
Harry Fragon  
Paulton & Dooley  
Jenny & Joe  
Sisters Karitons  
Gus T. Kagerman  
Anna Thibaud  
Moxon Trio  
Leonie de Lausanne

**PHILADELPHIA**  
FOLIES BERGERE  
W. C. Fields  
Sale & Sellery  
Vernas Troupe  
Five Barnvads  
Boller  
"Stella" Ballet, with  
Maria Bordin, Cor-  
nellia, Schaerod-  
ner, M. J. Jacquie-  
r, R. Quinault,  
Bert Clerc

**VIENNA**  
(For Oct.)  
COLOSSEUM  
Marck's Lions  
Four Othnos  
La Bella Zazitta  
Four Mackwells  
Delf Bros  
Daisy Yates  
Wright Sisters  
Turi Wiener  
Poldi Floty  
"A Happy Night"

Great Santel  
Frank & True Rice  
De Faye Sisters

**SYRACUSE**  
GRAND  
"Wireless Airship"  
C. L. Fletcher &  
Co.  
Haines & Vidocq  
Bowers Walters &  
Crooker  
O'Brien-Havel Co  
Linden Beckwith  
Watson & Little  
De Mont Trio

**TERRE HAUTE**  
VARIETIES  
Three Livingstons  
Van Bros  
Judging De Lisle  
Wilkins & Wilkins  
Erna Troupe  
Four Masons  
Seymour & Dupree  
Alpine Family  
Young & Marks  
Four Cloverdale  
Girls

**TOLEDO**  
KEITH'S  
"Honor Among  
Thieves"  
Four Diving Norins  
Swor & Mack  
Stewart & Alexand-  
er  
Nonette  
Comical Wallace  
A Pickens & Co  
Selbini & Grovini

**TRENTON**  
TRENT  
Mrs. Gene Hughes &  
Co.  
Five Piroscoffis  
Sam Holdsworth  
Musical Spillers  
La Toy Bros  
Nevins & Erwood  
(One to fill)

**UNION HILL, N. J.**  
HUDSON  
Della Fox  
Geo Spink & Pauline  
Welsh  
Emily Greene & Co.  
Gordon Bros & Kan-  
garoo  
King Bennett & L  
Rawls & Von Kauf-  
man  
Lucifer & Kibler

**UTICA**  
SHUBERT  
"Baseballitis"  
Kaimler & Brown  
Kate Watson  
Eli & McKenna  
Pelham  
Harry B. Lester  
Altus Bros.

**WASHINGTON**  
CHASE'S  
Bond & Benton  
Howard & Howard  
Marini & Bronski  
Boudini Bros  
H. T. MacConnell &  
Co.  
Bert Melrose

**WILMINGTON**  
DOCKSTADER'S  
Carrie De Mar  
Meredith Sisters  
Patty & Desperado  
Those Four Girls  
The Kid  
Elden & Clifton  
(One to fill)

**PARIS**  
ALHAMBRA  
Mile. de Dio  
Harry Fragon  
Paulton & Dooley  
Jenny & Joe  
Sisters Karitons  
Gus T. Kagerman  
Anna Thibaud  
Moxon Trio  
Leonie de Lausanne

**PHILADELPHIA**  
FOLIES BERGERE  
W. C. Fields  
Sale & Sellery  
Vernas Troupe  
Five Barnvads  
Boller  
"Stella" Ballet, with  
Maria Bordin, Cor-  
nellia, Schaerod-  
ner, M. J. Jacquie-  
r, R. Quinault,  
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**VIENNA**  
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Delf Bros  
Daisy Yates  
Wright Sisters  
Turi Wiener  
Poldi Floty  
"A Happy Night"

## SHOWS NEXT WEEK.

**NEW YORK.**  
"A GENTLEMAN OF LEISURE" (Cyril Scott)—Herald Square.  
"A SINGLE MAN" (John Drew)—Empire (7th week).  
"AROUND THE WORLD"—Hippodrome (7th week).  
"BOUGHT AND PAID FOR" (Charles Richman)—The Playhouse (4th week).  
"BUNTY PULLS THE STRINGS"—Comedy (3d week).  
"DISRAELI" (George Arliss)—Wallack's (5th week).  
"DR. DE LUKE" (Ralph Hers)—Grand Opera House.  
"GREEN STOCKINGS" (Margaret Anglin)—Maxine Elliott (3d week).  
"GYPSY LOVE" (Marguerita Sylva)—Globe (1st week).  
"MAGGIE PEPPER" (Rose Stahl)—Harris (5th week).  
"MRS. AVERY"—Weber's (1st week).  
"MME. SIMONE, Repertoire"—Daly's (1st week).  
"SNOBS" (Frank McIntyre)—Hudson (7th week).  
"SPOONER STOCK"—Metropolis (11th week).  
"STOCK"—Academy.  
"THE ARAZ"—Astor (5th week).  
"THE BOSS" (Holbrook Blinn)—Manhattan Opera House.  
"THE ENCHANTRESS" (Kitty Gordon)—New York (1st week).  
"THE FASCINATING WIDOW" (Julian El)—Liberty (5th week).  
"THE GARDEN OF ALLAH"—Century (opens Oct. 11).  
"THE GREAT NAME" (Henry Kolker)—39th St. (2nd week).  
"THE KISS WALTZ"—Casino (5th week).  
"THE LITTLE MILLIONAIRE"—Cohan's 4th (1st week).  
"THE MILLION"—Lyric (1st week).  
"THE NEVER HOMES"—Broadway (3d week).  
"THE ONLY SON"—Gaiety (1st week).  
"THE PASSERS-BY"—Criterion (5th week).  
"THE PINK LADY"—New Amsterdam.  
"THE RETURN OF PETER GRIMM" (David Warfield)—Belasco (1st week).  
"THE RUNAWAY" (Billie Burke)—Lycium (2d week).  
"THE SIGN OF THE ROSE" (George Behan)—Garrick (2d week).  
"THE SIREN" (Donald Brian)—Knickerbocker (5th week).  
"The Woman"—Republic (5th week).  
"TILLIE'S NIGHTMARE" (Marie Dressler)—West End.  
"WINTER GARDEN"—Variety.

**CHICAGO.**  
"EVERYWOMAN"—Auditorium (1st week).  
"THE GRAIN OF DUST" (James K. Hackett)—Powers (1st week).  
"THE CONCERT"—Leo Ditrichstein (1st week).  
"THE LITTLEST REBEL" (William and Dustin Farnum)—Chicago O. H. (8th week).  
"ZIGFELD FOLLIES"—Colonial (8th week).  
"HE FELL IN LOVE WITH HIS WIFE"—Cort (3d week).  
"SPEED"—Garrick (1st week).  
"REBECCA OF SUNNYBROOK FARM" (Edith Tallafiero)—Illinois (3d week).  
"LUIBANA LOU" (Alex Carr)—La Salle (8th week).  
"THE FAUN" (William Faversham)—Lyric (2d week).  
"THE DEEP PURPLE"—McVicker's (10th week).  
"THE FORTUNE HUNTER" (Will Deming)—Olympic (1st week).  
"OVER NIGHT"—Princess (4th week).  
"OVER THE RIVER" (Eddie Foy)—Studebaker (3d week).  
"CHIEF OF THE SECRET SERVICE"—Alhambra.  
"SIS HOPKINS" (Rose Melville)—Crown.  
"THE THIRD DEGREE"—Haymarket.  
"THE ROSARY"—National.

**ST. LOUIS.**  
"LITTLE MISS FIX-IT" (Bayes and Nor-  
worth)—Century.  
"THREE LIGHTS" (May Robson)—Garrick.  
"PINAFORE"—Shubert.  
"THE OLD TOWN" (Montgomery and Stone)—Olympic.  
"WHITE SLAVE"—American.  
"HOOBIE SCHOOLMASTER"—Havlin's.  
"MARY JANE'S PA" (Stock)—Imperial.  
"THE BHEMIAN BURLSQUERS"—Standard.  
"RUNAWAY GIRLS"—Gayety.

**PHILADELPHIA.**  
"THE SEVEN SISTERS"—Broad.  
"MISS INNOCENCE" (Anna Held)—Forrest.  
"THE QUAKER GIRL"—Garrick.  
"THE SPRING MAID"—Chestnut St. O. H.  
"THE PRICE"—Walnut.  
"THE DEEP PURPLE"—Adelphi.  
"THE HEN-PECKERS"—Lyric.  
"LET GEORGE DO IT"—Grand Opera House.  
ORPHEUM PLAYERS—Chestnut St.  
"THE MAN BETWEEN"—National.  
DUMONT'S MINSTRELS—Ninth and Arch.

**NEW ORLEANS.**  
"JOLLY BACHELORS"—Dauphine.  
"THE LADIES' LION" (Jefferson De Angels)—Tulane.  
EVANS' MINSTRELS—Crescent.  
STOCK—Lyric.

**BALTIMORE.**  
"NOBODY'S WIDOW" (Blanche Bates)—Ford's.  
"THE TRAIL OF THE LONESOME PINE"—Charlotte Walker—Academy.  
"THE CHOCOLATE SOLDIER"—Auditorium.  
"THE SMART SET"—Holiday St.  
"THE TWO ORPHANS"—Savoy.  
"GIRLS FROM HAPPYLAND"—Gayety.  
"PACEMAKERS"—Monumental.

**LOS ANGELES.**  
"MARY JANE'S PA" (Max Figman)—Majes-  
tic.  
"THE COUNTRY BOY"—Mason.

(Continued on Page 26.)

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**A SERENADE BALLAD**

With a Syncopated Melody

**"Maybe That Is  
Why I'm Lonely"**

BY

**GOODWIN and MEYER**

No guessing about this song. It needs no boosting. If you find that you have one song in your act that is not making good, substitute this song for it—and make good.

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REMICK & CO.**

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**Elite of the Profession**

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DETROIT**

**MAJESTIC THEATRE BLDG.  
CHICAGO**

**131 WEST 41st STREET  
NEW YORK**

Are you looking for a song like  
"Winter"?

HERE IT IS—A MARCH SONG

**"LOVE  
ME"**

Lyric by **ED. MADDEN**

The lad who wrote  
"By the Light of the Silvery Moon."

Music by **AL. GUMBLE**

The boy who wrote  
"Over and Over Again."

When we tell you it is like "Winter"  
you can get an idea that it is some song.  
Need we say more?

**A FEW OF THE NEW REAL SONG HITS WE PUBLISH**

**"Oh! You Beautiful Doll"**

By **BROWN and AYERS**

**"The Red Rose Rag"**

By **MADDEN and WENRICH**

**"The Hour That <sup>Gave</sup> Me You"**

By **DEMPSEY and SCHMID**

**"You'll Do the <sup>Same</sup> Thing Over"**

By **BRYAN and GUMBLE**

**"My Hula Hula Love"**

By **MADDEN and WENRICH**

**"THE  
OCEANA  
ROLL"**

By  
**LEWIS and DENNI**

**The Cup Winners**

**"OH! THAT  
NAVAJO  
RAG"**

By **WILLIAMS and VAN ALSTYNE**

**"THE  
HARBOR  
OF  
LOVE"**

The Best Ballad in Years  
By  
**JONES and BLAKE**

**"Honey Girl"**

By **HAVEZ and BOTSFORD**

**"You've Got <sup>To Take</sup> Me Home Tonight"**

By **BRYAN and GOETZ**

**"I'll Try Anything Once"**

A NOVELTY  
By **BROWN and AYER**

**"Do It Now"**

By **WILLIAMS and VAN ALSTYNE**

**"Father's <sup>Allowed To See</sup> Us Twice a Year"**

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**NATIONAL.**—"The Days of a Tomorrow"; next, "The Rosary."

**GRAND.**—In point of setting, action and thrills, Teddy Hardcastle and Co. have recently introduced here for the first time, a dramatic playlet which is quite the class of the serious sketches that are making the rounds of the small time. Given the worst of it Wednesday night of last week by being selected to close a six-act show, "The Cat's Paw" (New Acts) made good from the start. Four of the acts were in "one," three followed successively with that setting. Clucas and Jenner, programmed as "comedy conversationists," were the curtain raisers. Their business contained all the "conversation" that could possibly be desired, but comparatively little of the advertised "comedy" materialized. One of the members distinguished himself chiefly in an exhibition of female impersonation. The fifteen minutes of chatter and banter concluded with a feeble act. The Aristo Troupe of acrobats, four in number, revived the drooping spirits of the auditors with ten minutes or so of nifty tumbling and tight-wire feats. Paul Bowens, on third, gives twelve minutes of a routine that seldom varies in character, but always goes over with the "riot" effect. He is a back-fall entertainer who will continue to be out of place until he hits the big time. The Punkin Trio, colored (one woman and two men), consumed eighteen minutes in a mixture of sidewalk talk, songs, and a semblance of a dance for a finish. Their material is bright in spots, and as frequently as not, the audience left the audience in a quandary as to whether it was the German or Hebrew character he was endeavoring to impersonate. He might have scored had he bowed off at least five minutes sooner.

**HEBO.**  
**ASHLAND** (A. E. Wiedner, mgr.; agent, W. D. M. A.).—Dorsch and Russell, Jere Sanford, Emerson and Celeste, The Ortluffs, Last Half: Clarke and Verdi, Belmont and Harl, Leo and Chapman, Arthur Connelly.

**WILSON AVE.** (M. Lucalzi, mgr.; agent, W. V. M. A.).—Alber's Ten Polar Bears, Dick and Dolly Merriman, Mimic Four, Frank Rogers, Musical Hussars, Last Half: Harl and Dolly Merriman, Mimic Four, Frank Rogers, Musical Hussars, Burke-Touche, Fiddler and Shetlon, Four Stagpooles, Ward and Weber.

**WILLARD** (J. G. Bush, mgr.; agent, W. V. M. A.).—Karsy's Giant Myriophane, Burke-Touche, Fiddler and Shetlon, Four Stagpooles, Ward and Weber, Last Half: Harl and Dolly Merriman, Mimic Four, Frank Rogers, Musical Hussars, Dick and Dolly Merriman.

**PLAZA** (Interstate Amusement Co.).—Rube Welch, Kitty Francis and Co., Helen Dickinson, Anderson Twins, Alex Wilson.

**KEDZIE** (Wm. Malcolm, mgr.; agent, W. V. M. A.).—Edith Harcke and Co., Four Masons, Towser Bros. and Darrell, Moore's Rah Rah Boys, (One to fill).

**SOUTH CHICAGO** (Harry Wilson, mgr.; agent, W. V. M. A.).—Lester and Co., Jere Sanford, Belmont and Harl, Van Camps Pigs, Last Half: Goodrose, Young and Marks, May Brattonne and Co., King and Lovell, Minstrel Four.

**EVANSTON** (Chas. New, mgr.; agent, W. V. M. A.).—Edith Harcke and Co., Jere Sanford, Belmont and Harl, Van Camps Pigs, Last Half: Goodrose, Young and Marks, May Brattonne and Co., King and Lovell, Minstrel Four.

**LYDA** (George Hines, mgr.; agent, W. V. M. A.).—Goodrose, Young and Marks, May Brattonne and Co., Alvin Sisters, Minstrel Four, Last Half: Italia and Co., Aubrie Rich, Miller and Atwood, Morgan and Kilne, Dorach and Russell.

**ACADEMY** (Tom Carmody, mgr.; agent, W. V. M. A.).—Edna and Alberts, Swain's Rats and Cats, Ferguson and Northrup, Capt. George Stern and Harry Fetter, Last Half: Nattie, Chas. Porter, Gray's Marionettes, Smith and Warren.

**COMEDY** (Rosenthal & Wagner, mgrs.; agent, W. V. M. A.).—Toledo and Burton, West Bender, Johnstone, Rebout Duo, Alicia Janice.

**LINDEN** (Chas. Hatch, mgr.; agent, J. C. Mathews).—Jerome and Jerome, Dallas Romme, Frank A. Trenor and Co., Italian Trio, Pero and Wilson, Last Half: Cavanna, Freeman and Fiske, Lew Welch and Co., Irwin and Herzog, The Newmans.

**SCHINDLER** (Ludwig Schindler, mgr.; agent, Frank Q. Doyle).—Moore and Brown, Musical Bangers, Crowley and Crowley, Stevens and Bear.

**PARKWAY** (A. H. Lewis, mgr.; agent, Frank Q. Doyle).—Polly Pickles Pets, J. F. Marion, Prentice Trio, Al Warda, The Hillmans, Herbert and Vance.

**VIRGINIA** (W. B. Heaney, mgr.; agent, Frank Q. Doyle).—Goldie, Fetter and Co., Pauline Harrie, Arizona Trio, Chief Clearsky, Fields and LaAdella, Chas. Denny, Musical Copes, John Higgins.

**LEGRANDE** (North Shore Amusement Co., Fred Hippel, mgr.; agent, Frank Q. Doyle).—The Great Charcot, Thompson and Williams, Terry and Schultz, W. J. Langer.

**PREMIER** (Chas. Schaefer, mgr.; agent, Frank Q. Doyle).—Crowell and Gardner, Jimmy Logue, Miguon Douglas, The Wheelers, Sims and Mayo, Delany Jerome, Chas. Howison, Moran and O'Neil.

**RIJOU DREAM** (Sigmund Falier, mgr.; agent, Frank Q. Doyle).—Gilmore, Kinkley and Gilmore, Chas. Stowe, Singing Stuarts, Eleene Jessica, P. W. Brown, Vedder and Gardner, Olive Harris, Madam DeVon's Cats and Dogs.

**MONOGRAM** (M. Klein, mgr.; agent, Frank Q. Doyle).—Johnson and Roper, Two Sweets, Minstrel Morris, Ada Banks.

**PALACE** (Henry Schoenstadt, mgr.; agent, Frank Q. Doyle).—Billy Kerrands and Co., Edmonds and Dooley, Henry's Comedy Co., FAMILY (Isaac Burger, mgr.; agent, Frank Q. Doyle).—Decoret and Rego, Shirley Lane, The Great Belsebub, Mae Howell.

## SAN FRANCISCO

By J. E. McLENNAN.  
VARIETY'S San Francisco Office,  
208 Market St.

**ORPHEUM** (Martin Beck, gen. mgr.; agent, Orpheum Circuit).—"A Romance of the Underworld," hit of bill; Charles and Fannie Usher in "A Case of Emergency," good; Nichols Sisters, encores; Four Floods, little applause; Six American Dancers, well received; Avon Comedy Four, good singers; World and Kingston, pleased; International Polo Team, good.

The Columbia, Oakland, has been leased to Dillon & King for musical comedy, opening Nov. 18.

Bertrand York, manager of Idora Park, will marry Ruth Sadler the latter part of this month.

Marjorie Rameau has been engaged for the star roles at Ye Liberty theatre, Oakland.

The Armstrong company will not open at the Garrick, Stockton, as announced. Instead the management will play vaudeville, booked by Bert Levey.

It is rumored that Rice and Cady will go to the Lyric theatre, Portland, to appear there in musical comedy for Keating Flood, on account of a misunderstanding with King & Dillon.

The Armstrong Musical Comedy Company opens at the Avenue, Vancouver, 18.

A petition was filed last week with Judge Rives looking to the final distribution of the Harry Wyatt estate by W. E. Dunn, executor. After all the bills have been paid and legacies satisfied there remains for distribution to Mrs. Croasley-Toplitzky, the legatee, \$31,608.67. The accounting shows the lease of the Mason Opera House was sold to Klaw & Erlanger for \$20,000 and that the total value of the estate is \$58,989.66.

Ferris Hartman's new company for the Grand Opera House, Los Angeles, opening 26, will consist of Mr. Hartman, Harry Garriety, Percy Bronson, Myrtle Dingwell, Lucile Palmer, Joe Fogarty, Josie Hart, Velmer Steck, Estelle Van Haltrien.

Genevieve Lee has succeeded Doris Fuller as ingenue with the Redmond company at San Jose. Bert Lytell and Evelyn Vaughan are here rehearsing "The Girl of the Golden West" for a short tour through California.

Godfrey Mathews has closed with Ye Liberty theatre stock company, Oakland, and Gus Leonard, successful with the Ed Armstrong company, and who has played in all the musical comedies produced by that company for the past two years, has decided to go back to vaudeville.

Dick Wilbur's company, known as the Columbus stock company, recently at Newman, after a season of eight weeks through the valley from Los Angeles. Wilbur is going to reorganize the company under the name of the Wilbur-Gallagher company and will tour through California.

It is stated the Morocco-Blackwood interests will have a new theatre to house the Belasco stock company at Los Angeles.

Reports from all the small towns in the interior of the State show that business is good in all lines of amusements from theatre to fairs.

M. Pierre Gazi cabled Will Greebaum he has gotten his company of French grand opera singers and will sail with them on the Florida of the Transatlantic line of French steamers 14, arriving in time to have a week's rest and rehearsals with the orchestra before the opening of the season at the Valencia, Nov. 13.

Frank McCormack, who plays the role of the newspaper man in "The Country Boy" has made one of the biggest hits ever achieved here by a character actor.

That good as well as sentimental play, "Polly of the Circus," with Ida St. Leon, is to be at the Savoy shortly. The play is well remembered here, having made very good on its former presentation.

An act called "The Polanders," playing lately at Portola theatre, has broken up.

Henry Ohlmeyer and his band brought the musical season at Idora Park to a close last Sunday night. The band disbanded here for the season. The Great Pekin Zouaves took the place of the band as the open air feature and will remain at the park till the close of the season 15.

The Dillon and King musical comedy company at the Garrick, Stockton, will close 16 and go to Vallejo, thence to Fresno.

At the present time there are three local musical comedy companies playing here, doing one hour shows three times a day, to good business.

The orchestra at the Princess, the house that has been playing 5-cent vaudeville and pictures, was let out last week and in its place an organ is used. Sam Harris, manager of the Garrick, situated next door to the Princess, stated in a Variety representative he had no intention of taking out his orchestra. There has been considerable talk among the

managers concerning the musicians, especially since the walk out that took place at Los Angeles last week.

Fred Bussey, former manager of the Savoy, has been engaged to go on the road as advance agent for Bonita.

A new theatre at Modesto will be ready about 15. The policy is pictures and vaudeville. Bookings by the American Circuit of Theatres and Cafes.

**PORTOLA LOUVRE RESTAURANT** (Herbert Meyerfeld, mgr.; Lester Feinstein, amusements mgr.).—Henrietta, Billette, West and Gam; Sig. Gadardosel and Sig. Novelli; Roberts, McCloud and Roberts; Mme. Suzzano Remi; Bernat Jaulas and his orchestra.

## PHILADELPHIA

By GEORGE M. YOUNG.

**KEITH'S** (H. T. Jordan, mgr.; agent, U. B. O.).—All the life of the bill was at either end, and for quite a long stretch the action dragged noticeably. One of the big acts, "A Romance of the Under World," which should have held up the center of the show, failed to do so through the comedy falling down. When this act played two weeks here last spring, it registered one of the strongest hits ever made in this house, principally through the exceptionally clever playing of the various character bits. Several changes have been made in the piece which have weakened it. This is strongly evidenced in the "dope fiend" character which was a corking good "bit" before helping to hold up the comedy and with the fighting Irishman, which is now the only really good laugh in the piece. Elia Berold, who formerly played "Dago Annie," has the role of Elliott's sweetheart. While Miss Berold does splendidly in the part, the change has weakened the best part in the act for Miss Berold's interpretation of the "street girl" was a classic the way she handled it. Mabel Morrison, a daughter of Lewis Morrison does well as "Dago Annie," but overplays it. Many others have done the same kind of a character. The piece is still a great act for vaudeville, holding the attention and winning big rewards at the finish; but it is not near as good in its present form as when first seen here. Howard and Howard were the big applause winners in the act. The boys were down next to closing and followed many "Under World" sketches; but the effect of the dramatic sketch did not last long. The opening dialog of the Howards started the laughs and the Yiddish songs roused those in front into wild enthusiasm. The boys had to work fast to get the house quiet for the violin and cello duet, which also scored. Howard and Howard have won their way to strong popularity at this house, and this week scored one of their biggest successes. The Dundin Troupe closed and held up their portion with their snappy bike act. The work on the wire was skillfully done and hit the mark while the three-act style of working by one of the girls added refreshing comedy. The act went through in splendid style. Colonel Sam Holdsworth, billed as the oldest professional tenor on the American stage, proved a unique and interesting offering. The veteran pleased at first glance by his splendid music. His voice is wonderfully strong and moving, and he is a real Miles. Donna Marini and Marcel Bronski showed a pretty dancing number, which suffered through the lack of settings to show off an act of this kind. Both are good dancers, but not unusually so. The "Dying Swan" number and the Bacchanale finish being the only ones to arouse any enthusiasm. It is always a question of the audience's liking this sort of act. On third, Welsh, Mealy and Montrose helped the first half of the bill a whole lot. Welsh's comedy methods seemed to suit just right, and the clean-cut floor tumbling by Mealy and Montrose won plenty of favor. Eddie Mack and "Dot" Williams did nicely with their dancing act, and the "Magic Kettle" proved interesting. Something of the same order has been shown on the "pop" time here, but this act is handled in much better style. Owing to death in the family of Charles Schrader, the regular orchestra leader, 8 Johns wielded the baton and led the members of the old Gilmore's Auditorium and Grand Central, the leading vaudeville house of this city before Keith entered the field.

**LIBERTY** (M. W. Taylor, mgr.; agent, M. W. Taylor Agency).—Monday night's audience picked the house to almost its capacity, the patrons standing three rows deep behind the rail. The Liberty has built up a patronage which any of the "big time" houses might well boast of. It is an easy audience to please, but the shows have been running up to a good average since the opening week. This week's show was well balanced and pleased, with a "snapper" at each end. "The Mystery of Art," a series of paintings, opened. The manager of the act put one over before the pictures were shown, paving the way for the girls by telling everybody what a grand thing a girl with a fine "figger" was to look at. It didn't take which one of the models he meant, but the bunch hit a good average and caused a string of young men, who were sitting too far to one side, to get a good peep, to make a dash for the center of the house. Dissolving views were used and were nicely shown. Fred Rivinall played with three songs. Fields and Hinson offered one of the old style of music and a back-fall, which got by in fairly good shape. Some of their comedy is pretty ancient, and the way it went proved how easy it is to please the Liberty patrons. Ely and Florence with the old Rice and Cohen sketch, "Kleptomaniacs," put over a laughing hit. The skit was well presented and ought to prove a valuable number on any "pop" house bill. Frisclilla of-

fered a singing turn, which she dressed and staged nicely. The girl has a fair voice and dances sprightly. She has a variety of songs, finishing with a Spanish number while seated in a huge tambourine swung from the flies. Frisclilla will do nicely for the small time. Fencers and Foster were the big clean-up of the show. They were on last and had the house in an uproar with their comedy singing and musical turn. For the finish they sang "Alexander's Band" and "Kiss Me" as a duet, and it was a regular riot.

**PALACE** (Al Rahn, mgr.; agent, H. Bart McHugh).—The audience at Furman Park, which started at noon, hit the Market street houses an awful wallop for the early shows, but they caught the rush later, standing them up all along the line during the late afternoon hours. The Samsons were featured at the Palace and proved one of the best acts ever seen in this house. The four have a corking good routine of rink and hand-to-hand tricks, featuring a front cut-off on the swinging rings by one of the men while blindfolded. It is a big feature act for the "pop" time and can make the big time with proper handling. The Boyell Duo pleased with their eccentric dancing. The little girl danced to stand the strain of playing the three and four-day houses and was one of the cleverest seen along the line. The Two Hardts won their share of the favors with their burlesque strong act, the woman's speech still adding comedy to the turn. Emaline, a female impersonator, aroused no dinary Helen Primrose did well enough with her singing turn until she took a song with one that was a bit spicy in lyrics and finished cold. Bosworth and Otto scored with a comedy juggling turn. The straight man is a clever juggler and has a good routine of tricks, not new, but away from the ordinary in the small time houses. He should dress as well as possible, leaving the comedy make-up to his partner. Johnson and Bennell pleased with singing and dancing. The "Funny World" hit at the piano by the girl does not help.

**VICTORIA** (Jay Maasbaub, mgr.; agent, H. Bart McHugh).—This house had a single singer as the feature act this week. Anna Belmont was the favored one and she was very well liked. Miss Belmont belongs to the buxom class and makes use of her size for comedy, which she sends over in good shape. Denny and Williams got away very nicely with their piano act, putting over each of the popular song hits in telling fashion. Their handling of "Mysterious Rag" took some of the lustre from Evans and Lawrence, who had to follow them, using the same song. A change in the bill fixed this all right in Tuesday. Evans and Lawrence furnished a very good song and dancing turn which ought to do well on the small time. Alvora, the impersonator, offered his old single act and did well with it. He is using a disrobing bit behind a screen and does not remove his wig. His dancing secured good results. The Gayety Trio, with the "big fat" ending the comedy, proved a hit, the singing pulling strong for the show, who have good voices. Art Foner did some contortion work and the Great Wilbur offered his familiar ventriloquist act.

**NINTH AND ARCH** (Frank Dumont, mgr.).—Dumont's Minstrels seem to have struck a gold mine at this new home in the old museum. Business continues big and the minstrels have been received with generous weekly. Frank Dumont is keeping the weekly burlesques right up to the mark and adding special features which help to draw the crowds. Haslam, who does some corking good escape tricks, is this week's special and there is a strong bill in support. It looks as if the old stock minstrel brought from the Eleventh street opera house were going to last for many years.

**WILLIAM PENN** (Geo. Metzel, mgr.; agent, U. B. O.).—Colonial Reptel; Neff and Starr; Four Regals; Grace St. Clair and Co.; William (Lahli); Bates and Leightner; White's Comedy Club.

**BIJOU** (Joseph Dougherty, mgr.; agent, U. B. O.).—Carcer Rivoli; Charles A. Clark and Co.; Fred Sanford; White's Four Harmonists; Gretchen Spencer; Hall Brothers; Ray Dooley and Metropolitan Minstrels.

**NIXON** (F. G. Nixon-Nirdlinger, mgr.; agent, Nixon-Nirdlinger Vaudeville Agency).—Charles and Delude; Mann and Frank; Dan Dill, Jr. and Co.; Thomas Potter Dunn; Darlin's Dugs; William Van Estridge and Co.

**PEOPLES** (F. G. Nixon-Nirdlinger, mgr.; agent, Nixon-Nirdlinger Vaudeville Agency).—12-14 King and Geo; Musical Pikea; Ross Merton and Co.; Smith and Rowland; Busch Bros.

**COLOMBUS** (F. Evans, mgr.; agent, Nixon-Nirdlinger Vaudeville Agency).—Dow and Levan.

**FOREPAUGH'S** (Miller & Kaufman, mgrs.; agent, I. Kaufman).—Ted and Laxwell; Harry Leander and Co.; Buckeye Harmony Trio; Cantrell and Schuyler; Reynolds and Hart; Tokio Trio.

**GIRARD** (Kaufman & Miller, mgrs.; agent, I. Kaufman).—12-14, Pictor; Busch Bros., De Nover and Danie; Rosalie Rose.

**DIXIE** (D. Labell, mgr.; agent, I. Kaufman).—12-14, Gravetta Lovindre and Co., Martini and Trolis; Doe and Levan; Tom Gillen.

**ALHAMBRA** (Frank Mikobe, mgr.; agent, M. W. Taylor Agency).—15, U. S. A. Boys; Tom and Edith Almond; Franklyn Wilson and Co.; Carlton Sisters; Scott and Wilson; Le Navarre.

**COLONIAL** (Al White, mgr.; booked directly).—Maddox, Bernard and Arnold; Raymond, Leighton and Morse; Four Melody Monarchs.

**GREAT NORTHERN** (M. Greenwood, mgr.; agent, H. Bart McHugh).—12-14, Kithing; Entertaining Trio, Jimmy Green, the Haymakers.

**LINCOLN** (H. Bader, mgr.; agent, H. Bart McHugh).—12-14, Kithing; Entertaining Trio, Jimmy Green, the Haymakers.

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McHugh).—12-14, Kearney & Riley; Egamar; Sisto.

AUDITORIUM (W. C. Herchenreider, mgr.; agent, H. Bart McHugh).—12-14, Jack Edwards, Darrell & Cully, The Kestors.

PLAZA.—W. Chas. Oelschlaeger, mgr.; agent, H. Bart McHugh).—Braham's Photographs, Princeton & Yale; Le Velle & Day; McShane, Troy and Baker.

GERMANTOWN (Walter Stuempfig, mgr.; Chas. J. Kraus, agent).—12-14, Carl Panzer Trio; Lillian LeRoy; Harry Holman & Co.; Harry Antelm; Christine Hill and Co.

MODER (H. A. Lord, mgr.; Chas. J. Kraus, agent).—12-14, Savoy and Savoy; Dewares Animal Circus; Dunlap and Folk; Milt Arnsman; King Sisters.

IRIS (M. J. Walsh, mgr.; Chas. J. Kraus, agent).—12-14, Roscoe and Sims; Sheldon and Wilson; Howell and Scott; Meyer, Harris & Co.

DARBY (Dr. Harrigan, mgr.; Chas. J. Kraus, agent).—12-14, Magee and Kerry; Roy Raceford; Miles and Miles; Four Howards.

GRAND (Mr. Happort, mgr.; Chas. J. Kraus, agent).—12-14, Harry Batchelor; Meyer Harris & Co.; Stella Lusso; Booth Trio; Eleanor Kane & Co.

LYRIC (D. A. Tyrrell, mgr.; Chas. J. Kraus, agent).—12-14, Johnny Williams; Mlle. Leon; Billy Evans and the Cafe Girls.

ALEXANDER (Geo. Alexander, mgr.; agents, Stein & Leonard, Inc.).—Prince Darling; Master Richards; Giggallon and Dean; Frederick, Ritter and Robinson; Nicholas and Nicholas.

FAIRHILL PALACE (C. Stangler, mgr.; agents, Stein & Leonard, Inc.).—Sherwood and Co.; Haywood; Harry Rush.

CRYSTAL PALACE (D. Baylinton, mgr.; agents, Stein & Leonard, Inc.).—Tyrrol Troupe; Great Haywood and Co.; Carroll and Gillette; The Big Act.

CRYSTAL PALACE (S. Morris, mgr.; agents, Stein & Leonard, Inc.).—Lance Trio; Foster and Mack; Dancing Olets.

MAJESTIC (W. Vall, mgr.; agents, Stein & Leonard) Higgins Stock Co.; Pete and Hayes; Coleman and Williams; Fred and Viola Vice.

AUDITORIUM (J. Gibson, mgr.; agents, Stein & Leonard, Inc.).—Whiteman Sisters Stock Co.; Kelly and Kelly; J. Denley.

GAYETY (John P. Eckhardt, mgr.).—"Golden Crook."

TROCADERO (Sam M. Dawson, mgr.).—"The Ducklings."

EMPIRE (E. J. Bulkeley, mgr.).—"The Kentucky Belles."

CASINO (Elias and Koenig).—Elias and Koenig, mgrs.).—"Girls from Happyland."

## BOSTON

By J. GOOLTZ.

PARK (W. D. Andrews, mgr.; K. & E.).—"Get-Rich-Quick Wallingford." Is getting the money in this town. This is the third week of "S. R. O." business.

HOLLIS (Charles J. Rich, mgr.; K. & E.).—"The Red Rose," with Valeska Suratt, is back again. This show played at the Tremont theatre during the summer, but was taken off when making good, to go to New York. Started in right again.

SHUBERT (E. D. Smith, mgr.; Shubert).—"Revue of 1911." Business is pleasing to the management, and the show to the patrons.

COLONIAL (Thomas Lathan, mgr.; K. & E.).—"The Red Widow," with Raymond Hitchcock, is now in its sixth week. This show is turning them away. Only two weeks more of the run remain. Ought to switch to another house and make money.

BOSTON (Al Lovering, mgr.; K. & E.).—"The Round Up." Last of a six weeks' run. Did very well for the third time in two seasons.

PLYMOUTH (Fred Wright, mgr.; Lieblers).—"The Irish Players." Repertoire to big business.

MAJESTIC (E. D. Smith, mgr.; Shubert).—"The Gambler." A money maker with an unsatisfactory finale.

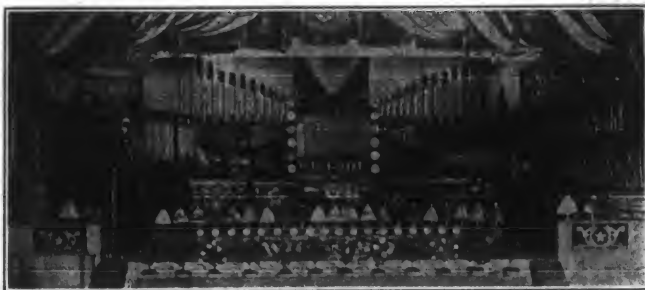
KEITH'S (Harry E. Gustin, mgr.; agent, U. B. O.).—The present weather condition is just what is required to pack the house. "Song Revue" repeated last week's hit. Le Roy and Harvey came in on a disappointment and surprised manager and audience. Jimmy Lucas, clever; Charles Kellogg (New Acts); Thomas P. Hoier and Co. scream; Dale and Boyle, good; DeMichelle Bros., good; Three Escardos, opened, neat acrobats. Pictures.

NATIONAL (E. A. Ryder, mgr.; agent, U. B. O.).—Mme. Fregolia; The Mozarts; Clayton Drew Players; Cook and Stevens; The Pilots; Dennis Bros.; Hayes and Wynn; pictures.

ORPHEUM (V. J. Morris, mgr.; agent, Loew).—Silverado; The Melroy Duo; Musical Stipples; Martini and Maximilian; Gladys Lane; Toomer and Hewins; Anderson and Gunnings; The Savoy; Josephine Knowles; The Hilliers; Al Tuck; "The Operator"; Baker and Durr; Armand Bros.; Wilson and Pearson; Three Bremens; pictures.

SOUTH END (Irving Hamilton, mgr.; agent, Loew).—"The Operator"; Josephine Knowles; The Hilliers; Armand Bros.; Baker and Boyle; Wilson and Pearson; Three Bremens; Martini and Maximilian; Silverado; Toomer and Hewins; Gladys Lane; Anderson and Glines; Musical Stipples; The Savoy; pictures.

HUB (Joseph Mack, mgr.; agent, Fred Mardo).—Jordan Sisters; Infield and Caglin; Psyche; Blanche Alavich; Mme. Helen Hardy.



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Every performer thinks his act is the best in the business. I quit thinking a long time ago; I let the managers do the thinking part now. If I am staging a good thing at the right price, you want it; if I am not, you don't!

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Young Sisters; Nealon and Clayton; George Murphy; pictures.

BEACON (J. Laurie, mgr.; agent, Fred Mardo).—Ellen Richards; Alexander's Band; Lander Bros.; George Morton; Alice Daly; De Chantal Sisters; Tobin; Hammond and Forester; pictures.

OLD SOUTH (F. Collier, mgr.; agent, Church).—Three Fendler Comiques; Arlington Trio; Von Serley Sisters; O'Donnell and Lane; Solly Brown; Walter Wilkins; Frank Cullen; William Goodwin; pictures.

WASHINGTON (F. Collier, mgr.; agent, Church).—Nice and Love; Kelly and Carey; Eugene Davis; LeBar School Act; William Verdi; Louise Memore; pictures.

BOWDOIN SQUARE (J. E. Comerford, mgr.; agent, National).—Foster and Ogden; Frank H. Hurley; Jordan and Francis; Jains and Landan; Three Harmonists; Franklin and DeOre; pictures.

PASTIME (F. Allen, mgr.; agent, National).—Majune; Jack Ripp; R. M. Gordon; Francis and Gold; pictures.

The only change in town this week is at the Hollis Street theatre, where Valeska Suratt, in "The Red Rose," is showing. All other attractions holding over.

Edward G. Sobarzo, of New York, and Eunice Ward, of Crawford, N. J., claiming to be members of a theatrical company, were married by Edwin F. Thayer, a justice of the peace, at Attleboro, Mass.

"Nobody's Widow" with Blanche Bates, is scheduled for the Hollis Street theatre, 23.

Max Fiedler, conductor of the Symphony orchestra, accompanied by Mrs. Fiedler, is stopping at the Hemenway Chambers; coming for a seven months' stay.

Keith's theatre showed the first moving pictures of the Austin flood last week.

Harry N. Farren, former manager of the Columbia, who was ousted when Marcus Loew took it for his South End house, has secured the Boston Arena and will put on wrestling bouts for the rest of the season.

## ST. LOUIS

By FRANK ANFENGER.

COLUMBIA.—Blanche Walsh & Co.; Robbie Gordon, Guerrero & Carmen, Hopkine-Axtell Co.; Ahearn Cycling Comedians; Tom Mahoney, Clifford and Burke, the Havelocks.

OLYMPIC (Walter Sanford, mgr.; K. & E.).—"Get-Rich-Quick Wallingford," new here.

CENTURY (W. D. Cave, mgr.; K. & E.).—"The Country Boy," new here.

SHUBERT (Melville Stoltz, mgr.; Shubert).—Edith Wynne Matheson in "The Piper," New Theatre production, new here.

GARRICK (Mathew Smith, mgr.; Shubert).—Al. Wilson in "A German Prince," new here.

AMERICAN (D. E. Russell, mgr.; S. & H.).—"Mrs. Wiggs of the Cabbage Patch."

HAVLIN'S (Harry Wallace, mgr.; S. & H.).—"Black Patti in the Jungles."

IMPERIAL.—Baldwin-Melville stock company in "Arizona."

STANDARD (Leo Reichenbach, mgr.).—Jardin de Paris Girls.

GAYETY (Charles Walters, mgr.).—Big Banner Show.

Burton Holmes began his annual engagement this week. Thursday afternoon and evening, at the Odeon.

The Two Bills closed a damp and cold week's engagement Sunday, with good business despite the weather.

Geraldine Farrar, supported by Edmond Clement, Paris Opera Comique tenor, and Frank La Farge, pianist, appear Friday night in a concert at the Odeon.

Abraham Running Bear, one of the "na-tives" of the Two Bills show was married here last week to Mary Knight, of Springfield, Mo.

## CINCINNATI

By HARRY HESS.

KEITH'S (J. J. Murdock, gen. mgr.; C. L. Doran, representative; agent, U. B. O.; Sunday rehearsal 11).—Juggling Burkes, opened; Ronair & Ward, excellent; Princess Barotoff, flopped (New Acts); Bert Fitzgibbon, hit of bill; Felix & Cairo, hit; Edward Abeles & Co. featured; Goldsmith & Hoppe, scream; "Top of the World Dancers," excellent.

EMPRESS (H. E. Robinson, mgr.; Sunday rehearsal 10).—Paul Stephens, clever; Gordon & Perry, good; 3 Dixons (New Acts); Mr. & Mrs. Mark Murphy, good; Lew Hawkins, scream; Malvern Troupe, liked.

STANDARD (Frank J. Clements, house agent).—Halliday & Curley Show, N. F. Carroll wrote "Painting the Town" in which Pete Curley and Will Halliday are the comedians. The hand of Jack Singer can be seen as the show abounds with beautiful musical numbers, and handsome settings. Both comedians sent over their "stuff" in fine style. May Shirk leads the ladies in the singing numbers, but her voice shows sign of hard wear during the summer season. The balance of the company are very good. Ralph Rockway and Miss Shirk both did excellent work. John H. Price was very good. The chorus can sing, but they don't look well. During the opening chorus could not be understood.

Clara Raymond and Margaret King scored. The scenery is among the best of the season and the costuming beautiful. Miss Shirk, Clara Raymond and Betty Davidson wore some stunning gowns.

PEOPLE'S (James E. Fennessy, mgr.).—William's "Imperial," "The Lucky Fellow," a one-act skit by Harry L. Cooper and Slim Williams, went big, chiefly because Cooper is funny. "The Decorator" (burlesque) is also funny. The olio consists of Violet Ellison, good; Cameron & Saunders, clever, and Wolfe & Little, very good. The chorus is good looking, well dressed and can sing.

GRAND O. H. (John H. Havlin, mgr.; agent, K. & E.).—"Thais," with Tyrone Power, Constance Collier and Julian L'Estrange. Notwithstanding societies protested against the production, the company avoided everything which might have proved objectionable.

LYRIC (James E. Fennessy, mgr.; Shubert).—Grace George in repertoire; house sold out for most of the week.

WALNUT (W. W. Jackson, mgr.; agent, S. & H.).—"Salvation Nell"; Isabel Randolph and Edmund Roberts had the parts of Mrs. Flake and Holbrook Blinn; Miss Randolph gave intelligent rendition of the part; company is capable.

HEUCKS (James E. Fennessy, mgr.; agent, S. & H.).—"The Little Girl That He Forgot," by Beulah Poynter; at times there is much in the offering that pleases, and some of the delicate scenes handled with particularly good judgment.

LYCEUM (Andy Hetteshelmer, mgr.).—New stock company, "The Charity Ball," pleased; Elmer Buffham, Marguerite Leasure, R. C. Knorr and Estelle Morton are all new to Cincinnati audiences; two packed houses Sunday.

## NEW ORLEANS.

By O. M. SAMUEL.

CRESCENT (T. C. Campbell, mgr.; agent, S. & H.).—Herman Timberg in "School Days." LYRIC (L. E. Sawyer, mgr.).—Gagnon-Follock Players in "A Child of the Regiment"; business fallen off.

GREENWALL (Arthur B. Leopold, mgr.).—"Dante's Inferno"; business improving. Five acts, furnished by Charles Hodkins, will start, commencing Sunday.

MAJESTIC (Virginia Tyson, mgr.).—Tyson Extravaganza Co.

A new "pop" vaudeville theatre will be erected in Algiers, La., by Philip Foto. It will seat over a thousand.

Rudolph Ramelli has been appointed press representative at the Dauphine.

After being closed by the city for over a year, the Napoleon theatre is once again in operation, this week's diversissement being furnished by the Brown-Longmire Stock Co.

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The protracted spell of hot weather obtaining in the south at present is reacting against large attendance at the theatres.

**TULANE** (T. C. Campbell, mgr.; agent, K. & E.).—"Alma" opened to capacity Sunday. ORPHEUM (Martin Beck, gen. mgr.; agent, direct; rehearsal Monday 10).—Ordinary program; Fox & Foxie, did little; Knute Ericksons, hardly passed; Dorothy Rogers & Co., laughter; Three Vagrants, hit; Eva Fay, entertained thoroughly; Glockers, pleased.

## BALTIMORE

By ARTHUR L. ROBB.

**MARYLAND** (F. C. Schanberger, mgr.; agent, U. B. O.; rehearsal, Monday, 10).—"The Signala." New acts: Kalmer and Brown, pleased; Carson & Willard, funny; Three White Kuhns, excellent; Clemens Brothers, well liked; Johnny Small and Sisters, clever; Hanlon Bros. and Co., big hit. Business first class.

**NEW** (George Schneider, mgr.; agent, Chas. Kraus; rehearsal, Monday, 10).—Woods, Hyland and Co., laughs; Cowboy Minstrels, hit; Burton and Primrose, liked; Harry Dare, scored; Renzetta & Lyman, good; Carroll Brothers, funny. Crowded houses.

**VICTORIA** (C. E. Lewis, mgr.; agent, Nixon-Nirdlinger; rehearsal, Monday, 10).—Richard Anderson & Co., hit; Johnnie Russell, clever; Jose Parlase, pleased; Musical Pikes, liked; Lyons & Arte, dexterous; Smith and Roland, fair; Harry Simon Stanley, good; Adeline Dennette, scored. Business excellent.

**FORDS** (Charles E. Ford, mgr.; K. & E.).—David Warfield in "The Return of Peter Grimm," first appearance in Baltimore in nine years; tremendous opening.

**ACADEMY** (Tunis F. Dean, mgr.; K. & E.).—"Alma," large audience.

**AUDITORIUM** (James McBryde, mgr.; Shubert).—Louise Gunning in "The Balkan Princess," good house.

**GAYETY** (Wm. Ballauf, mgr.).—Hastings' big show, big houses.

**MONUMENTAL** (Montague Jacobs, mgr.).—Sam Rice's Daffydill, good business.

**HOLIDAY ST.** (Wm. Rife, mgr.; S. & H.).—"A Prisoner for Life," fine audience.

**SAVOY** (H. Bascom Jackson, mgr.).—Boston Players, fair business.

**TRAYMORE CASINO** (Chris. Rosenbrock, mgr.).—"McFadden's Flats," fair attendance.

James L. Kernan is recovering from his recent serious illness.

The Boston Symphony Orchestra, Max Fiedler, conductor, opens at the Lyric, Nov. 8. Dates for the season: Dec. 6, Jan. 10, Feb. 21 and March 20.

The Columbia Players, after a four weeks' struggle at Albaugh's Lyceum theatre, gave up the fight last Saturday night, Oct. 7.

With 23 cute little Welsh ponies in her cargo, the steamer Ulstermore, of Johnston Line, arrived at her dock from Liverpool Sunday morning, Oct. 8. The ponies, bred on the famous Radnorshire stock farm in Wales, are consigned to N. B. Sneed, of Virginia, and are to be trained for a big animal act for vaudeville.

Before the last of the audience of the Gem picture theatre, North Duncan street, had left the place, night 6, a fire broke out in the operator's booth, causing considerable excitement. Fortunately no one in the audience was hurt, but the operator, Raymond Levy, was severely burned about the hands and face in attempting to extinguish the flames. The damage was comparatively small and the house opened again 10.

The season of grand opera will be inaugurated at the Lyric on Nov. 9. The opening opera will be Massenet's "Thais," with Mary Garden in the title role. The season will consist of ten performances, closing late in March. The advance sale to date has been satisfactory.

## ATLANTIC CITY

By I. B. PULASKI.

**YOUNG'S PIER** (Jack D. Flynn, mgr.; agent, U. B. O.).—Una Clayton & Co., fine playlet; Leo Carrillo, hit; Bailey, Hall & Burnett, did well; Rawls & Von Kaufman, funny; Rena Thornton (New Acts), went

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## Francis Wood

NOVELTY HOOP ROLLER

THIS WEEK (Oct. 9), HAMMERSTEIN'S, NEW YORK.

DIRECTION, **AL O'CALLAGHER**

big; Emerin Campbell & Aubrey Yates, well liked; May Ellmore, favorite; Hennings & Middleton, clever and likeable; Boyle & Brazil, nifty steppers.

**MILLION DOLLAR PIER** (J. L. Young and Kennedy Crossan, mgrs.; Wistar Grockett, bus. mgr.).—M. P.

**STEEPLECHASE PIER** (R. Morgan and W. H. Fennan, mgrs.).—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.).—Fiske O'Hara in new play, "Love's Young Dream" (9-11); "The Trail of the Lonesome Pine," with Charlotte Walker, premiere (12-14).

Monday night Fiske O'Hara opened in a new Irish drama.

Occupying all of the Million Dollar Pier for exhibits and offices, the American Street Railway Association and Affiliated Bodies began its annual convention Monday. This convention is equally as large as that of the "Carbutlers" who hold their conventions in the early summer and is said to represent \$1,000,000,000 in capitalized wealth. The exhibits are largely electrical appliances and equipment. A special vaudeville show sent down by the U. B. O., with Frances King in charge, was given Tuesday night on a specially built stage in Marine Hall.

Eddie Glover (now all together boys), the popular stage manager of Young's Pier theatre, was away on his vacation last week. He went to Brooklyn, the home of his folks and the place where he first saw the show business from behind the foot-lights.

Manager John D. Flynn of Young's Pier, who books the show in for that place, was married in Philadelphia Sept. 26 to Elsie Thomas of Buffalo, N. Y. Jack thought that he would put one over on his friends here by slipping up to Quakertown for the ceremony. And so on his return here he was somewhat surprised to be hailed with congratulations by every one. The man whom he trusted and who stood up with him scampered to the newspaper offices as soon as the knot had been tied and the full story was printed in the Philadelphia afternoon papers. There is a hint of romance in the marriage, for the bride and groom have been friends and pals for many years.

Victor Friesinger, the proprietor of the Old Vienna cafe has started an innovation for this town by giving moving pictures in the cafe.

Bob Delany, proprietor of the Dunlop Hotel, and a party of friends left last week on a long trip that will take them to the coast. During Bob's absence big, blonde Frank Bowman will be the big boss.

The Criterion, continuing its big success of last summer with pictures, is advertising in the local papers each day the names of the reels to be shown. The space used is almost twice that used by the houses playing vaudeville and legitimate attractions.

Ocean City was treated to a sensation early Sunday morning last when a big sperm whale was seen floundering in the surf. The big mammal measured fifty-two feet in length and was ten feet thick. It spouted several times and made frantic efforts to regain the depths,

but to no avail for low tide left it high, dry and dead. Struggles slowly exhausted it. The government beach patrol lashed it fast to the Boardwalk supports, claiming salvage. A sperm oil house in Philadelphia offered \$300 for the carcass.

Early in the week advance notices read that Kitty Gordon would appear at the Apollo next week (Oct. 16) in "The Enchantress." Victor Herbert's new light opera, Jos. M. Gaite's will present the show. At the present writing the booking is not positive.

The horses and ponies are back on the beach again. They will remain until the middle of May next. This sport is one of the features of the beach front.

## AUSTRALIA

Sydney, Aug. 28.

Ethel Irving, in "The Witness for the Defense," made a big hit on her Sydney opening Saturday. An efficient support is accorded this clever English actress.

H. B. Irving, after his Sydney season, opened to a capacity house in Melbourne last week. "Hamlet" was the opening offering. The critics, as in Sydney, were divided as to the actor's capabilities.

At the Palace, an Australian drama, "The Man from Outback," is playing to capacity. A juvenile pantomime company plays two matinees at this house weekly and tour the suburbs nightly.

"Our Miss Gibbs" is being revived for a brief season at Her Majesty's. The cast is the same as before.

Madame Melba and her Grand Opera Company are now in Sydney preparing for the opening which takes place early next month.

A strike of stage-hands is threatened if the men's demands for better all-round treatment is not accorded. From all accounts the dissentists have little to complain of.

George Marlowe has not yet struck a box-office winner since the opening of his new theatre. His latest bid for the dollars in "Nick Carter, the Detective," a melodramatic effort of great promise but little fulfillment.

Joseph Blancheck and Mildred Wrighton, society entertainers, are now doing a successful Sydney season.

**TIVOLI**.—Clarke & Montol, English dancers, furors; Lambert, masterly musician; Alexander Prince, concertina monarch; Loin Tracey, Irving Sayles, Les Wharton, Alf. Holt, and others from a tip-top bill.

**NATIONAL**.—Jordan & Harvey, big hit; Vernon & Mack, acrobats, good; Eva Mudge, artistic hit; The Racoon & Their Dog, great; Jules Garrison and His Roman Males, clever act; Jack Bonney, Flo D'Orville, Roy Rene and Frank Yorke also here.

**COLISEUM** (North Sydney) (J. C. Bain, mgr.).—Jack Kearns & Family, Victor Martyn, Jules & Maryon, Wong Toy Lon, alleged Chinese juggler, and Sid Watson.

**OPERA HOUSE** (Melbourne).—Spissell Bros. & Mack, Daly & O'Brien, McLallen & Carson, American Skaters; Francis & Alfred and a strong support.

**GAIETY** (Melbourne).—Milla Doria, English comedienne, big hit; Queen & La Bru, pantomimists; George Lorlie; Lucia Collins; Kittle Quinn and Joe Gilbert.

**ROYAL** (Brisbane).—The Vagras, champion ball punchers, revelation; Ernie O'Neill and Pony, and usual holdovers.

**EMPIRE** (Brisbane).—The Voldares, Athos, skater; Cadwell & Verne; Black & White; Monahan & Sheehan.

McGee & Reeco, the American dancers, are the headliners at the King's theatre, Newcastle. The act is a riot. Will Robey, the elongated shriek, is also here.

Adelaide Tivoli reports good business. Next week the King's theatre will open in opposition to the Rickards house. Big acts for the new people will be supplied by Brennan's Amphitheatre, Ltd., are now active competitors in the four Australian centres: Sydney, Melbourne, Brisbane and Adelaide. Perth (W. A.) will soon be added to the circuit. This sounds good.

When answering advertisements kindly mention VARIETY.

ONE TREMENDOUS HIT AT THE COLONIAL THIS WEEK (Oct. 9)

# MELVILLE ELLIS

Australian vaudeville acts have been disturbed by edict published by the Brennan house, in which the latter refuses to play any people playing direct opposition, or associating themselves with a picture house. The idea is to prohibit the latter securing vaudeville acts for their suburban shows.

It is an open secret that Spisell Bros. and Mack will dissolve at the termination of their present engagement.

Another dissolution will be that of Clarke and Mostol, English, who are making a hit with the best eccentric material seen here for years. Clarke will frame up an act with his wife, to whom he was married a week before sailing for Australia in July. The latter is playing English time.

Fritz Christian, Danish violinist, who features a silver violin, "blew in" from Honolulu a few weeks ago. The Brennan people gave him a chance to do something, but he hadn't the goods at the opening, and almost flopped. Subsequently he cut out his insane patter and a kindly management gave him a chance to retrieve his lost laurels. He is doing better now, but his time and salary are cut very low.

Jordan and Harvey have got the Jewish community rushing headlong to the National. The act is proving a big box-office attraction.

Golding and Keating, writing from the States, advise Australian acts to keep away if their work is strenuous. They speak of a well-known Australian act doing 43 shows a week! Compare this with Australia's eight per, and in a glorious climate. G. & K. have no kick coming. They are doing well.

Will Dan Malumby, now in Boston, sends a line or two along.

Clarence Lisdale is also anxiously inquired for over this side. The said "Clarrie" is a colored tenor who was for some years in Australia.

Ernest Carden-Wilson, Australia's cleverest mimic, died of consumption Aug. 18. For years he had played the various Australian houses and, at one time, had traveled considerably. Deceased was a son of the late J. W. Wilson, scene-painter, and was 38 years old at his death. His wife, professionally known as Pearl Hellmrich, played with her husband.

Ted Kalman, an Australian comedian, committed suicide Saturday at the Balaarat Star Hotel, Melbourne. He had just concluded a successful Sydney season at the Tivoli and was to have opened at the Opera House, Melbourne. As he did not appear within the prescribed time, a messenger was sent to the hotel, when the discovery of his body was made. Kalman, whose right name was Symona, was a seed merchant in Perth about eight years ago, when he went into the vaudeville business. His style was quite original. American acts here reckoned him the best comedian in Australia. Only two weeks ago he was speaking to VARIETY'S representative with reference to an American engagement. The deceased, 35 years of age, was a very well conducted performer, with a particular regard to his personal appearance. The bursting of a varicose vein is believed to have made the comedian despondent.

Addie Wright, a one-time clever serio and dancer, succumbed to tuberculosis last week. For some months she had been incapacitated by her illness.

## ANN ARBOR, MICH.

MAJESTIC (Arthur Lane, mgr.).—El Barto, good; Matilda & Elvira, scored; Lawrence & Edwards, hit; Allen Summers, good; Nat Nazarro & Co., great.

## BANGOR, ME.

NICKEL (H. F. Atkinson, mgr.).—Miriam Boynton; Geo. Moon; pictures. —9-10, "The Next Egg" with Zella Sears; 12-14, "The Spendthrift."

"HOWARD."

## BEAUMONT, TEX.

HIPPODROME (Bert Bright, mgr.; Hodkina, agent; rehearsals, Monday, 130).—Week 2, capacity business; Nellie, very good; Brit Wood, clever; Bert Bright, good; Jack Plinton, good; Stein & Collins, pleased; Abbott

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and Clayne, excellent; Bessie Merry; very good; Roberts and Fulton, clever; Thaten Duo, excellent.

## BRIDGEPORT, CONN.

POLIS (C. E. Owens, mgr.; agent, U. B. O.).—Bent Melrose, good; McCormack & Irving, pleased; Mr. & Mrs. Hugh Emmett, big; Rolland, Carter & Co., funny; Julia Herne & Co., hit; Wilson Bros., fine; Curson Sisters, excellent.

PARK (J. F. Burke, mgr.; agent, K. & E.).—9, "Baby Mine," fair business; 10, Henrietta Crossman, "real thing," fair business.

H. REICH.

## BUFFALO, N. Y.

SHEA'S (M. Shea, mgr.; agent, U. B. O.; rehearsal, 10).—Simone De Bery, excellent; Spisell Bros. & Co., pleasing; J. C. Nugent & Co., fine; Fields & Lewis, did well; Ioleen Sisters, good; Harry De Vora Trio, good; Tom Edwards, fine; Will Dillon, great.

LAFAYETTE (Chas. Bags, mgr.).—"Century Girls."

GARDEN (C. E. White, mgr.).—"The Merry Whirl."

STAR (Dr. Peter Cornell, mgr.; K. & E.).—"The Beauty Spot" and "Seven Sisters" divide the week.

TECK (Shubert Bros., mgrs.).—Aborn Opera Co. and "Pomander Walk" divide the week.

FAMILY (H. A. Colligan, mgr.; agent, Consolidated).—Barnell Animated Cartoons; Dave Canton, William H. Mack & Co.; Raymond and Hall, James Lichley, Toko Kish.

LYRIC (John Laughlin, mgr.; S. & H.).—"Mutt & Jeff."

NEW ACADEMY (Henry M. Marcus, mgr.; agent, Consolidated).—Irwin's Animal Circus; Barnes and Robinson; Houston and Olmstead; Swan and Bamard; Joe Brennan; Luba Merritt; Masie Mastell and the Matricious Jugglers.

PLAZA (Emery N. Downes, mgr.; agent, U. B. O. Family).—Harry Booker & Co.; Oppel;

Boyce and Nilson; Adamling and Taylor; the Koppes and Wilson Miller.

FAIR PLAY.

## CAMDEN, N. J.

BROADWAY (W. B. McCallum, mgr.).—Ringlings, good; Tom Kerr, pleased; Bot & Dot, clever; Cora Hall, hit; McShane, Troy & Baker, excellent; Black & McCome, knockabout; Jean Irwin, clever; "Just a Woman's Way," very good; Dandy Ahern, whistler; King, Bennet & Fields, recalls, 12-14, Mozart Operatic Duo; The MacGinleys; James Harking; Adde & Coulter; Eddie Heron & Co.

## CLEVELAND.

HIPPODROME (H. A. Daniels, mgr.; U. B. O. agent; Monday rehearsals 10).—Eva Tanguay, drawing big houses; Three Dookeys, fine; H. T. MacConnell & Co., fair; McDevitt, Kelly & Lucy, good; Amaro Sisters, daring; Melville & Higgins, good; Charles Leonard Fletcher & Co.; Berisch.

GRAND (J. H. Michels, mgr.; U. B. O. agent; Monday rehearsal 10).—Bernivici Bros., good; Mae McGowan, pleasing; Mr. & Mrs. Dowling, headlined; Manning & Ford, clever; Morrissey Sisters, won favor; Ardell Bros.

PROSPECT (H. A. Daniels, mgr.; U. B. O. agent; Monday rehearsal 10).—Faust Bros.; Stella Karl; Moore & Elliott; Reeves & Werner; Watson & Little, Mlle. Martha; Marathon Four; Captain Geo. Auger & Co.

FRISCILLA (P. E. Seas, mgr.; Gus Sun, agent; Monday rehearsal 10).—Les Jeunets; Harry Sullivan & Co.; Four Grohvenis; Emile Chevriel; Clark & Duncan; Alpha Sextet.

STAR (Drew & Campbell, mgrs.).—"Lady Buccaneers," with Johnny Kilbane extra feature.

EMPIRE (E. A. McArdel, mgr.).—"Star and Gator Show."

COLONIAL (R. H. McLaughlin, mgr.; Shubert).—"Everywoman."

OPERA HOUSE (Geo. Gardner, mgr.; K. & E.).—"Uncle Sam."

LYCEUM (Geo. Todd, mgr.; S. & H.).—"The Rosary."

WALTER D. HOLCOMB.

## DENVER.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct).—Stone & Kallaz, artistic success; Morny Cash, pleased; Connolly & Webb, hit; Deiro, did exceptionally well; Pender's Giants, amused; De Vole Trio, good; Kelly & Wentworth, did nicely. Business good.

PANTAGES (Alex. Pantages, gen. mgr.; agent, direct).—Three Marx Bros., comedy hit; La Kelliones, panned evenly; Vernon, fairly; Watermelon Trusts, did very big.

## DES MOINES, IA.

ORPHEUM (H. B. Burton, res. mgr.; rehearsal, Sunday, 10).—Week 1, Grace Cameron, went big; Gerald Grifton & Co., pleased; Patsy Doyle, laughs; Gordon and Mark, good; Yokka Agama, scored; Wood Bros., original.

BERCHEL (Elbert & Getchell, mgrs.).—1-4, "Human Hearts," good business; 5-7, pictures, Des Moines during President Taft's recent visit.

PRINCESS (Elbert & Getchell, mgrs.).—Stock, exceptional business.

## DETROIT.

TEMPLE (C. G. Williams, mgr.; U. B. O.; rehearsal, Monday 10).—Frey Twins, opened; Al & Fannie Steadman, good; Conroy & LeMaire, scream; Mr. & Mrs. Perkins Fisher, old but good; Four Bards, great; Julius Tannen, big; Majestic Trio, hit; Eight Palace Girls, feature.

MILES (C. W. Porter, mgr.; T. B. C.; rehearsal, Monday 10).—Joe Whitehead and Foster Girls, headlined; Somers & Storke, fair; Three Bartos, good; Maxine's Models, splendid; La Tooska, fair; Willie Zimmerman, hit.

FAMILY (C. H. Preston, mgr.; U. B. O.).—Braggar Bros.; Rush's Dogs; Halsman & Webber Sisters; The Newmans; Jack Sanderson; Musical Vines; Hilda Lerdy; Myrtles Moore; Swisher & Evans; Dave Knight & Dave; Gertrude Schulte; Three Cycling Cogswells.

NATIONAL (Melsner & King, mgrs.; agent, Doyle).—Adelaide Herrmann; Barker & Devere; Nellie Dure; Al H. Wild; Kramer & Elliott; Fisher & Gilbert; Great Delaros; Carroll, Chatham & Keating.

COLUMBIA (Callie & Kunsky, props, agent, Gus Sun).—"Marvels of the Orient," feature; "The Johnny and the Chorus Girl"; Musical Blue Jays; Dancing Maddens; Keltner Comedy Duo; Eldon Co.; Lyle & Co.; Acrobatic Stillsons.

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GARRICK (Richard H. Lawrence, mgr.;  
Shubert).—May Robson in "The Three Lights."  
Business poor.

DETROIT (Harry Parent, mgr.; K. & E.).  
—Maude Adams. Business large.

GAYETY (John Ward, mgr.).—"College  
Girls." Big business.

AVENUE (Frank Drew, mgr.).—"Star Show  
Girls." Good business.

LYCEUM (A. B. Warner, mgr.; S & H.).—  
Heulah Poynter. Fair business.

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show in the morning, and are in evidence on  
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ELMIRA, N. Y.

COLONIAL (Schweppe Bros., mgrs.; agent,  
U. B. O.).—Visocchi Bros., hit; Mr. and Mrs.  
Harry Thorne, well received; De Dio's Com-  
edy Circus, popular; Great Skirk, good; Sloan  
& Sheridan, good.

MAJESTIC (G. H. Von Demark, mgr.;  
agent, U. B. O.; Monday rehearsal 12.20).—  
9-11, Gypsy Singers, hit; Eddie Rowley, good;  
12-14, Hennings, Lewis & Hennings; Dolan &  
Boyle.

LYCEUM (Lee Norton, mgr.; Reis Circuit).  
—4, "The Gamblers," large and delighted  
house; 9-11, Kinemacolor Pictures; 13, The  
"Three Rimeos."

MOZART (G. W. Middleton, mgr.).—9-14,  
Stanford and Western Players, stock, large  
business, strong performance of "The City."  
J. M. BEERS.

ERIE, PA.

COLONIAL (A. P. Weschler, mgr.; C. R.  
Cummins, asst. mgr.; Gus Hun and U. B. O.,  
agents; rehearsal Monday 10).—The Four  
Brahms Girls, fine; Jane Barber, good; Elsie  
Faye, Miller and Weston, excellent; Homer

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Ross, big; Principia Amusement Co., "A Jap-  
anese Honey-moon," feature.

**HAPPY HOUR** (D. H. Connelly, mgr.).—  
Marion Seeley, good; Samuels and Chester,  
big; Dean and Severs, clever; Geo. E. Whalen.

**MAJESTIC** (Reis J. L. Gilsom, mgr.).—  
Oct. 3, "Goose Girl," very good show, fair  
house; "Beauty Spot," fair house; 9, "Three  
Twins," good house; 14, "Three Romances."  
M. H. MIZENER.

### FALL RIVER, MASS.

**ACADEMY** (Julius Cahn, lessee & mgr.;  
Geo. Wiley, res. mgr.).—12-14, "Bon Ton Bur-  
lesques."

**SAVOY** (Julius Cahn, lessee & mgr.; agent,  
Loew; rehearsal Monday 10).—Woodward's  
Statue Dogs, good; Great Howard, excellent;  
Olive Briscoe, excellent; "Motoring," good;  
Arthur Rigby, very good; Delmore & Lee, ex-  
cellent.

**BIJOU** (Chas. L. Benson, mgr.; agent,  
Loew; rehearsal Monday 10).—9-11, Farley &  
Butler; Percy Warren & Co.; Sylvan & O'Neal.  
12-14, Harry Cutler; Hall & Stafford; Willis  
Hale & Bro.

**PREMIER** (Chas. L. Benson, mgr.; agent,  
Loew; rehearsal Monday 10).—9-11, Crawford  
& Montrose; Al. Tuck; Melroy Duo. 12-14,  
Vanity; Cora Youngblood.

**PALACE** (J. Barry, mgr.; agent, Fred Mar-  
do; rehearsal Monday 10).—9-11, Johnson &  
Watts; Lew Palmore; Emil Goyette. 12-14,  
Blanche Alrich; Ramon & Knight.

EDW. F. RAFFERTY.

### FORT WORTH, TEX.

**MAJESTIC** (A. C. Best, mgr.; agent, Inter-  
state).—Week 2, McKenzie, Shannon & Co.,  
very good; Florence Hodson, fair; Brown &  
Mills, ordinary; Jupiter Bros.; La Rocca,  
good; Sampson & Sampson; Namba Japs,  
good. Business good.

**PRINCESS** (Gus Arnold, mgr.).—Stock.

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**BYERS** (P. W. Greenwall, mgr.).—2-3, "Girl  
in the Train," fair business; 6-7, "Polly of the  
Circus," fair business. I. K. F.

### HARRISBURG, PA.

**ORPHEUM** (Wilmer & Vincent, mgrs.;  
agent, U. B. O.; rehearsal Monday 10).—Car-  
brey Bros., fair; The Rexos, best seen here;  
Marie Fenton, won favor; Gardner & Stod-  
dard, went well; "Baseballitis," scream; War-  
ren & Keefe, fair; Ladella Comiques, good.  
—4, "Majestic" (N. C. Myrick, mgr. Rel.).  
—4, "Facemakers" (burlesque), ordinary; 5,  
Blanche Ring in "The Wall Street Girl," cap-  
acity house; 6, Flake O'Hara in "Love's  
Young Dream," fair; 7, Henrietta Crossman  
in "The Real Thing," S. R. O.; 11, "Whirl  
of Mirrors" (burlesque), 12, Mr. and Mrs.  
Jacob Gilbert in "The Sacrifice" (Yiddish);  
14, Aborn Opera Co.; 16-17, "Mutt and Jeff."

### HARTFORD, CONN.

**POLY'S** (O. C. Edwards, mgr.; agent, U. B.  
O.; Monday rehearsal 10).—Aida Overton  
Walker, went big; Three Keatons, stopped the  
show; Ed Morton, usual success; DeFay Sis-  
ters, entertaining; Fred St. Onge Troupe, hit;  
Jarvis & Harrison, pleased; Harry Richards  
& Co., laughs.

**HARTFORD** (Fred P. Dean, mgr.; agent,  
James Clancy; rehearsal Monday and Thurs-  
day 11).—9-11, Musical Cates, big hit; Val-  
veno & Frank clever; Grimm & Satchell,  
laughing hit; Fritz Hueston, very good; How-  
ard Sloot & Co., went good; m. p. 12-14,  
Musical Cates, Melcher; Toddy & Everett;  
Osborne-Wallace Trio; m. p.

**PARSONS** (H. C. Parsons, mgr.).—9, Rus-  
sian Dancers, good business, fine production;  
10-11, Lulu Glaser in "Miss Dudeslack"; 12,  
"Madame Sherry"; 13-14, "The Newly Weds  
and Their Baby."

R. W. OLMSTED.

### INDIANAPOLIS IND.

**KEITH'S** (Ne. Hastings, mgr.; agent, U.  
B. O.; rehearsal Monday 10).—Le Roy & Paul,  
good; Hal Merritt, good; John & Mae Burke,  
amused; M. Golden; Troubadours, splendid;  
Nevins & Gordon, commended; Sellman &  
Bramwell, strong; Arthur Deagon, good; Mil-  
let's Models, beautiful.

**ENGLISH'S** (A. F. Miller, mgr.; agent,  
Boda).—9-11, "Dear Old Billy"; 12-14, "Little  
Miss Fix-It."

**SHUBERT-MURAT** (F. J. Dalley, mgr.;  
Shubert).—2-4, Grace George, good business;  
5-7, "The Faun" (Wm. Faversham), very  
good business; 9-11, "Don" (Wm. Courtney);  
12-14, "The Fatted Calf."

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**PARK** (Phil Brown, mgr.; agent, S. & H.).  
—2-4, "The Call of the Cricket" (Beulah  
Poynter), splendid business; 5-7, "The White  
Slave," capacity; 9-11, "The Convict's Daugh-  
ter"; 12-14, "The Third Degree."

**COLONIAL** (A. R. Sherry, mgr.).—Halton-  
Powell Stock Co., "The Beauty and the Bank-  
er."

**EMPIRE** (H. K. Burton, mgr.).—"Girls  
from Reno."

**GAYETY** (B. D. Crosse, mgr.; agent, Gus  
Sun; rehearsal Monday 10).—Mary Carrington  
& Co.; Eleanor Kessell; Lesick & Anita;  
Golden & Golden.

### JAMESTOWN, N. Y.

**LYRIC** (H. A. Deardourff, mgr.; agent, Gus  
Sun).—Petching Bros., fine; Rutan's Birds,  
pleased; Turney Trio, clever; Leslie & Day,  
good; May Evans, satisfactory.

**SAMUELS** (James J. Waters, mgr.; agent,  
Reis Circuit).—9, Bailey & Austin; 13, "His  
Honor, the Mayor"; 16, "The Cinderella Girl";  
18, Robert Mantell; 19, "The Gamblers."

LAWRENCE T. BERLINER.

### KANSAS CITY, MO.

**ORPHEUM** (Martin Beck, gen. mgr.; agent,  
Orpheum Circuit).—Wm. H. Thompson; Patsy  
Doyle; Albert Hole; Dan Burke; Lydell &  
Butterworth; Roehm's Athletic Girls; Stick-  
ney's Circus; an excellent bill.

**EMPRESS**.—Budd Snider; Robinson Lafa-  
vor; Adeline Francis; Brown & Cooper; Mar-  
kee Bros.

**GAYETY**.—Clarke's "Runaway Girls"; big  
houses.

**CENTURY**.—"Bohemians."

**GRAND**.—Chauncey Olcott, to packed house.

**SHUBERT**.—"Pinafore" with De Wolfe  
Hopper and Fay Templeton.

**WILLIS WOOD**.—"Madame Sherry."

PHIL M. McMAHON.

### LEWISTON, ME.

**EMPIRE** (Julius Cahn, mgr.).—9-10, pic-  
tures; 11, "Elevating a Husband"; 13-14, "Nest  
Egg."

**MUSIC HALL** (A. P. Bibber, mgr.; agent,  
U. B. O.; rehearsal Monday and Thursday).

—Donley Minatrels; Le Baron; Golden Clover  
Quartet; Carl Ross; Evans Bros.

### LINCOLN, N.E.B.

**ORPHEUM** (Martin Beck, gen. mgr.; agent,  
direct, rehearsal, Monday, 6).—Week 2, Car-  
son Brothers, excellent; Leipzig, everything  
his way; Ray Raymond, Burton and Co., very  
good; Elda Morris, good; Dolan & Lenhart,  
scored; Wright & Dietrich, hit; Nederveld's  
Monk, pleased; attendance big.

**LYRIC** (L. M. Gorman, mgr.).—Sadie Helf,  
good; Schrode & Mulvey, scored; O'Rilla, Bar-  
bee & Co., hit; Mercedes, fine.

LEE LOGAN.

### LOS ANGELES, CAL.

**ORPHEUM** (Martin Beck, gen. mgr.; agent,  
direct; Monday rehearsal, 10).—Week 2, excel-  
lent program; "Cheyenne Days" took well;  
Lloyd & Roberts, clever; Klein Bros. and

### LOWELL, MASS.

**KEITH'S** (Wm. Stevens, mgr.; agent, U. B.  
O.; rehearsal, 10).—Menetekel, good; Cook  
Kane; Bud and Nellie Helm,  
scored; Les Marquardes, good; Caroline  
Franklyn-William Wilson and Co., funny;

Dare Bros., good; Radie Furman, fine.

**MERRIMACK SQUARE** (J. H. Carroll,  
mgr.; agent, Johnson).—Quigley, Wilson Bros.,  
Billie Ray, May Minahan, Leslie Laurie and  
Quini Kendall Weston.

**HATHAWAY** (Donald Mead, mgr.).—Stock.

**OPERA HOUSE** (Jules Cahn, mgr.).—9-11,  
Wm. A. Brady presents "Over Night"; 12,  
"The Girl of the Mountains"; 13, Yiddish  
Players; 14, "Naughty Marietta."

JOHN J. DAWSON.

### LOUISVILLE, KY.

**KEITH'S** (J. L. Weld, mgr.; agent, Or-  
pheum Circuit).—Esmeralda & Veola, clever;  
Cunningham & Marion, very good; McCort &  
Bradford, very good; Conrad & Whidden, fine;  
"The Photo Shop," hit; Raymond & Cavely,  
fine; Roughlin's Comedy Dogs, good.

**LOPINS** (George Simms, mgr.; agent, S.  
& C.).—"All Rivers Meet at Sea," good; Klein  
& Gibson, very clever; Eckert & Gordon,  
pleased; Todd Nodds, pleased; Charles Weber,  
good.

**MACAULEY'S** (John McCauley, mgr.; agent,  
K. & E.).—9-11, Jefferson De Angella in "The  
Ladies' Lion," good audience; 12-14, Wm.  
Lawrey in "Dear Old Billy."

**MASONIC** (F. Ray Comstock, mgr.; Shu-  
bert).—9-11, "Mother"; 12-14, Wm. Court-  
ney in "Don."

**WALNUT** (Col. Shaw, mgr.; agent, S. & H.).  
—"Polly of the Circus," large audience.

**AVENUE** (Morton Shaw, mgr.; agent, S.  
& C.).—"The Chief of the Secret Service."

**GAYETY** (Chas. Taylor, mgr.).—"The Mid-  
night Maidens," good audience.

**BUCKINGHAM** (Horace McCrocklin, mgr.).  
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rehearsal Monday 10. Boston National Con-  
solidated Minstrels, hit; Pendleton Sisters,  
favor; Hilda Hawthorne, clever; Little Lord  
Robert, excellent; "The Models" by the min-  
strels, laughs.  
"THEATRIUM" (Lincoln Morrison, mgr.)  
Stock

WILLIS

MACON, GA.

GRAND (D. G. Phillips, mgr.; Shubert's)  
"Jolly Bachelors"; H. A. G. Field's Minstrels  
12, "St. Elmo"; 13, "Madame Sherry"  
14, "J. B. Melton, mgr." Stock  
PALACE (J. B. Melton, Mgr.) Duke of  
Macedonia and Raphael Drott  
LYRIC (Dan Holt, mgr.; Guy Harris)  
"THEATRIUM" (Dan Holt, Mgr.)—Billy  
Board.

VICTORIA (N. L. Royster, mgr.)—Brown  
and Foster, 7. Barnum & Bailey, 18. Buffa-  
lo Bill Wild West.

ANDREW ORR.

MERIDEN, CONN.

POLIS (Tom Kirby, mgr.; K & E.)—6,  
Paul Ralney's lecture and pictures, good busi-  
ness; 7, "Bob's Sister," fine business; 11, "Ten  
Night's in a Barroom"; 12, Lulu Glaser in  
"Miss Dudelack"; 14, Henrietta Crossman in  
"The Real Thing"

MILWAUKEE, WIS.

MAJESTIC (Martin Beck, gen. mgr.; agent,  
Orpheum Circuit), rehearsal Monday 11.  
Rice, Sully & Scott, clever; Farber Sisters,  
entertaining; Whittle, good; "The Little  
Stranger," good; Ruby Raymond & Co., novel.  
Bureau (Hahala's orchestra, artist; Clark  
& Bergman, neat; "La Sonnambule," great.  
CRYSTAL (Ed Raymond, mgr.; agent, W.  
V. M. A.) rehearsal Monday 10.30. Capt  
Tabor's Scala, interesting; Forrester & Ray,  
good; Macbawa & Doyle, nicely; Charles Ken-  
na, original; Datto-Freese & Co., big.  
EMPIRE (Wm. Gray, mgr.; agent, S. C.)  
rehearsal Sunday 11.—Robert & Robert,  
amusing; Luckie & Vost, pleasing; Hal Ste-  
vens, good; Joseph K. Watson, humorous.  
Black & White, attractive.  
STAR (H. E. Schoencker, mgr.)—"The  
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GAYETY (S. R. Simons, mgr.).—"Knickerbockers."

HERBERT MORTON.

MUNCIE, IND.

STAIR (Ray Andrews, mgr.; agent, Gus Sun; rehearsal Monday 10.30).—Howard Judge, clever; Dora & DeLong, big; Sam Harris, pleased; "Bama Bama Girls," good; Terry Sheep, big hit.

NEWARK, N. J.

PROCTOR'S (R. C. Stewart, mgr.; agent, U. B. O.; rehearsal Monday 9).—Amelia Bingham, interesting; Barnes & Cranford, great; McGrath & Page, good; Moore & Hager, fine; R. H. Moore, good; Lane & O'Donnell, comic; Belle Blanche, fine.

NEWARK (George Robbins, mgr.).—"The Old Homestead."

ORPHEUM.—Stock.

ARCADE (L. O. Mumford, mgr.).—Lyceum Players.

GAYETY (Leon Evans, mgr.).—"Behman Show."

COLUMBIA.—"Dr. Beans from Boston."

JOE O'BRYAN.

NEW HAVEN, CONN.

POLIT'S (S. Z. Poll, prop.; F. D. Garvey, res. mgr.; agent U. B. O.; rehearsal Monday 10).—"Apple of Paris," very good; Kaufman Bros., encores; Edmond Hayes & Co., enjoyed; "Girls from Melody Lane," excellent; Marie & Billy Hart, funny; Lewis & Lewis, good; Ranalo & De Lano, concluded.

E. J. TODD.

NORWICH, CONN.

AUDITORIUM (J. T. Egan, mgr.; agent, U. B. O.; rehearsal Monday and Thursday 11.30).—9-11, Woods-Raiton Co., very good; Louise Marie, good; Darnody, very good.

POLIT'S (J. W. Brush, mgr.).—Stock.

F. J. FAGAN.

OMAHA, NEB.

ORPHEUM (Martin Beck, gen. mgr.; agent, Orpheum Circuit; rehearsal Sunday 10).—Yakka Egawa; The Dandies; Wilson & Wilson; Gordon, Erid & Co.; Dr. Ludwig Wullner; Fay, Two Coleys & Fay; Nederveld's Simian Jockey.

GAYETY (E. L. Johnson, mgr.).—"Al Reeve's Beauty Show," big business.

KRUG (Chas. A. Franke, mgr.).—"Zallah's Own," large house.

BOYD (Frank Phelps, mgr.; agent, Shubert).—12-13, Wm. Hodge in "A Man from Home."

BRANDEIS (W. D. Burgess, mgr.; agent, Independent).—8-11, "Fortune Hunter"; 12-14, Kylie Bellew.

AMERICAN (Ed. Monahan, mgr.).—Stock.

S. L. KOPALD.

ONEONTA, N. Y.

ONEONTA (George A. Roberts, mgr.; Prudential; rehearsal Monday and Thursday 11).—5-7, Lewis' Dogs and Monkeys, excellent; Williams and Havil, pleased; Musical Saxons, ordinary; 9-11, Hugh Fay, in "Little Miss Cut-up."

L. H. Sheppard, who has been the owner of the Casino theatre since it first opened, has sold it to Messrs. Buck and Cronin; possession given at once.

PORTLAND, ME.

JEFFERSON (Julius Cahn, mgr.).—9-11, "The Spendthrift"; 12-14, "Elevating a Husband."

KEITH'S (W. E. Moore, mgr.).—Hon & Tracy, clever; Kelley & Lafferty, excellent; Miramba Band, hit; Sydney Toier & Co., pleased; Arthur Van & Co., fine; Willard & Bond, scream; Van Hoven, laughing hit; Seldom's Venus, featured.

PORTLAND (J. W. Greeley, mgr.; agent, U. B. O.; rehearsal Monday 10.30).—Onell Trio, tremendous; Romane, entertained; Cosar & Cohen, closed; Mlle. Savoy, big; Halan & Hayes, hit; Jewell's Manikins, featured.

PORTLAND, ORE.

ORPHEUM (Frank Coffinberry, mgr.; Monday rehearsal, 10).—Week 2, Odvia heads one of the best bills of season; Scott and Keane; Burns and Fulton; Chick Sale; Panita; Paul Barnes; Brothers Martine.

PANTAGON (John A. Johnson, mgr.; Monday rehearsal, 11).—Week 2, Yocaryas as 1 Oni and Co. divide feature honors; Warron and Francis, big; Silbert, Lindley and Co., excellent; Black and Jones, scream; Dallas Chandler.

EMPRESS (Chas. Hyatt, mgr.; Monday rehearsal, 11).—Week 2, Four Baltus; Herbert Hodge; Kramer and Ross; De Alma and Mae Schack and D'Arville; John Gordon and Co.

HEILIG (W. T. Pangie, mgr.).—1-4, "The Girl in the Taxi," good business.

BAKER (Geo. L. Baker, mgr.).—Week 2, "The House Next Door."

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READING, PA.

ORPHEUM (Wilmer & Vincent, mgrs.; agent, U. B. O.; rehearsal Monday and Thursday 10.30).—Newhoff & Phelps, good; Geo. Fredo, liked; Chas. Terrisa & Co., well received; "Fol De Roi Girls," headliner.

HIPPODROME (C. G. Keeney, mgr.; agent, Prudential; rehearsal Monday and Thursday 10.30).—Barretts, liked; Dreano & Guadrino, pleased; Mlle. De Lores & Co., nicely; Navajo Girls, headliner.

PALACE (W. K. Goldenberg, mgr.; agent, Bart McHugh; rehearsal Monday and Thursday 10.30).—Tambo Duo, good; Uno Bradley, well received; Clarence Marks, laughs; Cowboy Williams, pleased.

G. R. H.

RENOVO, PA.

FAMILY (Albright & McCarthy, mgrs.; Prudential).—9-11, Stutymann and May, pleased; Mlle. Leona Lamar, clever. The Malcons (one to fill).

WM. E. ALBRIGHT.

RICHMOND, VA.

ACADEMY (Leo Winsa, mgr.).—"Doctor De Luxe."

BIJOU (C. I. McKee, mgr.).—"The Trait-or," good business.

COLONIAL (Wilmer, Vincent & Wells,

mgrs.; agent, Norman Jeffries).—Marlow & Plunkett, applause; Clifton & Carson, good; Bob & Bertha Hyde, hit.

LUBIN (M. S. Knight, mgr.; agent, Norman Jeffries).—Six Hoboes, hit; Gertrude Black, fair; Guy Hunter, good.

THEATRO (D. L. Toney, mgr.; agent, Sun & Nirdlinger).—Helst & Thompson, comical; Campbell Sisters, good; Kalma & La Farlon, hit; Francis Labach, feature.

GERSON W. HELD.

ROCHESTER, N. Y.

LYCEUM (M. E. Wolff, mgr.; K. & E.).—"Pink Lady," crowded house.

BAKER (F. O. Parry, mgr.; S. & E.).—"Newlyweds and Their Baby," fair business.

CORINTHIAN (Fred Strauss, mgr.).—"Vanity Fair," Business good.

COOK (Floyd Lauman, mgr.).—"High School Girls," Good business.

TEMPLE (J. H. Fenn, mgr.; U. B. O.).—Stanleys, pleasing; "Sweethearts," very clever; Charlotte Parry, good; Diving Norina, good; Brown & Ayer, well liked; Ethel Green, fine; Navins & Erwood, entertaining; Jolly & Wild, hit.

SHUBERT (Mr. Elmer Walters, mgr.).—"As a Man Thinks," Big business.

ARTHUR E. LOEB.

ST. PAUL, MINN.

ORPHEUM (Martin Beck, gen. mgr.; agent, Orpheum Circuit).—Rafolians, fine; Mrs. Gardner Crane & Co., good; Genero & Bailey, pleasing; Mr. & Mrs. Jack McGreevy, good; Corcoran & Dixon, good; Les Fraed, fair; Paulinotto & Piqua, good.

EMPRESS (Sullivan-Considine).—Nat Fields & Co., pleasing; Anna Buckley, good; Newell & Niblo, pleasing; Henry Thompson, fair; Dawson & Chaire, good.

PRINCESS.—Treat's Seals; Alberto Scheler & Newkirk; Laverre & Palmer.

ALHAMBRA.—Tom Draer; Jalvins; Merdora.

COLONIAL.—Fred Lowe; Whistling Casey; Musical Bells; Wm. Fox.

GAITY.—Carroll Drew & Dot Sisters; Cornell & Meredith; La Tours.

METROPOLITAN.—Elsie Janis, fine.

GRAND.—"Three Twins," pleasing.

SHUBERT.—"Jersey Lilies."

STAR.—Pat White's Gaiety Girls.

BEN.

SALT LAKE CITY, UTAH.

ORPHEUM (Martin Beck, gen. mgr.; agent, Orpheum Circuit).—Carlton, great; Haviland & Thornton, scream; Mason & Murray, scored; Lemaira & Vance, pleased; Color Photography, hit; Karl Emmy & Dogs, passed; Pianophilend Minstrels, clean-up; good business.

COLONIAL.—S. Stock; poor show, closed first night.

GARRICK.—9-16, "The Commanding Officer," great show; big business.

SHUBERT.—9-16, "Hazel Kirke."

TABERNACLE.—7, Mormon Tabernacle Choir packed house; seating capacity, twelve thousand.

OWEN.

SAVANNAH, GA.

SAVANNAH (William B. Seeskind, mgr.; agent, K. & E.).—4, "Jolly Bachelors," frost; 5, "The Echo," poor; 6-7, The Starkey Players, large attendance; 9, "Royal Sam," top heavy house; 10, "Madame Sherry"; 11, Al. Q. Fields' Minstrels; 12, "The Gamblers"; 17, "When Sweet Sixteen"; 13, Thomas Jefferson in "Hip Van Winkle"; 20, Mutt & Jeff.

LIBERTY (Henry C. Fourton, mgr.; agent, S. & H.).—2, "The Hoosier Schoolmaster," fair attendance; 9, "The Winning Widow," to capacity attendance; 16, "St. Elmo."

BIJOU (Henry C. Fourton, mgr.; agent, Wells; rehearsal Monday and Thursday 2).—6-7, Ralph Conner, fine; Arnold Sisters, slow, dressing good; Morris & Boone, big hit; Ellises, good.

9-11, Goodman Brothers, very good; Geraldine Ashcroft, artistic; Carlos & Carlos, hit; Duffy & May, excellent.

12-14, Campman & Bell; Homer Romain; Llewellyn & Stanley; Mack & Burgess.

"REX."

SYRACUSE, N. Y.

GRAND (Chas. Plummer, mgr.; agent, U. B. O.).—The show opened with Seibini & Grovini; they take well. Fred Watson, second, got over; Stewart & Alexandria, quite good; "Dick," "Writing" Dog, good animal trickery; Kristoff Trio, do very well; Bryon & Langdon, get away over; Quigley Bros., very big; Houdini, feature and great hit.

CRESCENT (Seneca Amuse, Co.; agent, U. B. O.; Fam. Dept.).—Prince Runtion & Co.; Ted & Clar Steele; Gracey & Burnett; Oriole Trio; Eva Allen.

EMPIRE (Frederick Gage, mgr.; K. & E.).—9-11, "Three Rameus," commented upon in news section.

TERRE HAUTE, IND.

VARIETIES (Jack Hoffer, mgr.; agent, W. V. M. A.; rehearsal Monday and Thursday 10).—Umholtz Bros., clever; Fred Elliott, pleased; Tossing Austins, good; Ward & Webster, hit; Models Jardin de Paris, big; Edith Harcke & Co., good; Finn & Ford, good; Four Bragdon, hit; Alf Camm & Thera, clever; Laveen Cross & Co., big. Capacity business.

GRAND (T. W. Barhydt, mgr.; agent, K. & E.).—1, "Rock of Ages," fair; 3-4, "White Slave," good business; 5, Kylie Bellew, good house; 6-7, "The Stampedee," 8, "Rosalind at Red Gate"; 9-13, Dante's "Inferno."

PARK (Joe Barnes, mgr.).—8, "Girls from Reno," good business.

SAVOY (Sam Young, mgr.).—9-14, American Gypsy Girls' Quartet; pictures.

CHRIS.

TORONTO, ONT.

SHEA'S (J. Shea, mgr.).—Montgomery & Moore, big success; Bowers, Walters & Crocker, scream; Harriet Burt, dainty; May Tully & Co., excellent; Five Picoconia, clever; Victoria Four, pleasing; Knox Wilson, fair.

MAJESTIC (Peter F. Griffin, mgr.).—Teddy Taft; Annie Bell; Griffin & Lewis; Robert's Air Ship.

STRAND (E. G. Wellin, mgr.).—Gladys Lane & Co.; Musical Braccio.

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GRAND (A. J. Small, mgr.).—"At the Mercy of Tiberius."

HARTLEY.

TRENTON, N. J.

STATE ST. (Herman Wahn, mgr.; agent. Prudential; rehearsal Monday &amp; Thursday 11).—5-7, Orloff Troupe, fine; Nelson &amp; Raymond Slaters, good; Henry Frye, fair; Dick Thompson &amp; Co., good.

9-11, Nat. Leffingwell &amp; Co., excellent; Harry Rose, good; Red Eagle &amp; Co., pleased; Al. Mariner, fair; La Monte's Seven Merry-makers, satisfactory.

12-14, Four Musical Girls; Fredericks Family; Andy McLeod; Cameron &amp; Kennedy; "Merry-makers."

TRENT (M. Moses, mgr.; agent, U. B. O.; rehearsal Monday 10).—Rivon, Littlefield; Harry Thriller; Clair &amp; West; W. B. Patton &amp; Co.; Hibbert &amp; Warren; Marie Russell; Collins &amp; Hart.

NEW BROAD (G. F. Flah, mgr.; agent. Shubert).—16-21, Forepaugh Stock in "Raffles."

TAYLOR (M. Moses, mgr.; agent, K-E).—19-21, Flake O'Hara. A. C. W.

TROY, N. Y.

RAND'S (W. L. Thompson, mgr.; agent. Rels; rehearsal 10).—Kirk Brown Co.; good business.

LYCEUM (G. H. Friedman, mgr.; agent. Belmont; rehearsal 10).—The Houghtons, well received; Clark &amp; Parker, very good; Hazel &amp; Hazel, pleased; Rose Sharron &amp; Co., caught on; Joe Welch, pleased; Rossow Midgots, applause. J. J. M.

WASHINGTON.

NATIONAL (W. Rapley, mgr.; K. &amp; E.).—"The Enchantress," big houses.

RELIANCE (W. S. Taylor, mgr.; Shubert).—"Madame X," large houses.

COLUMBIA (E. Berger, mgr.).—"The Girl in the Taxi," turning crowds away.

ACADEMY (John Lyons, mgr.; S. &amp; H.).—"The Man Between," good business.

MAJESTIC (F. B. Weston, mgr.).—Last week of Holden Players in "East Lynne."

GAYETY (Geo. Peck, mgr.).—"The World of Pleasure," big show; S. R. O.

LYCEUM (A. C. Mayer, mgr.).—"The Pacemakers."

CHASER (H. W. DeWitt, mgr.; U. B. O., agent; rehearsal Monday 10).—Walter C. Kelly, big hit; Kalyama, close second; Moratti Opera Co., hit; Mack &amp; Walker, applause; Jos. Hart's "Four of a Kind," clever; Richardson's Dogs, amused; R. A. G. Trio, encores.

CASINO (W. Kirby, mgr.; Galaski, agent; rehearsal Monday 10).—Jewel, clever; Josephine Saxton and Picks, encores; Thompson, Vinton &amp; Co., good; C. W. Wallace, laughs; Royal Italian Troubadours, clever.

COSMOS (A. J. Brylawski, mgr.; Jefferies, agent; rehearsal Monday 10).—Van Sant Trio, headliner; Wallace's Birds, amused; Vel-Jo, "doli," laughs; Klein &amp; Elanger, encores; Burt &amp; Irene Jack, clever; Cora Hall, applause. W. M. K. BOWMAN.

WILMINGTON, DEL.

GARRICK (W. L. Dockstader, mgr.; agent, U. B. O.).—9-14, Gene Diers, clever; Patrice &amp; Co., good; Phil. Bennett, good; Monroe, Mack &amp; Co., big; Mattie Boorum &amp; Boys, good; John T. Kelly &amp; Co., big; "Paris By Night," big hit.

AVENUE.—Stock. WILLIAMS.

YONKERS.

An entertainment for the benefit of St. Bartholomew's Catholic Church will be given at the armory of Company G, evening 13.

Andrew Mack, Eddie Leonard and Mabel Russell, Paula Edwards, Anna and Effie Conley, Post and Russell, Conway and Darrell, Belle O'Keefe, Farley and West will appear.

Yonkers theatre-goers enjoyed seeing a couple of their own people in vaudeville last week. Mr. and Mrs. Harry Jackson, who live on Buena Vista avenue, appeared at the Orpheum in "Cupid's Voyage." Even when the fact that the Jacksons were playing in their own home town is discounted, it may be said that they made a decided hit.

Edney Brothers appeared last week for the first time in the east, at Proctor's, Mt. Vernon. Their act, "Slumming in Chinatown," has two scenes and seven character changes. The songs and instrumental selections were written especially for it. The audience in the commuters' town liked the skit.

Channing Pollock's captivating comedy, "Such a Little Queen," is being presented by the Stinch-Harris Stock Company at the Warburton this week. The Stinch-Harris Company is having good business at this house and the Crescent in Mt. Vernon this (their second) season.

YOUNGSTOWN, O.

PARK (L. B. Cool, mgr.).—Paul Le Croix &amp; Co., good; Dana Ronca, pleasing; Roach &amp; McCurdy, amusing; James Grady &amp; Co., excellent; Richards &amp; Grover, good; Julian &amp; Dyer, clever.

PRINCESS (Charles E. Smith, mgr.; Gus Sun, agent).—Katherine Goodrich and Tom Lingham, entertaining; Musical Byrons, fine; Edward Zoller Trio, amusing.

GRAND (Jon. Schragin, mgr.).—9-11, Raulita in "The Real Girl," opened to big business. C. A. LEDDY.

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# VARIETY ARTISTS' ROUTES

## FOR WEEK OCTOBER 16

### WHEN NOT OTHERWISE INDICATED.

The routes given from OCT. 16 to OCT. 22, 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.

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Aldines The 2922 Cottage Grove Chicago  
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Allinel Joseph 422 Bloomfield Hoboken N J  
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Atkinson Harry 21 E 20 N Y  
Atlanta & Flek 2511 1 av Billings Mont  
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Eweling Charlie 514 W Oconee Fitzgerald Ga  
F.

Fairchild Sisters 320 Dixwell av New Haven  
Falls Billy A 488 Lyell av Rochester  
Farr Frances Gay Widoas B R  
Farrell Taylor Trio Taxi Girls B R  
Fay Two Coleys & Fay Orpheum Des Moines  
Fenney & Fox 639 Central av Camden  
Ferguson Dick 68 W 53 Bayonne N J  
Ferguson Frank 704 W 180 N Y  
Ferguson Jos 127 W 67 New York  
Ferrard Grace 1715 Warsaw av Chicago  
Ferry Wm Scala Copenhagen Denmark  
Field Bros Keltha Columbus O  
Fields Nettie Priscilla Cleveland  
Fields & Hanson Lyric Clarksburg W Va  
Fields & La Adella Parkway Chicago  
Finn & Ford 280 Revere Winthrop Mass  
Finney Frank Trocadero B R  
Fisher Mr & Mrs Perkins Temple Rochester  
Fitzgibbon Marie Empress Milwaukee  
Fitzsimmons & Cameron 5608 S Green Chicago  
Fletcher Ted 470 Warren Brooklyn  
Flynn Frank D 65 W 123 N Y  
Pollette & Wicks 1824 Gates av Bklyn  
Forbes & Bowman 201 W 112 N Y  
Force Johnny 800 Edmondson Baltimore

Max Dora Mebel Edwin  
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Next Week (Oct. 15) Orpheum, Spokane.

Ford Corinne Trocadero B R  
Ford & Wesley Cozy Corner Girls B R  
Formby Geo Waltheus House Wigan Eng  
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 Filmore Rochester  
Fox & Ward Alhambra N Y  
Foyer Eddie 9920 Pierpont Cleveland  
Francis Paul Quater Jardin de Paris B R  
Francis Willard 67 W 138 New York  
Francisco 343 N Clark Chicago  
Franka Sisters Miss New York Jr B R  
Franz Sig & Edythe Taxi Girls B R  
Fredericks Musical Keltha Columbus O  
Freeman Bros Taxi Girls B R  
Frey Twins Temple Rochester  
Probel & Ruge 314 W 23 New York  
G.

Gaffney Sisters 1407 Madison Chicago  
Gaffney Al 393 Vernon Brooklyn N Y  
Gage Chas 179 White Springfield Mass  
Gardiner Family 1953 N 8 Philadelphia  
Gardner Georgia 4646 Kenmore av Chicago  
Gardner & Stoddard Colonial Norfolk Va  
Garfield Frank Passing Parade B R  
Gass Lloyd Bway Gaiety Girls B R  
Gastunk Mm 517 George Cincinnati  
Gaylor Chas 768 17 Detroit  
Gehrue Emma Girls from Happyland B R  
George Stella Girls from Happyland B R  
Germane Anna T 25 Arnold Revere Mass  
Geyer Bert Palace Hotel Chicago  
Gilden Sisters 216 Schuykill av Pottsville Pa  
Gilmore & Le Moine 1415-82 Des Moines  
Girard Marie 41 Howard Boston  
Gladstone & Talmage 145 W 45 N Y  
Godfrey & Henderson 2200 E 14 Kansas City  
Goforth & Doyle 251 Halsey Brooklyn  
Golden Claude Proctors Newark  
Golden Max 5 Alden Boston  
Goodall & Craig 146 W 36 N Y  
Goodrode J Garden Tulsa Okla  
Goodman Joe 2038 N 3 Philadelphia  
Goodwin Shirley Girls from Happyland B R

Gorden Geo F Girls from Happyland B R  
Gordo El 1211 Edwar N Y  
Gordon Ed M 6116 Drexel av Chicago  
Gordon Paul L 314 W 59 Los Angeles  
Gordon Dan 1777 Atlantic av Brooklyn  
Gordon & Barber 26 So Locust Hagerstown Md  
Gordon & Marx Orpheum Duluth  
Goss John 33 Sawyer Haverhill Mass  
Gottlob Amy 600 N Clark Chicago  
Gould Sisters Plymouth Htl N Y  
Goyt Trio 356 Willow Akron O  
Grannon Ila Melrose Park Pa Indef  
Grant Burt & Martha 3956 Dearborn Chicago  
Gray Trio 1406 Woodlawn av Indianapolis  
Gray & Graham Vaudeville Club London  
Gray & Gray 1922 Birch Joplin Mo  
Gremmer & Melton 1427 S 6 Louisville  
Grieves John Follies of Day B R  
Griffith J P Trocadero B R  
Griffith Myrtle E 5605 Kirkwood av Pittsburg  
Griffith Marvelous 13 W Eagle Buffalo  
Griffs & Root 1328 Canbrie Philadelphia  
Grimes Tom & Co Williamstown N J  
Grimm & Satchell Bijou Phila  
Grossman Al 532 North Rochester  
Gruber & Kew 408 Av E Flint Mich  
Gullfoyle & Charlton 308 Harrison Detroit  
H.

Hall Alfred Queens Jardin de Paris B R  
Hall Geo F Kings Edinburgh Scot  
Hall & Pray 50 Columbia Swampscott Mass  
Hall & Briscoe 56 Orchard Norwich Conn  
Halla Dogs 111 Walnut Revere Mass  
Halpern Nan 1621 17 av Denver  
Hanson Boys 21 E 38 N Y  
Hamilton Edna Willard Chicago  
Hampton & Bassett 837 Poplar Cincinnati  
Hanes G Scott 812 Rittner Phila  
Haney Edith Grant Htl Chicago  
Hanson Frank & Mike Gay Widows B R  
Hanson & Co 1037 Tremont Boston  
Hanvey Lou 552 Lenox av New York  
Harkin Geo Taxi Girls B R  
Harrer Annette Girls from Happyland B R  
Harrison Bobby Girls from Missouri B R

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Hart Bros Barnum & Bailey C R  
Hart Stanley Varde Hyman Los Angeles Indef  
Hart Maurice 156 Lenox av New York  
Hart Marie & Billy Polls Hartford  
Hartman Gretchen 521 W 135 N Y  
Harvey De Vora Trio Sheas Toronto  
Hatches 47 E 132 New York

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Hayden Jack Columbia St Louis  
Hayes Frank Social Maids B R  
Hayes Gertrude Follies of Day B R  
Hays Ed C Vogels Minnetre  
Hays & Oliver Frankfort Ind  
Hayman & Franklin Tivoli London  
Hazzard Lynne & Bonnie Bijou Decatur Ill  
Hearn Sam Follies of Day B R  
Heather Joale Orpheum Seattle  
Hebron Marie Irwins Majestics B R  
Held & La Rue 1323 Vine Philadelphia  
Henderson & Thomas 227 W 40 N Y  
Henelia & Howard 646 N Clark Chicago  
Henry Dick 207 Palmetto Brooklyn  
Henry Girls 2326 So 17 Philadelphia  
Henrys 423 E 162 N Y  
Herbert Barnum & Bailey C R  
Herberts The 47 Washington Lynn Mass  
Herman & Rice 332 W 36 N Y  
Herr Noodle Box 66 Wlmer Pa  
Herz Geo 832 Stone av Scranton  
Heuman Trio Columbia N Y  
Heywood Great 43 Clinton Newark  
Hicker Bonnie Follies of Day B R  
Hickman Geo Taxi Girls B R  
Hill & Edmunds Gem Jackson Miss  
Hillman & Roberts 516 S 11 Saginaw Mich  
Hilton Robt Sam Devere B R  
Hilton Marie Follies of Day B R  
Hines & Fenton 161 W 63 N Y  
Hodges Musical Winter Garden N Y Indef  
Hoffman Dave 2241 E Clearfield Phila

Holman Bros 614 Lake Cadillac Mich  
Holman Harry & Co State Trenton  
Holmes Ben 114 W Montana Allaine Neb  
Holt Alf Sydney Australia  
Honan & Helm 128 Lockwood Buffalo  
Hood Sam 721 Florence Mobile Ala  
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Howard Emily 644 N Clark Chicago  
Howard Comedy Four 983 3 av Bklyn  
Howard Great Polls New Haven  
Howard Harry & Mae 222 S Peoria Chicago  
Howard Bernice 3009 Calumet av Chicago  
Howard & Howard Chases Washington  
Hoyt Ruth 173 Bradford Provincetown Mass  
Hoyt Edward N Palmyra N Y  
Hoyt & Starks 15 Bancroft pl Bklyn  
Huegel & Quinn 586 Rush Chicago  
Hufford & Chain Majestic Dallas  
Hughes Musical Trio Met'pol'n Watertown S D  
Hulbert & De Long 4416 Madison Chicago  
Hurley F J 152 Magnolia av Elizabeth N J  
Hutchinson Al 210 E 14 N Y  
Hyatt & Le Nore 1612 W Lanvale Baltimore  
Hynde Bessie 518 Pearl Buffalo

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Ioleen Sisters 9 W 45 N Y  
Ireland Fredk Irwins Majestics B R  
Irving Pearl Indian Lane Canton Mass  
Irwin Flo 327 W 45 N Y  
Irwin Ferdinand 84 Horton Fall River

Jacobs & Sardel Goe & Atkins av Pittsburgh  
Jeffries Tom 389 Bridge Bklyn  
Jennings Jewell & Barlow 3342 Arl't'n St L  
Jewell Mildred 5 Alden Boston  
Jewells Manikins Keltha Lewiston Me  
Johnson Great 257 W 37 N Y  
Johnson Henry 29 Tremont Cambridge Mass  
Johnson Bros & Johnson 6245 Callowhill Phila  
Johnstone Chester B 49 Lexington av N Y  
Jones & Rogers 1361 Park av N Y  
Jones Maud 60 W 135 N Y  
Jones & Gaines 413 W 55 N Y  
Jones & Moore 99 Kendall Boston  
Julian & Dyer Lyric Dayton O  
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RUBY LEONI

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to come and see a Real Burlesque Show.

(Wait 'till the curtain drops  
and we will all go home  
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Keeley Bros 5 Haymarket Sq London  
Kelle Zena 110 W 44 N Y  
Kellam Lee & Jessie Savoy Flint Mich  
Kelley & Wentworth Orpheum St Paul  
Kelsey Sisters 4332 Christiania av Chicago  
Kenna Chas Crystal Milwaukee  
Kennedy Joe 1131 N 3 Knoxville Tenn  
Kent Marie Folies of Day B R  
Kenton Dorothy Felix Portland Htl N Y  
Kempier Jess Maryland Baltimore  
Kessner Rose 438 W 164 N Y  
Kidder Bert & Doris 336 Santa Clara Alameda  
King Bros 311 4 av Schenectady

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Koehler Grayce 5550 Calumet Chicago  
Koler Harry Queens Jardin de Paris B R  
Koners Bros Orpheum Budapest  
Kuhns Three White Grand Pittsburgh

**L**  
Lacey Will 1514 Capitol Washington  
Laight Pearl Sam Devere B R  
Lake Jas J Knickerbockers B R  
Lamont Harry & Flo 20 Clinton Johnstown NY  
Lane Goodwin & Lane 3113 Locust Phila  
Lane & Ardell 159 Alexander Rochester  
Lane Eddie 305 E 73 N Y  
Lane & O'Donnell Bronx N Y  
Lanigan Joe 102 S 51 Phila  
Lanscar Ward E 232 Schaefer Bklyn  
La Centra & La Rue 2461 2 av N Y  
La Clair & West Majestic Portsmouth O  
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 Toska Phil Temple Grand Rapids Mich  
La Tour Irene 34 Atlantic Newark N J  
La Vier N Folie New Haven  
La Vine Edward Orpheum New Orleans  
Larriue & Lee 32 Shuter Montreal  
Lashie Great 1611 Kater Phila  
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Laveen Gross & Co Grand Elgin Ill  
Lawrence & Edwards 1140 Westm'r Provid'ce  
Lawrence & Wright 55 Copeland Roxbury Mass  
Layton Marie 252 E Indiana St Charles Ill  
Le Dent Frank Orpheum Denver  
Le Grange & Gordon Majestic Meridian Miss  
Le Pages 224 E Milwaukee  
Le Roy Lydia Folies of Day B R

Le Roy Geo 36 W 115 N Y  
Le Roy Vic 333 Everett Kansas City Kan  
Le Roy & Adams 1812 Locust av Erie Pa  
Leahy Bros 259 East av Pawtucket R I  
Leberg Phil & Co 224 Tremont Boston  
Lee Audrey Girls from Happyland B R  
Lee Rose 1040 Broadway Bklyn  
Leffingwell Nat & Co 235 W 150 N Y  
Lehr Corinne Star & Garter B R  
Leipsig Orpheum Kansas City  
Lenox Cecil Trocadero B R  
Lense 1914 Newport av Chicago  
Leonard & Drake 1099 Park pl Bklyn  
Leonard Joe Pat Whites Gaiety Girls B R  
Lepp Frank Sam Devere B R  
Leslie Genie 361 Tremont Boston  
Leslie Frank 124 W 139 N Y  
Lester & Kellett 318 Fairmount av Jersey City  
Levering G. Wilbur Folies of Day B R  
Levy Family 47 W 139 N Y  
Lewis Cam Belles of Boulevard B R  
Lipson Chas Girls from Happyland B R  
Lingermans 705 N 5 Phila  
Linton Fred Taxi Girls B R  
Linton Tom 1955 S Penn Denver  
Livingston Murray 330 E 163 N Y  
Lloyd & Gastano 104 E 61 N Y  
Lockhart & Kress Kelths Portland Me  
Lockwoods Musical 133 Cannon Poughkeepsie  
Lois & Love 3914 3 Bklyn  
London & Riker 32 W 88 N Y  
Longworths 3 Magnolia av Jersey City  
Lorch Family Orpheum Omaha  
Lowe Musical 37 Ridge av Rutherford N J  
Luce & Luce 936 N Broad Phila  
Luckie & Yost Unique Minneapolis  
Lucier & Ellsworth 478-41 Oakland  
Lynch Gertrude Sam Devere B R  
Lynch Jack 92 Houston Newark

**M**  
Macey Helen Girls from Happyland B R  
Mack Tom Miss New York Jr B R  
Mack Floyd 5934 Ohio Chicago  
Mack & Walker Grand Pittsburgh  
Macy Maud Hall 213 E 36 Sheepshead Bay  
Madden & Fitzpatrick Orph'm Evansville Ind  
Mailloy Dannie 11 Glen Morris Toronto  
Malvern Troupe Empress Chicago  
Manning Frank 355 Bedford av Bklyn  
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Mantell Harry Trocadero B R  
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Open from Dec. 25 to Mar. 18.

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Marsh Chas 305 14 Milwaukee  
Marsh Harry Taxi Girls B R  
Martha Miss Sheas Buffalo  
Martine Carl & Rudolph 457 W 57 N Y

Mason Harry L Star & Garter B R  
Mason Dan & Co Empress San Diego Cal  
Matthews Eloise Star & Garter B R  
Matthews Mabel 2931 Burling Chicago  
Mayne Elizabeth 1333 S Wilton Phila  
McCann Geraldine & Co 706 Park Johnston Pa  
McCarthy & Barth 2901 Missouri av St Louis  
McConnell Sisters 1247 Madison Chicago  
McCormick & Irving 1510 Gravesend av Bklyn  
McCune & Grant 536 Benton Pittsburgh  
McDermott Harry Star & Garter B R  
McDonald & Geverneux 2235 Maxwell Sp'k'ne  
McDowell John & Alice 39 Day Orange N J  
McGarry & Harris 521 Palmer Toledo  
McGuire Tutz 69 High Detroit  
McIntyre Wm J Folies of Day B R

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McNamee 41 Smith Poughkeepsie  
McNichol Jas Charlottetown Canada  
McWaters & Tyson 471 46 Bklyn  
Melrose Ethel & Ernest Bway Gaiety Girls B R  
Mendelsohn Jack Pat Whites Gaiety Girls B R  
Merrick Tom Midnight Maidens B R  
Methen Sisters 12 Culton Springfield Mass  
Meyer David 1534 Central av Cincinnati  
Michael & Michael 320 W 53 N Y  
Miami & Du Bois 334 W 53 N Y  
Miles P W Irwins Majestics B R  
Military Trio 679 E 34 Paterson  
Miller & Mack 2641 Federal Phila  
Millmen Trio Ronachers Vienna  
Mills & Moulton 58 Rose Buffalo  
Milton George Bway Gaiety Girls B R  
Milton Joe Big Banner B R  
Milton & De Long Sisters Lyric Dayton O  
Mints & Palmer 1305 N 7 Phila  
Miskel Hunt & Miller 108 14 Cincinnati  
Mitchell Bennett Miss New York Jr B R  
Mitchell Geo 1135 Majestics B R  
Moller Harry 34 Mylmer Delaware O  
Montambo & Bartelli 40 E Liberty Waterbury  
Montgomery Harry 154 E 124 N Y  
Moore Geo W Roanoke Va  
Moore & St Clair Grand Phila  
Moore Mite Friscilla Cleveland  
Morette Sisters Fondue Wis  
Morgan Bros 3535 E Madison Phila  
Morgan King & Thompson 816 603 E 41 Chic  
Morgan Meyers & Mike 1236 W 36 Phila  
Morin Sisters Bowery Burlesquers B R  
Morris & Wortman 133 N Law Allentown Pa  
Morris & Kramer 1306 St John pl Bklyn  
Morris Mildred & Co 250 W 35 N Y  
Morton Harry Queens Jardin de Paris B R  
Morton & Keenan 574 11 Bklyn  
Mozarts Kelths Lowell Mass  
Mulcey Eddie Bway Gaiety Girls B R  
Mulford Arthur D Savoy Fall River Mass  
Mull Eva Girls from Missouri B R  
Muller & Stanley Bijou Decatur Ill

Murphy Frank Girls from Missouri B R  
Murray Harriet Girls from Happyland B R  
My Fancy 13 Adams Strand London

**N**  
Nazarre Nat & Co 3101 Tracy av Kansas City  
Neary Bliss & Ross 459 E Main Bridgeport  
Nelson Florence Girls from Happyland B R  
Nelson Henry P Taxi Girls B R  
Nelson Bert A 1042 N Humboldt Chicago  
Nelson Oswald & Berger 150 E 132 N Y  
Nevares Three Majestic Columbus Ga  
Nevins & Erwood Trent Trenton

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The International Instrumentalists  
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Newhoff & Phelps 12 W 117 N Y  
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Nichols Nelson Troupe Victoria Charleston S C  
Nicoli Florence Rose Sydel B R  
Nonette 617 Flatbush av Bklyn  
Norton C Porter 4343 Kimbark av Chicago  
Nose Bertha Gerard Hotel N Y  
Nowak Eddie 595 Prospect av Bronx N Y  
Nowlin Dave 3300 E av Austin Tex  
Nugent Jas Irwins Majestics B R

**O**  
O'Brien Ambrose Social Mads B R  
O'Connor Trio 704 W Allegheny av Phila  
O'Dell & Gilmore 1145 Monroe Chicago  
O'Donnell J R 123 E 134 N Y  
Ogden Gertrude H 3335 N Mozart Chicago  
O'Haus Edward Folies of Day B R  
Omar 352 W 36 N Y  
O'Neil Emma Bway Gaiety Girls B R  
O'Neill & Regency 592 Warren Bridgeport  
O'Neill Trio O H Rockland Me  
Ormsbell Will Folies of Day B R  
Ormsby Geo Folies of Day B R  
Orr Chas F 131 W 41 N Y  
Owens Dorothy Mae 3047 90 Chicago  
Osava The 48 Kinzel av Kenmore N Y

**P**  
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Pederson Bros 635 Greenbush Milwaukee  
Pelots The Keiths Lowell Mass  
Pepper Twins Lindsay Can  
Percival Walter C & Co Novelty Topeka Kan  
Peter the Great 422 B'w'dfield av Hoboken NJ  
Peters & O'Neill 6330 Wayne av Chicago  
Peyser Dave Bway Gaiety Girls B R  
Phillips Mondane Empress Butte  
Phillips Samuel 316 Claxson av Bklyn  
Phillips Sisters Bouffes Moscow Russia  
Piccolo Midgits Box 23 Phenicia N Y  
Pickens Arthur J Keiths Toledo  
Pierson Hal Girls from Happyland B R  
Pillard Henrietta Social Maids B R  
Pinkey Dick Hagenbeck Wallace C R  
Pisano & Bingham 50 Christie Gloversville  
Pope & Uno Greenpoint Bklyn  
Potter & Harris 6330 Wayne av Chicago  
Pouchots Ballet Temple Hamilton Can  
Powers Elephants 745 Forest av N Y  
Price Harry M Gertrude Elliott Co  
Prices Jolly 1629 Arch Phila  
Primrose Four Orpheum Los Angeles  
Proctor Sisters 1112 Halsey Bklyn  
Propp Anna Follies of Day B R  
Proslit Trio Juggling Bros C R  
Puget Geo E Lubins Richmond Va

Q.

Queen Mab & Wels Majestic Birmingham  
Quinlan Josie 644 N Clark Chicago

R.

Raceford Roy 567 W 122 N Y  
Radcliffe Ned Sam Devere B R  
Rah Rah Boys Majestic Bloomington Ill  
Rainbow Sisters 340 14 San Francisco  
Ray & Burns 287 Bainbridge Bklyn  
Raycob H Albert Social Maids B R  
Raymond Clara 141 Lawrence Bklyn  
Raymond Great Bombay India Indef  
Raymond Burton & Bain Orpheum Winnipeg  
Raymore & Co 147 W 95 N Y  
Redford & Winchester Alhambra Glasgow Scot  
Redmond Trio 251 Halsey Bklyn  
Redner Thomas & Co 973 Hudson av Detroit  
Redway Juggling 141 Inspector Montreal  
Reed & Earl 236 E 62 Los Angeles  
Reetz Geo H 194 S Troy N Y  
Reid Sisters 45 Broad Elizabeth N J  
Relilly Johnnie O H Newport R I  
Remington Mayne Gerard Hotel N Y  
Remy & Soper 1233 N Alden Phila  
Renaldas The 264 Sutter San Francisco  
Renetta & La Rue 2321 So Hicks Phila  
Ree Len 1021 Cherry Phila  
Reynolds Francis T Miss New York Jr B R  
Reynolds Nonie Star & Garter B R  
Rice & Cohen Columbia Cincinnati  
Rice Frank & Truman 826 S 45 av Chicago  
Rich & Howard 814 E 19 N Y  
Richards Great Hammersteins N Y  
Riley & Lippus 35 Plant Dayton O  
Rio Al C 230 W 146 N Y  
Ripon Alf 545 E 87 N Y  
Ritter & Bovey 49 Billerica Boston  
Ritter & Rumley Colonial Rochester  
Robbins & Trenaman O H Rumford Falls Me  
Roberts Edna Majestic B R  
Roberts C E 1851 Sherman av Denver  
Roberts & Downey 86 Lafayette Detroit  
Robinson Wm C 3 Greenville London  
Rock & Rol 1610 Indiana av Chicago  
Roeder & Lester 314 Broadway Buffalo  
Rogers & MacIntosh 3 Claremont pl M'cl'r NJ  
Ro Nero 412 S George Rome N Y  
Roode Claude M Ringling Bros C R  
Rose Lane & Kelgard 125 W 43 N Y  
Rose Clara 6025 57 Bklyn  
Rosemary Girls Plaza Buffalo  
Ross Dave Gay Widows B R  
Ross & Lewis Oxford London  
Ross Kittle Majestic Dallas  
Ross Frank Trocadero B R  
Ross Musical Novelty 218 W 48 N Y  
Rother & Anthony & Patterson Providence  
Russell Fred Girls from Missouri B R  
Russell May Pat White Gaiety Girls B R  
Rutans Song Birds Temple Kane Pa

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Next Week (Oct. 16), Bronx, New York.

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Scarlet & Scarlet 918 Longwood av N Y  
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Schroeder Carol Knickerbockers B R  
Scully Will P & Webster pl Bklyn  
Sears Gladys Darlings of Paris B R  
Seibini & Grovini Keiths Toledo  
Semon Duo Taxi Girls B R

## CHAS. F. SEMON

Orpheum Circuit. Pat Casey, Pilot  
Next Week (Oct. 15) Orpheum, St. Paul.

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Sevengala 526 S N Y  
Seymour Nellie 111 Manhattan N Y  
Sexton Chas B Jefferson Birmingham Ala Indef  
Shea Thomas 3664 Pine Grove av Chicago

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Next Week (Oct. 16), Colonial, Erie.  
Direction Albee, Weber & Evans.

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Shepperly Sisters 350 W 43 N Y  
Sherlock Frank 514 W 135 N Y  
Sherlock & Holmes 3506 Ridge Phila  
Shermans Two 252 St Emanuel Mobile  
Sherry Jos V Sparks Circus C R  
Shields The 907 City Hall New Orleans  
Shorey Campbell Co 224 N Franklin Phila  
Shidons & Earle 2544 S 8 Phila  
Siddole Tom & Co 4313 W Northworth av Chicago  
Siegel Emma Bon Tons B R  
Siegel & Matthews 324 Dearborn Chicago  
Small Johnnie & Sisters 620 Lenox av N Y  
Smith Allen 1243 Jefferson av Bklyn  
Smith & Larson 140 W 49 N Y  
Snell Corinne & Co Oxford Bklyn  
Snyder & Buckley Alhambra N Y  
Somers & Storke Temple Grand Rapids Mich  
Spears The 67 Clinton Everett Mass  
Spencer & Austin 3110 E Phila  
Springer & Church 3 Esther Terrace Pittsfield  
Stadium Trio St Charles Hotel Chicago  
Stanley Harry Grant Hotel Chicago  
Stanley Stan 905 Bates Indianapolis  
Stanley Teddy Follies of Day B R  
Stanwood Davis 364 Bremen E Boston  
Starr & Sachs 343 N Clark Chicago  
Stedman Al & Fannie 685 6 So Boston  
Steinert 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  
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Stevens Lillie Sam Devere B R  
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Bolton Ben  
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Booth Hope  
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Caine A F  
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(C)  
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(C)  
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H.  
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Hurst Billy  
I.  
Imes June (C)  
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Rohn David  
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Saes Chick (C)  
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Short Vernon (C)  
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Snook Great (C)  
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Stanton Walter  
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Strauss Robert  
St Cass C (C)  
Story Musical (C)  
Sully Wm F (C)  
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Swan Bert  
T.  
Tard Harry (SF)  
Thompson Bill (C)  
Traut A (SF)  
Travers Roland  
Turner Josephine  
U.  
Umberger Joe (C)  
V.  
Velde Trio (C)  
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Vanderman Marie (C)  
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W.  
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Williams Lew (C)  
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THE KING OF IRELAND  
**JAMES B. DONOVAN**  
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**RENA ARNOLD**  
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 DOING WELL, THANK YOU.  
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SOME OF ENGLAND'S BIGGEST HITS.  
 Put on your "Ta, Ta, Little Girlie."  
 You'll be "The Belle of the Barber's Ball."  
 Come along with "Billy" on "The Silvery  
 Sands."  
 We'll meet the "Girl in the Clogs and Shawl."  
 Just "Fall in and Follow Me."  
 And "Let's All Go Down to the Strand."  
 For "We Do Like to Be Beside the Seaside."  
 "With My Little Wigger Wagger in My Hand."  
 "Yiddle, on Your Fiddle, Play Some Ragtime."  
 We'll do "The Texas Tommy Swing."  
 With "Mollie Malone" and "Sadie Salome."  
 While "Highland Mary Does the Highland  
 Fling."  
 "Look Out, Look Out, for Jimmie Valentine."  
 "He's Looking for a Nice Girl" "All Alone."  
 "Your a Lassie Fra' Lancashire."  
 And "We All Go the Same Way Home."

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 "THOSE THREE BOYS"

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 (Oct. 16)  
**CHASE'S,**  
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**Lola Merrill and Frank Otto**  
 Next Week (Oct. 16) Dominion, Ottawa.  
 Direction, **Max Hart**.

GENE FRED  
**Marcus and Gartelle**  
 In their sketch  
 "Skatorial Rollerism"  
 JAMES PLUNKETT, Mgr.

MAX GRACE  
**Ritter and Foster**  
 with "Gay Widows."  
 Next Week (Oct. 16) Bowery, New York.



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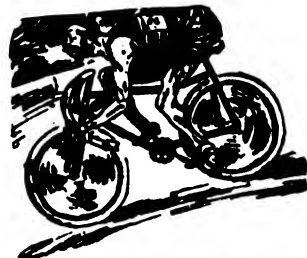
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 Melody and Mirth  
 In the original "SCHOOL ACT."  
 On the United Time.  
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 Next Week (Oct. 16), Hippodrome, Cleveland.

**CHARLES AHEARN**



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# VARIETY

Vol. XXIV. No. 7.

OCTOBER 21, 1911.

PRICE TEN CENTS

## STAGE GRABBING BALL STARS; ATHLETICS' BIG 3 AVAILABLE

**Coombs, Bender and Morgan, with Kathryn and Violet Pearl at \$2,500 Weekly. Matthewson Off the Stage for Good; Others Flocking In. Marquard Has a Monolog; Ty Cobb a Legit; Germany Schaeffer and Joe Tinker Also.**

Ten hours a day rehearsals for all of next week has been ordered for Jack Coombs, conqueror of Matthewson, "Chief" Bender and Cy Morgan of the Athletics for their vaudeville act, which opens Oct. 30. The try-out week, has been booked by Alf T. Wilton for Dockstader's, Wilmington, but Wilton has steadfastly declined to book further time until his own price for the act is reached.

Kathryn Pearl and Violet Pearl, who will head the act, have been rehearsing with the ball players, and a strong turn seems assured. Morgan, known as the "Minstrel Man" of baseball, is a veteran of both the stage and the diamond. During the team's trip away from Philadelphia he spent many hours with Bender and Coombs fitting them for their parts. Coombs has developed unexpected stage ability, while Bender's chief stock in trade, so far, has been his famous smile. However, Morgan believes Bender will yet make an actor.

The advent into vaudeville of the ball players is a compliment to the judgment of John R. Robinson, who put them under contract months ago, when Detroit was apparently making a runaway of the American League race. Mr. Robinson has instructed Wilton to ask \$2,500 a week for the act. The demand seems to justify this price.

Robinson is also extremely sanguine of obtaining a world of publicity for his act. He has instructed Wilton to take all the bets offered by house managers on this end of the game. Robinson's proposition is a suit of clothes that the Pearl-Coombs-Bender-Morgan act will receive more publicity

each week than all the rest of the bill put together, and he bars nobody in the make-up of supporting bill. His wide newspaper acquaintance in every city about guarantees him the winning of his wagers.

"Rube" Marquard, the Giant's second star, is still hopeful of scoring a hit on the stage. Marquard's managers point out that a little break in the luck turned the game against him, just as Wilton says a little break in the luck turned the first game against Bender.

The Rube has a monolog written by Will F. Kirk, the New York American's jingle writer, and ought to go big, if only on his work this year on the National League circuit.

Up in New England four of the Boston Red Sox have formed a quartet. They will be booked over the better class of New England theatres. McHale, "Buck" O'Brien, the wonderful young pitcher, Third Baseman Larry Gardner and First Baseman Bradley are the songsters. Those who have heard them are of the opinion that the quartet will be a decided hit on its excellent singing, aside from the members' baseball fame. They are asking \$500 a week, and will probably have no trouble in getting booked.

Gus Edwards has a scheme for an all-star Big League minstrel troupe. He held a conference with Robinson in Boston last week with the idea of recruiting sixteen baseball players to form the combination, the idea being to head the troupe with Robinson's trio of Athletics. Robinson, however, wanted the lion's share of the money for his men, explaining he had a sliding scale agreement with Coombs,

(Continued on Page 14.)

### HOUGH AND ADAMS SPLIT?

Chicago, Oct. 18.

The play writing firm of Will M. Hough and Frank R. Adams has dissolved, according to report. This it is said accounts for Mr. Hough having agreed to individually supply the book for the new musical comedy *Mort Singer* intends to present at the Princess between Dec. 15 and New Year's. Jos E. Howard will compose the music.

The direct cause of the Hough & Adams separation may be traced to the "Heart Breakers," for which the firm of writers supplied the book and lyrics, without having Howard as the composer. The three had previously been a lucky combination.

Hough and Adams have been writing together for about eight years. Among the shows turned out by them have been the "Land of Nod," "Time, Place and Girl," "Stubborn Cinderella," and "Isle of Bong Bong." They have been the authors of thirteen in all.

"Over Night" is at the Princess now, in its fourth week. Though Mr. Singer will probably produce the piece for the opening of the Herman Fehr's new house opposite City Hall, the proposed Hough-Howard show is a separate venture.

### TEXAN SUNDAY DECISION.

Dallas, Oct. 18.

The Court of Criminal Appeals upholds the Sunday law closing all theatres and other places of amusement in Dallas.

It materially affects the various companies playing the Lone Star state.

### "MUTT AND JEFF" FOR A RUN.

Chicago, Oct. 18.

The first "Mutt and Jeff" show will open here Oct. 29 at the Globe. Its stay is now fixed for six weeks at the house, but open time beyond that is being held.

Another company of "Mutt and Jeff" opens at the Grand Opera House, New York, next Monday (Oct. 23) for a week. It will then travel to the Globe, Boston, where the show will remain while business holds up.

### DESTROYED 1,000,000 PROGRAMS.

The Percy G. Williams circuit of vaudeville theatres in Greater New York has a new cover design for the program, now published by the circuit.

With the opening of the season, it was discovered by someone who had time enough to twist the program into different positions, that one position gave the frontispiece an aspect unlooked for. It was at once condemned for homes of refined vaudeville.

The entire edition, probably around 1,000,000 copies, has been destroyed, along with the plates. The loss to the circuit may reach \$4,000.

### DOCKSTADER JUMPS SOUTH.

San Antonio, Oct. 18.

The Dockstader Minstrels have been routed in the south, and made this territory quite suddenly. Last Friday here the show played to \$1,000.

The southern routing Dockstader is most favorable to him, placing his show ahead of both Al. G. Fields' and the Evans organizations. From the bookings, it looks as though Evans is sandwiched in between Dockstader and Fields, with Dockstader getting the first whack at much desirable territory.

Evans is not due here until later in the season, as he jumps north again from the present southern trip, coming back about January.

### "EDGED TOOLS" FOR WHITNEY.

Chicago, Oct. 18.

After several weeks of inactivity, the Whitney Opera House will re-open Oct. 30 with a production of a dramatization of Henry Seton Merriman's novel "With Edged Tools."

This will be the American premiere of the play, to be acted by an English company.

In the cast will be Richard Hicks, Hamilton Deane, Stanley Bedwell, Campbell Goldsmith, Charles Hartopp, Graham Pockett, Wentworth Graeme, Frank Layton, Arles Conway, Marie Leonard, Marguerite Collier, Alice Maude, Nora Craigie, Florence Dulhanty.

# RICKARDS' AUSTRALIAN HOUSES TO BE OPERATED BY TRUSTEES

**Theatres Closed for a Week Upon Death of Proprietor in London. Contracts Hold Good. Possible Vaudeville Change in Australia to Follow.**

(Special Cable to VARIETY.)

Sydney, Oct. 15.

The Rickards' theatres were immediately closed upon receipt of a cable giving the death of their proprietor, Harry Rickards, in London.

The houses will remain closed for a week, when as at present arranged they will continue under the direction of the trustees.

All contracts for the Rickards' houses hold good.

It is understood here Mr. Rickards prepared for the end before leaving for England. It is said he has known for the past two years the finish might arrive at any time, and informed his intimate friends before sailing that he did not expect to see Australia again.

(Special Cable to VARIETY.)

London, Oct. 18.

Harry Rickards was born in England and was 65 years old at death. The body has been embalmed and will be taken to Sydney, Australia, for burial, leaving here Nov. 10.

Mrs. Rickards will continue the business as heretofore, and all contracts will hold good.

Tom Pacey will act as Mrs. Rickards' English agent.

Harry Rickards was to Australian vaudeville what B. F. Keith is to the American.

An English comic singer in his youth, earning about \$20 weekly, Mr. Rickards emigrated to Australia, where he shortly after started a small variety show. In two years following he built up the Rickards Circuit over there, which contained the best halls, and played the highest priced native and foreign turns.

But lately Mr. Rickards entered into a booking agreement with the Hyman, who control the principal South African halls. This occurred shortly after James Brennan, another Australian manager of lesser magnitude seemed to be on the verge of active competition with the Rickards houses in first class vaudeville. The Brennan Circuit commenced to import American acts in quite considerable quantity.

It is some years since Rickards visited America. He intended to on the present trip to England, which ended in his death at the age of 65. At the last moment the Australian manager changed his proposed line of travel.

The Rickards estate is placed at about \$1,000,000 by Americans with some knowledge of the Australian manager and his theatrical properties. He was a liberal entertainer.

Rickards had wanted to retire for some years. A performer himself he never quite left the stage of the music hall profession, binding himself to it

through the friendliness he cultivated with all artists visiting his shores.

In his early Australian years, when starting a managerial career, Mr. Rickards reversed the usual order of a variety performance by giving a "first part" instead of the customary "after piece" of those days. He was also noted at that time for his "speeches," much after the manner of the present day Corae Payton. As an artist himself, singing comic songs, Mr. Rickards could best be likened to the late Tony Pastor.

Mr. Rickards was looked up to by the variety profession of Australia as is Oswald Stoll in England. His nearest at home competitor was Brennan, although in New Zealand the Fuller & Sons firm has been waiting for considerable time now to secure an Australian footing for their enterprises. When Ben Fuller, Sr., was in New York some seasons ago (during his trip around the world), he said that only the stone wall barricade Rickards had built up deterred him from taking the plunge.

Unless the Rickards houses are operated under the estate's control, it is likely the Fullers will be active bidders for the properties, along with Brennan, and also perhaps J. C. Bain (who lately branched out from the Brennan office in a "small time" opposition of his own). Bain however would have to be wholly financed upon any proposition he went after. Brennan and the Fullers have considerable means of their own.

The death of Rickards may bring about an altogether different period in Australian vaudeville circles.

## HERTZ'S SUCCESSFUL OPENING.

(Special Cable to VARIETY.)

Paris, Oct. 18.

Carl Hertz, the illusionist, opened successfully at the Alhambra Monday.

## DIVIDEND AND BONUS.

(Special Cable to VARIETY.)

London, Oct. 18.

The Drury Lane company has declared a regular dividend of ten per cent., with an additional bonus of five per cent.

## SHUBERTS GET JOSIE COLLINS.

(Special Cable to VARIETY.)

London, Oct. 18.

Josie Collins, one of our cleverest comedienne, sails Saturday for New York on the President Lincoln. Her journey was designed solely for the purpose of settling some matters in connection with the estate of her mother (Lottie Collins) of "Ta-ra-boom-de-ay" fame.

The Shuberts, hearing of her contemplated trip, have cabled her an offer to join one of their musical shows. She has accepted.

## WHITNEY SELLS "SOLDIER."

(Special Cable to VARIETY.)

London, Oct. 18.

Fred C. Whitney has disposed of his rights to "The Chocolate Soldier" here. This is probably necessitated by the entanglements in which he became involved over his abandonment of his attempt to produce in America the Strauss opera, "Rosenkavalier," and the production of "The Spring Maid" here.

## BIG BALLET AT ALHAMBRA.

(Special Cable to VARIETY.)

Paris, Oct. 18.

John Tiller, the English ballet master, is making ready a huge ballet for the Alhambra, called "Amsterdam." One hundred and twenty girls will be employed in the dancing numbers. It opens in December.

## "SUMURUN" IN FOR A RUN.

(Special Cable to VARIETY.)

London, Oct. 18.

The full version of "Sumurun" is now an established success at the Savoy, and is in for an extended engagement.

## "ORPHEUS" VERSION FOR TREE.

(Special Cable to VARIETY.)

London, Oct. 18.

Either Bernard Shaw or G. K. Chesterton may write a new version of "Orpheus" for Beerbohm Tree.

## AUSTRALIAN MARRIAGE AND HIT.

(Special Cable to VARIETY.)

Sydney, Oct. 15.

The Finneys scored a hit here with their swimming act.

Announcement has been made that Alf Holt, an American who has been abroad for years, has become a benedict, marrying a non-professional.

## LEONCAVALLO IN AMERICA.

(Special Cable to VARIETY.)

Paris, Oct. 18.

The Marinelli Agency is negotiating with Leoncavallo, the famous conductor, to take his orchestra to America, for a tour of the larger vaudeville houses.

## "RIALON" SUCCESS IN LONDON.

(Special Cable to VARIETY.)

London, Oct. 18.

"Rialon, the pantomime, originally produced at Ronacher's, Vienna, written by Fremaka, author of "Sumurun," was produced at the Coliseum Monday.

It is of the Impressionistic school, with a crude setting, and is regarded here as a curiosity, aggressive in its simplicity. It is, however, an undoubted success.

## KARSAVINA DRAWS.

(Special Cable to VARIETY.)

London, Oct. 18.

The Russian ballet had a big opening at Covent Garden, the stars being Karsavina and Nijinsky.

## SONGWRITER'S HONEYMOON.

(Special Cable to VARIETY.)

Paris, Oct. 18.

Stanley Murphy, the American songwriter, is in town on a honeymoon trip.

## JIMMY GLOVER HAS AN ACT.

(Special Cable to VARIETY.)

London, Oct. 18.

Jimmy Glover, famous at the Drury Lane Theatre as orchestra leader, will take an orchestra of his own and tour the halls for five weeks.

Mr. Glover is a character at the Drury Lane. He has been conducting there for many years.

## FRENCH "COUNT" AT APOLLO.

(Special Cable to VARIETY.)

Paris, Oct. 18.

The Apollo theatre will present in December a French adaptation of "The Count of Luxembourg."

## SHOWS CLEVER SKETCH.

(Special Cable to VARIETY.)

London, Oct. 18.

Nancy Price and Edmund Gwenn, from the Little theatre, opened at the Hippodrome Monday with a clever sketch entitled "Some Showers." It was voted a success.

## IRENE VAN BRUGH IN SKETCHLET

(Special Cable to VARIETY.)

London, Oct. 18.

Irene Van Brugh has been engaged to open at the Hippodrome, commencing Nov. 23, in a condensed version of "Lady Windermere's Fan," which had a successful revival recently at the St. James's theatre.

Miss Van Brugh has been appearing in "The Concert" over here. Henry Ainley, the leading man of "The Concert" company was the defendant in a judgment summons in the County Court, Oct. 11, for non-payment of a laundry bill amounting to \$65. When the judge was informed Ainley was in receipt of \$200 a week, he committed the actor for twenty days.

## DO WELL IN LONDON.

(Special Cable to VARIETY.)

London, Oct. 18.

La Petite Adelaide and J. J. Hughes opened at the Alhambra Monday. They were a genuine hit.



THREE FRIENDS.

Al. Friend and family (Friend & Downing) who are meeting with big success in England.

# FIVE LOCAL ADVISORY BOARDS FOR WHITE RAT COMPLAINTS

**To Be Selected by Local Meetings at Points Where the Rats Has Established Branch Offices. Traveling Representative Will Consult With Boards**

The Board of Directors of the White Rats Actors' Union decided at its weekly meeting Tuesday to place an Advisory Board in each of the five cities where the organization has established branch offices. These are Chicago, San Francisco, Boston, Philadelphia and Detroit.

The Boards will consist of five members each, to be selected by the Rats gathered at the different points. Members are supposed to be permanently located in the towns chosen for.

Complaints in the territory under the jurisdiction of the branch will be passed upon by the local Board, and held until the travelling representative of the order calls, when they will be disposed of.

All Boards will be responsible to the Board of Directors. The move is expected to give immediate action upon matters coming up in these sections of the country, and will remove considerable labor from the Board at the home office.

Will J. Cooke, the travelling representative, has been under the weather for the past few days. He was confined at home with a slight cold for a spell, but was at the headquarters from Tuesday on.

At the regular weekly meeting of the Rats Tuesday night, the clubhouse proposition was first placed before the members. Bonds of a denomination of \$50 and \$100 were offered for subscription. A great many were subscribed for. The Union Trust Co. will act as trustee for the bonds.

While the first plan was to have all the bonds at the uniform amount of \$100 each, it was decided to issue \$50 certificates to secure a greater number of Rats as bondholders.

## NAT HAINES IS DEAD.

Nat Haines is dead. The end came early Monday morning at his home, 637 East 21st street, Williamsbridge (New York). He was 52 years old and leaves a wife and mother. He had been in poor health, off and on, for the past few years. His partner, Will Vidocq, was with him to the end.

Haines was one of the quickest-witted men ever on the stage and had the reputation of being even "smarter" and funnier to those with whom he came in personal contact.

Outside of Fox and Ward, the team of Haines and Vidocq was the oldest blackface pair in vaudeville.

Mr. Vidocq was sitting beside his partner, as death approached. Nat grew delirious, but Vidocq thought he was indulging in his usual "kidding," not realizing Nat was dying until he had passed away.

About three weeks ago, in Cleveland, the team had to cancel through Nat's illness, something that had been troubling him for three years past. He had been joking about it for a

year back, saying often "The doctors say I've got to die, gosh dang it, but it's only a tape worm."

Probably no one in vaudeville has originated as many sayings as Nat Haines. His best known are those commencing with "Sic him, Prince," such as "Sic him, Prince, he's a city chap," and "Sic him, Prince, he bit your father." Also did Mr. Haines first exclaim, "Officer, he's in again."

Many of Mr. Haines' originations are used in connection with the "Daffy Dill" cartoons in a New York evening paper. Nat never objected to the use of these, but often remarked that



NAT HAINES.

the least reward he might have received was due credit once in a while. His stories and sayings are spread throughout the world, told on the stage and in the papers time and again.

Haines and Vidocq had "come back" in the fullest sense. Following a separation, Mr. Haines realized he required the superb support of Mr. Vidocq as his "straight" and the team rejoined, immediately taking down the honors of nearly every bill they appeared upon.

Nat Haines will be sadly missed. He was unique and original.

## "PATSY" HARRIS ILL.

Leonore ("Patsy") Harris, who played Hetty Preene in William A. Brady's all-star revival of "Lights O' London" at the Lyric theatre, is confined to her apartments at the Hotel Savoy, dangerously ill with pneumonia.

## PONGO-LEO APPEAL REFUSED.

The Appellate Division has refused permission to appeal the judgment rendered in the case of the American Vaudeville Circuit vs. Pongo and Leo. This was an action that involved the Agency Law of New York State. The decision as handed down by Judge Noonan last January in the Municipal Court bore directly upon the agency measure. Judge Noonan made a vital point of the contract between the Vaudeville Circuit (Frank Melville) and the act (Pongo and Leo) wherein the latter agreed for a stipulated sum to give their services to Melville, who "sold" the act to a New England fair for a price beyond what the artists' contract called for.

Judge Noonan decided that the Agency Law, if it could interfere with this sort of an agreement, was in contravention of the constitutional right to make a contract.

The case was decided in favor of Melville. It was thereupon appealed to the Appellate Term, which sustained the decision. Later permission was asked of the Appellate Division to carry the case there.

Paul Englander appeared for Melville.

## TWO "SNAKE ACTS."

A couple of "snake acts" are on the vaudeville market this week. One is at the Fifth Avenue. It is called "The Dance of Death," led by an Indian girl.

The other is a Loew Circuit production, put under the direction of Roland West, with Princess Indita in the lead. The Loew act is reported to represent \$3,000.

The 5th Avenue turn carries twelve snakes; the Loew act but one reptile.

## BORNHAUPT COMING OVER.

Charles Bornhaupt, the foreign agent, will reach New York next Tuesday on a German liner. He sailed Wednesday of this week.

Mr. Bornhaupt left New York last winter, and located his headquarters abroad at Brussels. He has booked several foreign acts for American vaudeville, through the United Booking Offices. Some have appeared. His next importation will be the Six Victoria Sisters, who will open on this side Nov. 20.

## HAMPDEN FOR "BLACKMAIL."

The Orpheum Circuit's Producing Department has secured Walter Hampden for the principal role in the Richard Harding Davis sketch, "Blackmail," shortly to be produced by the Department.

Mollie Moore (Mrs. Hampden) will also appear in the piece. Mr. Hampden was "The Devil" in "The Servant in the House."

## LASKY'S "CALIFORNIA."

A new vaudeville production proposed by Jesse L. Lasky is "California." It is to be a girly act, and will be ready about Nov. 20, book by Cecil De Mille, music by Robert Hood Bowers.

Fourteen people will be engaged, led by P. O'Malley Jennings, the English comedian.

## FAIRS THIS SEASON NOT GOOD.

Generally speaking the fair business has not been as good this year as expected, due to rain. Among the fairs that suffered the worst were Binghamton, N. Y., and Danbury, Ct.

Sizing up the fair situation this year there has been a decided tendency on the part of the small fairs to use circus acts, their programs costing them around \$1,000. This was brought about by the success of the bigger fairs in having plenty of talent and the plugging done by travelling salesmen for the agencies handling the acts.

The travelling fair solicitor has become a necessity with the increase in the demand for acts by the small fairs. But one house in New York figures little profit on its salesmen this year, losing on one and making it up on another.

The Montgomery (Ala.) fair is on this week. In fact about the last of the fairs are being held in the southern states. Hagerstown (Md.) reports splendid business on its fair last week.

## OAKLAND ONE WEEK STAND?

San Francisco, Oct. 18.

It is rumored the Oakland Orpheum will be a one week stand, when the Sacramento Orpheum (formerly Delphenbock theatre) opens Nov. 8. The Sacramento house will play acts for three days.

## SOMETHING FOR THE AGENTS.

Carthage, Mo., Oct. 18.

A. E. McKiernan, manager of the Grand Opera House, was arraigned on charges of embezzlement last week filed by Charles Bell, representative of the Consolidated Booking Offices of Kansas city. Bell averred that McKiernan was supplied with vaudeville talent by his concern and that the local manager failed to send \$19.20 in commission which McKiernan is said to have collected from the performers.

The action taken here is the second one on record in Missouri, Jack Hutchinson of Springfield, now being under bail awaiting trial on a similar charge.

## H. B. MARINELLI, LTD. (INC.)

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ORAKO FAMILY  
FIVE MOWATTS  
BARNOLD'S DOGS  
CASELL'S DOGS  
THE ZANCIGS  
BELLCLAIR BROTHERS  
FIVE JUGGLING NORMANS  
REDFORD AND WINCHESTER  
O'BANA BAN  
MORAN AND WISER  
JACKSON FAMILY  
RINALDO  
CAMPBELL AND BARBER  
WILLIAM FERRY  
MARABINI  
DE MARIO  
LA MAZE TRIO  
HEDGES BROTHERS AND JACOBSON  
HASTINGS AND WILSON  
DE WITT BURNS AND TORRENCE  
ERNEST PANTZER TRIO  
DE HAYEN AND SIDNEY  
PHILLIP SISTERS  
LA TELL  
THE VIVIAN  
FRANK WILSON  
CHRISTY AND WILLIS  
HARRY DE COE  
AERIAL SMITHS  
ALICE KIN AND BERT FRENCH  
ERNEST TRIO

# THE "MEDICINE SHOW" PASSES; "KICKAPOO INDIAN CO." SOLD

**Col. Chas. Bigelow Sells the Old Healy & Bigelow Business for \$250,000. In Existence Thirty Years; Training School for Headliners.**

New Haven, Conn., Oct. 18.

The Kickapoo Indian Medicine Co. started by Healy & Bigelow over twenty-nine years ago, was sold last week to the William R. Warner Co. of Philadelphia, a big medicine syndicate, and is being removed to that place. Col. Charles Bigelow, rated about New Haven as a millionaire, made the transfer that involves, it is said, nearly a quarter of a million dollars.

The growth of the Kickapoo business in the past quarter of a century is interesting. At one time there were nearly 150 of these medicine companies or troupes of entertainers, playing in every state of the Union, in halls and in tents, and all accompanied by one or more "Kickapoo" Indians.

It was a great school for modern vaudeville—these medicine shows, and some headliners of the present time had their first start with Healy & Bigelow back in the eighties. In those days they did their acts in the open air, lighted by the flare of a gasoline torch, standing on a barrel and pushing out medicines.

Bigelow bought his partner out about eight years ago and has since directed the movements of his many companies. He was formerly a rifle shot and a personal friend of William F. Cody years ago on the plains. He is known by his employees and associates as a man who never broke his word.

Oct. 6 J. H. (Doc) Barry, who has been identified with the Kickapoos for many years, was demonstrating with his company No. 65, on Grand Avenue New Haven, on the identical lot that Healy & Bigelow opened and sold their first bottles of Sagwa, in May, 1882, when he was called to the phone and told by the Colonel that he had sold out. All the companies have been called in as the new owners will not use the performer and the Indian for advertising. The Kickapoo companies have appeared in probably every city and village in the United States, as well as some foreign countries.

The old school of medicine man is no more; nor will it return. Among its living graduates are Clarke Stanley, "Prof." Lilley of Chicago (formerly of Waterbury), Healy, Doc. Barry, Jacquith, Mercer, Bigelow and a few others.

Col. Bigelow married recently, at the age of sixty, or thereabouts. He says he will rest for a while, but will probably start something else as he feels he is too young to retire.

New Haven and Clintonville, where the companies received and sent out tons of mail weekly, will miss Bigelow and the Indians—the early spring starting of the white tents and red troupes; the brilliant feathers and beadwork of the red men from the

west, the invasion of scores of performers and the carloads of manufactured product sent to all parts of the world.

## STOLE SHOW'S MAIL.

Memphis, Oct. 18.

All mail addressed to the "Two Bills" show at Memphis for Oct. 13 was stolen—supposedly by a discharged billposter.

The Post Office inspectors have the case in hand and suspicion points to a man who will probably be arrested within the next few days.

## STRONG CAST FOR "PINAFORE."

Boston, Oct. 18.

When J. K. Lane produces his vaudeville version of "Pinafore" at the National Monday, there will be in the cast besides himself and chorus, Clara Lane, W. J. Fitzgerald, William Wolf and Harry Davis.

## BARNES GROWING USED TO IT.

Chicago, Oct. 18.

For the third time in his life the matrimonial ship of Frederick M. Barnes, president of the F. M. Barnes Theatrical Exchange, is sailing on choppy seas.

Monday his wife Lillian M. Barnes caused a bill for divorce to be filed against him in the local courts. He is charged with infidelity. The application asks that the defendant be enjoined from disposing of or transferring any of his property.

The suit is being defended by S. L. & Fred Lowenthal. Barnes' second matrimonial venture was with Chooceta, the dancer, who secured a divorce from him last spring.

## TEST DETROIT THEATRICALY.

Detroit, Oct. 18.

Phil Gieschman of the Cadillac Film Co., has taken a long lease on Broadway property and begun the erection of a new theatre, seating capacity 1,800, which will open sometime in April. Policy is unsettled.

This town will have a supreme test when all the proposed theatres are opened.

For several years Detroit held a limited number of theatres. Then the Family commenced to do business with the "small time" variety of vaudeville. Since the craze has been on, all the new houses seem destined for the "pop" variety shows.

## PLUNGED INTO ORCHESTRA.

Davenport, Ia., Oct. 18.

During the Sunday matinee at the American, one of the bronchos in the "Broncho Busters" act, slipped, then plunged off the stage, carrying Jim Parker into the first rows. Parker was injured but appeared later. A young woman down front was quite seriously hurt.

## MINNIE ST. CLAIR A SUICIDE.

Washington, Oct. 18.

Minnie St. Clair, a singing monologist, who had appeared Monday at the Casino theatre on F street, N. W., under the name of Sue Simpson, took a fatal dose of lysol in her dressing room Monday evening and died at the Emergency Hospital half an hour later.

The local police authorities believe that the woman committed suicide on



MINNIE ST. CLAIR.

account of marital troubles. She was married to Ted Lenore, a song writer.

Miss St. Clair played the last half of last week at the Bijou, Orange, N. J., and at the Columbia, New York, Sunday.

Manager Kirby of the Casino asserts the actress's death was the result of mistaking the poison for aromatic spirits of ammonia. The deceased was 35 years old.

## ROLAND WEST'S PRODUCTIONS.

Without any brass band attachment Roland West has been piling up a list of vaudeville acts and productions under his management that is assuming formidable proportions.

Mr. West, besides being the official producer for the Loew Circuit, has "Suppressing the Press" in which Arthur Forbes will appear; "The Wild Rose," with Maud Parker; Heritage and Dinehart, Charles James and Co. (formerly Ray's Players) and Harrison Armstrong's "Trimmed."

The sketches are being put out by Mr. West under a royalty arrangement with the authors. All have previously appeared with other players.

The people under Mr. West's direction are receiving contracts, it is said, calling for forty weeks of playing within the year.

A new piece Mr. West is placing much dependence upon opened at the National (Bronx) Monday. It is "Bill Jenks, Crook," written by Wm. H. Clifford, who turned out "The Comstock Mystery."

## ESCAPES FROM THE LONG TIME.

Columbus, Oct. 18.

Robert Markley ("Montana Bob"), a former performer, committed to the State institution here for shooting his wife in an attempt to end her life, escaped from the bakeshop of the State Hospital Oct. 13.

## FORGOT ABOUT THE CONTRACT.

For rehearsal Monday morning at Hammerstein's there appeared Stepp, Mehlinger and King. They had not been programed nor billed. A contract issued some time ago for the act had been forgotten by the management.

Asked why they had not forwarded photos in within the prescribed time, the act was stunned for a reply, excepting to say the date was at "Hammerstein's."

This is the second week lost by the Chadwick Trio through waiting for a favorable position on the Hammerstein stage. Monday the act declined to accept an early spot after having been promised "sixth or better." Last week the Trio were booked to play the theatre, but Mr. Chadwick says they laid off upon the management informing them if they accepted this week instead, the better position would be given them.

Upon the Chadwicks leaving the bill, a place was found for the "three-act."

At the Orpheum Monday something went wrong with the works. When the readjustment was over, Bernard and Weston were in the spot that had been assigned to Melville Ellis.

Providence, Oct. 18.

After Monday's matinee the management did a little juggling with the program, with the consequence that Radie Furman left the theatre, much disgruntled. The bill this week is odd in its make up, with all the turns either singing or dancing or both, excepting one. "The Song Revue," is the feature.

## MUST SHOW DAMAGE.

In the action brought by Armann and Hartley, a vaudeville act, against the United Booking Offices, asking for damages to the amount of \$30,000 on the allegation that the agency had damaged the act to that extent through a "blacklist," a demurrer to the complaint was sustained last week, when certain paragraphs in the complaint of the act, alleging that the United Offices was in conspiracy to prevent the plaintiffs from working, and so forth, were ordered stricken out.

The court also decided Armann and Hartley must specify how the booking agency had damaged them, and not allege generalities.

## "GIRLS" NOT FOR VAUDEVILLE.

After having everything cut and dried for producing "Girls" in tabloid form in vaudeville, Jack Kahn was informed the Shuberts intended to keep the piece intact.

Ever since the H. M. Horkheimer company of "Girls" closed, Kahn has been doping out the play for vaudeville presentation. He secured consent of the Shubert office to go ahead.

"Girls" is now in stock, various companies using it, but it is almost a certainty that it will not receive another road sail for the present.



# VARIETY

Published Weekly by

VARIETY PUBLISHING CO.

Times Square New York City

SINE SILVERMAN  
Proprietor

CHICAGO 35 So. Dearborn St.

JOHN J. O'CONNOR

LONDON 6 Green St., Leicester Sq.

W. BUCHANAN TAYLOR

SAN FRANCISCO 908 Market St.

J. E. McCLELLAN

PARIS 66 bis, Rue Saint Didier

EDWARD G. KENDREW

BERLIN 57 Unter den Linden

## ADVERTISEMENTS.

Advertising copy for current issue must reach New York office by 6 p. m. Wednesday.

Advertisements by mail should be accompanied by remittance.

## SUBSCRIPTION RATES.

Annual ..... \$4  
Foreign ..... 5  
Single copies, 10 cents.

Entered as second-class matter at New York.

Vol. XXIV. October 21 No. 7

Nana will resume her Orpheum tour Oct. 26, at Ogden.

Tom Q. Seabrooke is at Proctor's 58th Street theatre this week.

Bernard Burke became the father of a girl last week.

Ruth Torpe has been engaged for one of "The Pink Lady" companies."

A. C. Larrivee and wife Kittie Reed (Larrivee and Lee) got a son Oct. 9.

2,788 towns, each with a population of 4,000 or more are in the United States.

Norine Carman and Minstrel Boys, from the west, are in New York for a showing.

Willie Gardner, the skate dancer, sails from England to Australia Oct. 30, to play the Richards time.

Myer Elsas, of the United Booking Offices' Family Department celebrated his Golden Wedding last week.

Mabel De Young has left the Winter Garden show, and will become a vaudeville "single" once again.

The Interstate Amusement Co. of Spokane, Wash., will build a theatre in Wenatchee, Wash., to cost \$40,000.

The Crawford theatre (Howard L. Fogg, owner and manager, at El Paso, Tex.) opened Oct. 9, playing vaudeville.

"The Electric Chair," by Florence E. Mooney, a playlet, has been accepted for vaudeville presentation by Dorothy Rossmore.

F. F. Proctor was given the decision yesterday, in the Keith-Proctor Fifth Avenue theatre matter, argued before the Portland, Me., courts.

The Kirksmith Sisters have been placed by the Marinelli agency to open on the Stoll Tour, England, Jan. 15, next.

"The Master of the House" will have its premiere at the Apollo, Atlantic City, Oct. 30, and open at the Cort, Chicago, Nov. 5, for a run.

John P. Slocum has been engaged by A. H. Woods as business manager for the Marguerita Sylva Company ("Gypsy Love").

"Shorty" De Witt, the diminutive comedian playing in Gus Hill's "Mutt and Jeff" show, announces he leaves the company in three weeks.

Eleanor Kent is making her first appearance in the Marie Dressler show, "Tillie's Nightmare," at the West End this week.

Lida Russell (Nick and Lida Russell) is recovering from an operation for appendicitis at the Turner Sanitarium, Cambridge Springs, Pa.

Lottie Williams is rehearsing a new sketch by Harold Heaton, of the Chicago Inter-Ocean, entitled "Dressing for Dinner."

William Hawtrey in "Dear Old Billy," W. H. Risque's farce, is announced for a New York engagement in December.

Mme. Nazimova, the Russian actress, is playing one nighters this week in Indiana in "The Other Mary," a new play of American life by Algernon Boysesen.

Mark Stone has brought from Paris a musical comedy entitled "La Demoiselle a L'Abbaye," book by Andre Alexander, which he intends to produce here this season.

Solly Lee and Blomah Amprolsk (non-professional) were married Oct. 11, after which the couple took a honeymoon until last Monday, when Solly reappeared "on the door" at Hammerstein's, wearing a jet black bow.

A. H. Woods has two productions with only one female role in each. They are "The Littlest Rebel," now in its eighth week at the Chicago Opera House, and the new Guy Bates Post play, "The Challenge."

Nov. 27 will be anniversary week at Poli's, Waterbury, the twelfth season for Poli and the twenty-fifth year of the house. A huge program is being prepared to celebrate the event, with Frank Keenan as the headliner.

Harry Hardy, at one time the press representative for the Gaskill-Mundy Carnival Co. and a former husband of Rose Melville of "Sis Hopkins" fame, is now managing one of the "Get Rich Quick Wallingford" companies in the middlewest.

Mary Anderson (Navarro), who collaborated with Robert Hichens on "The Garden of Allah," arrived on the Baltic last week.

Edward Lyell Fox and Walter S. Turnbull, newspaper scribes, have written "In Reno" for vaudeville, with Daisy Stemple as the principal woman. It was tried out last week. Fox is on the staff of the New York "Evening Sun."

During an examination of the officers of the Anchor Metal Novelty company, of 342 West 14th street, in an application to place the concern in bankruptcy, Monday last, it developed that James O'Neill, of "Monte Cristo" fame, had sunk \$30,000 in the enterprise.

William O'Neill is getting a route ready for "The Lottery Man," which he will put on the road about Thanksgiving. He is also negotiating for a former Broadway success to send out on the "one nighters" before the holidays.

Gilbert Douglas, who created the part of the Englishman in Julian Eltinge's company, has returned to the cast of "The Fascinating Widow," replacing Lawrence Wheat, who has been transferred to "Modest Suzanne," which begins rehearsals shortly for its presentation in Chicago about the middle of November.

Arnold Bennett, the English novelist, essayist and playwright, came to New York last week for a conference with Henry B. Harris with a view of having the latter make a production of his well-known novel, "Buried Alive." Bennett has also written a new play which he is desirous of having produced in this country.

James F. Casey (Casey and Le Clair) of "Irish Tenants" reputation, is confined in the Columbus Hospital, Chicago, suffering from tuberculosis of the spine. He has been ill for the past two months, but is recovering rapidly and expects to be back in harness in the near future. Meantime his wife, Miss LeClair, is working single.

By putting Edgar Selwyn's name out in the lights in front as the star of his own play, "The Arab," now at the Astor, the management has helped business. Incidentally Lee Kugel, taking advantage of the present Turko-Italian war, has some new posters on the billboards telling the public if they take in "The Arab" it will find the true cause of the present foreign controversy.

The annual "Hidden" tour of 76 motorists which left New York Saturday for Jacksonville, was escorted through New Jersey by the Newark Auto Club. Leading the parade was the Police Department of Newark, followed by Gov. Hoke Smith of Georgia, and Gov. Woodrow Wilson of New Jersey, the third in line being Capt. Stanley Lewis and wife, driving their "Mitchell Ranger" military car.

Paul Conchas, the foreign juggler, sails Nov. 15 to open at the Apollo, Berlin, for a month. After that engagement, he will return to this side, starting once more at Newark, Jan. 15.

C. William Kolb, who has been out of the cast of "The Girl in the Train" for the past three weeks, suffering with an abscess in one of his ears, will rejoin the company in Memphis the latter part of the current week.

Mrs. Mary Robertson Squire, aged 67, who has the newspapers running overtime to keep the populace familiar with her sayings and doings in the west, slipped quietly into New York last week for a visit with her daughter, Mollie Campion, of Jos. Hart's "Everywife" cast. Mrs. Squire is the author of a neat little pamphlet, entitled "Hell on Earth, or the Way Out."

Charles Hollingsworth, manager of the King Edward Hotel, was haled to court Monday by Dorothy Dale, actress, charging the hotel man with depriving her of her wardrobe, valued at \$4,000. Mr. Hollingsworth entered a counter claim for \$113 for board as his reason for withholding the clothes. Miss Dale appeared in court in an evening gown, the only thing she had in her possession when barred from entering the room she occupied at the King Edward.

An actor who has been on the road since the opening of the season, dropped into New York Tuesday with the report that he was back on Broadway because "The Fortune Hunter" Co., to which he belonged, had closed unexpectedly. VARIETY was informed by the Cohan & Harris office that the report was untrue, as each of "The Fortune Hunter" companies is doing excellent business, with no likelihood of any quitting the road. Several changes and transfers in the companies is thought to have given impetus to the report.

Tuesday at the Polo Grounds, during the chilly winds which blew over the baseball players in the World Series, Fred Brant and Mike McNulty sat hatless. Their headgear remained in the possession of George Gottlieb and Johnny Collins, of the Orpheum offices. The boys had playfully grabbed the hats to hold as collateral for a pro rata share of a taxicab ride uptown, but in the crush the party became separated. Fred and Mac remained out the game, then started a death watch for the tormentors. Wednesday Mr. Brant called in a physician and Mr. McNulty consulted a dentist, after engaging a crew to blockade all entrances to the Putnam Building, with instructions to hold Messrs. Collins and Gottlieb if they showed. The Orpheum couple are now leaving the building daily by the fire escape. They get in their office by a tight wire stretched from the top of the Times Building. Everybody thinks it's funny but Messrs. Brant and McNulty. (Don't even smile when you mention it to either of them.)

# \$33,000 THE WORLD'S RECORD RECEIPTS FOR A VARIETY SHOW

**Record Made Last Week at the Manhattan Opera House.  
New York, by the Harry Lauder Road Show.**

Right on top of the tab handed William Morris by the treasurer of the Harry Lauder Road Show at the Manhattan Opera House last Saturday night (which showed that \$33,000 had been taken in on the weeks engagement), Mr. Morris was showered by a chest of silver, a gift from friends.

The gift was to commemorate Morris' 20th anniversary as a showman, and was a surprise to the manager, who was called upon the stage as Mr. Lauder concluded his second performance of the evening.

The Morris management had not anticipated over a \$20,000 week at the Manhattan. Prices ran to \$1.50, \$2 and \$3 could have been secured. The box office men reported that often during the week a patron asking for a pair of tickets, and inquiring the price, (answer returned as \$3 for the pair) would lay down \$6 in the belief the tickets were \$3 each. The Monday matinee was missed through Lauder's lateness in arriving, but the second show Saturday night balanced this. The Manhattan has a seating capacity of over 3,000.

At the ratio of the Manhattan's receipts, the six weeks' tour of the Lauder show will probably result in not less than \$150,000 gross takings.

The company left Sunday night in a special train consisting of two private cars, sleeper and baggage car. Besides Mr. Morris who will remain back with the show during the trip were Henry Berlinghoff and Louis Linder. Mr. Linder will act as treasurer en route.

E. L. Bloom, who attended to the preliminaries left Monday for Chicago, to properly prepare that city for Lauder's stay of a week, commencing Nov. 6. Mr. Bloom will also remain in Chicago for the opening of the Morris-Loew Lew Fields' American Music Hall, Oct. 21. Nate Spingold, press agent, is ahead of the show.

By a readjustment of Lauder's closing dates of the tour, and his day of sailing, he may spend Nov. 27-28 in New York, perhaps playing four performances those two days. He is to sail on the *Lustania* Nov. 29.

In the rearrangement the Carnegie Hall date for Nov. 24 has been declared off. Lauder will be at the Hippodrome, Cleveland, that day, as originally booked Nov. 2 the Road Show will play Pittsburg.

## FAIRBANKS MAYBE.

If the sketch and price necessary to bring Douglas Fairbanks into vaudeville are settled satisfactorily, the actor will debut in the twice daily when preparations are completed.

Two or three authors are submitting manuscripts to Mr. Fairbanks, who will first secure the O. K. on the approved one from his firm of managers, Cohan & Harris. Then the price will come up for discussion. Mr.

Fairbanks wants \$2,000 weekly. The managers prefer him at \$1,500.

Along in January, the Cohan & Harris firm contemplates starring their recently acquired star, Mr. Fairbanks having leaped from "The Gentleman of Leisure," and W. A. Brady's management into the C. & H. camp.

## EXPLANATIONS BY BRENNAN.

New Orleans, Oct. 18.

None other than B. F. Brennan is the new manager of the Majestic, where the Curtiss Players are this week offering "Deadwood Dick's Last Shot."

Brennan has the shot on view in the lobby. He says "Deadwood Dick" was a pass grafter who received that pseudonym from theatrical managers, grown tired of slipping him "ducks."

When not managing the Majestic, Brennan is an agent. The other day he received an application for time from a "mental marvel," who styled herself a "veiled prophet." His new stenographer, not yet acquainted with vaudeville and its by-products, read the letter, inquiring of the agent as to the meaning of a "veiled prophet."

"A 'veiled prophet'" Brennan replied, "is a profit not shown on the books."

## ACTOR ARRESTED.

Shreveport, La., Oct. 18.

J. P. Johnson, an actor appearing here, will have to stand an examination on the charge of insulting two local young women. He is under bail on the complaint.

## FRISCO SHOWS THIS WEEK.

San Francisco, Oct. 18.

Gertrude Hoffmann and her show did very big at the opening (Cort) this week. Miss Hoffmann's individual success is marked.

"The Commuters" at the Columbia is making good in its second week. Reports vary as to the business the show is doing.

"The House Next Door" opened to fair business at the Savoy, and pleased.

## ANNIE RUSSELL DRAWING PAY.

Drawing salary hasn't grown to be a tiresome pastime yet for Annie Russell, no matter what Liebler & Co. may think of it. Miss Russell is under contract to the firm. It's play or pay, and as the Shakesperian revival proposed for the actress did not materialize, the pay part has been kept real active this season so far.

It is said that vaudeville propositions placed before Miss Russell have been repelled with a chilly blast, and will continue to receive that kind of reception while the Liebler bank account holds out.

"The Garden of Allah," under Liebler management, opens to-morrow at the Century. That may help some.

## PUSHED OUT BY BOOKINGS.

Chicago, Oct. 18.

"He Fell in Love with his Wife" closes at the Cort this week, after only a fortnight's stay. The show is a hit and could run indefinitely but "A Man of Honor" is booked to follow for two weeks, to be succeeded in turn by Julius Steger in "The Master of the House."

So confident are the Messrs. Frazer & Lederer of "He Fell in Love with his Wife" that they are making preparations to bring the piece into New York at the earliest possible date.

## SHOW WITH ALL MEN.

Chicago, Oct. 18.

Commencing Nov. 8 and for four nights following, the Ziegfeld theatre will be the place of production for "Janitress Jane," a musical-comedy of local composition. The piece is reported to be satirical of bankers and their doings, and is to be acted by members of the Chicago chapter of the American Institute of Banking.

The book is by Henry B. House; John H. Grier is the writer of the lyrics, and George Bainbridge composed the music. An unusual feature of the play is that every part will be acted by the male sex.

## GABY ON ONE-NIGHTERS.

A one-night stand tour may be arranged by the Shuberts, over which Gaby Deslys will play, following the conclusion of her engagement for eight weeks at the Winter Garden.

Terms only is standing in the way of the preliminaries being started. It is said the Shuberts have offered Gaby thirty per cent. of the gross, with a guarantee of \$600 a performance. The French girl wants a higher percentage. She is not adverse to being boomed over the country for six weeks, as a "\$3 star," but insists upon all the coin that can be secured.

## "BUNTY'S" GOOD RECORD.

"Bunt Pulls the Strings" is playing to capacity at the Comedy theatre at every performance. Barring the press seats for the opening night, but one pass was issued last week—given by Lee Shubert.

## RINGLING GIRL AN ACTRESS.

Chicago, Oct. 18.

The announcement comes from Baraboo, Wis., that Alice Ringling, daughter of the late Otto Ringling, will become a professional actress this winter, following her appearance the latter part of this month in an amateur production of Maeterlinck's "The Intruder," in which the young woman is to play the part of Ursula.

For some time past, Miss Ringling has been a leading member of the State University dramatic society.

## BURNSIDE IN SANITARIUM.

R. H. Burnside is confined to a room in a private sanitarium in New York, suffering from nervous prostration, brought on by his too close application to the production of "The Three Romeos."

## \$10 DIFFERENCE ON RETURN.

Philadelphia, Oct. 18.

Upon finishing this (her opening) week's engagement here, Anna Held will play the nearby country for another week, then strike south, opening at Richmond Oct. 26 and continuing on to the Coast.

When last in the South Miss Held established box office records that still stand. It is expected she will equal these on the present tour.

The South is partial to "returns." Last week at Charleston, it is reported "Mme. Sherry" played to over \$2,000 at one show, with the \$2 price on top. The amount was \$10 less than "Sherry" drew in the same theatre last season.

## PICKING SOUTHERN TIME.

The southern time seems to look good to all kinds and classes of shows.

Among the latest routings in that section are Henrietta Crossman with "The Real Thing," and the "No. 2" "Pink Lady." Both shows will start south in December.

## CAMDEN TEMPLE REOPENING.

Camden, N. J., Oct. 18.

The Dixie Amusement Co. has taken possession of the Temple theatre, which was closed last week after an unsuccessful attempt to run stock. Travelling drama attractions will open Monday night with "The Wife Decides." Fred W. Falkner is manager.

## DEKOVEN'S OPERA OVERDUE.

The Reginald DeKoven Opera Company (a Shubert enterprise), which will produce a new musical piece, book by "Fred DeGressac" (Mrs. Victor Maurel), has started rehearsals at the Casino, some time being spent on the first act, the second not yet completed.

When the Schuberts acquired a lease of the Lyric Theatre some years ago from DeKoven and his associates, the lease carried with it an agreement to produce one DeKoven opera each season at that playhouse. Of late years there have been no DeKoven operas in evidence.

## ETHEL BARRYMORE DUE BACK.

St. Louis, Oct. 19.

Ethel Barrymore did not cancel her engagement here, and she will appear at the Olympic next week in "The Witness for the Defense."

Business Manager E. A. Edson is in St. Louis making arrangements for Miss Barrymore's appearance.

The star's husband, Russell G. Colt, is traveling with her. It is stated.

## "LOVE AND POLITICS" ON ROAD.

Chicago, Oct. 18.

It is reliably reported here that Joe Howard's musical-comedy "Love and Politics," which failed of success last spring at the Cort, is soon to be relaunched as a road attraction.

Henry Berg, Jr., a local attorney, prominently identified with the theatrical business for several years, and who was associated with A. W. Tillotson in the management of the old Dearborn theatre, is said to be financially interested in the project.

# MORRIS URI OUT OF NEW YORK AND HIS \$178,000 GONE TOO

**The Hot Sport From Louisville Leaves the Show Business Minus His Inheritance. Was in on "Three Twins" and But Missed "Thais."**

"Three Twins" brought Morris Uri into the show business and Jos. M. Gaite's office. "Bright Eyes" sent him westward, with his bank account softened down for the \$178,000 Uri inherited from his father's estate.

When Uri (known as "the Hot Sport") came up from Louisville, where his wealthy father had a distillery business, he went in with Gaite's on "The Three Twins." This show is said to have won \$150,000 for its promoters. Uri had a 25 per cent. interest in it. Later on he took the same percentage, according to report, in "Bright Eyes," another Gaite's show, and although the Gaite's office denies it, Uri was said to have been in on "The Girl of My Dreams" production.

Uri missed "Thais" and has no part of "The Enchantress," the latest Gaite's piece (with Klitty Gordon), which opened last night at the New York.

Uri, while around the show business, cut a pretty wide swath. He became known in all of the restaurants and was particularly known by several actors. He was quite a popular fellow in several directions.

It is said that last spring Charles Dickson found it necessary to place a claim for back royalties on "Bright Eyes" with his attorneys, who secured a settlement, including several notes, reliably indorsed.

Uri is reported to be in Chicago just now, with a chance of taking up the distillery business once more. His father was reported to have been worth one million and a quarter.

A young man with only \$178,000 loose about him can attract notice, even in New York, and Uri's passing is creating more than casual comment, while many are the producers throwing sighs heavenward as they think of Gaite's having acted as instructor in the distribution of the coin.

## SHOWS HEADED FOR N. Y.

Several shows this week have been reported headed for New York, but where they would land in the big town no one could fathom.

The most mystery attached to "The Three Romeos," at Buffalo just now. The show is due to leave there Saturday night, for a straight run to New York. At first it was reported the "Romeos" would supplant "The Sign of the Rose" at the Garrick, but the Garrick is believed to favor "The Fatted Calf," also on the outskirts waiting for a look in call to be sounded. The Garrick was proposed for the "Romeos" after it had been said that that piece could get into the Astor. The Astor, however, is the Metropolitan home for Raymond Hitchcock's "Red Widow," forced from a Boston run by the cruel fates of a booking office that can't foresee "hits."

With Julian Eltinge headed for the road once more, the Liberty after Oct. 28 looked inviting to all, including Klaw & Erlanger's "Trail of Lonesome Pine" (opening at Atlantic City last Thursday and in Baltimore this week). Besides the "Trail," Werba & Luescher for "Miss Dudelsack" sent in a claim on the Liberty's open time, according to report, due to "The Spring Maid" having run up a bank account for that house that would last it through three failures.

While the controversy was raging, "Uncle Sam," with Tom Wise and John Barrymore, from Chicago, got the Liberty plum, leaving everything once more up in the air, with several waiting to see how strongly the gentleman with the chin whiskers will get over.

With "The Three Romeos" at present is Fritz Williams, who was an important member of "What the Doctor Ordered" cast.

Later it was learned "The Romeos" will play the Academy of Music, Baltimore, next week.

Boston, Oct. 18.

"The Three Romeos" is due to follow "The Red Widow" into the Colonial. That will be Oct. 30.

Billy Gould opened Monday afternoon at the Fifth Avenue, with Belle Ashley as his stage partner, without having previously "tried out" the new half of the turn.

## BEBAN'S SHOW ALL THROUGH.

George Beban in "The Sign of the Rose" will close his season at the Garrick theatre Saturday night and the company has been notified that the piece will be withdrawn at that time.

It is probable that it will be succeeded by Arthur Hopkins' production of "The Fatted Calf," which has met with much favor thus far on the road. The show was looked over this week with the Garrick in view.

Someone thought so well of Beban and the "Rose" piece they were jumped to the Garrick from St. Paul, opening late last week.

Monday night less than \$100 was in the house.

Indianapolis, Oct. 18.

"The Fatted Calf," an "Optimistic Comedy," by Arthur Hopkins, gambolled its way in to the hearts of the Shubert-Muratt audiences the three final days of last week.

The theme of mental suggestion has been handled in a new and pleasing way. The piece is as charming and refreshing as one can care to see. In fact, it is the most enjoyable comedy seen here in many seasons.

Of the cast Marjory Wood is delightful, and Lowell Sherman's playing could not be bettered. Ann Warington, Robert McWade, Jr., Frank Sheridan and Mary Cross were all splendid. May Milloy did a clever bit as the maid.

## McKEE SELLS INTEREST.

When "The Quaker Girl" opens at the Park (formerly Majestic) Monday, its sole proprietors will be the Harrises, William and Henry B.

Frank McKee reported to have held a twenty-five per cent. share of the production is also reported to have disposed of that interest to Henry B. Harris shortly after the opening performance at Atlantic City.

## GARDEN'S BUSINESS BOOMING.

Business at the Winter Garden has taken somewhat of a boom within the past ten days. The newly made over show daily seems to be drawing much better now, though all the credit is given to the star attraction there, Gaby Deslys.

Sunday night the house held capacity, and the concert passed off without any hitches, pleasing the large audience.

Last week it was reported Lydia Barry had objected to the "No. 2" position at a Sunday matinee performance, and the management had changed her program spot accordingly. Miss Barry says it never happened. She is borne out by the fact there are no Sunday matinees at the Winter Garden.

The one-act operetta, reported in VARIETY last week as having been secured for the Winter Garden by the Shuberts from Henry W. Savage, is now in rehearsal. The Winter Garden will first present it Oct. 23. Among the features will be Dorothy Jardon playing the title role, "Vera Violetta" (or Videtta) and Kate Ellmore appearing on roller skates.

The report of the Shuberts obtaining the operetta, with their clamor for vaudeville acts, caused a rumor to circulate that the policy of the Garden would shortly become straight vaudeville. While it is as near that now as possible to get without entering a plea of guilty, the intention of the Shuberts so far are still for a "production" classification of their show.

The reversal of form at the Garden, from musical comedy to near-variety has caused the vaudeville managers to polish up their lamps, and direct them more sharply upon the contract making. Last week when Frosini was offered five weeks at the Garden to open Monday, and had almost accepted, vaudeville engagements commenced to force themselves upon the accordion player, until he passed up the Shuberts' offer, to start on a regular tour, commencing Monday at Percy G. Williams' Orpheum, Brooklyn.

It is being circulated about that if the Shuberts want to trade their Winter Garden for a vaudeville theatre, there is a manager around who is willing to make the swap.

## SUDDEN BOSTON SHIFT.

Boston, Oct. 18.

"The Revue of 1911" was sent to Providence, from the Shubert theatre, where it had been playing for the past three weeks. The switch was made at the eleventh hour. Business was reported as of a pleasing order and the patrons took kindly to the offering. Nothing can be learned as to the reason for the sudden jump.

"The Warning" with Doris Keane featured, was brought in. This production opened in New Haven, at the Hyperion, Saturday night. It is not doing the business done by the "Revue."

Theatre building is picking up. Frederick Wandelt, of Jersey City, has accepted plans for a new brick picture house at 38th street and Broadway, Bayonne, N. J.



CARMEN SISTERS.

Meeting with success this week at Hammerstein's, New York.

# SHOW BUSINESS SLOWS UP; SOUTH ONLY REPORTED GOOD

**Folies Bergere Road Show Brought in From the Road  
"An Affair at the Barracks" for the Store House.  
A Couple of New Ones Going Out.**

The day of the "oakum" legitimate shows is a thing of the past. Even the remotest of one-night stands are wised up. Only this week several brand new attractions with capable actors, a fine line of paper and real money behind them had trouble in getting any kind of a route booked.

The managers want to know what kind of a show they are getting and have no inclination to gamble on the box-office.

Certain circuits are wiser to-day on the booking game than they have been in years and they are more wary about booking everything that floats within range.

Bad business and the subsequent dropping out of various legitimate and stock companies has made the one-night stand manager more than doubly cautious. When they try to figure out why a splendidly cast show with a metropolitan city prestige hits the rocks they are prone to believe that a mediocre organization would do a Harry Atwood that would result disastrously for all hands.

The best business reports came from the south this week. In fact the conditions down there are so encouraging more legitimate shows are switching their routes. They want to get there while the going is good.

Business has become more settled in the other sections, although conditions in the woods (also in the big towns) are not strikingly healthy just now.

Though the Harris & Lasky Folies Bergere show had a nice route ahead of it the business last week at the Grand Opera House, New York, made the chances of a continuation of the road trip all the shakier and when the attraction hit the Montauk, Brooklyn, Monday, it encountered the straw that broke the camel's back.

The first night's business is said to have been around the \$400 mark. With no indications of the mid-week business going above that mark, final announcement that the show would close next week was given out. After the Newark stand, the company will disband.

Already several of the leading members are negotiating with other attractions, while some expect to play vaudeville.

Jesse Lasky had fond hopes that the business at the Grand and the Brooklyn house would pull up on the right side of the ledger, making a statement last week that the show wasn't going to close, etcetera. And Mr. Lasky said all this right at the moment when he knew intuitively the blowoff was nigh and that outside parties were negotiating for the purchase of the scenic properties of the show.

The deathknell of the Folies attraction was sounded when the Folies Bergere, New York closed.

Perhaps the show might still have done business in the west, but the men behind, having lost so much in their house venture, concluded not to take any more chances.

It is understood some burlesque managers have their eyes on the scenic equipment, planning to use it next season.

The Folies Road Show had the "Gaby" and "Hell" burlesques of the first Folies Bergere production. When the second show was put on, the first took to the wilds.

The Liebler & Co. production of "An Affair in the Barracks," which closed its Chicago engagement last Saturday, landed in New York Tuesday. The storehouse door stood waiting, and the Lieblers' "Affair" ended within it.

The new plays are going out in spite of some of the calamitous road happenings. "The Wife Decides," a dramatization of the well known novel, with Jane Wheatley, Caroline Locke, Nina Herbert, Margaret Shelby, Carrie Lee Stoyke, Dorothy Kennedy, Francis Murdoch, Elwood F. Bostwick, Louis Dean, John J. Kennedy, W. H. Murdock, Charles Eggleston, Joseph Granby and Winona Bridges, is booked to open at Camden, N. J., next Monday. The company travels on a private car.

The show is being booked up nicely by the Aarons Circuit. J. W. Stanley is business manager while Donald Wallace is directing the show personally.

"Introduce Me," written by Della Clarke, a four-act comedy, and staged by Oscar Eagle, the former David Belasco and Liebler & Co. stage director, is also being routed through the Aarons agency. It takes to the road the last of this month.

## ARBuckle's NEW PLAY.

Macklyn Arbuckle will finish his vaudeville time after playing two more weeks on the Poll Circuit.

Immediately after Mr. Arbuckle will betake himself to his farm at Waddington-on-the-St. Lawrence, where he will decide upon a play to be shortly produced with himself as star.

At present the choice lies between a dramatization of "Col. Todhunter of Missouri," one of the best book sellers now on the market, and a piece by Holman F. Day and the comedian himself, along the lines of "The County Chairman."

## GETTING "COVENTRY" READY.

Liebler & Co. will now take up the production of Louis N. Parker's new play for Viola Allen, entitled "The Lady of Coventry."

Charles Waldron has been engaged to play the "opposite" part to Miss Allen.

## ACTRESS' SKIRT FELL OFF.

Boston, Oct. 18.

Sara Allgood, leading woman of the Irish Players, now at the Plymouth Theatre in a series of plays, brought here by the company, from the National theatre, Dublin, met with an experience at a performance that broke up the show for a time. During one of the heaviest dramatic scenes her skirt became unfastened and dropped to the stage.

She never missed a line, but kept on, at the same time replacing the garment.

## TAKING UP "JINGABOO" PEOPLE.

John Cort is organizing a company for the presentation of a new musical comedy, not yet named.

As far as possible, he will endeavor to place those cast for his postponed production of "Jingaboo," and who were left out in the cold through the defection of Emma Carus.

## TAKES PETROVA IN.

With her baggage aboard an English bound boat, and about to step on the steamer herself, Petrova, (the London girl with the Russian name), received a summons to report at once for "The Quaker Girl," opening at the Park, New York, Oct. 23.

Petrova remains under the same management which brought her over here for the Folies Bergere, where she appeared for a few weeks before attempting vaudeville.

## KATE CLAXTON PLEADED.

St. Louis, Oct. 18.

Kate Claxton won her suit in East St. Louis to have a divorce granted to her husband, Charles A. Stevenson, set aside. Stevenson, since the decree was granted ten years ago, has married Frances Riley.

A special dispatch from there says Stevenson's second wife will remain with him. His attorney here announced they will appeal. Miss Claxton returned to her home at Larchmont, N. Y.

Judge Vandevanter ruled that Mrs. Claxton's allegation of fraud was borne out by the testimony. He accepted her explanation that the reason she did not contest the divorce until years after was because Stevenson wrote to her addressing her as his wife and sending her money. A housekeeper who made a deposition that Mrs. Claxton deserted Stevenson was declared a myth by the court.

Boston, Oct. 18.

When the Associated Press wire from East St. Louis sent the story that the court upheld Kate Claxton in the divorce proceedings against her husband, Charles Stevenson, playing with "The Gamblers" at the Majestic theatre, this city, the theatre was besieged by newspaper men, assigned to get a story from him. He refused to comment on the case and issued instructions that he was not to be seen.

## MINISTERIAL PRESS AGENT.

Boston, Oct. 18.

Here is a case of sending the comedy in advance. The Rev. F. N. Wilthey, formerly the pastor of a Congregational Church in Los Angeles, is now acting as press agent for the Countess Tamara de Swirsky, the dancer. This will be an awful jolt to the "Old Reliable" throughout the country.

## VIRGINIA DREW TRESCOTT ILL.

Virginia Drew Trescott (Mrs. Melbourne MacDowell), was removed from the Bayside, L. I., infirmary last Saturday, where she was for the past two weeks, to her own home at Flushing, L. I.

Mrs. MacDowell is suffering from tuberculosis of the spine. Her condition is said to be most serious.

Her husband is touring the south with Aphie James in "Judy O'Hara."

## \$4,000 WITH POOR OPENING.

"Let George Do It" in Paterson last week played to \$4,000 in the popular price house.

The Monday receipts fell way below this average, business picking up from Tuesday on.

## RUSH BRINGS IN HIS SHOW.

"Bob's Sister" a production owned by Ed. F. Rush closed Saturday night in Wilkes-Barre, Pa. The piece has been playing one-night stands through New England and Pennsylvania. While fairly successful the cast did not suit the management and the production was brought back to New York.

The show will be renamed and called "His Sister" before it goes out again.



LILLIAN GOLDSMITH.

A western girl, prominent in Gus Hill's "No. 1" "Mutt and Jeff," opening at the Grand Opera House, New York, Monday, for a week.

Miss Goldsmith has never appeared in the east. As a subplot the young woman is said to be a distinct "find."

Others in the "big" "Mutt and Jeff" show will be Ben Wilson, Ida Bell and Tom Barry, who have replaced Adelle Archer, Jack Terry and Richard Gally.

It is the first time in quite a while that any attraction has been booked for the Grand in New York without having previously appeared at a \$2 scenic. The "Mutt and Jeff" show has been playing at popular prices. Last week it did over \$7,000 in Buffalo.

Frank Tannehill, Jr., who wrote and produced what looks like the big winner of the season (for Mr. Hill), is now with the show, shaping it up with the new people for its New York opening. There are three "Mutt and Jeff" combinations on the road and another in preparation.

Try an ad. in VARIETY. Just see.



# PLAYS OPENING AND COMING DURING THIS WEEK AND NEXT

**Anna Held in "Miss Innocence," Klaw and Erlanger's "Lonesome Pine" and Fiske O'Hara, Starters This Week; Marie Doro Opens in "Butterfly" Next Week, Grace La Rue Starts in "Betsy."**

Baltimore, Oct. 18.

Eugene Walter's dramatization of John Fox's vastly popular novel "The Trail of the Lonesome Pine," had practically its first production at the Academy of Music Monday, with Charlotte Walker in the role of June Tolliver, the mountain girl.

It is frank melodrama. After the rough edges are smoothed, it will be a good example of its class. The piece contains heart interest, daring and exciting episodes, and more than all, it is magnificently staged.

Every element of a popular success is there, but it will in no wise add to Mr. Walter's fame as a dramatist. He has wisely not attempted to give the whole of Fox's charming book, but has selected eight or nine of the principal characters and put them through the customary paces of melodrama.

Miss Walker plays with all her customary skill and grace, and is altogether charming as the barefoot heroine. Berton Churchill and Willard Robertson render excellent support. The other roles are well taken care of. "The Trail of the Lonesome Pine" is a Klaw & Erlanger production, their first since "The Pink Lady" was put on early in the spring.

Philadelphia, Oct. 18.

Three new plays were shown here Monday night. The most noteworthy was "Miss Innocence" with Anna Held in the principal role. An overflowing house welcomed Miss Held in her reappearance after an absence of two years and the audience was never lacking in enthusiasm. "Miss Innocence" has been almost wholly rejuvenated since last seen, the chief musical features only being retained. The star is surrounded with a typical Zeigfeld show.

"The Seven Sisters," an Hungarian farce in four acts with Charles Cherry was presented by Charles Frohman at the Broad. The piece was excellently presented and acted by a clever company. The theatre was well filled.

Helen Ware in "The Price" by George Broadhurst, had its showing at the Walnut, and was greeted by a house almost filled. Miss Ware is credited with scoring an artistic success. The star and play were warmly received.

Fiske O'Hara in "Love's Young Dreams," under the management of Robert Irwin, opened at the Majestic, Jersey City, Monday.

Atlantic City, Oct. 18.

Oct. 25, at the Apollo, Grace La Rue appears in her new show entitled "Betsy," a musical comedy with the usual chorus.

The show will be produced by Byron Chandler, her husband ("The Millionaire Kid.") In support are four Australians, fulfilling their first American engagement, Cecil Jarvis Ryan, Alfred Deery, Lucie Carter and Donald Buchanan.

The last three days will see the premiere of Marie Doro's new starring vehicle, "A Butterfly on a Wheel," at the same theatre. The show is under the direction of Charles Frohman. It enjoyed big success in London last spring and comes from the pens of Edward G. Hemmerde, a lawyer, and Francis Neilson, both members of Parliament. The latter was formerly stage manager of Covent Garden.

The big scene is that of a divorce court. In Miss Doro's support are Charles Millward, Allan Quatermain, Ferdinand Gottschalk, Sydney Valentine, Albert Sackett, Olive Temple, Ferike Boros (Austrian) and others.

**A FREAK IN NEW ORLEANS.**

New Orleans, Oct. 18.

There was a soubret here yesterday who did not carry a dyed clothesline over her shoulder with a sample case attached to it.

**MISS MENDUM'S DIVORCE.**

Chicago, Oct. 18.

George Webster Parsons, who played the part of Blackie Daw in the recent production of "Get-Rich-Quick Wallingford" at the Olympic, is the defendant in a divorce suit instituted Monday before Judge Charles A. McDonald in the local courts.

The bill of complaint accuses Parsons of unfaithfulness during his engagement here. An immediate divorce was granted.

The plaintiff was Georgie Drew Mendum. The latter did the detective work that secured for her the divorce decree.

**TRULY SHATTUCK VERY ILL.**

Baltimore, Oct. 18.

Truly Shattuck, who appeared in the name part of "Alma" at the Academy of Music last week, was taken suddenly ill Wednesday night, a week ago. An understudy was rushed on from New York to play the part at the remaining performances. Vera Michelena succeeded the understudy Friday night and will remain with the company until Miss Shattuck's condition warrants her return.

Miss Shattuck was taken to the John Hopkins Hospital, where she still lies dangerously ill. The doctors say Miss Shattuck is suffering from an abscess on the brain, which may necessitate an operation. Her many friends are greatly alarmed over her serious condition.

She has been complaining for two weeks while appearing at the Forrest theatre, Philadelphia. Dr. Fletcher, her attending physician, has ordered absolute rest and quiet for her.

**DICKSON STAGING PLAYS.**

Charles Dickson intends to devote himself for the remainder of the current season to the staging of plays and revising of manuscripts. He has received his first commission from Frazee & Lederer.

**THE MCKEE RANKINS TOGETHER.**

After a separation of many years Mr. and Mrs. McKee Rankin have been reunited and will shortly return to the stage together in a piece called "Peace on Earth"—a most felicitous title under the circumstances.

Mr. and Mrs. Rankin were co-stars some thirty years ago, their best known joint starring play being "The Danites." Upon separating Mrs. Rankin retired from public life.

The new piece, which is by Mr. Lawshe, was tried out in stock at Los Angeles last summer.

**MARGARET ILLINGTON COMING.**

Margaret Illington, who is coming back to the stage in a new play by Charles Kenyon, entitled "Kindling," will open under the management of Edward J. Bowes sometime in November.

It is not unlikely that she will be seen in New York before the spring season.

You should advertise only in a paper that reaches. VARIETY does.

**STRAIGHTENING OUT "FIX-IT."**

St. Louis, Oct. 18.

"Little Miss Fix-It" had a hard time getting started at the Century Sunday night, because Nora Bayes stopped behind in Chicago to be operated on for a throat affection, it is said here.

Her former understudy, Grace Field, was called to St. Louis by telegraph and arrived an hour and a half before the time set for the first performance.

All would have been well had not the play been changed from three to two acts since Miss Field appeared in it. As a result the part had to be hastily read to her and all of Miss Bayes' songs cut Sunday. The performance began about nine o'clock and got good notices in the local dailies despite the absence of Miss Bayes. Jack Norworth remained with the show.

Tuesday evening Eva Tanguay appeared in the show as an extra attraction, doing her specialty only, in an effort to keep the business from dropping. It is expected that in the event of Miss Bayes remaining out of the cast, Miss Tanguay may replace her in the title role.

Last night Miss Tanguay appeared twice, each time alone, singing some of her well known songs. The Century was packed. According to an advertisement to-day, she received nineteen encores, eleven bows and made two curtain speeches. It seems likely Miss Tanguay will be carried along as an extra special attraction.

Tanguay is being circused in the advertising matter for the show, almost crowding Jack Norworth out of the running. Even cloth banners on the streets as well as paper on the boards were changed to read "Tanguay and Norworth" instead of "Bayes and Norworth."

So far Norworth has not balked, but the present state of affairs may hasten Miss Bayes' recovery.

Chicago, Oct. 18.

Norah Bayes, reported to be laying off here under care of a physician, was visited by her husband, Jack Norworth, yesterday. Mr. Norworth came on from St. Louis, where "Little Miss Fix-It" is playing this week. Miss Bayes expects to resume her place in the show week after next.

**FULTON SEATS ABOUT 900.**

The Fulton Street Theatre (formerly Folles Bergere) has been resented. It now has a capacity of about 900, perhaps a trifle more. Around 550 of these occupy the orchestra floor, where formerly reigned tables, dishes, knives, forks and waiters.

The newly named house reopens Oct. 26 with Robert Edeson in "The Cave Man."

The old restaurant fixtures of the Folles Bergere are going to be placed in the Studebaker Building, it is reported. Harry Morton and Jack Kaiser, formerly concerned in the management of the Folles feedery, have dug up capital to back them in the Studebaker Building venture, which will be food and entertainment as a free dessert, if it comes off.

A newspaper with news must draw readers. You have read this issue, what do you think?



**MARSHALL MONTGOMERY**

AMERICA'S FAVORITE VENTRILOQUIST, accompanied by his wife and "George" (the "Dummy"), taken aboard S. S. Oceanic on their way to fill engagements in the U. S. A. This Week (Oct. 9), Hammerstein's, New York City

# INDEPENDENT SMALL TIMERS COMBINE FOR PROTECTION

**The Affiliated Vaudeville Circuit of America Formed.  
Fluegelman, Rosenquest and Moss & Brill's Houses  
Now in. Shea & Shay, Booking Agents**

The efforts of the better known New York "small time" vaudeville managers to resist opposition or further inroads upon the field has resulted, as was expected in the "outsiders" or "independent" small time managers getting together for mutual protection.

The first substantial indication of the predicted condition came forth this week in the granting of a corporate charter by New York State to "The Affiliated Vaudeville Circuit of America."

The Affiliated Circuit comprises at present six "small time" houses in Greater New York. They include the Cunningham & Fluegelman, J. Wesley Rosenquest and Moss & Brill's theatres.

The move was precipitated by the recent edict issued against the Cunningham & Fluegelman and Rosenquest time by the Loew and Fox Circuits, the latter abetted, it is reported by the Family Department of the United Booking Offices. This led to the "pulling out" of acts from the prescribed theatres, and raising what is virtually a "blacklist" against them.

In protection and to provide sufficient weeks to warrant an act braving the "blacklist" by engaging with them, the "independents" were forced together, in this instance brought in with each other through Harry A. Shea, of Shea & Shay, the official booking firm for the affiliation.

The Cunningham & Fluegelman theatres are the McKinley Square in the Bronx, and the De Kalb theatre in Brooklyn, the latter not yet completed. Mr. Rosenquest operates the 14th Street theatre and the Olympic (formerly Hyde & Behman's) Brooklyn. Moss & Brill's stands are the 86th Street theatre and the Bay Ridge theatre (Brooklyn).

I. Fluegelman is president of the corporation, Mr. Rosenquest, vice-president, and Benj. S. Moss, secretary and treasurer. The other directors are S. A. Cunningham and a Mr. Brill, Mr. Moss' partner.

At the Shea & Shay offices this week, Mr. Fluegelman informed a VARIETY representative that while other theatres would be admitted into the combine and for booking purposes, no houses would be accepted that did not furnish a bond to fulfill all contracts.

It was also stated by Mr. Fluegelman his firm held sites on 116th street and Washington Heights, where they would proceed to build other "small time" houses. This statement might be accepted as a threat to further oppose the Loew 7th Avenue theatre (at 125th street) and the Fox Washington, also on Washington Heights.

It is not unlikely the independents covering a considerable area of the country will en masse as against the

"magnates" of the small time, which include "family departments" of the large booking agencies.

Past history reveals that in all eras of the show business, when oppression has been brought to bear to clear up a situation such as is now existent in the small time division, it has developed a strong opposition before the clearance could be arrived at.

The object of Messrs. Marcus Loew and William Fox, along with the remainder who object to acts appearing in "blacklisted houses" has been announced as for the purpose of preventing overbuilding of theatres which are intended to be devoted to the "pop" policy of vaudeville entertainment.

## ON THE T. O. T. CIRCUIT.

Dallas, Oct. 18.

After a two weeks' tour of his circuit, T. O. Tuttle is back with a number of additions to his booking list. The new ones are the Happy Half Hour, Dallas; the Imperial, Fort Worth, and the Hippodrome, together with the Lyric, Port Arthur; Arcade, Lake Charles, La.; Crawford, El Paso; Majestic, Childress and Empire, Quanah, Texas, and the New State theatre, Prescott, Ariz.

## CIRCUIT IN CLEVELAND.

Cleveland, Oct. 18.

The Mark-Brock chain will have a little Cleveland circuit of its own when its new house at Broadway and 55th street is opened in December. The house, as yet unnamed (publicity contest for title) will seat 2,000, and play the "small time" vaudeville policy of the Mark-Brock houses, which book through the Loew agency, New York.

The other local M-B. theatres are the Grand, Alhambra, Globe and Doan, all under the general management of J. H. Michels, for Mark-Brock. Mr. Michels makes his headquarters at the Grand.

The Prospect is a "United house" here, booked by the Family Department of the U. B. O. Harry Daniels, who also directs the big Keith's Hippodrome, manages the Prospect. The Priscilla, with P. E. Seas, manager, secures its small time vaudeville shows from Gus Sun.

## FOUR ACTS UNPAID.

Davenport, Ia., Oct. 18.

J. E. Hughes, proprietor and manager of the Princess vaudeville theatre, decamped suddenly last Saturday, leaving behind him financial obligations in the shape of unpaid salaries of four acts.

A benefit has been going on for the first three days of this week. It is termed "Actors and Employees' Benefit."

## TRY OUTS ON N. Y. ROOF.

It has been decided by William Fox that hereafter Tuesday and Friday evenings will be regular "try out" nights at the New York Theatre Roof, where Mr. Fox conducts at all other times during the week a vaudeville entertainment consisting of eight acts and pictures.

The "try outs" will not include amateurs struggling to preserve the pennies thrown from falling into the footlight trough. Only those ambitious turns, ready to be marketed for the variety stage, will be O. K'd by Ed. F. Kealy at his West 42d Street office. Mr. Kealy is the official booker for the Fox circuit, and will pass upon all applications.

In connection with his recent plan to shift the show complete from the City theatre over his entire circuit of "big small time" houses, Mr. Fox informed a VARIETY representative that that contemplated the removal of the resident manager as a critic. The shows as presented each Monday and Thursday (split week) at the City are reviewed by Mr. Fox. He passes upon the merits, and when the program is ordered to continue on the rounds, it plays intact each theatre routed, willy nilly.

Whether Mr. Fox knows it or not, he has hit upon a scheme that had it been placed into effect by vaudeville managers years ago would have solved all of the problems of "big time" vaudeville bookings to-day. The greatest result that will be obtained through the system will be to educate patrons of the Fox theatres to the program each week, regardless of the billing or names or features. Mr. Fox remarked that he believed if an act passed along his circuit in this manner secured a fifty per cent. average in all the houses, it had done extremely well.

## ANGRY ABOUT CONSULTATION.

Washington, Oct. 18.

The Casino Theatre Co. will start suit against Alva York for breach of contract on account of that artist not playing there last week.

Miss York made a contract to appear there after she had signed for "Peggy." Tom W. Ryley who produced this piece would not consent to Miss York playing Washington. The Casino Co. has issued a statement saying that if "Peggy" plays Washington it will attempt to restrain Miss York from playing.

## MANAGER BECOMES AGENT.

Boston, Oct. 18.

W. H. Wolfe, former manager of Paragon park, is now connected with Frank W. Mead of the Mead Booking offices.

They are going to tear into the independent booking for small time, club and Sunday night work. They have a string of fourteen houses at the present time with more to come.

## CLOSED BY EPIDEMIC.

Lebanon, Pa., Oct. 18.

The Family theatre is temporarily closed through an epidemic of diphtheria in the town.

## "MISTER" BERNSTEIN MOVING.

Tuesday afternoon as the Past Grand Masters in the Great and Only Order of Wishing Agents assembled in the offices of Freeman Bernstein near the middle of the Heidelberg Tower building, the gathering looked like a convention.

Wonderful is the change in the atmosphere surrounding the said Bernstein. The agents now walk in his office and ask for "Mister" Bernstein. Even the office boy had to have it translated when first hearing it. He had heard Freeman called everything on the calendar excepting "Mister," and it sounded funny.

When all of the agents had crowded into the small room, they commenced their ceremonial chant, commencing with "Freeman's going to move; Freeman's going to move" and ending with "I wonder how he does it, I never thought he could." In between the agents marvel at Bernstein, voting him the Chief of the Clan, and as another creditor enters the hallway, he gives the rising managers' agent a cigar instead of asking him for a check.

Around Nov. 1, Freeman will move, having leased the entire Broadway front of the fourth floor in the same building where he started with an idea surrounded by wooden partitions. Asked about the rent, Mister Bernstein replied "What's the rent when you're doing business? Now stop spitting on the floor, you, and take your feet off the desk. I had a to pay a quarter yesterday to get that shined up again. And you, young fellow (to the meek VARIETY man) keep your lid off when in my private office. The trouble with you newspaper rums is that when a decent nut like me stakes you to the only feed you ever get, then you believe I think you have something on me and want to run my business. I've been up against guys like you before, and if you want to square yourself, just say that this office will book the Sunday concerts at Miner's Bronx after this. Yes, Frank A. Keeney, the only manager on earth who believes Schenectady is a good two-a-day town, has taken Miner's for Sundays. Look out for others.

"And say, don't forget to mention that M. W. Taylor will open the greatest small time theatre in the world next Monday. It's the Keystone, Philadelphia, with this bill: Keno and Green. Wilson Franklin and Co., Cowboy Minstrels, Benson and Bell (direct from the Winter Garden), Coulter and Bolden and Pete La Belle and Co. I guess that ain't some show, eh?

"And say, you, while you are about it just tell 'em I have so much business had to engage a special lawyer in Chicago to collect some of my bills. Perhaps that will hustle a few of those dead ones to save lawyers' fees.

"And say, you agents, move into the hall, don't you see those managers out there peeking over the transom. Johnny, let all these fellers out and show those gentlemen in."

"All the news all the time" in VARIETY. That's what makes an advertisement in it worth while.

# BIGGEST BOX OFFICE STATEMENT IN BURLESQUE NOT YET SETTLED

**Harry Morris' Record at the Standard, St. Louis, Years Ago Claimed to be Still the High Mark. Dave Marion Takes Season's Record at the Columbia Last Week.**

The box office statement record for the season thus far at the Columbia, New York, was taken away by Dave Marion Saturday night, when he closed the week's engagement there with his "Dreamlands" to nearly \$8,100.

The house record is \$8,186, credited to Gordon & North's "Merry Whirl" in the first week of its last summer run at the same theatre. Previously Max Spiegler's "College Girls" had held the flag, through drawing in \$7,980 during its stay last season.

There seems to be a difference of opinion among burlesque men whether "The Merry Whirl" did not break the burlesque record, held for years by the late Harry Morris, and made at the Standard St. Louis, with Morris' "20th Century Maids" Morris reached a trifle over \$8,200 that week. He was followed by Sam A. Scribner all-star specialty troupe, which played to \$1,700 gross.

The Gordon & North record was at first reported as \$8,800, and afterwards revised at \$8,400, but the first week of the summer run for the "Whirl" show was its biggest, and touched the figure quoted above, \$8,186. The "Whirl" however, played but twelve performances, the Morris show gave fourteen.

The St. Louis high mark is reported to have been reached once at the Gayety, Pittsburg, when, with Jack Johnson as extra attraction, the box office took in over eight thousand.

Since the advent of the Columbias, New York and Chicago, on the Eastern Burlesque Wheel, the \$7,000 point has been touched by several shows. "The Cracker Jacks," at the Columbia, New York, this week, hold the record of the Chicago Columbia. It is \$7,800, taken by the Bob Manchester show last season.

The Star & Garter, Chicago, another of Hyde & Behman's theatres, has played around \$7,800 in a week. There are any number of instances where big receipts have been drawn in the burlesque houses, but they hit the \$8,000 peg but very, very seldom.

## WESTERN OPPOSITION EASTERN.

Boston, Oct. 18.

Harry N. Farren, former manager of the Columbia (Western Burlesque Wheel), ousted from his house when the property was purchased by Marcus Loew for his South End theatre, has at last secured a site for the erection of a new burlesque house.

It will be as unpleasant to the moguls of the Eastern Wheel as it is pleasing to the authorities of the Western Wheel, as the site for the new house is directly opposite the

Gayety theatre, recently built by the Eastern people.

The new house will extend from 648 Washington street, through to Harrison avenue, in that section of the city known as "Chinatown." There will also be an entrance on Beach street. There are about 20,000 square feet of land in the whole property. It is understood the theatre will have a seating capacity of 2,000.

Careful deliberation was made before it was decided to have another theatre in Boston. It is said that ex-Senator John J. Gartland, of this city, and a Mr. Edwards, from Montreal, are interested in the project with Harry Farren. The Casino on Hanover street is the other Western Wheel house here.

Work has already been started in demolishing the old buildings on the site of the new burlesque house. It is expected that theatre will be ready for occupancy early in the spring. It may be named the New Columbia.

## BIDS OPENED AT MONTREAL.

Montreal, Oct. 18.

Tomorrow morning the bids for the construction of the new Gayety theatre on the Eastern Burlesque Wheel will be opened, and the contract awarded.

Clark Brown, general manager of the Canadian Circuit, interested in the proposition, will be here.

The excavation of the foundation has been completed.

## NEW COMEDIAN FOR "MAJESTIC."

Providence, R. I., Oct. 18.

Johnny McVeigh will become one of the principal comedians with the "Majestics," at the Westminster this week. He will replace Harry Emerson, who has been playing as a He-brew. McVeigh will take the role as a tramp, a character that Joe Emerson, who remains, also assumes.

## LEAVING "THE BELLES."

Cleveland, Oct. 18.

This Saturday B. E. Forrester's "Belles of the Boulevard" will lose the services of Sam Dody and Sam Lewis, its principal comedians. The couple are returning to vaudeville.

## CHANGES IN "VANITY FAIR."

The Bowman Brothers are making changes in their "Vanity Fair" (Eastern Wheel) show. Bobby Mack, who has been handling one of the principal comedy roles, has left and is back in vaudeville with his former partner, Will Connelly. Bob Van Osten has joined the show.

More comedy has been injected. There will be other changes before the show reaches New York.

## NEGOTIATING FOR BURLESQUE.

New Orleans, Oct. 18.

That burlesque is planned for New Orleans, chronicled exclusively in last week's VARIETY, was further substantiated today when announcement was made that the Greenwall theatre, abandoning its vaudeville policy, would have stock burlesque installed under John Grieves' management Oct. 29. The organization is known as the Fay Foster Burlesquers.

The Western Wheel directors are holding the Greenwall-Wells proposition for southern dates in abeyance, with John H. Whallen, the Louisville member of the Empire Circuit, handling negotiations with Jake Wells.

John Grieves, who will have the burlesque company in charge, is now in New York getting his organization together. Fay Foster will head the company. The entire show will be taken direct from here to New Orleans.

The bill will be changed weekly. Grieves has been identified with various enterprises and is well known on the road.

## SLOANE OUT OF "PARADE."

Philadelphia, Oct. 18.

Will H. Sloane will leave Gordon & North's "Passing Parade" within a week or so. He will be succeeded in the principal comedy role by Charles Lane.

Mr. Sloane followed George Storrs Fisher in the show.

## NEW SHOW WITH NEW HOUSE.

When the new Empire burlesque house is opened by the Miners in Newark around Thanksgiving, a new spoke will be placed in the Western Wheel by the Empire Circuit chiefs. As far as can be gleaned at this date, the Miners will sublease the franchise and permit other parties to place a new show on the wheel.

Work is progressing favorably on the new theatre and it seems certain the house will be in operation the last week in November. Though nothing has been done on the opening attraction it is understood that the Miners, owning the house, will prefer to see one of their shows have the honor.

The opening of the Newark house will cause a change in the circuit route.

There is talk of dropping Rochester when the Newark Empire swings onto the Wheel, but as business is perking up a bit in that New York town, it may be retained for the balance of the season. Much better business reports are coming from Rochester despite the setback given there by a recent burlesque show that the police had to look over.

## ATLANTA'S ORPHEUM.

Atlanta, Oct. 18.

Speculation is rife as to the future of the Orpheum, dark since the season's opening. The house is out of the meridian of Atlanta's theatres and has had an uneventful history.

It is said Jake Wells refused an offer of \$125,000 for the Orpheum. Looks like stock or burlesque will be installed, the policy being settled upon within a fortnight.

## SCRIBNER'S WEEK ALONE.

Monday morning Sam A. Scribner was back on the job in the general offices of the Columbia Amusement Co., after a week spent in his home town, Brookville, Pa.

Leaving home, family, business and everything else, Mr. Scribner just hiked to the old town for a solid week of rest away from the show business. All his school boy chums are now prominent citizens of Brookville, which holds about 4,000 souls in all. Each one is related to Scribner in some way, so they took chances on showing him the money in the vaults of the local banks. Those who knew him best drove Scribner out in autos to look over the apple orchards.

Between wondering how so many apples could grow on one tree and noticing that the grass in Brookville looks much greener than that on Broadway, Mr. Scribner spent a delightful time, in fact he almost forgot the art of swearing while away.

## A DIFFERENCE IN "GIRLS."

Rochester, Oct. 18.

It was "The Yankee Doodle Girls" of the Western Burlesque Wheel and not the "High School Girls" as erroneously reported that uncorked an unnecessary lot of off-color stuff here.

In justice to the latter management "The School Girls" gave a perfectly clean performance here.

## HAYES THE REAL "WISE GUY."

Chicago, Oct. 18.

While playing South Chicago a few nights ago, the "Parisian Beauties," of which Baker & Hirsch are the proprietors and managers, were visited by representatives of Edmund Hayes, the "Wise Guy" fellow.

The former are reported to have been "caught with goods" in the shape of pirating the Hayes material in "The Wise Guy" in their "turkey" production and under a threat of prosecution for violation of the National copyright laws, they promised to be good and make restitution in the way of royalties for past, present and future performances.

## LEFT SHOW IN A BUNCH.

Chicago, Oct. 18.

While playing Toronto last week, five members of the "Columbia Burlesquers" quit the show and returned to Chicago, among them Leo Stevens, principal comedian. Fort West also decamped as did another principal and two of the choristers.

The Sam Howe show will lose "Bud" Williamson and Johnnie O'Connor this week. Rena De Ryse left the Howe show here last week.

## RITCHIE PLAYING FOR WELLS.

Billie Ritchie is playing "Around the Clock" on the Jake Wells Circuit just now. The piece has the "London Music Hall" scene.

Rich McAllister, formerly Ritchie's side partner in Gus Hill's "Vanity Fair" on the Eastern Burlesque Wheel, is the central figure of "The Midnight Maidens" on the Eastern circuit also. That show is using "The Fire Brigade" this season.

Both "Around the Clock" and "Midnight Maidens" are under Mr. Hill's management.

# LONG OPERATIC TRAVEL FOR LOMBARDI COMPANY

**Grand Opera Organization of 125 People Starts Nov. 5  
at Los Angeles, Closing in New Orleans Next April.  
Most Extensive Tour Attempted for  
a Similar Troupe.**

San Francisco, Oct. 18.

Probably the most extensive tour ever undertaken by a large operatic organization will be started by the Lombardi Grand Opera company (Italian) in Los Angeles, Nov. 5 and end in New Orleans next April.

One hundred and twenty-five people, including a big orchestra, will be under the leadership of Fulgenzio Guerrieri.

After the Los Angeles date, the company comes here for a fortnight's stay at the new Cort.

Among the features will be Massenet's "Thais" and "Samson and Delilah." The singers will be Deannette Alvina, Elvira Casazza, Giuseppe Maggi, Salvatore Sciarrett, Antonio Sabellio, Carlo Cartica, Angelo Antola, Michele Giovacchini, Manuel Salazar, Alceste Mori, Lidia Levy, Elvira Bosetti, Adalgisa Giana and Francesco Albiach.

## NAMES PREVENTED ARRESTS.

Asheville, N. C., Oct. 18.

Charged with violating the Sunday laws of North Carolina through giving a sacred concert on the Sabbath, Creatore, the Italian bandmaster, and Geo. W. Bailey, a local theatre manager, were served with warrants.

A local Methodist minister was after the entire band of sixty members, but was unable to get their correct names, the process serving landing on Creatore and a local man.

## REHEARSING ON THE FLY.

The company engaged to open the Low Fields American Music Hall, Chicago, accompanied by Gus Sohlke, who is staging the dances, leaves here Sunday night with Mr. Fields for Pittsburgh, where Fields opens Monday with "The Hen-Pecks."

They will rehearse in Pittsburgh under Fields' direction until Thursday, and then go to Chicago for a day to establish themselves in homes on the expectation of being located in the Windy City for the remainder of the winter.

The Music Hall company will play the following Sunday afternoon and night (Oct. 29) at Springfield, Ill., Fields stopping over to witness the two performances, en route to Chicago where he opens Monday evening (Oct. 30) at the Garrick.

Tuesday will be given over to the final preparations and the new music hall will have its premiere in Chicago Tuesday evening, Oct. 31. The piece is called "Hanky Panky."

## SINGHIS REUNITED.

Boston, Oct. 18.

Siegmond Lubin, the Philadelphia film making millionaire, spent the greater part of the past week in Boston with his daughter, in locating his

grandchild. Accompanied by Detective Googan of the Philadelphia department, Mr. Lubin sought high and low for the child, said to be in the custody of its father, Ferdinand Singhi.

Mr. Singhi and his wife have patched matters up and the couple will return to Philadelphia. They had some difficulties that ended in a separation, Mr. Singhi taking the child with him. Last Wednesday a petition was filed in the East Cambridge court by Mrs. Singhi asking for an injunction, restraining her husband from taking the child out of Massachusetts. The order is returnable Oct. 23. The couple have been separated since last September, when Mr. Singhi left Philadelphia, taking the child with him. The millionaire film man has spent large sums of money since then trying to locate his son-in-law.

The reconciliation was effected at the Hotel Touraine. A number of years ago Ferdinand Singhi was the pianist at Keith's theatre in this city.

## BREESE OPENS SUNDAY.

Chicago, Oct. 18.

Edmund Breese opens at the Cort here Sunday night in "A Man of Honor."

The piece closed its New York run Wednesday night at Weber's theatre in order to make connections with Chicago.

"Mrs. Avery," the Chas. J. Ross show, opened at Weber's last night. Its stay will depend upon the usual circumstances.

## HOLDING OFF POWERS.

The Shuberts expect to put the James T. Powers show into rehearsal in a few weeks. Several reports are making the rounds about the Powers company. One is that Powers has several plays under consideration and is still considering. Another is that the Shuberts want to get the DeKoven show off their hands before tackling the Powers attraction.

## SETTLING NEW HOUSE DETAILS.

Chicago, Oct. 18.

The return of Herman Fehr today from New York will be followed tomorrow by a conference between Mr. Fehr, Mort Singer and the architect and contractors of the new theatre going up opposite the City Hall, owned by Mr. Fehr.

The conference will result in all details being settled, including perhaps a selection of the new house's name. That was reported as the City Hall Square theatre. It may be another.

About Jan. 15 the new theatre is expected to open. While in New York Mr. Fehr arranged for the full equipment.

## "SUMURUN" AFTER CALVE.

(Special Cable to VARIETY.)

London, Oct. 18.

Negotiations under way through which the Shuberts expect to secure "Sumurun" for their Winter Garden, New York. If closed for, it will open there Jan. 1, 1912, right after the four weeks of Calve at the same place have expired.

The weekly price for "Sumurun" is \$5,000. Negotiations are through the Marinelli agency.

Upon Calve leaving the Winter Garden, she will be given a route on the road for four weeks longer under the Shubert management.

## CUTTING OUT THE MUSIC.

Boston, Oct. 18.

There will be a flood of Rathskeller acts on the Boston market, now that some of the local cafes have been compelled to eliminate their vocal and instrumental entertainment on the order of the police.

Nearly all of the down town hotels have been allowed to have singers and players. The order shut this off with the result that many vocalists of the cafe order are out of employment, and business in the cafes is very much backward.

## MIKE LEAVITT'S BOOK.

Mike B. Leavitt is as happy as a big sunflower. After many long sleepless nights and anxious days, with many changes of season, he announces that his book, "Fifty Years in Theatrical Management" will be on the market on or about Nov. 25, the Broadway Publishing Co. doing the work.

The volume will be over two inches thick, containing 700 pages and about 485 separate photographs. Price five dollars.

## ANOTHER FOR DUBUQUE.

Dubuque, Ia., Oct. 18.

Unless the unexpected happens Dubuque is to have another legitimate house. New York capitalists have been interested in a big deal whereby a site on Locust street near the city park will be used for the structure.

Between \$60,000 and \$70,000 will be required for the building. Work will be started early in the spring.

At present the old Grand houses the visiting attractions.

## ALL ACTORS FROM STOCK.

Henry B. Harris is going to start something which the other Broadway managers have never had idea of doing; that is, to put on a production destined for a metropolitan premiere with the same company that presented the piece in stock.

Marion Fairfax's play, "The Talker," was successfully tried out at the Colonial, Cleveland, this summer with Tully Marshall as the principal player.

With Marshall and practically all the people who originated the stock roles who Harris considers capable enough to be considered for a regular production in the piece, a new departure is taken by the Harris management.

Rehearsals begin this month. The show will probably be offered for the first time Nov. 15.

## STAGE GRABBING BALL STARS.

(Continued from page 3.)

Bender and Morgan. The scheme forthwith went glimmering.

Matthewson so far has refused vaudeville offers.

Charley Doolin, manager of the Phillies, and his stage partner, Jim McCool, are due to open in two weeks on the United Booking offices circuits.

After Monday's game in Philly, Kirk got to work on the Marquard monolog again, fixing it up somewhat to correspond with Marquard's report of the game when Baker tapped his straight ball for a homer. Marquard explained to the readers of the New York Times and Philadelphia Ledger how it happened.

Frank Baker could have gone into vaudeville Wednesday and been billed as "The Home Run Kid" after Tuesday's tussle at the Polo Grounds, when he swatted one into right field in the ninth, tying the game. But Baker has a farm and family down New Jersey way, and he'll stick there over the winter.

There were bids in some time ago for the Pittsburgh \$22,000 wonder, Marty O'Toole, but O'Toole hasn't had the opportunities for workouts since joining the Pirates that will bring him into competition with World Series champs.

Chief Myers, of the Giants, still has the acting bee, and likes the coin it gathers in.

Ty Cobb will tread the boards as a legit.

"Germany" Schaefer, who gained most of his diamond popularity with Hughey Jennings' Tigers, is being groomed for a sketch with Grace Belmont, ten weeks being offered them.

Out in Chicago, Joe Tinker, the Cubs prize shortstopper, is being lined up for a Sullivan-Considine tour, while "Doc" White, the White Sox twirler, another player who has had stage experience (debutting last fall) will once more seek vaudeville honors with his monolog. King Cole of the same team, will work around Chicago, with Jules Von Tilzer likely for a partner.

It is not unlikely that Mike Donlin will be back in the limelight. Last but not least Charles Faust, the Jinx boy with the Giants, will play "pop" houses as soon as the championship series is finished.

Immediately after Coombs had defeated Matthewson in Tuesday's game at the Polo Grounds two vaudeville agents, whose identity are being kept secret, approached the player at the Hotel Somerset with propositions for Coombs to break his contract with Robinson and also swing Bender and Morgan into a new act. Both offered bigger salaries than the players are to receive under their present contract.

Coombs, however, declined to talk business, declaring that even if he was not under contract, he had given his personal word last July, and would stick to it. The incident recalls a similar one which occurred after Coombs had defeated the Chicago Cubs a year ago for the world's championship. At that time he had given his word to a Cuban promoter to make a trip to Havana for \$500 and expenses, and the player valued his promise to the extent of refusing a contract calling for \$800 a week over one of the burlesque wheels for the entire winter.



# PARIS

BY EDWARD G. KENDREW

Paris, October 10.

The new revue at the Olympia was presented October 6. It is quite Parisian, such as we might expect from those princes of revue-writers, Rip and J. Bousquet. As a matter of fact it is a trifle too Parisian for the Olympia, a cosmopolitan resort, and the majority of the audience will fail to grasp the wit. Rip on one occasion had a poke at the similarity of the revues, year after year, at the Folies Bergere, but he evidently does not know the proverb of those who live in glass houses should not throw stones. As an attraction for the visitors the present Olympia show is a long way off the Folies Bergere productions. And it is the visitors and foreign residents in Paris who make a house pay, although the managers here, and also the local press included, seem to totally forget that without the foreign element half the theatres in the gay city would go bankrupt in six months. It is true that some of the foreign residents are more "Parisien" than the Paris born Frenchman, but they are not sufficient to keep all the places of amusement open, and it remains for the average foreigners, both permanent and transient, to form the best patrons of the theatres here. It is quite a fallacy to imagine that the French are a nation of playgoers. The work of Rip and company is always excellent, but invariably lacks a good producer; it is quite at home at the Capucines, and may fit the frame at the Theatre Rejane, but it is to be feared will not attract for long at a central music hall like the Olympia, although it is one of the most fashionable resorts of Paris. However, in spite of the expense of the mounting, it is not intended to keep the present show after December, and all sincerely hope that Jacques Charles' next production, for which there are negotiations in hand for Harry Fragson's services (not at the piano,) will prove more popular. Mr. Charles has already earned popularity as a sympathetic manager—though the youngest—and wishes for his success are universal.

The October program at the Alhambra is far below the standard of this fine hall, but business remains excellent and the receipts for the first week of the month are in excess of those of the same period last year. In September they were also above the takings at any other Parisian music hall, and this in spite of popular prices. At present there are two big attractions, Fragson and De Dio, but the remainder of the bill is quite mediocre. Anna Thibaud, an excellent singer in her way, opened but was eclipsed somewhat by Fragson. A few days after, influenza claimed her, and

she has since been replaced by "The Auto Girl." For the opening in October some numbers were missing and Allen Shaw went down for the two shows Sunday. The program requires a little more backing, with perhaps a few less singles. Last month there were seventy-five artists appearing in the different acts; this month there are but eighteen. This curtailment has been particularly felt by the new owner of the little cafe near the stage door, where so many performers congregate. He only bought the place in August, giving \$4,825 for the good will, and when he counted his turnover for September he imagined he had purchased a little gold mine dirt cheap, but when his customers dropped off this month he wanted to know what was the matter. However, the Alhambra at present is playing to capacity almost nightly, due no doubt to Fragson's appearance, and a fine show all through would be the best advertisement possible for the remainder of the season.

E. H. Neighbour, who has recently been raised in the rank of decorated managers, having received from the French Government the violet rosette of "Officier de l'Academie" (a distinction much sought after by literary people here) presided at the monthly dinner of the "Mille Regrets" last week. This is a society, principally for dining purposes, formed of the secretaries of the Paris theatres, and earns its name from the fact that when you write in for seats at any house and it is impossible to grant them, "In the rush of business," the secretary generally returns your letter if you call for a reply, with the message "Mille regrets" (a thousand regrets) written across the corner.

"Les Hauterelles" will be the title of the new five-act comedy by Emile Fabre to be produced at the Vaudeville Theatre after "Ma Fille." It was at first proposed to name this work "La Nouvelle France," or "La Coloniale." The story is laid in the colonies, in two imaginary locations, but it is to be an attack on certain colonial proceedings which require an airing. Mile. Polaire is listed for a leading role.

At the annual meeting of the Paris dancing masters, when something novel or amusing is discussed, the new dance known as the "Habanera" was carefully expounded. These South American steps are quite popular, judging by the rage of the "Tonga," the Argentine five-step, etc., and it was explained by a delegate that they are always "seductive promenades, beautified by gracious posing rather than dancing." A British delegate spoke of the esteem in which courtesies were still held at the English court and explained that it was much because of the restraint put upon this antique custom that tight skirts were not worn by royalty.

# LONDON

VARIETY'S LONDON OFFICE

8 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, Oct. 11.

Once more has Oswald Stoll seen into the beyond. "Sumurun," in its original form is an assured success in London. The wise men of the theatrical profession said it would not be. That to give a condensed edition first, and follow it with the original, was the wrong way to go about it. Thursday night, at the Savoy theatre, "Sumurun" proved to be something even greater than it had been at the Coliseum. The strength of the thing came out in the more intimate atmosphere of a comparatively small theatre, and the full force of Reinhardt's stage craft was felt so that the very atmosphere of the auditorium became Oriental. The extensions which have been made from the Coliseum version are all to the good.

Several alterations in the cast were made, and in the case of the Sheikh played by Herr Conradl the change was not noticeably good. In the Coliseum version the young man who crosses the primrose path of the Sheikh was called "his friend." In the original version at the Savoy the trespasser becomes his son. There will doubtless be some in this "good" London of ours where fighting with the fists is considered naughty, who will say that "Sumurun" is immoral. The answer is that is high Art fit for anyone to see, because in the best sense of the word dramatic it excels, and it reflects with a power that is almost uncanny Eastern Life with its myriad beauties and horrors.

One hesitates to go into details about individuals. The thing must be considered as a whole and not in detached parts. It is the work of Reinhardt, and his people, and whatever individual praise is meted out, must be equally divided with those who are not mentioned. The music of Victor Hollaender played no little part in the creation of the right atmosphere, and although the performance lasted two and a half hours with only one break, neither the action nor the music induced tedium.

George Robey's latest exploit was to challenge Jack Johnson. This he did at the Palladium the other afternoon. He put on the gloves, and still wearing his make-up squared up to the black fellow. Lil' Arthur entered into the spirit of the thing. They did a couple of rounds of busy work. Robey invented two or three new hits, notably the hit behind the back which landed on Johnson's point. After

knocking Johnson out Robey hauled him off the stage on his back. It was one of the biggest laughing hits I have ever seen.

Tom Davies who does "Motoring in mid air" is leaving England October 19th for a tour of South America. He and his co-workers will be away eight months.

Julian Rose is taking a rest cure at Dresden. He had a slight nervous breakdown.

'Gene Stratton who has been doing wonderful business at the Palladium goes into the Provinces for a while. 'Gene has decided to write a book, and to that end he will shortly get his memory well back so that the world may know some of the hidden secrets. If 'Gene ever lets himself go in book form there will be something doing. There is probably no man in England with such wide knowledge of high and low life as it has been lived in London these last twenty years.

The differences between Fred Kitchen and Herbert Darnley have developed almost into a comedy. Kitchen announces with definite finality that he ceases his engagement with Herbert Darnley on February 14, 1913. In reply Darnley says he has a further option and so the game goes on. Fred tells me that he is absolutely determined, and that whatever comes or goes he will not work one day beyond the date mentioned, for Herbert Darnley. He has standing offers from South Africa, Australia, and America to none of which countries has he yet been.

Alfred Sutro, who wrote "The Walls of Jericho," has done a one-act play, to be produced at the Palace in October.

## DANCING FESTIVAL OFF.

Owing to numerous reasons which the men behind the project refuse to divulge, the three days' Russian dancing festival to have been held at Madison Square Garden, Oct. 16-18 was called off. When the affair was first planned by the Max Rabinoff Enterprises (Inc.) Pavlowa and Mordkin were announced as the big stars.

So much has happened lately in the Russian camp that the Madison Square affair was abandoned though an air of mystery concerns the whole thing. Pavlowa is still abroad. She is booked for a tour of the English provinces next month.

Slaughter & Grundy, who promoted the real estate show at the Garden, learning that the Russian festival was off, immediately secured the Garden to give the returns of the Giants-Athletics championship games.

## TWO BRILLIANT SONGBIRDS COMMENCE CONCERT TOURS

**Geraldine Farrar Opens at Louisville, and Mary Garden Gives Hartford a Treat. Each Rapturously Received.**

Hartford, Conn., Oct. 18.

Mary Garden opened her concert tour at Parson's Monday evening before an audience of large size and almost unbounded enthusiasm. Miss Garden sang three arias and three songs and in response to encores, "Comin' Thro' The Rye," "Annie Laurie" and a love song. She was in fine voice and was herself most enthusiastic.

Her first number was the aria from Charpentier's "Louise" and this gave her an opportunity to display her vocal as well as dramatic ability. Among her other numbers were the Massenet "Herodiade" aria, "The Sweetest Flower That Blows," Massager's "Air de Fortimio" and Bemberg's "Chant Venitien." She also sang the Carmen number.

Paul Morenzo made a most favorable impression upon the audience, his fine, rich bell-like tenor voice being heard to advantage in all his numbers.

Louisville, Oct. 18.

Geraldine Farrar, the grand opera prima donna, who is making a concert tour through the south, opened here Monday night, and showed herself a double artist, coming before a large audience.

In addition to her remarkable voice she is an actress with a remarkable personality. Then, too, she has youth and beauty.

None of the audience made a move to leave when the program was finished. So insistent were they that Miss Farrar returned to the front and sang twice more.

Edmund Clement is a great exponent of the French method of singing and by his acting and sympathetic quality of his voice, won great favor.

### ORIGINAL JAP PROGRAM.

Fuji-Ko, a Japanese actress with a reputation, will be heard this season in America in an original program entitled "Songs and Legends Of Old Japan," under E. S. Brown's management.

### MAETERLINCK AND WIFE.

Maurice Maeterlinck, the Belgian dramatist, sails Dec. 20 on the Olympic with his wife, Georgette Leblanc, who is announced to sing in "Pelleas" with the Boston Opera Company.

### MUSIC MAKES EXPOSITION.

Pittsburg, Oct. 18.

Despite all the theatrical counter-attractions, the twenty-third annual Pittsburg Exposition, closing this week with Walter Damrosch and his Orchestra as the big feature, did a tremendous business.

T. F. Fitzpatrick, who managed the affair, took the bull by the horns this year in getting together a great array of musical talent and stood a chance of losing a lot of money. The

receipts have been unusually gratifying.

The Russian Balalaika Orchestra was here last week. Six hundred seats were placed on the stage to accommodate the overflow. Other features drawing big were Creatore and his band, Arthur Pryor's band, Carib Hussars band and the Philadelphia Orchestra.

The London Symphony Orchestra (Arthur Nikisch, conductor) arrives here April 6. The orchestra starts its tour April 8, opening in New York, and closes April 22.

Wilhelm Bachaus, pianist, will make his American debut with the New York Symphony Orchestra in the Century theatre Jan. 6, and the following week will appear in Carnegie Hall.

Ludwig Hess, the German tenor, now in Mexico, is slated to make his first New York appearance early in November.

Elena Gerhardt, the celebrated German soprano, who has been meeting with great success abroad for the past five years, makes her American debut in Carnegie Hall, Jan. 9.

Louis Persinger, the young American violinist, now making a name abroad, is coming back to America to appear in concert.

Dr. George Henschel, the famous English artist, is due for an American tour this season under M. H. Hanson's direction.

Maude Valerie White, the English composer and pianist, comes here in the spring for a tour.

Leo Ornstein, a young Russian pianist, is announced to appear several times in New York this season, as well as visiting other cities.

Marcus Kellerman, booked for a trip through Wisconsin, Minnesota, North and South Dakota, will make a long tour of the South late in January.

Holger Birkerod, Danish baritone, is booked for forty concerts in the West this season, going to the Pacific Coast before returning East.

Milka Ternina, soprano, will be unable to return from abroad this season, owing to illness. She will spend the winter in Munich and at Taormina.

Kitty Cheatham will appear at the Lyceum theatre, New York, in concert about Christmas time.

Rachel Frease-Green, American soprano, is here from Europe to take up her stage work with the Chicago-Philadelphia opera company. She will debut in Philadelphia in "Trovato."

Newark's (N. J.) new Symphony Auditorium was opened under favorable conditions Oct. 9.

## OBITUARY

**James Davidson**, one of the owners of the Dominion, Ottawa, Canada, died last week.

Boston, Oct. 18.

**John F. Crowley**, 34 years old, a member of the vaudeville team of Crowley and Foley, died at his home, 101 Sterling street, Roxbury, last Thursday. He was compelled to leave the stage in May through illness. He is survived by a wife and two children. Crowley and Foley were the first Boston team to take up wooden shoe buck dancing. He also wrote a number of songs. The deceased was a member of the Fall River Lodge of Elks.

**Frances Lillian Kanka**, said to be an actress of Washington, Kansas, was killed in a railroad wreck near here last Sunday.

## "THE SKIRT" SAYS

SPEAKING OF WOMAN, MOSTLY.

The real event of the Marguerite Sylva opening at the Globe ("Gypsy Love") was Miss Sylva's retirement after the first act, and the "first night" opportunity for her understudy, Phyllis Parkington. A. H. Woods discovered the California girl in Paris. Previously she had appeared in concert only. Miss Parkington lost her self-consciousness when singing, but the weight of the sudden call bore down heavily upon her in dialog delivery. Miss Sylva felt her voice going during the first act and simply recited her songs. During the overture Al Hart announced the change. It is an opportunity that occurs but once in a lifetime for an understudy. Miss Parkington seems to have caught the plum for this century. She was very modest in taking curtains and altogether left an extremely agreeable impression, as much by her demeanor as by her lovely soprano voice. Mrs. A. H. Woods held a little reception of her own in the lobby. A handsome green chiffon and white lace gown, trimmed in gold, a diamond collar and single strand of diamonds made Mrs. Woods the most attractive woman present.

Miss Parkington for the finale wore a white satin and crystal dress, heavily trimmed in ermine. Frances Demarest, in the same production, has opportunity to display two handsome gowns. The first is a yellow and gold with cerise sash and the second a gold over dress and purple petticoat. The show girls in the second act looked stunning in evening gowns, no two alike as to color or model, but all were opened at the bottom from hem to knee. Another group of girls were prettily dressed in simple mauve chiffon frocks over pale blue.

It's getting to be real hard on the musical comedy girls, from things I hear. First the manager says he wants you to star, then he shows you the show he has in his mind, and then he tells you (first sending out an announcement with your consent) that he must have some ready cash to put the production out. What can the poor girl do who has seen her name in all the papers as the future star. She may only know a few millionaires, and it's mean to favor too many of them by paltry loans of enough to keep a show afloat. The young woman I am thinking of now only touched one of her friends, I understand in an emergency like this, but as she was no little toucher, the swain's check read for \$50,000. You've got to know a millionaire to get that much I guess. And I hear that when the manager found who was the touchee, he raved about because the check didn't call for twice the amount. Nor would have twice the amount made any difference to this landed admirer of graduated chorus girls.

Miss Delane and Alice Debrimont (5th Avenue) are wearing evening gowns that are very well made and

become the wearers. One, a pale pink satin, the other Nile green.

Billy Gould (5th Avenue) has chosen for his partner this season a lively young woman, by name, Belle Ashley. In a white satin clown suit, Miss Ashley shows a pair of shapely limbs. A pale pink chiffon very much empiroid and banded in a passamentrie trimming was sweet, but the cerise chiffon for the third change was the handsomest.

Ethel Green is another well dressed girl at the 5th Avenue this week. Miss Green's first gown is a dream, a yellow satin gracefully falling gown and train opens up the front enough to reveal a dainty white lace petticoat. A mop cap of the satin has a huge bunch of purple feathers. A lovely dress of pink and blue was second choice, the lining pink, over which a striped chiffon in blue with a floral border and edged with yards of fringed ribbon. Very odd was a high waisted frock of gray satin. The collar and revers were of coral edged in pale mauve.

Amanda Wellington (5th Avenue) looked dainty and neat in a grey frock, white lace sailor collar, and a purple feathered hat.

The hand embroidered back drop used by the Great Asahi (5th Avenue) is a gorgeous piece of work. The foundation of black velvet shows a mountain and river scene, with boats and people worked in gold and white. It is a pity not to use velvet wings. The kimonos in this act alone are works of art.

The growing intimacy between a prominent musical comedy woman and a dancing juvenile, both at present in the same Broadway production is exciting no little comment along the Giddy Highway. The husband of the lady is at present playing a prolonged engagement at the head of a musical comedy in one of the lesser Metropolises.

I am told that while "The Kiss Waltz" was running through its first public performance at the Casino, Jake Shubert caused three numbers to be taken out instantly. The reason Mr. Shubert gave for this abrupt proceeding was that the play was doing so well, he would take no chances upon these songs, neither of which he cared particularly for. I am also told that it was a risky thing to do, but there's no doubt Mr. Shubert got away with it, for "The Kiss Waltz" is a big hit.

### SUICIDE WAS DESPONDENT.

San Francisco, Oct. 18.

Tony Weber, who committed suicide last week, was for years connected with the Alcazar stage, prior to assuming the stage management of the National.

Despondency was the cause of the deed.

# STOCK IN CHICAGO'S PEOPLE'S, ALSO TRYING FOR "LOOP" HOUSE

**Ernie Young Secures the People's, and Believes He Can  
Make the Venture a Go. Willard Mack  
Will Head His Own Company.**

Chicago, Oct. 18.

With the return this week of Ernie Young, formerly treasurer of the (Lew Fields) American Music Hall (Peck Court) from New York, came the announcement that the People's theatre (West Side) would open with stock Oct. 30 under Young's personal management.

Willard Mack is heading his own company which will hold forth at the People's. Maude Leon will be the leading woman.

The People's has been dark ever since its possession was bitterly contested for sometime ago.

Mr. Mack is a Chicago man. He has been associated in stock in Duluth, Salt Lake and Seattle, and was also formerly identified with the W. F. Mann enterprises.

Mr. Young, backed by Willard Mack, is negotiating for the lease of a certain theatre within "The Loop" to install a permanent stock company. Definite plans will be made public in a few weeks.

Young has been located here for a long time. He fully believes a stock company within "The Loop" will prove a welcome acquisition to Chicago's theatrical activities.

## GREW IN K. C. AUDITORIUM.

Kansas City, Oct. 18.

William Grew, who found the stock going too rough at Little Rock, has secured the Auditorium theatre here, lately vacated by the O. D. Woodward stock company, and will install his organization there, his opening bill being "Girls."

## GOOD BIZ AT 10-20.

About 500 people are turned away nightly at the Family theatre on East 125th street, where William Fox has installed another stock company. The matinees hold capacity daily.

The theatre seats 1,100 people. Admission is 10-20.

J. Gordon Edwards, who directs Mr. Fox's successful company at the Academy of Music, has charge of the Harlem branch also. Downtown the Fox scale for stock is 10-20-30. Some of the company at the Academy have played there for sixty-eight consecutive weeks.

## DIRECTING TOO HARD.

Lynn, Mass., Oct. 18.

James Cunningham, leading man of the Morrison stock company, who has been directing the productions for the past three weeks, found the work too strenuous and resigned. He retires from the company this Saturday.

## GREAT START IN TRENTON.

Trenton, N. J., Oct. 18.

If the opening crowds at the New Broad theatre are any criterion, the Forepaugh Stock company, under Geo.

F. Fish's management will prosper this winter.

The finishing touch to the new house was made just five minutes before the curtain went up for "Raffles," the opening bill, Monday night. Ex-Mayor Madden and City Treasurer Harry Evans made speeches.

The house seats 2,026 and is owned by Haveson & Galinsky.

## HALTON POWELL INCORPORATES.

Indianapolis, Oct. 18.

The Halton Powell Company filed articles of Incorporation with the Secretary of State, taking over all the holdings of Halton Powell and operating the permanent stock company here at the Colonial.

The incorporators are Harry C. Overton, Kenneth K. Stokes and James C. Curtis.

## ENGAGED FOR ELMIRA.

The Stanford and Western stock company has opened in Elmira. The following were engaged by the dramatic branch of the Pat Casey office: Brandon Evans, Edward Haverly, Edward Keane, Hugh Retlicker, Mabel Reed, Beatrice Danncourt, Margaret Field.

## FRAZEE'S SECOND NEW ONE.

Tuesday H. H. Frazee closed contracts for another theatre in New York, making him the owner of two metropolitan playhouses. He has purchased for \$425,000 the Central Baptist Church property on 42nd street, two doors west of the New Amsterdam theatre, and will start building Dec. 15.

The new house will seat over 900 people, making it a trifle larger than the Gaiety in point of capacity. The estimated cost of the building will be about \$150,000. It will be a first-class producing house. No architect has yet been selected.

Mr. Frazee recently purchased a plot of ground on West 48th street, and says that he will carry out his original plans for the erection of a theatre on that site.

## A ROSE BY ANY OTHER, ETC.

Chicago, Oct. 18.

Frazee & Lederer have changed the name of Louise Dresser's new play from "A Lovely Liar" to "The Lady From New York." They refuse to state, however, whether the titles are related.

## HARD FOLLOWING JOHN MASON.

Boston, Oct. 18.

"The Witching Hour," financed by George W. MacGregor & Co., is playing New England territory. Business does not fare so well in the towns where John Mason has played the piece.

## LOUIS HALL STARTED SOMETHING

Louis Leon Hall has started something in Brooklyn. He opened at the Amphion within hailing distance of Corse Payton's Lee Avenue to a packed house. The house has been a sell out since Monday night. Several hundred subscription tickets have been sold. On the whole it looks like a prosperous season for Mr. Hall, formerly leading man for Payton.

Hall's "The Melting Pot" found Payton putting on a special production of "The Nest Egg" with extra people. Payton's business continues big but the Brooklyn stock followers are wondering how long the Hall-Payton fight will last. They say one will have to quit.

## BACK TO VAUDEVILLE.

Springfield, Mass., Oct. 18.

The Poli stock company closes a long season here Saturday night, the house resuming its former vaudeville policy Monday. The stock company will return for another summer engagement.

## LEADING WOMAN LEAVING.

Houston, Oct. 18.

Announcement is made that Carol Arden, leading woman with the Carol Arden stock company at the old Majestic, leaves Oct. 23. The company however will be continued.

## STOCK IN REIS HOUSE.

Erle, Pa., Oct. 18.

The Horne stock company has been booked for an indefinite engagement here at the Park Opera House by the Reis Circuit, opening Oct. 23 in "The Belle Of Richmond." The leads will be A. A. Webster and Pearl Evans Lewis.

The Horne Amusement Co., formerly operated at Dayton, St. Louis, Akron and Cleveland.

## IMPERIAL STOCK STILL GOING.

St. Louis, Oct. 18.

Despite reports to the contrary, stock is still going at the Imperial theatre, where the Baldwin-Melville stock company opened three weeks ago.

Business is said to be good. The company is giving satisfaction this week in "Mary Jane's Pa."

## ALICE LLOYD.

The little English singing comedienne, who reopened a brief vaudeville tour Monday at the Orpheum, Montreal. Advices from that town say Miss Lloyd is singing eight songs at each show, with the house a sell out for the week. The management is considering giving an extra performance Saturday to accommodate the rush.

Miss Lloyd is a very popular person, on and off the stage. Her perfect naturalness wherever she may be isn't the least of the very many nice things that have been and may be said of her.

The producing firm of Werba & Luescher is now anxiously awaiting Miss Lloyd's decision upon a manuscript submitted to her. If the reply is favorable, the English girl will head a big production under their direction very soon. Likenesses of her are on the front page this week.

## HERE'S BILLY GOULD

By WILLIAM GOULD.

Tim Cronin told me an incident that happened during the life of the old Howard Atkin (I can't spell it). There were too English comiques on the bill, always catering to the manager, Mr. Cooney. Around Christmas time they approached Cronin and Al. Felson to get up a collection amongst the company and buy Cooney a nice present. The English lads said it was customary in England to do this, for a good fellow. Imagine the English comiques feeling. They were receiving a hundred dollars a week, when they saw the subscription list and read the following: Tim Cronin \$1,000 Felson and Errol \$750. The opening act was down for \$500. The boys thought it was on the level and they were overheard talking the matter over. They made up their minds to be taken suddenly ill and leave the show, to beat out the subscription list. They were saved from doing so by Cooney the manager. With tears in his eyes Cooney thanked the company for their magnificent generosity and then he tore the subscription list to pieces. The English comiques had their first real good sleep that night.

Jas. J. Morton returned to the vaudeville shelf Monday. Jim is doing four-a-day at the Colonial; his "single" and also playing a part in "Hello Paris" (Jim says the work is hard but the money is soft.)

Dick Barry was praising a most charming and clever entertainer, Louise Dresser. Dick was trying to tell his hearers what a good fellow Louise is, and here's how he told it: "She is the best fellow in the world. I'll tell you how good she is, well, she gets a good big salary and she's broke. You can't beat that for a good fellow."

Another entertainer was telling a few of Geo. M. Cohan's many good qualities and of the many charitable deeds this little prince has done, quietly. The entertainer remarked: "He's a genius." After about 10 seconds of impressive silence he added: "Gee, what a big funeral he could have."

Al. B. White is booked solid—Benefits.

Johnny Stanley has nearly all of next week booked.

Bob Dailey is thinking of going on the stage.

Did the legitimate managers pull that "Columbus Day" holiday gag, just to get an extra performance out of the actor? It sounds plausible as well as commercial.

## Animal Note:

Harry Fox eats at Jake Wolff's.

There is a humpty dumpty theatre in Staten Island. A man asked the door keeper if it was a good theatre. The door keeper indignantly said: "Is it a good theatre? Mrs. Bert Leslie and her daughter come here once a week."

## NEW ACTS NEXT WEEK

Initial Presentation, First Appearance  
or Reappearance in or Around  
New York

Isabelle D'Armond assisted by Frank  
Carter, Fifth Avenue.

"In Old New York," Greenpoint.

Duffey and Lorenz, Greenpoint.

"The Great Suggestion," Union Hill.

Geo. Spink and Pauline Welsh, Union  
Hill.

Sydney Shields and Co.

Comedy Sketch.

24 Mins.; Full Stage.

Miss Shields and her company are breaking in a new act. As a tabloid farce it is a gem—a blue stone, well cut and altogether original. Nothing that the writer has ever seen on any stage resembles the basic story, except the prologue of Shakespeare's "Taming of the Shrew," and that is seldom used in modern revivals of the old classic. A young man is a rabid misogynist, or woman-hater. His physician, who is very fond of him, undertakes to cure his lack of appreciation of the fair sex and under some slight pretext gives him a sleeping potion, undresses him and puts him to bed in his (the physician's) house. Then he prevails upon his pretty housemaid to pose as the sleeping man's wife, pretend that they have been married for years and that they have been blessed with four children. It can readily be imagined that the situation is excruciatingly funny in a broad farcical way. It is due, however, entirely to Miss Shield's refined personality and her delicate handling of the role of the maid, that not a single element of suggestiveness enters into the pure, clean fun. The other two roles are capably played. With the exclusion of a few minutes in the running time and the natural improvement that comes of "working out" the act, the miniature farce, as played by Miss Shields, is unquestionably gaited for the big time. It is a marked advancement over her previous vehicle, "Broadway, U. S. A." *Jolo.*

We-No-Nah.

"The Dance of Death."

9 Mins.; Full Stage (Special Set).  
Fifth Avenue.

The only mistake that We-No-Nah makes is billing the act as a dance. It really is nothing more or less than "snake charming." These tricks prove more than interesting. Rattlesnakes are talked about by many people who have never seen them go through the home training process in the way that We-No-Nah makes them work. These nasty looking things are thrown about the stage by the dancer. As she glides back and forth among them, they coil and snap at her. The rattles themselves were probably the big hit. The whirl of these were going all the time. Anyone who sees these rattlers will recognize the warning if they come across it. Perhaps We-No-Nah could teach them the tune of a "turkey trot." For nine minutes at the Fifth Avenue Monday night the audience was very much interested. It is an educational act in vaudeville, and that's going some. *Jess.*

James Durkin and Co. (8).

"The Avenger" (Dramatic).

16 Mins.; Interior (Special Set).  
Fifth Avenue.

For the last ten minutes the audience hardly breathed Monday evening, so intense was the interest. Not since "The Operator" has there been anything to hold an audience to such a point of silent excitement as the excellent work of James Durkin in this sketch. Quite a story is told. Thomas Dixon, general manager of a railroad, is seated in his office when the playlet opens. Lucy Hargis (who turns out to be a small town acquaintance of his many years before) enters. From the story told Dixon, it is gathered she was a happily married woman in this small town when he was a civil engineer for his railroad. At that time he told her she was talented, and should be in New York studying. Thus she ran away from her husband and two children, but not with Dixon, as the small town people believed. Lucy Hargis became famous. As the sketch opened she is going back home, though her two boys were killed in a railroad wreck. She leaves, when her husband (not knowing she had been there) calls upon Dixon. He is in the office with all lights out but a hanging lamp, before noticed by the General Manager. Then the manager also sees a revolver, pointed at him by the husband who makes him sit down and listen. The husband tells the manager that his two boys were killed on his (manager's) railroad. He knows the manager's son is traveling that same day. The train will pass over Clearwater Bridge (mentioned as unsafe earlier). He impresses on the mind of Dixon he has fixed the bridge to fall with that train. It is a sixty-foot drop. The train is due on the bridge in fifteen minutes. The half-crazed father tries to get to the phone to stop the train now, but the husband never lets him get near the instrument. When the fatal moment arrives the manager faints. The door is broken in by his employees from the outer office. Then the husband walks out explaining that the train is safely over the bridge; his only object was to give the general manager a fifteen minutes dose of what he had suffered all his life. James Durkin (the husband) did excellent acting as did J. Irving White (the general manager). The plot is probably the biggest that has ever been placed in sixteen minutes. It was given many curtains at the finale. *Jess.*

Delaur Duo.

Classical Songs.

12 Mins. One.  
Fifth Avenue.

Esther Delaur about a year ago appeared in vaudeville around New York in a trio, at that time having a man in the act. At present with Alice Debrimont she is doing a classical singing act that will always go where an audience likes this style of music. Miss Delaur has a voice that borders on the "freak" variety. She uses it to take a couple of high notes that are big applause getters. When the two women sing together the voices blend splendidly. "No. 2" at the Fifth Avenue, the act went very well. *Jess.*

"Pursuit of Happiness."

Symbolic Playlet.

20 Mins.; Interior.

Murray Hill (Oct. 15).

This sketch is the outcome of "Everywoman." It is probably only one of the many similar playlets that will be forced on the vaudeville public until the craze dies a natural death. Before the curtain goes up the author, attired in silk knickerbockers (much like a magician), delivers the prolog. At the finish, he declares the scene laid is "Everywhere," and the drop goes up to disclose one of the Murray Hill's interior sets. Tripping lightly onto the stage comes Everyone, dressed like Romeo. Everyone shouts for Happiness, and enter Pain, made up like any old grouch ought to look. He is in disguise, however, and tells Everyone that they shall meet again. And Everyone is still shouting for Happiness. Then comes Wine, who is a little girl dressed in red. She tells Everyone to taste her. He does and he likes it. Then comes Nicotine, who could have easily been made up as a Turkish cigarette, but she isn't. Everyone likes her, too. Then he is full of joy, and romps around the stage with both. Finally, Pleasure enters. Pleasure is a little blonde girl. Everyone falls all the way for her. And he tries to chase Wine and Nicotine away, but they stick around, saying he can't have Pleasure unless he makes a fuss over them. The story is logically carried out. Pain is a real actor, and does well throughout. The rest of the company fall down, though Wine looked very good. For his act a special set is badly needed. (Perhaps through a Sunday performance, it was not used at the Murray Hill.) It is just according to what the audience has seen in this line, whether the sketch can be successful or not. The Murray Hill audience seemed to enjoy it. *Jess.*

Dupree and Feiber.

Singing and Talking.

20 Mins.; Parlor.

Murray Hill (Oct. 15).

Jeanette Dupree wears a green gown with a Harem effect that demands much attention. It allows the lady monologist to get plenty of comedy out of the costume. In this act, Miss Dupree has a piano player. With this instrument and a very fine voice, he proves a very good help. After singing a song with the aid of the pianist, Miss Dupree delivers a monolog that has quite a few laughs. The accompanist helps her in some more patter and a song for the finish. The act, though not exactly new or novel, has plenty of pleasing points. *Jess.*

Pauley and Walsh.

Singing, Talk.

16 Mins.; One.

Murray Hill (Oct. 15).

Pauley and Walsh could nicely handle a good patter act in great shape, but the old talk they are doing now is bound to do them harm. The comedian has a corking voice, and is really funny. Material is all the two men need to get them on the regular vaudeville time. *Jess.*

## NEW SHOWS NEXT WEEK

Initial Presentation of Legitimate  
Attractions in New York  
Theatres.

"The Quaker Girl," Park.

"A Million," 39th St.

Hal Davis and Co. (1).

Sketch.

20 Mins.; Full Stage (Interior).

Academy (Oct. 15).

Hal Davis and Co. went up against the one-day showing thing pretty strong at the Academy, Sunday, giving the showing idea a severe beating. During the action of the piece the telephone rings. Someone back of the stage wasn't paying attention, for as the bell tingled the drop was lowered just when the important issue involved in the piece was to be decided. Whatever chance the sketch had was killed absolutely by the mistake. However, there is nothing in the sketch to recommend it. It is talk from beginning to end, with no action whatever. A loving wife is grieving because her political husband is not at home more with wifey and the "kiddies." The husband is in line for a State Senatorship which Davis designates as "Senator from this district." Wifey can't see the Senatorship beating the family out, and proceeds to show husband the error of his ways. The method used is hardly understandable. The wife gains little sympathy, and the husband doesn't seem possessed of Senatorial possibilities. The woman in the piece plays very well. Davis is neither here nor there. The sketch will not do. There is no comedy and very little dramatics. It is a twenty-minute sermon, without a moral. *Dash.*

Satanella Trio

Acrobatic Dancing.

10 Mins.; Full Stage.

Harry Lauder Show.

Two men and a woman present a very good looking acrobatic and dancing specialty. The act opens with the woman posing on a revolving platform that is littered with small electric lights. The girl is in ballet costume and does a neat toe-dance before the men appear. One man works "straight," the other wears a comedy make-up. The "straight" man is all that a graceful dancer should be and the comedian is a corking acrobat. He does some tumbling far away from the ordinary. The "straight" and the woman do some whirlwind dancing that ranks with the best. They also do a dance dressed in continental grotesque costume. The trio have an act bound to please. In opening the Lauder show at the Manhattan last week, they did even better than expected of them. *Jess.*

Mrs. Clyde Bates and Co.

Comedy Sketch.

18 Mins.; Parlor.

A good example of what the "small time" can dig up is shown in this comedy sketch, with three people. It tells of a husband whose wife has had him tied down for twenty years. Outside of the very small time, the sketch won't do. *Jess.*



**Tom Gray and Fan Bourke.**  
Songs and Talk.  
16 Mins.; One. (Special Drop).  
23rd Street.

To the tune of "Every Little Girl," Mr. Gray and Miss Bourke make their entrance, bow and walk off. This is repeated, after which Gray makes a short speech thanking the audience for its kind applause. This immediately gets the house. They walk off, when the house drop is raised, disclosing the stage door of a small time vaudeville theatre. Through this the pair are projected by the stage hands. They are a "hick" team from the west that has been "canned." The girl weeps and bewails her fate, continually harping on her fatal mistake in leaving home to marry an actor and come east. This is interspersed with songs. At the finish a note is handed the man notifying him that there has been a mistake, that the cancellation was intended for another turn, and they can stay four consecutive weeks. Whereupon the girl says: "Didn't I tell you to come east?" Gray has written an excellent vehicle for the team, but, unlike most of the teams he writes for, they are not sufficiently familiar with each other to perpetrate any ad lib material, and therefore lack the "give and take" so essential for such a turn. Plenty of work, however, should remedy this defect. *Jolo.*

**"The Black Bag." (Dramatic).**  
12 Mins.; Full Stage.

"The Black Bag" is by Ivor Levinsohn, whoever that may be. A young mother and her child are in their home alone. The husband and father has gone off to be present at the death of a brother, who leaves a crippled child and a bag of jewels, both sacred to the "husband and father." Burglar comes through the window, holds revolver to woman, tells her her husband is coming with the bag, that he does not wish to harm anyone but unless he can get that bag by gentle means, he'll have to kill whoever interferes, and that she'd better get the bag for him unless she wants her husband murdered. Husband is heard coming. Burglar goes to adjoining room where the child is sleeping — threatens that if she gives the alarm he'll murder the child. Here is a most tense situation, if properly worked out. Husband enters, notes wife's nervousness, seeks to enter the child's room and when the wife objects accuses her of having a lover concealed. This touch was entirely unnecessary and detracts from the "wholesomeness" of the sketch. Husband rushes off to other room for his revolver; wife gives bag to burglar, who departs. Husband rushes in, wife tells exact situation, husband rushes after burglar; a pistol duel outside (with wife in agony of suspense as to the outcome); husband rushes on with bag. It's good drama because both big situations exist in the minds of the audience and occur "off stage"—namely, the burglar, standing with his revolver at the head of the baby, and the duel outside between husband and robber. The part of the wife is well played; the other two male roles do not class with the woman's work. *Jolo.*

**Billy Gould and Belle Ashley.**  
Songs and Talk.  
21 Mins.; One.  
Fifth Avenue.

Billy Gould has selected a winner in this light breezy singing and talking act. Mr. Gould also showed rare judgment when he secured Belle Ashley as his latest partner. Miss Ashley shows a good style of comedy, and is there strong in delivery of songs and talk. A song with a bit of "coon stuff" starts the act off. After this Mr. Gould returns with a monolog that took the Fifth Avenue audience by storm. The story of the chorus men who wanted to do something devilish shook the house. Miss Ashley came back to sing a "Rube" song that fits very well. In this number the girl gathered in much applause and laughter. Mr. Gould has framed up a finish alike to that he has most always used. The two or three "gags" at the finale also did the trick. The act was a big hit "No. 6." *Jess.*

**Vanleer and Rome.**  
Comedy Magic.  
12 Mins.; Three (Interior.)  
Hammerstein's.

Vanleer and Rome have the opening position at Hammerstein's this week. One works in evening togs, does the straight work of "now you see and now you don't" and makes the announcements. His partner works in eccentric makeup and looks after the burlesque expose. Very little of what the announcer said got beyond the orchestra pit. There is little tendency to work fast on the part of either man. They offer nothing new to the corner regulars. The closing trick, that of pulling a live gander from the back of a "plant" who is moved up out of the audience, was rather laboriously performed. Much of their burlesque magic bears an ancient trademark. The act lacks the fun, life and routine to give it room in the big houses. *Mark.*

**Bert and Emma Spears.**  
Pianalog.  
15 Mins.; Two.

The team comprises a youthful looking couple, neatly attired, but enveloped in an over-abundance of self-assurance. The girl sits at the piano while the man walks, talks and sings. Then the young man essays a serious recitation entitled "Appreciation," while making up in imitation of the late Gus Rogers preparatory to rendering a "Dutch" song. There seems to be a sort of sameness that some good vaudeville writer could remedy; then the act would prove an agreeable one for the larger smaller time. *Jolo.*

**Most Twins.**  
Singing and Dancing.  
11 Mins.; One.

The Most Twins are an ordinary pair (boy and girl), well enough for a small time act. It is the usual thing, with a change of costume for each. They are especially crude in their putting over "gags" of the cross-fire variety, waiting for applause every time. The girl in a velvet gown and the man in a straw hat, is not a consistent dress combination. *Jolo.*

**Evelyn Hope and Co. (2)**  
Dramatic Sketch.  
19 Mins.; Full Stage.  
23rd Street.

Evelyn Hope and Co. have a very good sketch with a highly improbable—thoroughly inconsistent—but nevertheless necessary—ending. It is a sort of two-edged sword that operates both ways, spoiling all that has gone before. Yet it is not easy to think out any other finish that would be more satisfactory. A wife has a drunken husband, who is found dead with a revolver in his hand. A detective discovers clues which leads him to believe the apparent suicide theory is wrong. All this occurs before the rise of the curtain. He visits the widow. By a process of deduction and close questioning the detective succeeds in breaking down the woman until she confesses she killed her husband. It develops in a strong speech by her that the man had come home intoxicated and playfully thrown their child up in the air, intending to catch it as descended, but that it fell to the ground; mortally injured, dying two days later. The mother, in her grief, then shot her husband. At this pitiful recital the detective puts on his hat and coat to depart without placing her under arrest, saying: "I'll be a man first and a detective afterward." Curtain. The third character is an Irish servant girl, devoted to her mistress, the best of the three performers by a wide margin. The detective and the childless widow could readily be improved upon. The woman lacks sympathy and the man weight. *Jolo.*

**Emily Green and Co.**  
Comedy Sketch.  
21 Mins.; Parlor.  
Murray Hill (Oct. 15).

In this sketch, a pretty old idea is used. It is that of the mistress changing places with the maid in order to receive a caller whom the mistress has been writing to, but does not know. The girl at one time placed a note in a barrel of apples. "He" received the note. From that a writing acquaintance, finished by the fellow calling upon her. It was here that the places were changed. The Swedish maid is wonderfully well done, and enough comedy for any sketch is gained through her efforts at playing the lady of the house. In fact, her work quite smothered the efforts of the others. Perhaps this was intended. The sketch could play the smaller big time and do very well. *Jess.*

**Rose Felmar.**  
Singing.  
18 Mins.; One.

With a good strong voice as her chief asset, Rose Felmar should become quite a favorite in the "pop" houses. She not only sings her numbers well but her ability to put over the popular "rag" will keep her working. Miss Felmar has a lot to learn to be sure but if she minds her "small time" experience, she may climb a notch. Miss Felmar should discard her opening song and give 'em something more stirring. Following the first two, she sticks to the "raggedy" numbers and the finish home is easy. *Mark.*

**Conboy, Wayne and Co.**  
"The Claim Agent" (Comedy).  
16 Mins.; Four (Interior).

Kelsey Conboy and Katherine Wayne do all the work. The "Co." is probably placed on the stage card to give the act more weight. Conboy does three characters. If the audiences do not penetrate his disguises after he tells the young woman, who is trying to put one over on the street car company, that he is "3 in 1" then the "Co." stands. Hazle Smith (Miss Wayne) needs a little extra cash and as the nickel tips at Childs' have not been sufficient at the time the curtain goes up, she pretends to have been badly bunged up in a trolley accident. First comes Hiram, the lawyer, and then Mrs. Corrigan, who says she saw the accident. Later the claim agent (Conboy) who has been both Hiram and Mrs. Corrigan in order to learn whether Hazle Smith is an impostor, appears. Hazle admits the truth and then phones to the beanery she will ring in for duty that night. Conboy's first disguise is very stagey. He does much better in his female impersonation. He becomes a trifle too dramatic for the finish but in the "pop" houses his work will be well received. Miss Wayne reels off her slang in good fashion and does a "faking bit" in bed that is quite natural. *Mark.*

**Cameron and Kennedy.**  
Singing and Dancing.  
14 Mins.; One.

Cameron and Kennedy are a girl and fellow who present a singing and dancing act much alike to most. The girl is good looking and a fair dancer. The fellow is also a good dancer but they both talk in the act and the talk is chosen bits of sometime ago. The girl does a kid number quite well. The two finish with a Dutch song and dance that winds up the turn well. The act can always be busy on the "small time." *Jess.*

**Westford and Bock.**  
Comedy Sketch.  
14 Mins.; Full Stage.

Believing that a young woman has given up her room in a summer hotel the proprietor rents it to a man. As the girl goes out one door the man comes in another. He adjourns to the bathroom, leaving his clothes on a chair. The girl returns, finds a man's clothes in "her room" and promptly throws them out of the window. The man returns in his bath robe, they meet and (this is supposed to be original) he demands his pants. Though hoarse the man appeared to be a fairly good performer. The woman does not know the rudiments. The act will get laughs on the "small time." Whoever wrote the piece must have seen the Charles Richman sketch. *Jolo.*

**Eclipse Trio.**  
Rathskeller Act.  
8 Mins.; One.

These boys have evidently been watching others. One plays the piano, another the banjo, while the third does the most of the singing. Lack of originality will hold the act down, although they should be able to work the "pop" houses. *Mark.*

(Continued on Page 22.)

# MERRY BURLESQUERS

# THE CRACKER JACKS

"Guess we'll look over a burlesquer," said I to the Head of the House, as she started to wash the dishes after Monday night's feed.

"If it's a good show," says she, "I know I'm not declared in."

"You're in on this one," I says, "for it's a Thanksgiving Number."

"So?" says she. "That's all new stuff to me. Wait until I get the janitor's kid to clean up, and I'll dress."

"Nope, you don't dress for the Eighth Avenue," I says; "you will look more at home down there with the apron on."

"It must be a fine bunch," says she. "And what will you wear?"

"Oh, it's soft for me. I only have to take my collar off and turn my coat up to seem like one of the gang," I says.

"All right, then," she says. "I'll wear the kid's cap and walk slouchy."

"You know," I says to her confidential-like, as we hit the trolley, "if I keep the habit up over the winter of making this Eighth Avenue house regularly, I'll have to learn to chew tobacco."

"I suppose they still smoke down there, too?" she says. "For I remember the last time you landed me for a burlesque show along Eighth Avenue somewhere you had me sandwiched in between a bum pipe and a Sweet Cap."

"You musn't kick when in the reserve seats," I says. "They are only seventy-five cents for strangers."

"That must be the place," says she. "Oh, see! They have wrestlers to-night."

"Nope," says I; "not to-night that's Wednesday. The other sign is for amateurs Friday."

"Where's the paper for the show?" says she.

"Down on the next corner, I think," I says.

"Don't they bill the show here?" says she. "They use to, I know."

"Sure," says I, "they use to give a show here."

"What show is here this week?" she says, as we walked toward the door, and she prettily dodged between two tobacco ejections from non-thinkers.

"It's Craig & Levitt's 'Merry Burlesquers,'" says I.

"That's some dandy treasurer they have here," she says as we planted ourselves behind one of the twelve posts in the orchestra.

"This is nothing at all," says I. "I have been here when they hid the entire audience behind the posts."

"Who is that girl leading 'The Jungle Glide'?" says she, putting her hands to her ears to catch what was being sung.

"That's Dorothy Blodgett," I says, "and she's the one who did the act with Hazel Ford."

"Regular singers," says she. "They must both have been taught by the same correspondence school."

"But they can dance," I says, not liking to see two nice girls with such little voices panned.

"Well, they ought to try to do

something, as long as they have been hired," says she. "And what's the idea of that Dutch comedian making a phonograph tell the 'Climate' gag?"

"That's Richy Craig's own stuff, I suppose, and he's fixed it so it will stay in the family forever," says I.

"It must be his specialty," says she. "How is it billed?"

"The Phonograph used by Richy W. Craig is loaned by the Columbia Phonograph Co." I read from the program.

"It's a good ad, and it will help to sell a lot of them," says she, looking around at the audience.

"Is this really a burlesque show, or is it Friday night?" she says.

"Really a show," says I. "Watch the orchestra. They have the music in books."

"I've been thinking," says she, "that if the girls had changed their dresses during the last four numbers, wouldn't it help the performance?"

"You're always kidding," says I, snappishly.

"Gee, but that's a funny patriotic finale," says she.

"Stop knocking, won't you?" says I. "Can't you tell Craig and Tommy West and Dan Manning are comedians by their make-ups?"

"Well, I'm glad it's intermission," she says. "And, say, I'll have to tell Al Von Tilzer to drop in and hear Bloodgett and Ford sing 'Good Night, Mr. Moon.'"

"What are you going to do that for?" I says. "Leave him alone."

"Good Lord!" says she, as the curtain went up. "There's the girls with those tights still on."

"What did you expect?" I says. "These girls can't be changing clothes every day in the week."

"If I ran the show," says she, "I think I would take a chance with the chorus all alone and fire the rest of the bunch."

"You couldn't do that," says I. "Because a show needs principals."

"I suppose so," says she. "There must be some excuse."

"Don't go now," I says, as she reached for her things. "There are four more numbers and two acts. Let's stick. Something's got to come out. The show is on the Wheel, isn't it?"

"I think the show is on the blink," says she; "and you can stay here until the comedians get funny, but me for home and breakfast."

"Tell me," she says, as we walked slowly to fill in on fresh air, "is this what they call 'Advanced Burlesque'?"

"Sure it's advanced. Didn't I say this is a Thanksgiving show?"

"Yes," says she, "but what is a Thanksgiving show?"

"Didn't you see it?" says I.

"I saw some of it," says she. "The rest of the time I was wondering."

"About what?" says I. "I'll stand for both tickets."

"It wasn't that," says she. "But if you don't want to take me out with you, tell me so, and let it go at that."

"How did I know?" says I. "Isn't it on the Wheel?"

"The Cracker Jacks" may be taken as an example by those of the Columbia Amusement Co. who are of the opinion that burlesque has been running away with itself and that what is needed is more of the good old-fashioned burlesque, with less of the musical comedy.

"The Cracker Jacks" will never come under the head of "Too Classy" but what Bob Manchester has saved on his production, he has made up in engaging principals. The result is a far better entertainment.

Two distinct pieces are given with an olio of four acts between. While there is nothing startling original in either of the pieces, the principals are there to put them over. Excellent results are obtained in both. The opener is termed "A Trial Marriage." No author is given. None is necessary. The theme is mistaken identity, twin brothers, alike in appearance only.

The fun comes rather from the manner in which the brother roles are played by Johnny Jess and Johnny Williams. Williams has all the best of this period through having a role that allows of more freedom than the straight part played by Jess. There is just enough of numbers mingled in to keep things moving at a lively pace.

The burlesque is a rewritten version of "Dr. Dippy's Sanitarium." This good old standby is made hilariously funny through the good work of the comedians with some able assistance by the women principals. Mr. Jess gets his innings in the "Dip" piece and he takes advantage of every opportunity. Mr. Williams and Chas. Ascott are his able assistants. The piece must have been new to the Columbia audience. They simply screamed at the familiar business, not surprising either, for it is still funny as Williams, Jess and Ascott handled it.

The production end does not compare with the comedy or with other shows that have played the house. It does not, however, hold back the entertainment. The sets are clean and new looking although not elaborate. The first is an interior and "Dr. Dippy" is played in an exterior. The costume of the choristers is the weakest end of the show. The girls, rather good looking, with an idea of what is expected, are handicapped by the poor dressing. None of the costumes show up. One or two are strikingly unbecoming. Sixteen girls are carried, a lively little blonde on one end and an exceptionally tall, good-looking girl, standing out at all times. Full tights are not displayed.

The numbers are mostly in the opening. The burlesque gives up nearly all to comedy. There is a noticeable absence of the "rag" arrangements. One only is shown and this

"But what is a Thanksgiving show?" she says again, and I could see she had a hunch that I had slipped something over.

"Well, I'll tell you," I says. "A Thanksgiving show is a show that you give thanks for if you miss." *Sime.*

went over through the work of the girls who show aptness for the "Turkey" wiggle. It went over strong through the fun gained from it by the choristers.

Ruby Leoni had a couple of numbers away from the ordinary that scored strongly. Miss Leoni is some girl at the head of numbers. She makes every word count. There is no straining to make out what she is singing about. This is a point which many in burlesque might imitate.

The "Mary" song lead by Mollie Williams in the burlesque came through for several recalls. The number has been in the "Cracker Jacks" for several seasons back, and always a winner. Miss Williams also does her Anna Held bit singing four numbers off the reel, with a change of costume for each. She is accorded all her clever work deserves. A wee bit more of the real Mollie and less Anna Held might be better.

What the company lacks in production Mollie Williams and Ruby Leoni almost make up in their dressing. Miss Leoni wears a round half dozen of beautiful gowns and hats. This does not include the tights, in which Miss Leoni is a picture to be remembered. Miss Williams was also right there with wardrobe. Several fetching costumes of the very latest designs added to the natural attractiveness of the comedienne.

Other women principals with little to do acquitted themselves nicely. Besides the olio, Ascott and Eddie did their specialty in the opening piece, doing extremely well. The fast dancing and eccentric acrobatics of Ascott pulled them through capably.

The Three Beau Brummels (Johnny Williams, Johnny Jess and Harvey Brooks) helped out by Miss Leoni and two of the chorus girls (one the tall girl who gains distinction in the ranks) opened the olio with an odd arrangement that boosts the comedy percentage. Mr. Brooks plays a "straight" in the opener, and does very well as "Dr. Dippy" in the burlesque. This, like everything else in which the comedians were involved, went over with a bang.

Miss William's "Le Danse L'Enticement" held the audience breathless. It was her first appearance during the evening. The piece is interesting and exciting. Aside from a leaning toward mumbling (a fault of all three principals), it is exceedingly well played. The "fall" of Frank Fanning's is a little dandy.

Williams and Brooks did capably with a singing and talking act and had they several more parodies on hand could have used them.

The Heuman Trio closed the vaudeville section with a good looking and entertaining bicycle offering. The riding is very good and the comedy passes. The act fitted in beautifully.

Bob Manchester has a corking burlesque show in "The Cracker Jacks," which for good fast entertainment has nothing to fear from the biggest of the production shows. It is little changed from last season, when it was good enough. *Dash.*

# HAMMERSTEIN'S.

The Army of Depression camped Monday night at the Victoria. It mobilized earlier in the day at Shibe Park, Phillytown, swept relentlessly down on Gotham and took undisputed possession of "The Corner" citadel. The battle array of the opposing forces on the stage looked most formidable on paper. While they were able at times to charge heavily on the Depression thing, the latter stood pat and won out. The fight was a long-drawn out affair with Generals Apathy, Humidity and Stolid Indifference coming out unscathed.

In the lobby, Aaron Kessler, whose opinion of himself would overwhelm any modest army, was intrenched with his own individual bodyguard, General Grouch. (And what Kessler doesn't know about the show business!)

Mabel Hite was the commanderess of the stage army. She fought nobly but the fates were against her. It was town talk that the Athletics had thrown their cruel hooks into Mike Donlin's former teammates. This didn't help Miss Mabel a single tiny bit. She was a heroine in the face of a strong tide.

Miss Hite is a busy piece of femininity, works every minute but a part of her act was only accepted with stoical good grace. Her Italian "bit" fared the worst. She did the best with her "I Really Hate to Talk About Myself" number and her dancing. If New York had done something for her country that day at Quakertown those pictures of Rube Marquard and Donlin flashed onstage would have created a riot.

Miss Hite need not worry as long as she and her talent keep company for she is about the cleverest of 'em all in putting over a comedy bit.

Vanleer and Rome (New Acts) were the first out of the stage trenches. They retreated quietly and the Carmen Sisters renewed the attack with banjos. Their war regalia was girlishly enough to make inroads and their banjos strummed cleverly enough to get attention, but even popular airs and an old-time melody were unable to carry them over the ramparts. They modestly withdrew amid much applause.

Richards and Montrose loomed up next. They fired away and General Apathy had to step back a few paces when the man turned loose his acrobatic battery.

Clarice Vance, who was in charge of the "sixth station" at the matinee, moved up to the fourth spot. She did her own fighting and emerged from the fray with honor, though it took every ounce of energy and two "rag" numbers to do it.

Marshall Montgomery and his dumberifous "first aid to the ventriloquist chief" came next. He threw his voice through the Depression bulwarks with telling effect and after he had gotten away with an honorable discharge, Stepp, Mehlinger and King marched boldly on keeping time to their own music. They almost turned the tide of battle.

Billy Reeves took physical punishment galore. His army of English funmakers came on before the intermission and acquitted themselves with

# FIFTH AVENUE.

Snakes and Comedy play very important parts in the make-up of the Fifth Avenue bill this week. It is a very well arranged affair and one that will not tire the hardest of audiences. The comedy and dramatics, also the snakes are placed just about right. The show, indeed, was one of those smoothly running affairs that are getting to be big problems in vaudeville.

We-No-Nah (New Acts) headlining, will cause enough talk to warrant that position for the snake charmer. Frank Fogarty down next to closing hit a fine audience for his Irish stories. The audience was with him until he turned over a bit on philosophy. Even after this recitation he came back but the audience wasn't as strong for him as it was before he gave the good advice to his son.

Ethel Green showed "No. 4." In her return to New York she is doing a pleasing though somewhat quiet act. An Irish, a summer and a song about having a dog for a pal are new numbers. The summer song went the best. The "kid" number is one Miss Green has done before. It went big. For a finish she is singing "Beautiful Doll." Miss Green is certainly a pleasant picture wearing some very pretty creations. It is a good looking act and Miss Green has a very pleasing voice.

Billy Gould and Belle Ashley (New Acts) came "No. 6," and in that position, held up their end of the bill admirably.

Miss Norton and Paul Nicholson made the early hit of the bill with their sketch "Ella's All Right." There is a whole lot of comedy in this act and it was a laugh from start to finish. Some of the "props" used were screams.

The Asashi Troupe of Japs closed the show and held the audience in their seats. The magical and "Risley" work went great with the water effect bringing corking results.

The Kratons opened the show with hoop-rolling. As usual they made good. It sure is a good looking act.

De Laur Duo and James Durkin and Co. (New Acts). *Jess.*

credit during the time they were fighting.

After the lull, the Great Richards tripped fantastically and artistically into the breach. His dancing fooled a lot of them who were unable to penetrate his disguise. Richards carries a lot of paraphernalia, his stage costumes are most attractive, and his dancing, especially his toe efforts, splendid. All the other female impersonators can learn something when Richards is stepping gracefully around the stage.

Irving Jones and Grant led the colored forces up the hill. Jones' dancing and Grant's song opened quite a gap. The boys were applauded.

After Miss Hite's maneuvers, Cliff Gordon strode majestically on around eleven bells. While some of the Depressionites snaked back to their tents for a snooze, leaving the greater part of their forces to battle on, Gordon showed he was some Horatius. He finally landed and gave way to the Aerial Laports, who worked heroically to the end. *Mark.*

# OLYMPIA, PARIS.

Paris, October 10.

Our youngest manager Jacques Charles is pursuing his schedule as mapped out before taking the Olympia, and has produced his first revue. It was an interesting ceremony October 6, and was a real premiere of which any director might be proud. All fashionable Paris was present. These first nighters appreciated the work of Rip and J. Bousquet judging by the laughs and applause. But it remains to be seen if the general public will endorse the verdict. I somehow fear not. For some unexplainable reason Rip has not the knack of appealing to the general public, his admirers are an exclusive set. In any event the revue at the Olympia is much too long, and though it would be a pity to cut out any of the clever topical skits, there is plenty of scope for pruning some of the scenes.

The production opens with the St. Lazare railroad depot, where on account of the bad administration no trains enter, and the revivers of the operette "La Vie Parisienne" of 40 years ago arrive in an aeroplane.

Then to Montmartre, the exterior of the Rat Mort, with the appearance of its multitude of strangers, and a "rag" dance by George White and Grace West is here seen. This is one of the best dances of the show.

Returning to the period of Louis XIV, at Versailles, is shown six pretty tableaux, White and West again appearing as skaters.

A set billed as the supper party is quite fascinating. It mounts in the hydraulic cage, and consists of two girls very lightly attired (representing a table piece), while the guests are under the influence of the gallant abbe.

The red dance by Jane Marnac and Meg Villars following is not interesting. The latter later impersonates Mary Garden, with her Jollyboy (Geo. White, who in this bit is not so successful as in the former rag).

The rivalry between the two dailies, "Le Matin" and "Le Journal" is most diverting and certainly the best charge in the revue, though the disappearance of the Joconde picture is amusingly treated. The haunted house, on the site of the Nouveautes Theatre, is far too long.

The last scene represents the coronation review at Spithead, with luminous effects for the firework display, pretty, but hardly sufficient for a finale.

The excellent artists do their level best to set forth the wit of the authors. Morton and Maurel, (the latter so often in revues at the Folies Bergere, he is accustomed to this speciality) have many good scenes; Jane Marnac was handicapped by a cold but showed plenty of ginger; Kerville (sister of Gaby Deslys) made an excellent impression particularly in the second part in the ungrateful role of comere.

A series of sets, the Camaleu bleu, yellow, red, respectively, was most artistically presented.

The Olympia revue is a pleasing show, with plenty of fun for those who know all the topical events of the sea-

# COLONIAL.

At the conclusion of the overture at the Colonial Monday night, there was wafted an odor of Eighth Avenue when the stentorian voice of the gallery officer was heard shouting "Hats Off." But here the resemblance ceased, for there is presented this week an unusually classy, high-grade modern vaudeville show.

Rawson and June, with their now familiar boomerang throwing act, began the entertainment and were the only turn not built for comedy. But even they managed to extract a little at the finish with Rawson's throwing of the boomerang close to the faces of the people seated in the boxes.

The Courtney Sisters have three new songs—"Good Night, Mr. Moon," "No, Positively, No" and "Some Day," all suitable, and capably rendered. They have discarded their former champagne-colored gowns and substituted others of Nile green, a vast improvement, being much more becoming.

Middleton and Spellmyer put over their usual hit with "A Texas Wooing." They were followed by James J. Morton, "the boy comic," who is impossible of classification, description or comment.

The Four Mortons closed the first half and were the applause hit of the evening. The Mortons are perennial and certain of a cordial greeting. Their act is vaudeville in the American acceptance of the term.

Maxine and Bobby, European novelty acrobats, aided by their dog, scored strongly. Their tricks are good, and put over in a style indicating showmanship. Other evidences of that are their special ground cloth and the giving the finish to the dog, instead of executing some terrific stunt themselves. Any departure from the conventional is always a welcome relief, in any act. The Kaufman Brothers opened with a new number, "College Rag," following it with "Mysterious Rag" and finishing with their sure-fire original conception of "Cheera-Beera-Be." They took a chance with a foolish encore, but got away with it, so it's probably all right. But it was taking chances.

The closing number—if it can be designated as a "number"—was "Hello Paris," with the complete production from the Folies Bergere, including the original cast. It is one of the most pretentious things ever seen in vaudeville. Acts designed for vaudeville seldom, if ever, go in for so much detail. The costuming, scenery and light effects alone are sufficient to make it a great sight act in the two-a-day. Aided by the cast, it is a stupendous offering and were it presented originally in vaudeville, would rank with the biggest ever designed for that purpose. The act left a fine impression on the departing audience. The fact that it comes direct from the Folies Bergere may be no small item in impressing the average New York vaudeville patron.

*Jolo.*

son, but the dancing is not remarkable, beyond a couple by White and West, and has nothing particularly novel to save it. *Ken.*

## FOURTEENTH STREET.

The management of the Fourteenth Street theatre certainly treat their audiences as though they were entitled to some consideration. The house is the first of the small-time theatres the writer has visited where a regular program may be had, and some show of following it out is made. Going further, they also throw the name of the act, with the billing matter, on the screen before each appears.

The last show of the day is started at 8.15. A few people left around this time, but the greatest leave-taking occurred at 9.15, when about one-third of the well-filled house filed out. From then until 10.45, when the performance ended, there was a steady leave-taking.

There is probably not another audience in New York just like the one that gets into the Fourteenth Street. They laugh easily, but not loudly, and are very sparing with applause. To most the acts seemed to be very little understood or cared for. They showed good judgment in their quiet appreciation of David Copperfield's early life shown on the screen. The other pictures were uniformly poor, mostly from the Powers Co., and were simply tolerated.

Higlander's Animals opened the vaudeville section. The dogs and cats interested, and the simple routine of tricks were warmly received. Higlander has one corking dog that seems to be some breed of a fox terrier. The animal does most of the work and takes great delight in doing it. A goat caused some amusement.

The Empire Minstrels, probably a stock organization at the house, did fairly well. The five men employed make a fairly good singing combination, but the lack of dancing ability is keenly felt, and the comedy is of the old minstrel sort that has been done too often to retain any real merit. Minstrels seems to be the synonym for Old Jokes.

Braggaar Bros., on the horizontal bars, got some laughs through several very good falls. Both men wear eccentric make-ups. Their work has the foreign stamp. The pair neglect the work on the bars to get laughs in which they are only partially successful. The act closes with a burlesque wrestling bout, funny, though spoiled through untidy dressing. It is a fairly good act for the small time.

"Those Three Girls" ran into a house that was not more than one-third full. Their doleful music did not tend to arouse the scattered few to any extent. The girls will have to fix up their selections if they expect to go very far, even on the small time. The violinist may be aiming for a freak appearance in the present manner of hairdress. If she is, she makes it. The act needs brightening up in dressing, as well as material.

Fulton and De Long closed the show, and their singing of "Mysterious Rag" shook up the house a bit. The boys should try more in the same line. They handle it extremely well. The dress-suit boy should adopt another style of dress. The high hat deserves the "kidding" his partner gives it. Another good-sized twin trying out also appeared. *Dash.*

## NATIONAL.

It is a merry party that gathers in the Bronx at the National for a night show. They get a whole lot out of six acts and pictures. Perhaps in the picture part of the show this week the most striking of films is the one portraying James Whitcomb Riley's "An Old Sweetheart of Mine." The film is cleverly worked and much appreciated.

The Austin Brothers were the hit of the show. With antics of Murray and Mack and others who once shone in the slapstick line, these two fellows had the house in an uproar. It isn't likely they would ever get away with what they do at a big vaudeville house.

Mabel De Young managed to do very well though she was on quite early. Miss De Young's song at the piano "Baby Boy" that had a surprise at the finish went very well. The song is well constructed and probably brought about by "Billy." Miss De Young finished with "Beautiful Doll" and did well with it.

Weston and Young closed the show. They were troubled greatly at the start by the noise the people made in getting out of the theatre. At a big time vaudeville house people can walk out without much noise but, get them walking out at the National, the Polo Grounds at the finish of a game, is a Cathedral alongside of this place. Weston and Young though did nicely when those who had seen them in the early show had left. The two present a breezy act that always gets over.

The Foley Brothers in a black-face singing and dancing act got a little by giving an imitation of Promrose and West in a dance finish. Before doing this one of the boys makes an announcement that takes much too long.

Cameron and Kennedy and William S. Gill and Co. (New Acts). *Jess.*

## TWENTY-THIRD STREET

Six acts, mostly good, comprised the vaudeville portion of the entertainment of Proctor's Twenty-third Street Theatre for the first half of the current week. Tuesday evening the place did a turn-away business. Those who were fortunate enough to gain an entrance considered themselves amply repaid for the investment.

The Kundles (New Acts) were the opening number. Tom Gray and Fan Bourke (New Acts) followed a "world's series" film which was emphatically applauded. They got away nicely. Evelyn Hope and Co. (New Acts) supplied the dramatic offering of the program and interested the audience very much. George C. Nagel and Co. offered a comedy sketch interspersed with all kinds of specialties of the rougher kind. In endeavoring to put over an act depicting camp life of people who are supposed to be well bred, it might be well for the four people in the act to brush up a bit on their grammar.

Basil Brady, monologist and singer, has a good small time personality. He nearly spoiled his otherwise acceptable turn by the introduction of a talking song of the George Cohan variety. An act playing under an assumed name closed the show.

*Jolo.*

## NEW YORK ROOF.

One act alone was worth two bits of any man's money. It was full of patriotism and songs daddies sang fifty years ago with a little marching around the stage that seemed most appropriate after the Pathe weekly camera bureau had shown pictures of a G. A. R. encampment. May and Gray have an act the "small time" managers should look up for past performances.

Out of eight acts, three sketches, one of dramatic calibre, were offered. Two had a rural atmosphere, with Rutledge Pickering and Co. carrying home the bacon. It is making a big hit in the New York "pop" houses.

The Rainbow Sisters, with some pleasing changes of costumes, songs and dances, found favor while Carrie Lillie did well with her song routine. Her last number hit the fancy of the Roof audience which was very stingy with its applause throughout the show. She sings one "rag" number, using it at the finish.

Fred Force and Mildred Williams with a special drop, showing the Dew Drop Inn with Force doing a country bumpkin and Miss Williams a stylishly dressed woman from the city (traveling ahead of an opery troupe), scored with their music. The woman's imitation going big.

Corinne Snell and Co., with strong talk between the scheming politician, his daughter and the high-principled mayor, made the roof resound with their wordy war. The mayor wins out in the end, outwitting the grafter and putting himself in Al with the daughter.

Allen May and Lottie Gray have the flag, "Old Black Joe" and "Marching Through Georgia" to thank for their act. Both sing and march. Their patter would almost make an Egyptian mummy look sheepish.

Dotson and Lucas made a hit, the man's dancing giving the bill a flash of "big time" class. Barrow and Milo, strong arm men, gave big satisfaction and their work thawed out the audience. The pictures came in for their usual share of attention.

*Mark.*

(Continued from Page 19.)

Ed. Loop.  
Singing, Patter and Whistling.  
8 Mins.; One.

Mr. Loop has little idea of putting an act together. His singing hurts, and the patter is not only old, but badly delivered. His main asset is whistling, and this, at the close of the act, carries him over. The turn is not likely to move out of the smaller small time for some time to come, unless Mr. Loop gets a sudden move on.

*Jolo.*

The Kundles.  
Wire Walkers.  
16 Mins.; Full Stage.  
23rd Street.

All the well known wire walking tricks, with a slow routine and crude apparatus, are used by this team—two men—one a straight performer and the other in clown make-up, attempting with little success a number of Jimmy Rice falls. May do for the small time.

*Jolo.*

Edwin Felix and Co. (8).  
"A Study in Brown" (Comedy).  
15 Mins.; Full Stage.

"A Study in Brown" just misses—and by a very small margin—being a great comedy sketch. It tells the story of a gruff, but kind-hearted old man, whose niece keeps house for him. The niece is in love with the son of their neighbor, named Brown, who constantly beats the old man in the game of pinochle. The old man is so incensed over this that anything suggesting even the color of brown drives him frantic. A trifle too much horseplay is resorted to, but this may be thought necessary to properly land the act on the small time. The old man uses the expression, "How many times have I told you," too often. Carefully edited, the sketch should find favor with the booking managers of the big time in an early position. Mr. Felix is an excellent delineator of the type he portrays, but would probably shine even better if he kept the character down to a more legitimate interpretation. The young man and woman in support are adequate to the demands of their respective roles.

*Jolo.*

Harry Van Fossen.  
Monolog.  
20 Mins.; One.

Harry Van Fossen is a funny black-face comedian, through a natural and original way of working. He was a big hit in the west and should become a prime favorite in the east. Van Fossen with his talent and engaging personality is undeniably "big time" timber. It is almost a certainty that his style and make-up would be acceptable in any house in the country. He gets his songs over in good shape and a little dance touches off the monolog nicely. Van Fossen's best bet is his talk. He makes each point tell in his own inimitable manner.

*Mark.*

## OUT OF TOWN

Albert Howson and Loretta Healey.  
"Romeo and Juliet" (Dramatic).  
10 Mins.; One.  
Broadway, Camden, N. J.

Making their debut in vaudeville this week Albert Howson and Loretta Healey appeared in the balcony scene from "Romeo and Juliet." They scored heavily. The act was well staged.

*Frank Sheridan.*

Marin and Lona.  
Juggling.  
7 Mins.; Full Stage.  
Empress, Cincinnati.

A man and a woman (probably Germans) first go through a series of juggling feats, using a tennis racket and balls. Three "misses," probably due to nervousness or overanxiety, spoiled the value. The gymnastic work consisted of the man climbing to uprights, head downward, and later doing some excellent hand balancing. During the balancing he removes his outer garments and makes two leaps to the other uprights, a showy and hazardous feat. The woman has little to do of any note. The act was not too enthusiastically received.

*Harry Hess.*



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# BILLS NEXT WEEK (Oct. 22-23)

In Vaudeville Theatres, Playing Two Shows Daily  
(All houses open for the week with Monday matinee, when not otherwise indicated.)

## NEW YORK

**BRONX**  
Rajah  
J. J. Corbett & Co  
Bernard & Weston  
Collins & Hart  
Waterbury Bros & Tenney  
Bison City Four  
Dolly Connolly  
The Kemps  
Frank Hartley

**BUSHWICK**  
McIntyre & Heath  
Annie Yeamans  
James & Bonnie  
Thornton  
Maggie Cline  
Gus Williams  
Ward & Curran  
Snyder & Buckley  
Fox & Ward  
Caron & Herbert

**ALHAMBRA**  
Ruth St. Denis  
Jack Lorimer  
Cliff Gordon  
"Billy's Tombstones"  
Courtney Sisters  
Herbert's Dogs  
Musical Craigs  
(One to fill.)

**ORPHEUM**  
"Hello, Paris"  
Four Mortons  
J. J. Morton  
Frosini  
Covington & Wilber  
Kaufman Bros.  
Maxini & Bobby  
Rawson & June

**COLONIAL**  
Carrie De Mar  
Mason & Keeler  
Ada O. Walker  
Stuart Barnes  
Edwards Ryan & Tierney  
Asahi Troupe  
Chadwick Trio  
Avolos  
Foster & Dog

**GREENPOINT**  
Amelia Bingham  
Big City Four  
"Sambo Girls"  
Smith & Campbell  
Duffey & Lorenz  
"In Old New York"  
Lane & O'Donnell

**FIFTH AVE.**  
Scargy & Nichols  
Olivetti Troubadours  
Isabelle D'Armond  
Conroy & Le Maire  
Three Escardos  
Johnny Johnson  
Claude & Fanny  
Usher

**HAMMERSTEIN'S**  
Moore & Littlefield  
Ryan & Richfield  
Charlotte Parry & Co  
Charlie Case  
Hoey & Lee  
Will Dillon  
Will Rogers  
Cartmell & Harris  
Hibbert & Warren  
Irene Hawley  
Scott Bros  
Eldredge  
Williams & Kramer  
(Others to fill.)

**ATLANTIC CITY.**  
Young's Pier  
Rock & Fulton  
Chas Evans & Co  
5 Salsudans  
Emma Francis  
Claude Austin  
Melody Monarchs  
Copeland & Walsh  
Geo Yeomans

**ATLANTA**  
FORSYTH  
Colonial Septet  
Gardner & Stoddard  
Watkins & Williams  
Sisters  
Aurora Troupe  
Cameron & Gaylord  
Josh Dale  
Virginia Grant

**BRIDGEPORT**  
POLI'S  
Belle Blanche  
Great Howard  
Harry Richards & Co  
"Melody Maids & A Man"  
Williams & Warner  
Hedder & Bon  
Knapp Bros

**BOSTON**  
KEITH'S  
Lillian Russell  
Beldom's Venus  
Jones & Deely

Six Abdallahs  
Van Hoven  
Corcoran & Dixon  
Barry & Halvers  
Froelich  
(One to fill.)

**BOSTON**  
NATIONAL  
"Pinafore"  
Great Richards  
Paul La Croix  
Holden & LeClair  
Moore & St. Claire  
Rawls & Von Kaufman (?)

**BALTIMORE.**  
MARYLAND  
"Man Hunters"  
Ed Hayes & Co  
Ethel Green  
Reynolds & Donagan  
H. T. McConnell & Co  
Nevins & Erwood  
La Toy Bros  
(One to fill.)

**BUFFALO**  
SHEA'S  
Shea's  
"Romance Underworld"  
Leo Carrillo  
Four Bards  
White & Perry  
Kennedy & Rooney  
McGuinness Bros  
Loughlin's Dogs

**CEDAR RAPIDS**  
MAJESTIC  
Lillian Mortimer & Co  
Paris Green  
Casting Campbells  
Thie-son's Dogs  
Herbert & Longwood  
Stewart Sisters  
Dainty June Roberts  
& Co

**CHICAGO**  
MAJESTIC  
James O'Neill & Co  
Rice & Cohen  
Julius Tannen  
Those Four Entertainers  
De Koe Family  
Felix & Barry Girls  
Conrad & Whidden  
Goldsmith & Hoppe  
Corrigan & Vivian

**CINCINNATI**  
COLUMBIA  
(Open Sunday Mat.)  
Blanche Walsh & Co  
"Sonamabule"  
Gene Greene  
Milton & De Longe  
Hoard's Animals  
Carson & Willard  
Clark & Bergman  
Robbie Gordonie

**CLEVELAND**  
HIPPODROME  
Romany Opera Co  
May Tully & Co  
Nonette  
"Magic Kettle"  
Wynn & Russon  
Bowers Walters & Crooker  
Field Bros  
(One to fill.)

**DUBUQUE**  
MAJESTIC  
(Opening Sunday Mat.)  
Burke-Touhey Co  
Schoen's "School Kids"  
"In the Subway"  
San Tuci Trio  
Sadie Helf  
Sutherland & Curtiss

**DETROIT.**  
TEMPLE  
Adelaide Norwood  
"Top World Dancers"

**DAYTON**  
LYRIC  
Lolo  
"Baseballitis"  
Kalmel & Brown  
Three White Kubs  
Sharp & Twink  
Rube Dickinson  
Hon & Tracey

**DENVER**  
ORPHEUM  
Dr. Wullner  
Mme. Beeson & Co  
Chick Sale  
Mollie & Nellie King  
Le Quartet Renomme  
Brothers Martine

**DES MOINES**  
ORPHEUM  
(Opening Sunday Mat.)  
Stone & Kallies  
Rolfonians  
Gordon Eldrid & Co  
Eldra Morris  
"Scenes Behind the Scenes"  
Ruby Raymond & Co  
Marselles

**DALLAS**  
MAJESTIC  
Loja Troupe  
Lorraine, Dudley & Co  
Knickerbocker Trio  
Emmons, Emerson & Emmons  
Les Alvares  
Emily Nice  
Burns & Lawrence

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**DULUTH**  
ORPHEUM  
(Opening Sunday Mat.)  
Mrs. Gardner Crane  
& Co  
Genaro & Bailey  
Chas Semon  
Keith & Kernan  
Knut Erickson  
Cunningham & Marlon  
Patty & Desperado

**DAVENPORT IA.**  
AMERICAN  
Great Archie  
Georgia Trio  
Ed Keough & Co  
Adair & Henney  
Signor Valle  
**ELMIRA, N. Y.**  
COLONIAL  
Mr. & Mrs. Perkins  
Fisher  
Robt DeMont Trio

8 Duball Bros  
Dave Lynn  
Ivy & Ivy  
—  
**EVANSVILLE**  
NEW GRAND  
Arnaloff Orchestra  
Chas Bowser Co  
Nevins & Gordon  
The Salvaggis  
Van & Schenck  
Albert Hole  
Grace Darnelly

**FALL RIVER, MASS.**  
SAYOY  
"Mayor & Manicure"  
4 Londons  
Josephine Davis  
Nelson & Pierson  
Martini & Maximilian  
Fred Hamlin & Co  
Carmen

**FORT WAYNE**  
TEMPLE  
Lore  
Leslie Morasco & Co  
Four Prevosts  
Madden & Fitzpatrick  
Landis & Knowles  
LaVine & Inman  
Young & Marks

**FORT WORTH**  
MAJESTIC  
Charmion  
Stewart Sisters & Escorts  
Hanson & Bljou  
Ben Smith  
Lillian Sisters  
Lezah  
Olympic Trio

**HARRISBURG**  
ORPHEUM  
Mabel Hite  
Cook & Lorenz  
Homer Miles & Co  
Brooks & Harris  
Kraton Bros  
The Highlands  
Clemenso Bros

**HARTFORD.**  
POLI'S  
"Dinkie's"  
Xmas"  
Marie Russell  
Warren & Keefe  
Meehan's Dogs  
Marie & Billy Hart  
Paul Stone  
Henry & Ladell

**HOUSTON**  
MAJESTIC  
Edwards' "Kountry Kids"  
Cutter  
Four Flying Oil-mours  
Hufford & Chalm  
Lockhart Sisters  
Ames & Corbett  
Undine Andrews

**INDIANAPOLIS**  
GRAND  
(Open Sunday Mat.)  
"Honor Among Thieves"  
Felix & Caire  
Sherman Kranz & Hyman  
Marvellous Millers  
Hawthorne & Burt  
Muskaigirls  
Zaro-Carmen Trio

**LAWRENCE, MASS.**  
COLONIAL  
Little Lord Roberts  
The Langdons  
Thos. Hoier & Co  
Eddie Ross  
Kimberly & Hodgkins  
Peelies Macks  
Rialta

**LOWELL**  
KEITH'S  
Sumika  
Dale & Boyle  
Morrissey & Hanlon  
Lockhart & Kress  
Walker & Dill  
Kelly & Laferty  
The Pelots

**LYNN**  
KEITH'S  
"Mayor & Manicure"  
Willard & Bond  
Hayes & Wynn  
DeSchelle Bros.  
Harvey-DeVora Trio  
Lew Bloom  
The Daleys  
Dare Bros.

**LOS ANGELES**  
ORPHEUM  
(Opening Sunday Mat.)  
Seven Belfords  
Harry Breen  
Conlin, Steele & Carr  
Six American Dancers  
Lily Lena  
Edwin Stevens & Co  
Australian Wood-choppers  
Four Elies

**LOUISVILLE**  
MARY ANDERSON  
(Open Sunday Mat.)

Creasy & Dayne  
Golden Troupe  
Lester  
Bert Fitzgibbons  
Belle Adair  
Clifford & Burke  
Cole De Losse  
The Havelocks

**MILWAUKEE**  
MAJESTIC  
Robert T. Haines & Co  
Montgomery & Moore  
Simone De Beryl  
Athletic Girls  
Three Vagrants  
Red Callon  
Dudway & Lawrence  
The Dorians

**NEW ORLEANS**  
ORPHEUM  
Una Clayton & Co  
Arthur Deagon  
Ahearn Troupe  
Millett's Models  
Strolling Players  
Mumford & Thompson  
Derenzo & Ladue

**NORFOLK**  
COLONIAL  
Kajiyama & Co  
Howard & Howard  
Callahan & St. George  
Neff & Star  
Willis & Hassan  
Marie Fenton  
Carbay Bros

**NEW HAVEN.**  
POLI'S  
Hardeen  
"Echoes of Broadway"  
Wilson Bros  
Joe Cook & Co  
Wilson & Pierson  
Chapman & Bernabe  
Ward Bros

**OMAHA**  
ORPHEUM  
"Darling of Paris"  
Walia Holt Wakefield  
Gerard Pender's  
Kelly & Wentworth  
Giants  
Leipzig  
Mabelle  
Fonda  
Troupe

**PORTLAND, ME.**  
KEITH'S  
National Minstrels  
The Rials  
The Mosarts  
Muriel Windom & Co

**PITTSBURGH.**  
GRAND  
Diving Norrins  
Bell Family  
Fox & Millerships  
Baymond & Caverly  
McCormack & Wallace  
Fiddler & Shelton  
(Two to fill)

**PROVIDENCE**  
KEITH'S  
Bert Leslie & Co  
"Everybody"  
Jolly & Wild  
O'Brien-Havel Co  
Hickey's Circus  
Fred St. Onge Co  
Mayme Remington & Ficks

**PORTLAND, ORE.**  
ORPHEUM  
Four Fords  
Josie Heather  
Eugene O'Rourke & Co  
Augustine & Hartley  
Dave Ferguson  
Three Lyres  
Clover Trio

**PHILADELPHIA**  
"The Leading Lady"  
Mrs. Gene Hughes & Co  
Hanton Bros. & Co  
Sam Chip & Mary  
Marble  
Joe Welch  
Clarice Vance  
Grant & Hoag  
Williams Bros.  
Vittori & Georgetti

**PROKIA**  
ORPHEUM  
Nace Murray & Girls  
Rathskeller Trio  
Four Nelson Comique  
Holmes, Wells & Finley  
The Gee Jays  
Musical Belles  
Agnes Burr

**ROCK ISLAND**  
EMPIRE  
(Open Sunday Mat.)  
O'Rourke & O'Rourke  
Davis & Cooper  
Cliff Dean & Co  
Fred Wyckoff  
Borsini Troupe

**ROCHESTER.**  
TEMPLE  
W. C. Kelly  
Toona & Indians  
"The Hold Up"  
Melville & Higgins  
Flanagan & Edwards  
Hugh Lloyd  
Wentworth, Vesta  
& Teddy  
(One to fill)

**SAN FRANCISCO**  
ORPHEUM  
(Sunday Opening Mat.)  
Nat Willis  
La Titcomb  
Six Brown Bros.  
Pedersen Bros.  
Odiva  
Scott & Keane  
Burns & Fulton  
Madam Fanita

**ST. PAUL**  
ORPHEUM  
(Sunday Opening Mat.)  
Grace Cameron  
Dolan & Lenharr  
Mack & Orth  
Dorothy Rogers & Co  
Rousby's Sevic Revue  
Gordon & Marr  
Marcus & Cartelle

**SALT LAKE.**  
ORPHEUM  
"Cheyenne Days"  
George Lloyd  
Klein Bros. & Brennan  
June Imes  
Henry Clive  
La Arenera & Victor  
Trio Du Gros

**SPRINGFIELD, MASS.**  
POLI'S  
Paul Dickey & Co  
Lyons & Yosco  
Great Santelli  
3 Keatons  
Whit's Melody Maids  
McCormick & Irving  
La Vler

**SCRANTON**  
POLI'S  
Maclyn Arbuckle & Co  
Caroline Franklin & Co  
Radie Furman  
Grey & Rogers  
Coaroy & Moorecroft  
Fordyce Trio  
Bert Melrose

**SAN ANTONIO**  
FLAZA  
McKenzie-Shannon  
Co  
Namba Japs  
Jupiter Bros  
Brown & Mills  
Roxey P. La Rocca  
Florence Hobson  
Sampson & Sampson

**ST. LOUIS**  
COLUMBIA  
Edward Abeles & Co  
Palace Girls  
Princess Baratoff  
Five Farrell Sisters  
Musical Fredericks  
Conkley Hanvey & Dunlavy  
Pope & Uno

**SYRACUSE**  
GRAND  
Billie Reeves & Co  
Middleton & Spillmyer  
Marshall Montgomery  
Arthur Whitelaw  
Al & Fanny Stedman  
Flying Martins  
Frey Twins  
The Grazers

**TRENTON**  
TRENT  
Leonard & Whitney  
Stapp Mehlinger & King  
Ioleen Sisters  
Patty & Desperado  
Chick & Chicklets  
Shirley & Kessler  
Alfred

**TORONTO**  
SHEA'S  
Chas Grapewin & Co  
Marimba Band  
Work & Over

Mr & Mrs Connolly  
Brown & Ayer  
Gilbert Lossee  
Mile Mathe

**TERRE HAUTE**  
VARIETIES  
Great Lutz & Co  
Cohen & Young  
Wanzer & Palmer  
Knox & Alvin  
Barrington & Howard Co  
Mimic Four  
Four Dancing Bugs  
Leon Rogee  
King & Lovell  
Crenyon

**TOLEDO**  
KEITH'S  
Boston Fadettes  
Bond & Benton  
Mack & Walker  
Linden Beckwith  
Abbott & White  
Bertisch  
(One to fill)

**UNION HILL, N. J.**  
HUDSON  
"The Great Suggestion"  
Jack Wilson Trio  
Silvers  
Stink & Welsh  
W. B. Patton & Co  
Sam Holdsworth  
J. Warren Keene  
Deas Reas & Deas

**UTICA**  
SHUBERT  
Florentine Singers  
Carlin & Penn  
Bryson & Langdon  
The Rexos  
Al Lawrence  
Belle Onra  
Bell & Caron

**WASHINGTON**  
CHABES  
"Everywife"  
Toots Paka  
Barry & Wolford  
Fred Watson  
The Wheelers

**WILMINGTON.**  
DOCKSTADER'S  
Musical Cuttys  
5 Pierrescoffs  
Chester Devonde & Co  
Mr & Mrs Jimmy Barry  
Knight Bros & Sawtelle  
Van Dyke Trio  
(One to fill)

**PARIS**  
ALHAMBRA  
De Dio  
Fragson  
Anna Thibaud  
Les Delas  
La Superbe  
Paulton & Dooley  
Leonie de Lausanne  
Jenny & Joe  
Les Fabiens  
Gus T. Ragerman

**FOLIES BERGERE**  
W. C. Fields  
Salo & Sellery  
Verona Troupe  
Five Banvards  
Boller  
"Stella" Ballet, with Maria Bordin, Cornelia, Schaerdoener, MM. Jacquinet, R. Quinault, Bert Clerc.

**VIENNA**  
(For Oct.)  
COLOSEUM  
March's Lions  
Four Otnos  
La Bella Zazitta  
Four Macwells  
Dolf Bros  
Daisy Yates  
Wright Sisters  
Turi Wlener  
Poldi Floty  
"A Happy Night"

**LONDON**  
PALACE  
"The Man in the Stalls"  
Nina Gordon  
Maurice Parkoa  
Harold Montague  
Anna Miles  
Rinaldo  
Byers & Herman  
Henrietta De Seris  
The Bogannys  
The Kellinos  
William Trio

## SHOWS NEXT WEEK.

**NEW YORK.**  
ABORN OPERA CO.—West End.  
"A GENTLEMAN OF LEISURE" (Cyril Scott)—Herald Square.  
"A MILLION"—9th St. (1st week).  
"A SINGLE MAN" (John Drew)—Empire (8th week).  
"AROUND THE WORLD"—Hippodrome (8th week).  
"BOUGHT AND PAID FOR" (Charles Richman)—Playhouse (8th week).  
"BUNTY PULLS THE STRING"—Comedy (8th week).  
"DISRAELI" (George Arliss)—Wallacks (8th week).

"GREEN STOCKINGS" (Margaret Anglin)—Maxine Elliott's (4th week).  
 "GYPSY LOVE" (Marguerita Sylva)—Globe (3d week).  
 MME. SIMONE, REPERTOIRE—Daly's (3d week).  
 "MAGUE PEPPER" (Rose Stahl)—Harris (9th week).  
 "MADAME X"—Manhattan Opera House.  
 "MRS. AVERY"—Weber's (3d week).  
 "MUTT AND JEFF"—Grand Opera House.  
 "SNOBS" (Frank McIntyre)—Hudson (5th week).  
 SPOONER STOCK—Metropolitan (12th week).  
 "THE ARAB"—Astor (6th week).  
 "THE ENCHANTRESS" (Kitty Gordon)—New York (2d week).  
 "THE GARDEN OF ALLAH"—Century (1st week).  
 "THE FASCINATING WIDOW"—Liberty (7th week).  
 "THE KISS WALTZ"—Casino (6th week).  
 "THE LITTLE MILLIONAIRE"—Cohan's (5th week).  
 "THE NEWER HOMES"—Broadway (4th week).  
 "THE ONLY SON"—Gaiety (2d week).  
 "THE PASSERS-BY"—Criterion (7th week).  
 "THE PINK LADY"—New Amsterdam.  
 "THE QUAKER GIRL"—Park (1st week).  
 "THE RETURN OF PETER GRIMM" (David Warfield)—Belasco (2d week).  
 "THE RUNAWAY" (Billie Burke)—Lyceum (3d week).  
 "THE SIREN" (Donald Brian)—Knickerbocker (5th week).  
 "THE WOMAN"—Republic (6th week).  
 WINTER GARDEN—Variety.

CHICAGO.

"A MAN OF HONOR" (Edward Breese)—Cort (1st week).  
 "EVERYBODY"—Auditorium (2d week).  
 "THE GRAIN OF DUST" (James K. Hackett)—Powers (3d week).  
 "THE CONCERT" (Leo Dietrichstein)—Blackstone (3d week).  
 "THE LITTLEST REBEL" (Dustin and William Farnum)—Chicago O. H. (9th week).  
 "FINGERS POLISHED"—Colonial (9th week).  
 "SPED"—Garrick (3d week).  
 "REBECCA OF SUNNIBROOK FARM" (Edith Taliaferro)—Illinois (4th week).  
 "LOUISIANA LOU" (Alex Carr)—La Salle O. H. (9th week).  
 "THE THREE LIGHTS" (May Robson)—Lyric (1st week).  
 "THE DEEP PURPLE"—McVicker's (11th week).  
 "THE FORTUNE HUNTER" (Will Deming)—Olympic (3d week).  
 "OVERNIGHT"—Princess (5th week).  
 "EXCUSE ME"—Studebaker (1st week).  
 "THE SQUAW MAN"—Alhambra.  
 "THE LUTHERY MAN"—Biograph.  
 "GRAUSTARK"—Haymarket.  
 "THREE TWINS"—Imperial.  
 "ROCK OF AGES"—National.

PARIS.

"PRIMROSE" (comedy, new)—Comedie Francaise.  
 "FLYING DUTCHMAN" (opera)—Opera Comique.  
 "AIME DES FEMMES" (farce, revival)—Palais Royal.  
 "VEILLEUR DE NUIT" (farce, revival)—Theatre Michel.  
 "L'AMOUR LIBRE" (Operetta, new)—Moulin Rouge.  
 "MICK I" (operetta, new)—Scala.  
 "LES TRANSLANTINIQUES" (operetta)—Apollo.  
 "REINE DE GOLCONDE" (operetta)—Folies Dramatiques.  
 "COURSE AUX DOLLARS" (new)—Chatelet.  
 "LA PETITE ROQUE" (drama, new)—Ambigu.  
 "LA VIE PARISIENNE" (operette, revival)—Varietes.  
 "LE CID" and "DEJANIRE" (operas)—Opera.  
 "IVAN LE TERRIBLE" (operette)—Gaite.

BOSTON.

"THE RED WIDOW" (Raymond Hitchcock)—Colonial (8th week).  
 "MISS DUDELSACK" (Lulu Glaser)—Boston (2d week).  
 "THE BLUE BIRD"—Shubert (first week).  
 "GET-RICH-QUICK WALLINGFORD"—Park (5th week).  
 "THE NEWLY WEDS AND THEIR BABY"—Globe.  
 "NOBODY'S WIDOW" (Blanche Bates)—Hollis (first week).  
 "THE IRISH PLAYERS"—Plymouth (5th week).  
 "THE GAMBLERS"—Majestic (4th week).  
 "MADAME SHERRY"—Tremont (1st week).  
 "BEYOND THE DIVIDE"—Grand O. H.  
 "AS YOU LIKE IT"—Castle Square.

SAN FRANCISCO.

"SEVEN DAYS"—Columbia.  
 GERTRUDE HOFFMANN—Cort.  
 STOCK—Alcazar.  
 "FLOWER OF THE RANCH"—Savoy.

ST. PAUL.

WALKER WHITEHEAD—Metropolitan.  
 GEORGE SIDNEY—Grand.  
 GERALDINE FARRAR—Auditorium, 24.

NEW ORLEANS.

"MADAME SHERRY"—Tulane.  
 "THE CLANSMAN"—Dauphine.  
 "THE SOUL KISS"—Crescent.  
 STOCK—Lyric.  
 STOCK—Majestic.

BUFFALO.

23-25, "THE BOSS"—Teck.  
 23-25, "7 DAYS"; 26-28, ELISIE JANIS—Star.  
 "A LUCKY HOOD"—Billy B. Van—Lyric.  
 "COLLEGE GIRLS"—Garden.  
 "GIRLS FROM MISSOURI"—Lafayette.

PHILADELPHIA.

"THE SEVEN SISTERS"—Broad.  
 "DOCTOR DE LUXE"—Forrest.  
 "EXCUSE ME"—Garrick.

"THE SPRING MAID"—Chestnut St. O. H.  
 "THE PRICE"—Walnut.  
 "THE DEEP PURPLE"—Adelphi.  
 "HEN PECKS"—Lyric.  
 "AT THE MERCY OF TIBERIUS"—Grand O. H.  
 "THE NIGHT RIDER"—National.  
 ORPHEUM PLAYERS IN "MID-CHANNEL"—Chestnut Street.  
 SPOONER STOCK CO. "IN THE BISHOP'S CARRIAGE"—American.  
 DUMONT'S MINSTRELS—Ninth and Arch.

LOS ANGELES.

"ALIAS JIMMY VALENTINE" (H. B. Warner)—Majestic.  
 "DON'T LIE TO YOUR WIFE" (Dave Lewis)—Lyceum.

ST. LOUIS.

"WITNESS FOR THE DEFENSE" (Ethel Barrymore)—Olympic.  
 "TAKE MY ADVICE" (William Collier)—Garrick.  
 "MACUSHELLA" (Chauncey Olcott)—Century.  
 "MAN FROM HOME" (William Hodge)—Shubert.  
 "DAWN OF A TOMORROW"—American.  
 "CHIEF OF THE SECRET SERVICE"—Havilland.  
 "DARKEST RUSSIA"—Imperial.  
 "ZALLAH'S OWN BURLESQUERS"—Standard.  
 AL REEVES—Gayety.

DETROIT.

"THE WALL STREET GIRL" (Blanche Ring)—Garrick.  
 "NAUGHTY MARIETTA" (Trentini)—Detroit.  
 "HIGH SCHOOL GIRLS"—Avenue.  
 "PAINTING THE TOWN"—Gayety.  
 "MUTT AND JEFF"—Lyceum.

KANSAS CITY.

"THE FAUN" (Wm. Faversham)—Shubert.  
 "THE OLD TOWN" (Montgomery and Stone)—Willis Wood.  
 "MRS. WIGGS OF THE CABBAGE PATCH"—Grand.  
 "JEREMY LILIES"—Gayety.  
 PAT WHITE'S "GAYETY GIRLS"—Century.

BUTTE, MONT.

19, GRACE VAN STUDDFORD; 20, "JUMPING JUPITER" (Richard Carle)—Broadway.

PORTLAND, ORE.

22, "BRIGHT BYES" (Lean & Holbrook).

CINCINNATI.

"THE PIPER"—Lyric.  
 "ELEVATING A HUSBAND" (Louis Mann)—Grand.  
 "THE ROSARY"—Walnut.  
 "CONVICT'S DAUGHTER"—Heucka.

SAVANNAH.

"MILLIONAIRE KID"—Liberty.

PITTSBURGH.

"WAY DOWN EAST"—Lyceum.  
 "HENPECKS" (Law Fields)—Alvin.  
 "THE NEW MARRIAGE" (Mrs. Finks)—Nixon.

PORTLAND, ME.

"ROUND UP"—Jefferson.

MARION, ILL.

"THE SQUAW MAN"—New Marion.

SYRACUSE.

23-26 THURSTON; 26-28 "LET GEORGE DO IT"—Bastable.

BENTON.

23-25 "SMART SET"; 26 "BETSY"; 27-28 "PEGGY"—Taylor.

READING.

23 "THE STRUGGLERS"; 24 "FAIR CO-ED"; 25 ANNA HELD; 26 "MERRY MAIDENS"; 27 "ALMA"; 28 "PEGGY"—Academy.

ATLANTIC CITY.

23-24, "MISS INNOCENCE" (Anna Held); 25 "BETSY" (Grace La Rue); 26-28 "A BUTTERFLY ON A WHEEL" (Marie Doré)—Apollo.

CLEVELAND.

"AS A MAN THINKS" (John Mason)—Colonial.  
 "ALMA WHERE DO YOU LIVE?"—Opera House.  
 "CALL OF THE CRICKET" (Beulah Poynter)—Lyceum.  
 "TWO ORPHEANS" (Stock)—Cleveland.  
 "DARLINGS OF PARIS"—Star.  
 "WORLD OF PLEASURE"—Empire.

INDIANAPOLIS.

23-26, "THAIR"; 27-28, "THE GIRL IN THE TAXI"—Englehart.  
 ABORN ENGLISH GRAND OPERA CO.—Shubert-Murk.  
 23-25, "PAID IN FULL"; 26-28, "ACROSS THE PACIFIC"—Park.  
 HALTON POWELL STOCK CO.—Colonial.

DENVER.

"JUMPING JUPITER" (Richard Carle)—Broadway.  
 "THE CAMPUS"—Tabor Grand.

BALTIMORE.

"THE THREE ROMEOs"—Academy of Music.  
 "CAVE MAN"—Ford's.  
 "THE DEEP PURPLE"—Auditorium.  
 "NORTHERN LIGHTS"—Savoy.  
 "TEN NIGHTS IN A BARROOM"—Holiday St.  
 "THE PASSING PARADE"—Gayety.  
 "WHIRL OF MIRTH"—Monumental.

LOUISVILLE.

26-28, "PINAFORE"—Masonic.  
 "THE THIRD DEGREE"—Walnut.  
 "THE COWBOY & THE THIEF"—Avenue.

COMPLAINED TO THE POLICE.

San Diego, Cal., Oct. 18.

Albini, the magician, left this city after a woman and her 17-year-old daughter called on the Chief of Police, declaring that they had been to the Empress theatre the night before where Albini was doing his "mind reading" exposes, and that he swore at the girl.

Albini, it is claimed, read a question aloud and inquired who had sent it. Then he pointed toward the girl

and starting toward her yelled: "You with the red hat—you sent it—didn't you?" The girl replied in the affirmative, when Albini, according to the mother, the girl and other witnesses, came down the aisle and exclaimed angrily: "Why in hell didn't you answer when I asked the first time?" The girl and her mother immediately left the theatre.

The following night Chief Wilson detailed two detectives to attend the theatre, but Albini refrained from any conversation during his performance.

# CORRESPONDENCE

Unless otherwise noted, the following reports are for the current week.

JOHN J. O'CONNOR  
(WYNN)  
Representative

CHICAGO

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MAJESTIC (Lyman B. Glover, mgr.; agent, Orpheum Circuit).—If one would accept the endorsement of the audience, the most important feature of the Majestic's current program is the return of Montgomery and Moore. Although no particular advance announcement of their presence was made, the house knew they were there and waited. Next to closing, and following Robert Haines in what was supposed to be a very very dramatic affair, Montgomery and Moore walked away with everything in sight. It's the same old routine, and it was accorded the same old welcome. At that, however, there were some in the house who would rather have heard Miss Moore warble "Jenny" instead of the song now used. As for Haines and Co., there seemed to be something shy. It must have been the vehicle, for Haines himself and Robert Haines, principal support, acted excellently; but the climax looked exceptionally weak and failed to appeal. However, this is nothing unusual. Nowadays headlines that go over are a rarity. They seem content to know that the name draws 'em in. Let the little fellows amuse them. Pope and Uno picked the opening spot and scored immensely with one of the best single dog acts in Vaudeville. Redway and Lawrence might have done better in a lower spot. Their material sounds good, and the singing department is passable, although the patter chorus completely killed the finish. Eliminate the patter chorus and the result should be a few encores. The Marvelous Millers offered their familiar routine of waiters and captured the houseful with ease. This is a novelty that can sit nicely on any bill. Cookley, Hanvey and Dunleavy, minus their scenery, were slightly handicapped; but the trio went over a solid hit. Mike Cookley's footwork settled all doubts. Dunleavy's comedy song is well chosen and captured a big hand. The trio helped the bill greatly and captured the houseful with ease. The amusement going and, with Bob Webb's singing, succeeded in scoring the usual hit. Princess Barotoff, one of the Orpheum's foreign finds, assisted by a pianist, rendered a few numbers in her native tongue and then, arrayed in what looked like royal raiment, brought out a musicless mandolin and went through two more songs in Russian. The mandolin goes well for comedy purposes, but it was not meant for that. The Princess has a well trained soprano voice, but lacks what is called in America, showmanship. Following Montgomery and Moore, the Five Parrell Sisters presented gymnastics.

WYNN.

COLUMBIA (E. H. Wood, mgr.).—Jack Singer has launched another pretentious affair in his production of "Painting the Town." While a few flaws are discernable, there is every reason to believe that under Singer's direction that will gradually disappear. First, there is a little too much Halliday and Curley in the comedy division and, again, Ralph Rockway sings a little more than he should. Under the present strain, Rockway should last about half the season. Not content with his regular numbers, Rockway does a specialty in one with a chorister, in which he "coon shouts" several numbers, including "Alexander's Band." And still, after a careful survey, one must admit that, while Halliday and Curley are always in view, they give full cause for their presence. Every bit brings a laugh and in several scenes the house went wild. "Painting the Town" is the work of one W. F. Carroll. Carroll has musical comedy ideas, but since he has chosen burlesque he could not find a better man than Singer to produce his script. Absolutely nothing is missing from the production end. The costuming is in keeping with the Singer methods, and a first class cast has been selected to interpret the book. Carroll tells a complete story, running through both places without an olio, the first part telling an old narrative in a new way. Halliday and Curley, as two wealthy Irishmen, decide to paint the town. Curley gives his wife the slip by finding it necessary to jump to New York on a business matter. Instead he has a friend (who is really going to Gotham) drop a letter in the post office. Then he with Halliday takes a look around town. Their travels bring

them back of a theatre stage. Curley's wife, during her husband's absence, meets her brother who happens to be in the company playing the very house into which the two joy chasers have wandered. While sitting in a box, she is surprised to see her husband absent-mindedly walk across the stage during the performance. Clara Raymond, who essays the role of Curley's wife, is in the auditorium during this scene and the bit is finally closed with her interruption. The second act brings the pair to a private dining room, where Clara Raymond is having dinner with her brother. From here the piece takes on an aspect of farce comedy and keeps the audience on the jump throughout. The next set shows a rooftop, where the comedians have been pursued. This is probably the best scene in the show. Halliday and Curley have the bit all to themselves, and they take advantage of every opportunity. The closing scene shows a banquet room with complications finally adjusted. Pete Curley distinguishes himself in "Painting the Town" and shows up better than in any former burlesque offering. He is capably backed up by Halliday and for a working team it touches the best. Clara Raymond wore some handsome clothes, finally appearing in tight. Miss Raymond is well known to burlesque and needs little introduction. Bettie Davidson carried an unimportant part through safely, while May Shirk bolstered up the vocal section with a healthy soprano voice. John H. Price, doing Dutch, is handicapped through lack of opportunity, but what little chance is offered, he covers excellently; likewise Margaret King, who makes a splendid appearance and led several song hits, including the winner of the show, "The Madhouse Rag." This has been staged somewhat differently, various members of the company pulling different "rag" dances during the chorus. Miss King also displayed some nifty costumes and fortunately knows how to wear them. Joe Curley, doing straight, filled in nicely. Singer has gone a step or two further in the march of improvement, and it would cause no surprise to see him spring a musical comedy right next season. He has shown excellent taste in equipping the show and there is no doubt that the troupe will finish the season a winner.

WYNN.

FRANKLIN (Otto Gisel, mgr.; Chas. Dourick, agent).—Reopened for season 13, after having undergone improvements that cost approximately \$15,000. Now one of the finest of Chicago's fourth-class houses. The improvements comprised an increase in the depth of the stage to 31 feet and the addition of more space underneath for the accommodation of the players, and the installing of new and modern heating and ventilating systems. In the auditorium, the side walls and ceiling are artistically decorated with hand painted pictures, and the same effect has been produced in the lobby and main entrance. A new lighting system has also been installed, including a complete set of glimmers for the stage and auditorium. Extra exits have been provided on each side of the main entrance by which the emptying of the balcony and gallery is greatly facilitated. An improvement that will probably be the most appreciated by the patrons of the theatre is the installing both upstairs and down, of bubbling drinking fountains, equipped with filters and coolers. The music is furnished by a five-piece union orchestra. Earl J. Cox, last season's booking agent, has been succeeded by Charles Dourick. In addition to pictures and spotlight vocalizing by a Miss Carson, the opening night's bill was made up of four acts that class with the best of the small time offerings. Duffy and Dyso were the openers in a comic skit that was atmospheric of Ireland. They work in two and use a scenic set that is deceptive in its picture and with the exterior of an ocean liner for a background. Billy Fitzsimmons and Kitty Cameron were on second in a comedy sketch entitled "A Country Girl." It is in one and consists of comic songs and sidewalk chatter that serves as a medium for the droll comedy of Miss Cameron. The latter is an able and hard working comedienne, and by the big end of the team. The act scored strong.

Teddy Hardcastle and Co. followed in their western playlet "The Catpaw." The Rondas Trio offered a mixture of singing and dancing with a novel exhibition of bicycle riding for a finish. They closed the show in lively fashion by donning a Spanish garb and singing a serenade to their own instrumental accompaniment while performing difficult cycling stunts. HEBBO.

HAMLIN (Hopkinson Amusement Co.).—Charles Mack and Co. are a Celtic skit entitled "Come Back to Erin," were the hit of the bill on the last half of last week's show. The "Co." is Mrs. Mack, and this little woman is such a pleasing entertainer that her full name deserves to appear on the program billing and in blackface cap letters at that. The sketch runs a full twenty minutes and during that time there is not one dull moment. They use a full stage and employ a special set, depicting of a rural scene in Ireland. The vehicle serves for the introduction of several Irish ballads and a dancing specialty by Mrs. Mack, and also an exhibition of bag piping by the male member of the team. The latter lends a voice to the singing and the result is some delightful harmonizing. The act had the advantage of a soft spot but is capable of scoring big in any position. The DuBois Noas Troupe of acrobats, four in number, opened the show in a program that was programmed as a comedy trampoline casting novelty. They use a special full stage set that is nautical in character. While the offering got over fairly well, there was a conspicuous absence of anything that very strongly resembled a novelty, and the very element was woefully lacking. The routine was dull and ordinary. Bob Ferns, the "Beau Brummel" of the coon showing fraternity, was on second, and went good, considering the disadvantageous spot. George Lashwood has nothing on this entertainer for classy wardrobe. Ferns opened with the "Mysterious Rag" and after rendering a couple of compositions that were weak in point of material, he closed strong with "The Lost Chord." Two or three songs of the right sort will put this offering in the big time class. Gus Leonard, announced on the program as the odd magical musician (new acts), met every expectation by presenting a diversified entertainment that consisted of a burlesque on modern magic with a comic supplement of cornet playing. The closers were Tyler and Burton in an exhibition of roller skating that looks to be about the fluffiest thing ever here in the small time theatres. They work in full stage and use a special conservatory setting. The house was about sold out for the first show on Thursday night. HEBBO.

EMPIRE (J. M. Herk, mgr.).—Although plentifully supplied with principals and carrying a bill of four acts that cover a wide range, "The Star Show Girls" are losing innumerable opportunities by abusing what looks like a good book. The producers have acted wisely in equipping the show and offer everything that could be expected of a burlesque; but for some reason or other the people in charge fail to take full advantage of their chances and, because of this, the show lacks some unexplainable something that keeps it from scoring as it should. Perhaps a few "damns" and "hell's" and maybe one or two over-suggestive bits could be eliminated to advantage, mainly because John T. Baker is not capable of handling the risqué material without broadening the meaning to produce a blush. Certainly Baker is artist enough to realize this, for he landed more laughs and secured more applause when offering straight, clean comedy than when dabbling in the rough. And then, again, Louie Lynn is a good actress, and to make her an accomplice, Miss Lynn has a personality. She can entertain a burlesque audience without exertion, and a personality in burlesque is hard to find. Baker and Lynn make a great pair. With Harry Harrigan there are enough laughs distributed to satisfy the most critical, but without the still room an improvement. Miss Townsend makes a striking appearance and led two of the singing hits of the show, one of which carried an outfit of Co-ed costumes that brought encores on appearance alone. Miss Townsend carries herself nicely and was a welcome figure. The first part is titled "Florence's Birthday" and tells of a gift sent Florence (Alpha Gilles) by her aunt. The present turns out to be an over-ripe doughnut. The cake is misplaced in an effort to do away with it and, when the following mail brings notice of a check being secreted in the doughnut, a search is made, ending with the recovery of the coveted sweet. Throughout the theme many comedy situations are well taken care of. The olio opens with Harrigan and Gilles with a good routine of talk but a poor routine of footwork. Miss Gilles might better sing than attempt to dance. A song should fit in nicely and would help. The three Wheelans are billed as offering a vaudevilleogue. No doubt the Wheelans are capable of offering this odd-styled affair, but Sunday afternoon they presented what might be called a rathellogue. The man plays piano well, and the two female partners can render numbers, but some undue-forced and forced the act and left them encoresless. The Wheelans have the right idea and can deliver the goods if they wish. The show management presented Carmello's Life Poses, in which several of the choristers participated. This was the life of the vaudeville department. Every picture was a treat. Quint closed with a dancing act that filled nicely. The stage was made ready. The boys danced well, but the retreating audience failed to appreciate them. "Helen's Fate" is the name of the burlesque and a good theme. Here Louie Lynn, John Baker and Harry Harrigan supplied laughs aplenty. "The Star Show Girls" can be classified as a good burlesque show, but with improvement that could easily be made at no expense the show should develop into a corking vehicle. It is a good laughing show and an improvement over former seasons. WYNN.

STAR & GARTER (Chas. Moe, mgr.).—Charlie Robinson, through a successful collaboration with Matt Woodward on the book, the acquisition of one of vaudeville's real time acts (Woods and Woods Trio) and a liberal expenditure in producing his "Crusoe Girls" show, is running along at top speed and can be figured to finish with the best the Columbia Amusement Co. boasts of, provided Sunday evening's performance can be accepted as a criterion. While the story of both a first-class burlesque and a first-class time act, the classification of new Robinson and Woodward have successfully rearranged the plots so as to allow the addition of some new bits and an exceptional amount of good, clean comedy. To support their efforts, Robinson has provided what might be styled an all-star burlesque cast, among whom are featured Ida Emerson, the Woods and Woods Trio and Harry Hillis. There are several other principals equally as clever in their positions, but not quite so well known. The opener is labeled "Lost, a Million Dollars," and tells of an American millionaire who has been invited to a reception given in honor by a Duchess. The American (Chas. Dunn) carelessly loses a check for a million simoleons and Charles Robinson, in a tramp character, carefully finds it. His travelling companion, Harry Hillis, is doped as a clever schemer. The American again through carelessness happens to lose a check, which is again found by him. Robinson under advice from the schemer impersonates the millionaire. The audience is next informed that the Duchess has been injured in an auto accident, and Ida Emerson, the cook's daughter, determines to impersonate the titled foreigner and cop with the American. Robinson, who is straightened out at the finale. Naturally, Robinson had the comedy department mostly to himself, but occasionally Mr. Hillis and Patsy Barrett cornered several consecutive laughs. Hillis played his part excellently. Miss Emerson, with a score (it seemed) of beautiful gowns, captured the female department closely by May Beardsley, a rather pretty girl with a fairly good speaking voice. Miss Emerson stood out all through the piece and led several of the song hits. Mr. Barrett in an Irish role carried his load through nicely without burlesque the character. Charles Dunn, as the millionaire, handled his role with a well. Bernard Woods essayed the role of an air bug. Air bugs have a queer notion and for this reason are uninteresting. Woods failed to answer. In the olio, Barrett and Dunn were forced to rest because of the length of the show. Miss Emerson and Mr. Hillis opened with a routine of songs and patter which included a comic opera travesty that will run second to none. "You'll Want Me Back" was delivered to applause, and the pair finished a healthy hit. The Woods and Woods Trio with their specialty on the tight wire followed and cleaned up. Only few bits were left, but the act was featured on the Eastern big time. While they assist greatly in the mad endeavor to uplift burlesque, it's a shame vaudeville couldn't find use for them. The comedian is either new or greatly improved. Little Ollie Woods who plays soubret in both pieces and does it like a trained member of the soubret family is the feature of the show. The girl works a trifle on the style of Bird Millman, but not enough to cause conflict. Her finishing trick, riding a bicycle across the wire balanced on the rear wheel is a sure enough thriller. In the afterpiece a playboy kid part, and she could consistently baboo his part, and work for this character and still go as well. Charlie Robinson closed with his double tramp and Jew character work, scoring his usual hit. The finale of the opener, a moving boat scene, is well presented and looks immense from the scenic end. The burlesque is given in a first-class set, and the tale of the two husbands out for a time, closely followed by their wives who eventually overtake and overhaul them for their sin. Robinson, Barnett and the Misses Emerson and Bernhardt show up conspicuously in this section as does Ollie Woods. The closer is a laugh getter through and before a packed house was stamped a decided success. Robinson and Woodward have turned out something worth while this season and still keep within the confines of burlesque without touching the musical comedy class. The chorus is passable in every department and have been well treated and well costumed. The numbers are led by "The Blue Rag," delivered by Ollie Woods and the chorus, although several others scored for encores. "The Robinson Crusoe Girls" can be safely carded a first class, all around burlesque show. WYNN.

GRAND O. H. (Harry Askin, mgr.; Ind.).—It was Chicago's admiration and regard for Gertrude Elliott as an actress, and not so much for Joseph Medill Patterson's religious problem-play, "Rebellion," that gained for that little woman a curtain call at the initial performance of the drama on Monday night. As a play, the Patterson composition is a sordid mixture of unrealities that frequently reach dangerously near the repulsive stage. In "Rebellion," the author has undertaken to teach a moral lesson of the attitude of the Catholic Church on the question of divorce, an undertaking creditable enough in its purpose, but in the presentation there is an employment at times of such offensive material that even to those outside of the circle of "the faithful" the suggested thoughts and ideas cannot be anything but abhorrent. As in "By-Products" and "A Little Brother of the Rich," the scenes of "Rebellion" are filed in Chicago. The opening performance brought out a well filled house that was generous with applause. Elliott distinguishes herself splendidly as Georgia Connor and has the benefit of generally good support. As Jim Connor, the worthless spouse, George Farren was ideally natural and finished. Fuller Merriah failed

very noticeably in the part of Father Hervey. Next to the star part, perhaps the most ideal interpretation was that of Crane, the mother of Georgia, by Eva Vincent. The support includes George Le Guere, A. Scott Gatty, Edson R. Miles, Charles Dowd, Malcolm Cook and Harry M. Price. "The Rebellion" is here for two weeks. HEBBO.

Noble and Brooks were obliged to cancel time this week and return to Chicago on account of a bronchial trouble that developed with Miss Brooks.

Aubria Rich will not be the feature of Moore's "Stage Door Johnnie" act as reported. Miss Rich will play her new single.

James K. Hackett and supporting company in "The Grain of Dust" moved from the Blackstone over to Powers theatre Monday. A change has been made in the cast by the assignment to the leading female part of Isotta Jewell, recently leading woman in "The Affair in the Barricks" at the Grand.

Leo Dietrichstein and a strong supporting company opened at the Blackstone Monday in a splendidly staged production of "The Concert." The attraction is here for an indefinite period. The dramatics include William Morris, John Ellis, Janet Beecher, Jane Gray, Alice Laal Pollock, Belle Theodore and Catherine Proctor.

Henry W. Savage presented the late Walter Browne's morality play, "Everywoman," at the Auditorium before a large and critical audience. The dramatics include Frederick Wards, Jane Oaker, Lottie Engel, Edna Broderick, Dorothy Phillips, Viola Archer, Frank Lacy, Marie Wainwright, Allen J. Holuber, Clyde Benson, E. J. Loring, Richard Lee, Joseph Royer, McIntyre Wickstead, Nestor Lennon, Olin R. Howland, Marie Clifford, Gloria Earcott, Edna Foster, Lydia Crane, Lydia MacCluskey, Joseph Spence, Charles Houston, Roy F. Baker, Charles J. Darnell, Sylvia Saunders, Edith Dow Merrill, Elsie Laird, Lillian Harrison, Grace Loker, Ellen Crane, Lydia Crane, Catherine Audeval and Nita Lacy. The opening performance was witnessed by Mrs. Walter Browne, widow of the author, and Whitfield Chadwick, composer of the orchestral music of the production. The engagement is indefinite.

Nellie Holland, an old favorite at the Bijou when stock flourished there, and who is said to own considerable Chicago real estate, is a member of the "Human Relations" company which plays here week after next.

George L. Kennedy, leading man in "The Girl of the Streets," Bijou last week, and Mort H. Singer renewed a twenty years' acquaintance, dating from the time Kennedy managed Thomas A. Swan in "The Millionaire" at the Grand. Mr. Singer was assistant treasurer of the Bijou, Milwaukee.

The old Thirty-First Street Theatre, which was a home of professional try-outs last season, has been reopened by Sam Bristow, a Chicago lawyer, and renamed the Edna. The theatre, which has been reduced to five cents and capacity houses are the result.

W. B. Russell, the Chattanooga representative of the Lyric Vaudeville Circuit, was in town last week for a few days and spent much of the time at the headquarters of the circuit in company with General Manager Charles E. Hodgins.

Edward Lang, formerly representative here for Alex. Pantages, has assumed the business management of the Empress, Kansas City.

William Faversham and his wife Julie Opp, who are appearing at the Lyric in "The Faun," were guests of the Drama League of America at a meeting last Monday afternoon in the parlors of the Stratford Hotel.

At the conclusion of the engagement of "He Fell in Love With His Wife," the Cort theatre is expected to house "A Man of Honor," a new play from the pen of Rabbi Isaac Landmann. The dramatic personnel include Edward H. Robinson, Fay Wallace, Ralph Delmore, Hans Robert, Benjamin Johnson, Muriel Starr and Edmund Breece.

The Lombardi Grand Opera Company, which entertained the patrons of White City last summer, is scheduled for a week at the Lyric in February.

According to the announcement of the chap who does the advance heralding for "Excuse Me," Willis P. Sweatnam, and not George Day, is to head the list of players when that attraction comes to the Studebaker next week.

As a courtesy to a visiting delegation of members from the Alpha Delta Phi fraternity, of which James K. Hackett is a member, the latter supplemented the regular performance of "The Grain of Dust" at the Hackett theatre last Saturday evening (14) by a production of the playlet "The Bishop's Candlesticks."

Dustin Farnum, accompanied by his brother, William Farnum, and their co-players in "The Littlest Rebel," witnessed a performance of "The Virginian" at the Imperial theatre Tuesday afternoon (17). Farnum will be remembered as having starred in this play that served to first bring him into the limelight.

The Theodore Thomas Orchestra opened its regular season at Orchestra Hall 14.

Sallie Fisher, whose work here a short time ago in "The Heart Breakers" was a feature of that show, is to reappear as a star in "Modest Susanne" next month at one of the local theatres. In her support will be seen Lawrence Wheat, Kathryn Osterman, Stanley

Ford, May Freeman, Charlotte Lesley, Maud Earle, Max Freeman, Helen Royton and Lynda Low.

Agnes Miller, daughter of Henry Miller, the actor-manager, is making her initial bow to Chicago theatre goers this week in the auto-comedy "Speed" at the Garrick theatre.

As a result of voluntary contributions dropped into a charity hopper placed in foyer of the Chicago Opera House at the "pro" matinee of "The Littlest Rebel" last week, the treasury of the Actors' Fund has been increased to the extent of \$49.57. A check for that amount has been mailed to New York by George A. Kingsbury, manager of the theatre.

May Robson and company will come to the Lyric next week in "The Three Lights," a new play that is the joint literary effort of Miss Robson and Charles T. Dasey, the author of "In Old Kentucky." A few weeks later, the lyric will have John Mason in Augustus Thomas' new play "As a Man Thinks."

Burton Holmes will commence his travelogue season at Orchestra Hall tomorrow afternoon with "The Passion Play of 1910."

"Speed," a comedy-drama, written around the automobile craze by Lee Dod Wilson, was presented here for the first time Sunday at the Garrick, by Cecile B. De Mille. The play got off to a good start and should finish strong.

It is interpreted by a capable company, of which Orrin Johnson and Osa Waidrop are the scintillating stars. In support are William Blake, Elsie Scott, Wallace Erskine, Agnes Miller, Eric Blind, Kathleen Arnold, Frank Broder, Joseph Buckley and John M. Stahl. The attraction is scheduled for two weeks.

The people's Laurin, Mich., has gone over to the Walter Keefe Circuit and is being booked by Glenn Burt of the Keefe staff.

William Faversham, the star of "The Faun" at the Lyric, gave an interesting talk on drama 19, at the American Music Hall.

The Chicago Grand Opera Company is scheduled to give three performances at the Hippodrome in Cleveland night Nov. 30, and the afternoon and evening of the following day.

Susanne Sheldon, who played an important part in "The Affair in the Barricks," recently at the Grand Opera House, will be the guest of Gertrude Elliott, during the latter's current engagement at the Grand in "Rebellion."

Charles Waldron withdraws from the cast of "The Deep Purple" at McVickers to accept a part with Viola Allen in Louis N. Parker's new play concerning Lady Godiva.

The performance of "Speed" at the Garrick last Monday night was witnessed by a theatre party, composed of members of the Chicago Automobile Club and their friends.

Charlie White has closed his season as advertising manager with the Ringling Bros. Show and is returning here in "CHI."

Artie Keller, a Broadway Satellite, is heralding the coming of Edmund Breece in "A Man of Honor," which is due shortly at the Cort.

The Clark theatre on North Clark street will reopen 21 with pictures and "pop" vaudeville.

It is pretty authentically related that Harry J. Bryce, publicity director last summer at Forest Park, will shortly take to the road in advance of one of Harry Askin's shows, probably the No. 2 "Louisiana Lou" company, now in process of organization.

Rumor has it that Abe Cohen, treasurer of the Bijou, is contemplating a matrimonial contract with a West Side belle.

Sam Bristow, a well-known theatrical lawyer, and proprietor of the Monarch moving picture and vaudeville theatre in 31st street, was married 17 to Emma Rockwell, a non-professional, also of this city.

Ralph T. Ketterling, the erstwhile press agent and manager of the Bijou in Halsted street, will establish a precedent at "White City" and incidentally break the record at the South Side amusement resort by returning there next summer in the capacity of promoter of publicity and assistant to Morris Belfeld, the president and general manager of the park. This will be the former's third season at "White City."

Albert Schutz, formerly assistant-auditor of "White City," has been selected by Manager George Harrison of the American Music Hall to take charge of the box office at that theatre during the approaching engagement of Lew Fields' Revue.

There was a lively scene at the final performances of "The Girl I Love," at the Auditorium last Friday and Saturday nights, when several hundred people, who had purchased tickets to the Policemen's Benevolent Association show, found the house sold out when they presented their tickets in exchange for reserved seats.

It was necessary for the police to take control of the situation, owing to the excitement in the vicinity of the box office. The trouble came chiefly to the purchasers of tickets holding their pastboards in reserve for the closing performances, instead of exchanging them earlier in the three weeks' engagement.



# HARRY and VIOLA FELLE and VALLORIE

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**NEW AND NOVEL  
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AUDITORIUM—"Everywoman," opened 16 for a limited engagement. Jan Kubelik 29 in a special matinee concert.

BLACKSTONE (Augustus J. Pitou, mgr.; K. & E.).—David Belasco presented Leo Dietrichstein and Janet Beecher in "The Conqueror" for a limited engagement.

CHICAGO O. H. (George W. Kingsbury, mgr.; K. & E.).—Prosperity reigns over the box office; "The Littlest Rebel" looks as good as ever for a run that will extend well beyond the holidays.

COLONIAL (James J. Brady, mgr.; K. & E.).—"The Follies" are on the first of the last two weeks. Mme. Trentini 39 in "Naughty Marietta."

CORT ("Sport" U. J. Herman, mgr.; Ind.).—"He Fell in Love With His Wife" seems to be going well, but is to be withdrawn shortly to make room for Edmund Breese in "A Man of Honor."

GARRICK (A. Toxen Worm, mgr.; Shuberts).—Orrin Johnson and Osa Waldrop opened 16 in the auto-comedy "Speed." Here two weeks.

G. O. H. (Harry Askin, mgr.; Ind.).—Joseph Medill Paterson's new play "Rebellion" opened 16 with Gertrude Ell in the leading role. Engagement indefinite. 39 Mrs. Fiske in "The New Marriage."

ILLINOIS (Will J. Davis, mgr.; K. & E.).—"Rebecca of Sunnybrook Farm" is going big and will continue indefinitely.

LA SALLE (Harry Askin, mgr.; Ind.).—Capacity business is generally rewarding the efforts of Alex Carr and his co-players in "Louisiana Lou." Here for the season.

LYRIC (A. Toxen Worm, mgr.; Shuberts).—Last week of William Faversham and company in "The Faun." May Robson comes 23 in her new comedy "The Three Lights."

McVICKER'S (George Warren, mgr.; Ind.).—Last two weeks of "The Deep Purple." 29 Chauncey Olcott in "Macuahua."

OLYMPIC (Sam Lederer, mgr.; K. & E.).—One more week of "The Fortune Hunter." Going strong but leaves 28 to make way for "A Lovely Lie."

POWERS (Harry J. Powers, mgr.; K. & E.).—James K. Hackett opened 16 in "The Grain of Dust." Success of the piece at the Blackstone will no doubt be repeated here. Engagement indefinite.

PRINCESS (Mort H. Singer, mgr.; Shuberts).—"The Bartholomew comedy "Over Night" is playing to a healthy business and is booked here indefinitely.

STUDEBAKER (George Davis, mgr.; K. & E.).—Farewell week of Eddie Foy in "Over the River." 23 Henry W. Savage will present the farce-comedy "Excuse Me."

ALHAMBRA (Roche-Marvin Co., mgr.; Ind.).—"Chief of the Secret Service." Next week. "The Squaw Man."

BIJOU (Ralph T. Ketterling, mgr.; Stair & Havlin).—"The Boy Detective." Next week. "The Lottery Man."

COLLEGE (T. C. Gleason, mgr.).—"Via Wireless." CROWN—Rose Melville in "Sis Hopkins."

HAYMARKET (H. Bailey, mgr.; Stair & Havlin).—"The Third Degree." Next week. "Graustark."

IMPERIAL (Kilmt & Gazzolo, mgr.; Stair & Havlin).—"The Virginian." Next week. "Three Twins."

MARLOWE (W. B. Marvin, mgr.).—"The Lottery Man." NATIONAL—"The Rosary." Next week. "Rock of Ages."

KEDZIE (Wm. Malcolm, mgr.; agent, W. V. M. A.).—Alvin & Kinney; The Merrills; Chas. Burke & Co.; Leon Rogee; Arizona Joe.

LYDA (George Hines, mgr.; agent, W. V. M. A.).—Tom Sidelio & Co.; Bennett & Sterling; Cole, Russell & Davis; Delmar & Delmar; Killarney Girls. Last half, Neher & Keppel; Arthur Turrell; Carroll, Pierlot & Co.; Nelson & Nelson; Whyte, Pelser & Whyte.

EVANSTON (Chas. New, mgr.; agent, W. V. M. A.).—Luts Bros.; Lissie Otto; Aerial Budd; Four Minstrels; Treat's Seals. Last half, Bean Hamilton; Vera Berliner; Schoen's School Kids; Clark & Verdi; Schrode & Mulvey.

SOUTH CHICAGO (Harry Wilson, mgr.; agent, W. V. M. A.).—Lewitte; Arthur Turrell; Earl Wilson & Co.; Clark & Verdi; Millard Bros. Last half, Tom Sidelio; Pauline Berry; Miller & Atwood; College City Quartet; Luts Bros.

PLAZA (Interstate Amusement Co.).—Exposition Four; Killarney Girls; Rose & Mack; McIntyre & Hardy; George Arthur.

ACADEMY (Tom Carmody, mgr.; agent, W. V. M. A.).—Jack Fine; Edith Harcke & Co.; Dan Sullivan & Co.; Mary Gray. Last half, Harrington & Lester; Phenomena; Buckley & Hall; Cole, Russell & Davis.

ASHLAND (Al Wiedner, mgr.; agent, W. V. M. A.).—Whyte, Pelser & Whyte; Sutherland & Curtis; Miller & Atwood; Bean & Hamilton. Last half, Four Prevosts; Edith Harcke & Co.; Alf. P. James & Co.; Mann & Stewart.

WILSON AVENUE (M. Lacals, mgr.; agent, W. V. M. A.).—Dr. Herman; De Mors Duo; George Rolland & Co.; American Newsboys Quartet; Tenbrook, Miller & Tenbrook.

## THE PASSING OF WILL CAMPBELL

After using the above name in vaudeville for the past fourteen years, it will be discontinued by me. Sailed on the Lusitania, October 18, for a two year's tour of the world (opening at the Canterbury, London, October 30). Returning October, 1913, with everything new, new even to the name.

Featuring "The Flight of the Aerial Cue."

Catching on the forehead a billiard cue, shot from a cannon, making a guaranteed flight of 70 feet.

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Starring tour is now under way.

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Late Star and Successor to Nell Burgess in the "County Fair" as AUNT ABBEY.

Last half, "Jardin de Paris"; Chas. Bowser; Four Nelson Comiques; McConnell Sisters; Agnes Burr.

WILLIARD (Jack Burch, mgr.; agent, W. V. M. A.).—"Jardin de Paris"; Chas. Bowser; Four Nelson Comiques; McConnell Sisters; Agnes Burr. Last half, Dr. Herman; DeMors Trio; Geo. Roland Co.; American Newsboys Quartet; Tenbrook, Miller & Tenbrook.

LINDEN (Chas. Hatch, mgr.; agent, J. C. Matthews).—Adams Bros.; Dallas Romans; Herbert & Langweid Sisters; Stephen Gratton & Co.; Willis. Last half, Loretto & Doo; Dan Robey; Eleanor Otis & Co.; Halligan & Ward; Dumitrescu & Guirran.

CLARKE (Robert Nathan, mgr.; agent, J. C. Matthews).—Trolley Car Trio; Hazel May Swanson; Halligan & Ward; Pero & Wilson; Schack & Marlowe. Last half, Willis; Knott & Lawrence; Herbert & Langweid Sisters; Stephen Gratton & Co.; Adams Bros.

## SAN FRANCISCO

(By Wire.)

ORPHEUM (Martin Beck, gen. mgr.; agent, Orpheum Circuit).—Odvia, splendid reception; Scott & Keane, very good; Burns & Fulton, pleased; Madame Panita, repeated success of

two years ago; "A Romance of the Underworld," continues to hold attention; Charles & Fannie Van, hearty laughter; Nichols Sisters, emphatic hit; Four Floods, fairly received, opening bill.

"The Girl of the Golden West" opened at Napa 8, good business. It was scheduled to play five one-night stands and then go to Sacramento for three days. The company makes a ten weeks' tour of California.

The Pacific fleet, anchored in the bay, fired a salute during the ground breaking ceremonies of the exposition.

Arthur Don took a flyer at the vaudeville himself recently with Perul Wilkerson. They rehearsed a seemingly good vaudeville stunt and went to Napa to try "It on the dog." The act "flipped" and Arthur has gone back to the booking game at Los Angeles.

The Dillon & King musical comedy company is not going to Portland because of a difference of opinion between Manager Keating and Dillon about wardrobe. It is reported that Dillon & King have leased the Columbia theatre, Oakland, opening some time in the early part of November.

It is also rumored that the Armstrong Musical Comedy company will not go to Vancouver as was previously stated. It was to have followed the Dillon and King company into Stockton, but for some reason the Stockton manager changed his mind, opening Oct. 15 with "split week" vaudeville, booking through Bert Levey.

Clara Howard, formerly soubret of the Armstrong Company, is visiting her mother at Portland.

Reports from the interior towns have it that Max Dill in "The Rich Mr. Hoggensheimer" is reaping a harvest on his present trip.

"The Commuters" still hands out many laughs to the well-filled houses that have greeted it since it opened here at the Columbia.

Dorothy Spencer has been engaged for the Harem Girl with "The Great Pekin Zouaves in Turkey." Miss Spencer was formerly with Ferris Hartman in Los Angeles.

Harry Bulger in "The Flirting Princess" played to very bad business at the McDonough theatre. The show failed to please.

The business at Ye Liberty theatre, Oakland, continues to be satisfactory.

At Sacramento the general run of the show business is bad. The only house doing any business is the Grand, the S-C house.

Olga Gray and Stanley Johns are now playing the leads at the Bijou theatre, Aberdeen, Wash.

Whitaker Ray, advance man for "The Commuters," was in town last week renewing old acquaintances and boyhood friends on Sacramento and Galt streets. They were all glad to see "Whit" and proud of his success with the Henry B. Harris show.

William Menzel, one of the best known showmen in this part of the country, has been placed in charge of the "Campus" company as manager by Chas. V. Kavanagh. Mr. Menzel has turned his dramatic agency here over to Mabel O'Brennan until he returns.

John Blackwood and Charles Eytan changed places as managers of their theatres in Los Angeles last week. Blackwood assumed the management of the Burbank Theatre, while Eytan went over to the Belasco.

One of the smallest orchestras in San Francisco (piano, cornet, drums and organ), Nick Brown, leader, is giving satisfaction at the Wigwam theatre in the Mission. Nick has completely banished the violin and has substituted a strong organ instead.

The New Berkley theatre, a vaudeville and picture house, has changed its name. This is the house that was specially built by Turner and Dankin, the moving picture men, who recently sold out to the General Film Co. Claude Langley is the manager and states that the demands made by the unions (stage hands and musicians) decided him in taking this step.

The Broadway theatre, Oakland, is doing a land-office business at five cents a throw. This shows that the people prefer the pictures to cheap vaudeville.

The Savoy theatre seems to have been playing in rather poor luck the last few months. No attractions of any importance have appeared lately, although it has been demonstrated that the right attraction will "turn 'em away." The house is situated a little too far up town on a side street. It has always been hard to fill. The house has been dark for a week, "The House Next Door" opening Oct. 16.

The season at Idora Park closed Oct. 16 after the longest season of any park in the country. Manager York claims a successful year.

Gertrude Hoffman and Co. opened here at the Cort Oct. 16.

## PHILADELPHIA

By GEORGE M. YOUNG.

KEITH'S (H. T. Jordan, mgr.; agent, U. B. O.).—Richardson's Posing Dogs; Musical Avolios; George Felix & Barry Girls; Chinko; Leo Carrillo; "Everywife"; Jack Wilson & Co.; Willis & Hassan.

VICTORIA (Jay Matbaum, mgr.; agent, H. Bart McHugh).—Great Follies; Crawford & Patterson; Overing Trio; Adde & Coulter; Winnifred Stewart; Brooklyn Harmony Four; Romano & De Lano.

PALACE (Al Rains, mgr.; agent, H. Bart McHugh).—Howard, Wilson & Collins Co.;

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# VIOLET McWILLARD

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**WEEK OCT. 30, MAJESTIC THEATRE, CHICAGO**

Chester Kingston; Van Leer & Lester; Imperial Musical Trio; Three Junos; Lambert & Williams; Mozart Duo.

**BIJOU** (Joseph Dougherty, mgr.; agent, U. B. O.).—Harry Berensford & Co.; Mayme Remington & Pickles; Sansone & Dollie; Eddie Mack & Dot Williams; Howe & Scott; Harry Thriller; John Neff & Carrie Starr.

**WILLIAM PENN** (Geo. Metzel, mgr.; agent, U. B. O.).—Joe Hart's Bathing Girls; the Grasers; Five Satindas; Guy Brothers; Gertrude Van Dyck; The Stanton.

**LIBERTY** (M. W. Taylor, mgr.; agent, M. W. Taylor Agency).—May Ward; The Les Nevias; Original Country Choir; Scott & Wilson; Shreadall Brothers & Sutton; Harry Brown & Co.

**ALHAMBRA** (Frank Migone, mgr.; agent, M. W. Taylor Agency).—Savor & Savor; Stabbed Trio; Mann & Frank; Balerin's Dogs; The Carters; Three Aeroplane Ladies.

**COLONIAL** (Al. White, mgr.; booked direct).—Summerville & McMullen; Morrill & Calloun; Joe Goodman; Hall Brothers; Four Jiggers.

**NIXON** (F. G. Nixon-Nirdlinger, mgr.; agent, Nixon-Nirdlinger Agency).—Busch Brothers; Bohm Brothers; James O'Neil & Co.; Foster & Foster; Navajo Girls; Scott Trio.

**PEOPLE'S** (F. G. Nixon-Nirdlinger, mgr.; agent, Nixon-Nirdlinger Vaudeville Agency).—Pettie Sisters; Knapp & Lisette; Metts & Metts; Dan Daly, Jr., & Co.; Brown & Anderson.

**COCKBURN** (F. G. Nixon-Nirdlinger, mgr.; agent, Nixon-Nirdlinger Vaudeville Agency).—19-21, Martini & Troise.

**NINTH & ARCH** (Frank Dumont, mgr.).—Dumont's Minstrels; White's Comedy Circus, extra feature.

**FOREPAUGH'S** (Miller & Kaufman, mgrs.; agent, L. Kaufman).—"Baby Mine," elephant; Brennan's Photographs; Adams & Henry; Teresa Miller; Fox & Demay; Chaille & Chaille.

**GIRARD** (Kaufman & Miller, mgrs.; agent, L. Kaufman).—19-21, Mile. Dolores & Co.; Grace St. Clair & Co.; Rowan & Stewart; Bill Jones; Reynolda & Hart.

**EMPIRE** (Stanford & Western, mgrs.; agent, L. Kaufman).—Tokio Trio; Lloyd & Gibson; Cantrell & Schuyler; Roy Raceford.

**DIXIE** (D. Labell, mgr.; agent, L. Kaufman).—O. C. Legel & Co.; Edwards' Dogs; Rosa & Burke; Duke Darling.

**PLAZA** (Chas. E. Oelschlaeger, mgr.; agent, H. Bart McHugh).—Tyrlas; Nixon-Nirdlinger & Co.; Metropolitan Minstrels; Sisto & Three Troubadours.

**GREAT NORTHERN** (M. Greenwald, mgr.; agent, H. Bart McHugh).—19-21, Boydell Duo; Fantom's Athletes; Thos. Potter Dunne; Valeno's Band.

**LINCOLN** (H. Bader, mgr.; agent, H. Bart McHugh).—19-21, Claire & Crawford; The Earles; Evans & Lawrence; Bosworth & Otto.

**GLOBE** (B. Israel, mgr.; agent, H. Bart McHugh).—19-21, Coleman & Williams; Danny Ahearn; Tambo Duo; Gaiety Trio.

**AUDITORIUM** (W. C. Herchenreider, mgr.; agent, H. Bart McHugh).—Bert Parker; Raymond & H. Bader; Eugene Doyle Co.

**GERMANTOWN** (Walter Stuenkel, mgr.; agent, Chas. J. Kraus).—19-21, Clarine Moore; Charles A. Clarke & Co.; Harry Dare; Miles & Miles; The U. S. A. Boys.

**IRIS** (M. J. Walsh, mgr.; agent, Chas. J. Kraus).—19-21, Lillian Leroy; Gertrude Dudley & Co.; Pat Le Vola; Pearl Stearns & Co.

**GRAND** (agent, Chas. J. Kraus).—Joe Wilton; Greiner & La Fosse; Raymond, Leighton & Morse; Tinkham & Co.

**MODEL** (H. A. Lord, mgr.; agent, Chas. J. Kraus).—19-21, Sarah Charlott; John F. Clarke; Wroe Trio; La Tell Bros.; Musical Forrest.

**DARBY** (Dr. Harrigan, mgr.; agent, Chas. J. Kraus).—Tansan & Claxton; Sid Frankie; Woods, Hyland & Co.; Florence Le Vere.

**LYRIC** (D. Tyrell, mgr.; agent, Chas. J. Kraus).—19-21, Emily Egemar; Kip Reed; Whirl's Four Harmonists.

**ALEXANDER** (Geo. Alexander, mgr.; agents, Stein & Leonard, Inc.).—19-21, Clemson; "Three Jersey Egg-Plants"; Roxie & Wagner; Perry & Fay.

**FAIRHILL PALACE** (C. Stengle, mgr.; agents, Stein & Leonard, Inc.).—19-21, Brady & Ward; Three Trents; The Seabrooks.

**CRYSTAL PALACE** (D. Baylison, mgr.; agents, Stein & Leonard, Inc.).—19-21, Riddle & Rhyme; Otto & Denmore; Bertha Wood; Le Wando Circus.

**CRYSTAL PALACE** (S. Morris, mgr.; agents, Stein & Leonard, Inc.).—19-21, Chaille & Mason; Sweeney Sisters; Wagner Sisters; Rush & Rush.

**MAJESTIC** (Wm. Valli, mgr.; agents, Stein & Leonard, Inc.).—19-21, The Two Menards; Graham & Larkin; Boyle & Evans.

**AUDITORIUM** (Mr. Gibson, mgr.; agents, Stein & Leonard, Inc.).—19-21, Whitman Sisters Stock Co.; Beech & La Rue.



The four original girls who have made the "Temple of Music" famous. Kittie (with the act 17 years), Hazel 19, Clara 7 and Laura 5.

## Willard's "Temple of Music"

**Managers:**

Are you one of the boys who has one of my "TEMPLE OF MUSIC" acts on your list this season? If not, why? Don't you know that my acts are breaking the records of houses everywhere? My Circus Callopo Parade feature, and nightly front of theatre concert, is a great scheme. It packs the houses! I have just added to both acts a special cyclorama cathedral setting, costing \$250.00, and painted by the noted firm of Boss & Grunston, New York.

Don't forget the "TEMPLE OF MUSIC" is an act given mostly by girls, playing upon parlor lamps, a sawmill in active operation, a flower garden, clocks, sewing-machines, etc. Act carries seven people, a circus callopo and engineer, uses 47 trunks and a special car of its own to transport. The act is all right, and the price is all right.

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N. B.—Have just signed No. 2 Act (full weeks) Proctor time. Don't wait until you see your competitor packing his house with this act and then say, "If I had only known," etc. If you don't know the act, inquire. It's great!

SUCCESS AT K.P.'S FIFTH AVE. THIS WEEK (Oct. 16)

# DeLaur Duo

**CASINO** (Ellas & Koenig, mgrs.).—Dave Marlon's "Dreamland Burlesquers."  
**TROCADERO** (Sam M. Dawson, mgr.).—"The Big Review."  
**GAYETY** (John P. Eckhardt, mgr.).—"The Passing Parade."  
**EMPIRE** (E. J. Buckley, mgr.).—Sam Rice & His Daffydills.

Billie Luseler (formerly of Luseler Sisters) and A. Charles Evans (Anderson & Evans) are offering their new singing and dancing turn for vaudeville. They made the combination strong by engaging in a wedding before making up the act.

(Detailed reviews from Philadelphia were omitted this week by Mr. Young through covering the World Series for his paper, the Philadelphia Public Ledger.)

## BOSTON

By J. GOOLTZ.

80 Summer Street.

PARK (W. D. Andreas, mgr.; agent, K. &

E.).—"Get-Rich-Quick Wallingford" is living up to the name, during the Boston stay. Fourth week and no slacking up of business.

**HOLLIS** (Charles J. Rich, mgr.; agent, K. & E.).—"The Red Rose" with Valeska Suratt is now in the second and closing week of the engagement. Business is very good.

**SHUBERT** (E. D. Smith, mgr.; Shubert).—"The Warning" with Doris Keane as the star had only a fair start. Here for one week only. "The Blue Bird" follows.

**COLONIAL** (Thomas Lothian, mgr.; agent, K. & E.).—"The Red Widow" with Raymond Hitchcock. Seventh week. It's a shame to quit with the business so good. Next week is the last.

**BOSTON** (Al. Lovering, mgr.; agent, K. & E.).—"Miss Dudelsack," with Lulu Glaser. Opened well for a two weeks' engagement.

**PLYMOUTH** (Fred Wright, mgr.; Liebler's).—"The Irish Players." Big business. Repertoire of plays, presented here for the first time.

**MAJESTIC** (E. D. Smith, mgr.; Shubert).—"The Gambler"; doing well.

**KEITH'S** (Harry E. Gustin, mgr.; agent, U. B. O.).—Two feature acts this week. Mms. Sumiko, Japanese prima donna, tendered a

unique bit. Charles Kellogg, last week's feature held over, and repeated his success. Paul Dickey and Co., in a college comedy, almost stole the house. Bud and Nellie Heim, fine "kid" entertainers. Joe Morris and Charles Allen displayed good voices in character work. Carlin and Penn, "Dutch" comedy, not so well. The R. A. G. Trio; Les Montfords, opened; Hickey's Comedy Circus, funny mule, good. Pictures.

**NATIONAL** (E. A. Ryder, mgr.; agent, U. B. O.).—John H. Hall & Co.; Rialto; Karl Hewitt & Co.; Willard & Bond; George C. Davis; Kimberly & Hodgkins; Louis Stone; Kelley & Lafferty; Louis Granat; pictures.

**ORPHEUM** (V. J. Morris, mgr.; agent, Loew).—Frank Carmen; Boyd & Lorens; Eldon & Clifton; Four Musical Cates; Gwynn & Gossett; The Browns; Cooper & Robinson; The Rosettes Trio; Great Nichols; Newell & De Forest; Honey Johnson; Woodford's Statue Dogs; "The Card Party"; Spiegel & Dunne; Altus Bros.; pictures.

**SOUTH END** (Irving Hamilton, mgr.; agent, Loew).—"The Card Party"; Honey Johnson; Woodford's Statue Dogs; Altus Bros.; Spiegel & Dunne; Great Nichols; Jones & Kelley; Cooper & Robinson; Gwynn & Gossett; The Browns; Musical Cates; Rosettes Trio; Frank Carmen; Doyd & Lorens; Golden Song Review; pictures.

**HUB** (Joseph Mack, mgr.; agent, Fred Mardo).—De Chantel Sisters; Lambert Bros.; Knight & Hanson; Billy K. Wilson; Alfred & Pearl; Stewart & Hall; Miskel, Hunt & Miller; The Russells; pictures.

**BEACON** (J. Laurie, mgr.; agent, Fred Mardo).—Henderson & Henderson; Paulette; Carney & Daily; Henry Bush; Mignon Bros.; Roe Reeves; Young Sisters; Alfred Trio; pictures.

**WASHINGTON** (F. Collier, mgr.; agent, Church).—Laurie & Alsen; Von Serley Sisters; Fondeller Comiques; Selly Brown; Maude Barlow; Frank McIntyre; pictures.

**PASTIME** (F. Allen, mgr.; agent, National).—Geo. Lewille; Jack Clayton; Frank Phipps; Madeline Walsh; pictures.

**BOWDOIN SQUARE** (J. E. Commerford, mgr.; agent, National).—Grouch Richards Trio; C. H. De Dia; J. D. Henderson; Warren & Malloy; Castelucl Band; Show's Circus; Alvin & Nulty; Grotesque Randolphs; pictures.

Fred Mardo has landed a new one. The Dudley Street Opera House, which opened Columbus Day, is using his booking. He put in five acts for each half. William E. Smith of Bridgeport is the manager.

The Imperial Russian Dancers are booked to appear at the Boston Opera House the first three days of next week. In addition to the ballet, will appear the court orchestra and a quartet of grand opera singers from the Russian opera houses.

The "Giants" and "Athletics" games were announced from the stage of the New National theatre and attracted as much attention as a headline act.

Many of the local houses will have a change of attractions the coming week.

The Apollo, another picture house, opened last Monday. It is located near Marcus Loew's South End theatre—Mead Booking Office, agent.

Charlie Franks, the Orpheum theatre orchestra leader, who made the tour with Harry Lauder on his second American appearance, was lifted bodily from the orchestra pit and sent on tour with the Lauder show again.

At the close of the last Lauder tour, the comedian presented Franks with a gift. Franks can show it. (Not the Easter card; another one).

## ST. LOUIS

By FRANK E. ANFENGER.

**COLUMBIA** (Harry D. Buckley, mgr.; agent, Orpheum Circuit).—The Dorians; Esmeralda & Viola; Nevins & Gordon; Macari & Bradford; Albert Hole; Master Gabriel & Co.; Six Steppers; Louise Stickney's Circus.

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# DOROTHY RICHMOND Presents JAMES DUKKIN

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## "THE AVENGER"

K-P'S FIFTH AVENUE THIS WEEK (Oct. 16)

CENTURY (W. D. Cave, mgr.; agent, K. & E.).—Jack Norworth & Grace Field in "Little Miss Fix-It," new here.  
SHUBERT (Melville Stoltz, mgr.; Shubert).—All-star cast in "Pinafore."  
GARRICK (Mathew Smith, mgr.; Shubert).—May Robson in "The Three Lights," new here.  
OLYMPIC (Walter Sandford, mgr.; agent, K. & E.).—Montgomery & Stone in "The Old Town."  
AMERICAN (D. E. Russell, mgr.).—"The White Slave," new here.  
HAYLINS (Harry Wallace, mgr.).—"The Hoosier Schoolmaster."  
IMPERIAL.—Baldwin-Melville Stock Co. in "Mary Jane's Pa."  
STANDARD (Leo Reichenbach, mgr.).—"Bohemian Burlesques."  
GAYETY (Charles Walters, mgr.).—Clark's "Runaway Girls."

The bill revising theatre licenses is being considered in the City Council and provides for a raise for all sorts of amusement enterprises.

Dolly Dimple, who is dodging sleuths for the St. Louis Times for a \$300 prize, appeared at the Princess theatre and packed the house. She laid aside her disguise.

At the annual election of the Park Circuit and Realty Co., which operates Forest Park Highlands, Ben G. Brinkman was elected director to succeed Peter J. Doerr and J. A. Christopher to replace Joseph A. Goettler. Anton Steuwer, Robert Haferskamp, Charles C. Stanley, Basil Johnefer and Theodore Rameur were re-elected. The change in directorate is said to be unimportant as Steuwer owns most of the stock.

St. Louis truant officers last week turned away a score of children as being too young to appear in "The Piper" at the Shubert. Only those 16 or over were allowed to go on. Jean and Thelma Adams, Kansas City twins, are travelling with the company.

Robbie Gordon, the posing girl, went to the new \$1,000,000 Library at dawn and posed for a newspaper photographer on the steps. The big papier mache figure used in "The Lion's Bride" was put on an auto truck at the Columbia theatre and aided Miss Gordon in showing how sculpture would improve the building.

A pure food show is the Coliseum attraction for the week.

### CINCINNATI

By HARRY HESS.

B. F. KEITH'S (J. J. Murdock, gen. mgr.; C. L. Doran, rep.; agent, U. B. O.; rehearsal Sunday 11).—Loughlin's Dogs, opened; Hal Merritt, good; John & Mae Burke, excellent; Rice & Cohen, hit; Belle Adair, very fine; James O'Neill & Co., featured; Hawthorne & Burt, scream; Golden's Russian Troubadours, hit.

EMPRESS (H. E. Robinson, mgr.; rehearsal Sunday 10).—Two Todd Nards, good; Original Bandy, good; Von Klein & Gibson, excellent; "All Rivers Meet at Sea," featured; Ekhoff & Gordon, hit; Marlin & Lona, "new acts."

AMERICAN (Harry Hart, mgr.; agent, Gus Sun; rehearsal Monday 9).—Sam Harris, good; Fieldman & Sydney, fair; Burke Comedy Co., good; The Maddens, clever dancers; Star Trio, scream; Tom Eck's Bicycle Girls, featured.

PEOPLE'S (James E. Fennessy, mgr.).—Williams' "Ideals." Searl Allen and associates are giving the best burlesque show of the season. "The Money Makers" is a scream. Allen has a skit that abounds with rapid fire comedy. Frank Thorndike, George Martin, Harry B. Fox, Harry F. Gray, Helen Almorah, Edyth Murray, Rebe Allen, Jack Hall and Joe Walsh are assigned parts. Twenty choristers who can really sing and dance bring the show up to a standard seldom seen in burlesque. "A Modern Cannibal King," the second part, was not so well rendered, probably because new. Twenty-one vocal numbers were used in the two burlesques. Between acts White City Quartet entertained.

STANDARD (Frank J. Clements, house agent).—"The Midnight Maiden." "On Their Honeymoon"—the first scene is at the apartment of Roy Wayne in New York; second, ment of Roy Wayne in New York; third, exterior of Pullman Car; fourth, the interior of Pullman Car. The sketch itself isn't much of a story. It simply starts off, then, without excuse, a specialty is rendered, and the comedy is again taken up. Harry Ward was very funny. Danny Simmons, Charles Reed, Tom Merrick, Rich-

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McAllister, James Horton, George Thurston and Leo Caron get away with much ordinary comedy, especially McAllister, whose training in the "Music Hall" act makes him unfitted for the quieter kind of comedy. Margie Hilton was clever and at times brilliant as a Salvation Army lassie. The chorus is excellent, but several were inclined to "cooche" whenever they got a chance. There is plenty of "raw" dialog and "nasty" scenes which should be dropped at once. "The Village Fire Brigade" by Billie Ritchie is a well written pantomime; but the company does not seem to understand how to handle it. The scenery and costumes are among the best, and the management has provided a fairly good evening's entertainment.

GRAND O. H. (John H. Havlin, mgr.; agent, K. & E.).—"The Girl in the Taxi." Bobby Barry is featured; Julie Ring, Helena Selinger, Jean Salisbury, Jeanette Begard, Harry Hanlon, Jack Norval, Frank Barrington, George Richards and Jules Cluzetti are in the cast.

LYRIC (James E. Fennessy, mgr.; Shubert).—Aborn English Grand Opera provided a pleasant surprise in rendering "Tales of Hoffmann." The company gave better satisfaction than any heard here in a long time, although the company is shy of necessary scenery. The principals are Leonard Samoloff, robust tenor; Louis Kreidler, baritone; Edith Helena, soprano; Louise Le Baron, mezzo; William Schuster, basso, and Philip Fein, comedian.

WALNUT (W. W. Jackson, mgr.; agent, S. & H.).—"Paid in Full." Leslie Bassett, Edna Brothers, George Bancroft, Frank C. Burton, May Estella, Constance Pullman and David Manning are in the cast.

LYCEUM (Andy Hettessheimer, mgr.).—The stock company presenting "The Hair to the Hoar" in elegant style. Elmer Burham was pleasing. Miss Martin scored; Ray Martines was applauded; Lionel Morris, excellent;

R. C. Knorr is deserving of special comment. HEUCK'S O. H. (James E. Fennessy, mgr. agent, S. & H.).—"Across the Pacific," featuring Harry Clay Blaney.

Isaac Lisbon, president and general manager of the Lisbon Amusement and Lisbon Realty Co., which operates the Family and Bijou, was married here to Miss Regine Zielonka.

### NEW ORLEANS.

By O. M. SAMUEL.

CRESCENT (T. C. Campbell, mgr.; agent, S. & H.).—"Evans' Minstrels. MAJESTIC (B. F. Brennan, mgr.).—"Dead-wood Dick's Last Shot."

GREENWALL (Arthur B. Leopold, mgr.; agent, Hodkins; rehearsal Sunday 10).—Ordinary program evoked little appreciation Sunday afternoon. Sidontas, offering antiquated business, started nothing; Lucille Tilton, male impersonator, lacking voice, cool reception; Haley Trio, scored; Pearl Tangley, closed the show.

LYRIC (L. E. Sawyer, mgr.).—Gagnon-Pollock Players in "Strongheart."

When the Winter Garden resumes its former policy of "pop" vaudeville and pictures Sunday, the name of the theatre will be changed to the Colonial. This week the house holds Dante's "Inferno" and is playing to excellent business.

The Mobile, Mobile, closed Saturday. Poor business.

Nat Goodwin, appearing in the south in his new play, "The Captain," stopped off here Sunday. Mr. Goodwin is greatly peeved because the newspapers are giving his marital affairs such wide publicity. He says the belt for hymeneal affairs among theatrical stars really belongs to Jefferson de Angella,

who has the best of him by one offense. Goodwin was accompanied by his leading lady, Margaret Moreland, a striking blonde.

"Madame Sherry" has broken all southern records in the matter of receipts thus far this season. The company played seven one-nighters last week to a total of over \$10,000.

The case of Lykens vs. Rankin, in which William Lykens asserts he is due commissions from McKee Rankin, will be argued in a local court 25. Attorney Arthur B. Leopold is representing Lykens.

Herman Fichtenberg, the south's most important picture impresario, has returned from a two months' vacation spent in the east.

Kitty Cheatham gives a concert at the Athenaeum Nov. 6.

The last act of "Take My Advice," William Collier's new play, has been changed considerably, much to its advantage.

Lester cancelled last week at the Orpheum. It is said the billing did not suit.

Arthur B. Leopold has withdrawn his resignation and will continue in a managerial capacity at the Greenwall.

Pearce's new theatre in Canal street, as yet not named, will open in Nov.

The southern "Alma" company, of which Joe Vion is manager, broke the Tulane's record for this season.

(By Wire.)

ORPHEUM (Martin Beck, gen. mgr.; agent, direct; rehearsal Monday 10).—Gregoire & Elmina, neat opener; Ethel McDonough, did nicely; Eckert & Berg, applause; Mullen & Corell, success; "Son of Solomon," well received; Mary Norman, entertained thoroughly; Robedillo, closing, found favor.

DAUPHINE (Henry Greenwall, mgr.; Shubert).—"Jolly Bachelors"; sorry show, with staid choristers and soiled costumes; poor business.

TULANE (T. C. Campbell, mgr.; agent, K. & E.).—Jefferson de Angella in "The Ladies' Lion"; but fairly entertaining; nautical comedy with music; Annabelle Whitford and Anna Laughlin prominent in cast; light houses.

### BALTIMORE

By ARTHUR L. ROBE.

MARYLAND (F. C. Schanberger, mgr.; agent, U. B. O.; rehearsal Monday 10).—May Tully & Co., big laughing hit; Marie Fenton, charming; Wynne & Russon, amused; Murphy, Nichols & Co., won laughs; Shirley & Kessler, pleased; Cameron & Gaylord, scored; Jimmie Lucas, fair; Mason & Bart. Good comedy show to fair house Monday afternoon.

NEW THEATRE (George Schneider, mgr.; agent, Charles Kraus; rehearsal Monday 10).—Excellent bill to good houses Monday. Buford, Bennett & Buford, tremendous hit; Four Musical Hodges, scored heavily; Harry Antrim, greatly pleased; Manuel A. Alexander & Co., very clever; John Lamont, Marion Landale & Co., laughing hit; Armita & Burke, clever.

VICTORIA (C. E. Lewis, mgr.; agent, Nixon-Nirdlinger; rehearsal Monday 10).—Seven Merry-makers, big hit; Sylvester, well liked; Frederick, Ritter & Robertson, excellent; Metz & Metz, pleased; Frederick & Venita, clever; Knapp & Lisette, thrilling; Pettit Sisters, fair. Good houses Monday.

ACADEMY OF MUSIC (Tunis E. Dean, mgr.; K. & E.).—"The Trail of the Lonesome Pine," with Charlotte Walker, opened Monday, reviewed elsewhere in this issue.

James L. Kernan, manager of the Maryland, recovered from his recent serious illness and occupied his accustomed seat in the second box Monday matinee.

Mason and Bard, novelty gymnasts, reached town too late for the Monday matinee at the Maryland. A railroad wreck detained them. They went on at the night show and received much applause.

The great parade given in honor of Cardinal Gibbons' anniversary jubilee played great havoc with the matinee business and the various theatres. Many vacant seats were visible in all the houses.

FORD'S (Charles E. Ford, mgr.; K. & E.).—Blanche Bates in "Nobody's Widow." Both star and play made tremendous hit with a large and representative audience Monday night.

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AUDITORIUM (James McBryde, mgr.; Shu-  
bert).—"The Chocolate Soldier" pleased large  
audience Monday.SAVOY (B. Bascom Jackson, mgr.).—Bon-  
ton Players in "Two Orphans," large and well  
pleased audience Monday night.HOLIDAY ST. (William Rife, mgr.; S. &  
H.).—"The Smart Set" in "Dr. Beans from  
Boston," pleased a big audience in which the  
blacks seemed to have it all over the whites in  
point of numbers.GAYETY (William Ballauf, mgr.).—Billy  
W. Watson and "The Girls from Happyland,"  
S. R. O. twice on Monday. Good and pleas-  
ing show.MONUMENTAL (Montague Jacobs, mgr.).—"The  
Pacemakers," with Packy McFarland,  
the lightweight champion, added attraction,  
drew two good sized audiences Monday.WILSON (W. Wonders, mgr.).—Pictures, ill.  
songs and orchestra. Good attendance.TRAYMORE CASINO (Chris. Rosenbrock,  
mgr.).—"Astronomers of 1911." Fair show to  
fair houses.EASTERN (North & Elliott, mgrs.).—Vau-  
deville and pictures. Average business.The Wilson, controlled by the Wilson Thea-  
tre Co., will inaugurate a season of popular  
priced vaudeville beginning 23. Manager  
Wonders informed your correspondent that  
he was not yet in position to give any further  
information as to the booking agent or how  
many acts would show. However, he did say  
that the policy would be three shows a day—  
matinee and two night performances.Director Harold Randolph, of the Peabody  
Conservatory of Music, has announced the  
following artists and dates for the Friday af-  
ternoon recitals given each season in the Music  
Hall of the Conservatory: Ernest Hutcheson,  
Oct. 20; Alma Gluck, Oct. 27; Theodore Hom-  
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Nov. 17; George F. Boyle, Dec. 1; Harold  
Phillips and Ada Sassoll, Dec. 3; Barrere En-  
semble, Dec. 15; Kneisel Quartet, Jan. 5; Har-  
old Bauer, Jan. 13; Elena Gerhardt, Jan. 19;  
Kathleen Parlow, Jan. 26; Kneisel Quartet,  
Feb. 1; Josef Lhevinne, Feb. 8; J. C. Van  
Husteyn and Adelin Fermin, Feb. 14.

## ATLANTIC CITY

By I. B. PULASKI.

YOUNG'S PIER (Jack D. Flynn, mgr.;  
agent, U. B. O.).—Victor Moore, Emma Little-  
field & Co., hit; Pietro, hit; Nell McKinley,  
very big; Mae & Belle Connolly, very big;  
Meehan's Dogs, dandy; Dick Thompson & Co.,  
finely sung; Foster & Dog, excellent; Mudge,  
Morton & Edwards, liked.CRITERION (J. Child, mgr.).—M. P.  
MILLION DOLLAR PIER (J. L. Young &  
Kennedy Crossan, mgrs.; Wistar Grockett,  
bus. mgr.).—M. P.STEEPLECHASE PIER (R. Morgan & W.  
H. Fennan, mgrs.).—M. P.

STEEL PIER (J. Bothwell, mgr.).—M. P.

ROYAL (H. Brown, mgr.).—M. P.

APOLLO (Fred E. Moore, mgr.; agent, K.  
& E.).—Thos. Wise & John Barrymore in  
"Uncle Sam."The Steel Pier announces that it will have  
dancing all winter. Last year this amuse-  
ment, it seems, was centered on the Million  
Dollar Pier.John Child is now sole proprietor and  
manager of the Criterion, a picture house, doing  
big business on the "walk," he having bought  
out his partner, Carol Daly, about ten days  
ago.Max Winslow, the hustling professional  
manager for the Ted Snyder Co., is here for  
a two weeks' rest. Max says that this is  
the first of his series of vacations for the  
season 1911-12.Leo Carrillo and Victor Moore have doped  
a moving picture that sounds good. It is  
to show how the actor spends his vacation  
and leisure time. The picture is to portray  
well known artists motoring, sailing, golf-  
ing, farming and such like. Both Moore and  
Carrillo have homes and motor boats down  
on Long Island and around other regular  
actors.Foster and his dog, appearing on the bill  
on Young's Pier this week, is the same Fos-  
ter, but not the same dog. The old dog which  
Foster carries with him is known as "Mike"  
and is a black and tan. The new dog is of  
the same breed and is, in fact, an offspring of  
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"SOFT PEDAL"

"HIP, HIP, HYPNOTIZE ME"

"APRIL FOOL"

"SHUT YOUR EYES AND MAKE BELIEVE"

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"The Three Romeos."  
LYRIC (John Laughlin, mgr.; agent, S. & H.).—Norman Hackett.  
TECK (Shubert).—Grace George & Robert B. Mantell.

**CAMDEN, N. J.**  
BROADWAY (W. B. McCallum, mgr.).—Mozart Operatic Duo, clever; Mac Glinleys, pleased; James Harking, good; Adde & Coulter, fine; Eddie Heron & Co., recalled; Cowboy Williams, darling; James Green, good; Howson & Healey, good; Fay St. Clair, scored; Catherine Challoner & Co., headliner; 19-21, Roach & McCurdy, "The Prune Center Cut-Ups"; Ed. C. Jordan & Co.; Vvette Rugel; Fred Sanford.

**CLEVELAND, O.**  
HIPPODROME (H. A. Daniels, mgr.; U. B. O., agent; Monday rehearsal 10).—"A Romance of the Underworld"; Cycling Auroras, feature; Flying Martins, big; McGlinnis Bros., good; Homer Miles & Co., good; Fanny Rice, pleased; Jolly, Wild & Clear; went well; DeKoe Troupe, clever.  
GRAND (J. H. Michels, mgr.; Monday rehearsal 10).—Luba Miroff, headliner; Dave Carton; Raymond & Hall, feature; Smith & Roberts, pleased; James Licheter, well liked; Swan & Bamford, good.  
FROBECT (H. A. Daniels, mgr.; U. B. O., agent; Monday rehearsal 10).—Ruth Delmar, clever; Jack Irwin Duo, won favor; Booker

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& Duffy, hit; Dick, Talking Dog; Vassar & Arken, good; George Harcourt & Co., very good; Boothblack Four, liked; Hayn Bros.  
PRISCILLA (P. E. Seas, mgr.; Gus Sun, agent; Monday rehearsal 10).—Milt Moree, features; Mlle. Mabel's Animals, well trained; Shelley & Dawson, please; Three Elsa Sisters, Hazel Watson, Sally Brown, won favor; Four Brahms Girls, nicely; Nettie Fields; Shooting Stars, headline.  
STAR (Drew & Campbell, mgr.; Monday rehearsal 10).—"Queens of the Folies Bergere."  
EMPIRE (E. A. McArde, mgr.; Monday rehearsal 10).—"Belles of the Boulevard."  
COLONIAL (R. H. McLaughlin, mgr. Shubert; Monday rehearsal 10).—Blanche Ring, "The Wall Street Girl."  
OPERA HOUSE (Geo. Gardner, mgr.; Monday rehearsal 10).—"Get-Rich-Quick Wallingford."  
LYCEUM (Geo. Todd, mgr.; Monday rehearsal 10).—Ward & Vokes and Lucy Daly.  
WALTER D. HOLCOMB.

**DAVENPORT, IA.**  
AMERICAN (C. E. Berkell, mgr.; rehearsal Mon., 12.30).—Week 9, Arizona Joe and Co., headline; Happy Jack Gardner, strong; Lyric Four, recalls; Adams Bros., pass; Nancy Lee Rice, novelty.  
PRINCESS (John Hughes, mgr.; agent, C. H. Doutrick; rehearsal Mon. and Thurs., 12.30).—Week 9, Fuller Minstrels, well liked; Oberita, hit; Edna Julien, good; Damrock Bros., fair.  
BURTIS (M. S. Scoville, mgr.; Cort, Shubert & Kindt).—8, "The Heart Breakers," good mat and S. R. O. night.  
GRAND (D. L. Hughes, mgr.; K. & E.).—9, Kyrle Bellow in "The Mollusk."  
SHARON.

**DETROIT, MICH.**  
TEMPLE (C. G. Williams, mgr.; U. B. O.; rehearsal Monday 10; agent U. B. O.).—Walter C. Kelly, genuine hit; "The Hold-Up," thrilling; Toona & Indian Sextet, novelty; Melville & Higgins, scream; Flanagan & Edwards, good; Hugh Lloyd, clever; Rita Gould, very good; Wentworth, Vesta & Teddy, did nicely.  
MILES (C. W. Porter, mgr.; T. B. C., agent; rehearsal Monday 10).—Frol, great; Roberts, Hayes & Roberts, big; Baader LaVelle, cyclists; Brooks & Carlisle, humorous; Hap Handy & Co., novel; Fred Rivenhall, fair.  
COLUMBIA (M. W. Schoenherr, mgr.; Gus Sun).—Banda Roma; Tom Grimes & Dunbar Sisters, funny; John Lilla Fox, fair; Frances Girard, fair; Lee's Minstrel, fair, good; Nat Wharton, good; Burtona, clever.

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**NATIONAL** (Melsner & King, props; agent,  
Doyle).—Genaro & Band, great for "pop" at-  
traction; Camille's Dogs; Mamie Girard; Ed-  
monds & True; Prentiss Trio; Dell, Baily &  
Jap; Charles Howison; Wagner & Diggs.

**FAMILY** (C. H. Preston, mgr.; U. B. O.).—  
Eva Allen & Co., very good; Princess Chin-  
quilla & Newell; Orlovo Trio; Gertrude Shultz;  
Jack Sanderson; Jenkins; Covert; Robert  
Hadley & Co.; Adamini & Taylor; Cates Bros.;  
A. Bergerman; Tex & Mabel Shea; Four Lar-  
gards.

**GARRICK** (Richard H. Lawrence, mgr.,  
Shubert).—"Baby Mine," business splendid.

**DETROIT** (fairly variant, mgr.; K. & E.).—  
"The Country Boy," business fair.

**GAYETY** (J. M. Ward, mgr.).—"Rose Sy-  
dell."

**AVENUE** (Frank Drew).—"New Century  
Girls."

**LYCEUM** (A. B. Warner, mgr.; S. & H.).—"The  
Rosary."

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be located on Cadillac Square, next to the  
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the property says he will erect a theatre on  
the site as soon as the present leases expire.

JACOB SMITH.

### DENVER.

**ORPHEUM** (Martin Beck, gen. mgr.; agent,  
direct).—"Lasky's" "Planophenda Minstrels"  
(return date), hit; Carlton, scored; Karl  
Emmy's Pets, good; McDevitt, Kelly & Lucey,  
funny; Color Photography, interesting; McRae  
& Levering, fairly well received; Mason &  
Murray, pleased. Business fair.

**PANTAGES** (Alex. Pantages, gen. mgr.;  
agent, direct).—Homer Lind & Co., artistic;  
Bertie Fowler, scored; Georgie Dubois, en-  
tertaining; Frank LaDent, good; Four Taylor  
Sisters, fair.

### DES MOINES, IA.

**ORPHEUM** (H. B. Burton, res. mgr.; re-  
hearsal Sunday 10).—Week 9, "A Night in a  
Turkish Bath," feature; Lorch family, good;  
Bedini & Arthur, pleased; Lelpais, clever;  
Clifford Walker, amused; Abbott & White,  
good; Redway & Lawrence, pleased.

**BIRCHER** (Elbert & Getchell, mgrs.).—9-  
10, "The Traveling Salesman," good business;

12-14, "Daniel Boone on the Trail," fair busi-  
ness.

**PRINCESS** (Elbert & Getchell, mgrs.).—  
Stock.

### ELMIRA, N. Y.

**COLONIAL** (Schweppe Bros, mgrs.; agent,  
U. B. O.).—Warren Hatch & Co., good;  
Sampsel & Reilly, well received; Laypo &  
Benjamin, good; Payne & Lee, good; Rem  
Brandt, good.

**MAJESTIC** (G. H. Ven Demark, mgr.;  
agent, U. B. O.).—16-18, "Kelly & Parks,"  
good; Great Barnett & Co., excellent; 19-21,  
Ted & Clara Steele, Millar Musical Trio.

**LYCEUM** (Lee Norton, mgr.; Reis Cir-  
cuit).—13, "The Three Rameos, large house,  
19, "At the Old Cross Roads."

**MOZART** (G. W. Middleton, mgr.).—16-21,  
Stanford Western Players, large business; 22-  
25, "The Deserter."

J. M. BEERS.

### ERIE, PA.

**COLONIAL** (A. P. Weschler, mgr.; C. R.  
Cummins, asst. mgr.; agents, Gus Sun & U.  
B. O.; rehearsal Monday 10).—Sharp & Turk,  
clever; Madell & Corbely, good; Victoria Four,  
big; Onetti Sisters, good; "Dinkelspiel's Christ-  
mas," hit; Wolf & Zodelia, nicely.

**HAPPY HOUR** (D. H. Connelly, mgr.).—  
Harry Dunn, good; Rouse & Reed, pleased;  
Willard Lee Hall & Co., clever.

**MAJESTIC** (J. L. Gilson, mgr.).—14, "The  
Three Rameos," fair house; 19, "Excuse Me."

M. H. MIZENER.

### FALL RIVER, MASS.

**ACADEMY** (Julius Cahn, lessee and mgr.,  
Geo. Wiley, res. mgr.).—12-14, "Bon Ton,"  
business good; 16, Boston Symphony Orches-  
tra, business very good; 19-21, "The County  
Sheriff," 22, matinee, Harry Lauder.

**SAVOY** (Julius Cahn, lessee and mgr.;  
Loew's Vaudeville; rehearsal Monday 10).—  
Frank Carmen, good; Fred Hamill & Co., very  
good; Martini & Maxmillian, good; Wilson  
& Pearson, good; "The Mayor and the Mani-  
cure," hit; Josephine Davis, excellent.

**BIJOU** (Chas. L. Benson, mgr.; Loew,  
agent; rehearsal Monday 10).—16-18, Musi-  
cal Stipps, good; Baker & Doyle, very good;  
Maude Parker & Co., good; 19-21, Rosalie  
Sisters; Houston & Olmstead; Arnatt Bros.

**PREMIER** (Chas. L. Benson, mgr.; Loew,  
agent; rehearsal Monday 10).—16-18, La Salle  
& Lind; Sterling & Chapman; Baker & Mur-  
ray; 19-21, Caron & Farnum; Knowles &  
Powella.

**PALACE** (John W. Barry, mgr.; Mardo,  
agent; rehearsal Monday 10).—16-18, Gordon  
Sisters; Frazee; Emil Goyette; 19-21,  
Don; Dickens & Floyd.

EDW. F. RAFFERTY.

### FORT WORTH, TEX.

**MAJESTIC** (A. C. Best, mgr.; Inters.  
agent).—Week 9, Gus Edwards' Country Kids,  
well liked; Hufford & Chain, hit; Lockhart  
Sisters, very good; Bert Cutler; Undine An-  
drews, old impersonations; Ames & Corbett;  
Four Flying Gilmores, fair.

**EYERS** (F. W. Greenwall, mgr.).—9-10,  
Dixie Minstrels, fair business; 11-12, Aphie  
James, fair business; 14, "Girl from Rectors,"  
business fair; 14, Wallace-Hagenbeck, good  
business.

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| 2   | Natural Flesh        | 10  | Sallow Old Age        | 17  | Indian          |
| 3   | Rose Tint            | 11  | Ruddy Old Age         | 18  | East Indian     |
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### HARRISBURG, PA.

**ORPHEUM** (Wilmer & Vincent, mgrs.;  
agent, U. B. O.; rehearsal Monday 10).—Wat-  
kins & Williams Sisters, endorsed; De Witt  
Young & Sisters, good; Tom Kyle & Co. went  
well; 8 Florentine Singers, headlined; Byron  
& Langdon, laughs; Arthur Whitelaw, very  
good; 3 Derrick Bros., excellent.

**MAJESTIC** (N. C. Myrick, mgr.; Reis),—  
11, "Whirl of Mirrh," fair business; 12, Mr.  
& Mrs. Jacob Silbert in "The Sacrifice" (Yr-  
dish), good business; 14, "Aborn Opera Co. in  
"Bohemian Girl"; 16-17, "Mutt & Jeff" fair  
house; 18, "Cord Corner Girls," 21, "Billy, the  
Kid"; 23, Louise Gunning in "The Balkan  
Princess"; 24, Alberta Gallatin in "The  
Strugglers."

### HARTFORD, CONN.

**POLY'S** (O. C. Edwards, mgr.; agent, U.  
B. O.; rehearsal Monday at 10).—Curson Sis-  
ters, clever; Haden, Borden & Hayden, great;  
Max Witt's "Melody Lane Girls," pleasing;  
Michael Richardini Troupe, clever; Fred Wat-  
son, hit; Edmond Hayes & Co., laughs; Wil-  
son Bros., hit.

**HARTFORD** (Fred P. Dean, mgr.; agent,  
James Clancy; rehearsal Monday and Thurs-  
day 11).—16-18, Raphael, hit; 19, 21, 23,  
pleased; Bernier & Stella, fine; Howe &  
Edwards, laugh hit; Green & Tenney, scored;  
19-21, Raphael, Lew Palmore, Musical Stew-  
arts, Mabel Whitman and Picka.

**PARSONS** (H. C. Parsons, mgr.).—16, Mary  
Garden; 17-18, Henrietta Crossman in "The  
Real Thing"; 19-21, "The Bohemian Girl";  
23-25, "Over Night."

R. W. OLMSTED.

### HOOPESTON, ILL.

**VIRGINIAN** (Max M. Nathan, mgr.; W. V.  
M. A., agents).—12-14, Musical Reeves, very  
good; 16-18, Welser & Dean; Lillian Davis.

RIGGS.

### INDIANAPOLIS.

**KEITH'S** (Ned Hastings, mgr.; agent, U.  
B. O.; rehearsal Monday 10).—"The Photo  
Shop," pleased; Edna, Aug. well received;  
"The Little Stranger," good; Raymond &  
Caverly, old man; Berle, Fitzhugh, great;  
Conrad & Whidden, good; Cole de Lamo Trio,  
splendid, should omit "comedy"; Havelocks,  
good.

**ENGLISH'S** (A. F. Miller, mgr.; agent,  
Boda).—9-11, "Dear Old Billy," fair busi-  
ness; 12-14, "Little Miss Fix-it," canceled;  
17, Cincinnati German Co.; 18, Nasmith, in  
"The Other Mary"; 20-21, "Thy Neighbor's  
Wife."

**SHUBERT-MURAT** (F. J. Dalley, mgr.;  
agent, Shubert).—9-11, "Don" (Wm. Court-  
enay), fair business; 12-14, "The Fatted  
Calf," good business; 18-21, "The Piper"  
(Edith Wynne Mathison).

**PARK** (Phil Brown, mgr.; agent, S. & H.).  
—9-11, "The Convict's Daughter," good busi-  
ness; 12-14, "The Third Degree," capacity;

16-18, "Polly of the Circus"; 19-21, "The  
Dawn of a Tomorrow."

**NEW COLONIAL** (A. R. Sherry, mgr.).—  
Halton-Powell Stock Co. in "College Life."

**EMPIRE** (H. K. Burton, mgr.).—"Jardin  
de Paris Girls."

**GAYETY** (B. D. Cross, mgr.; agent, Gus  
Sun; rehearsal Monday 10).—Edgar Fernan  
& Co.; Fred & Mae Waddell; Belle Meyers;  
Ingalls, Duffield & Ingalls.

The Halton Powell Stock Company pleased  
capacity houses week 9 in "The Beauty and  
the Banker" and looks good for a long en-  
gagement.

**JAMESTOWN, N. Y.**  
LYRIC (H. A. Deardouff, mgr.; Gus Sun,  
agent).—Jules Held, hit; Musart Trio, clever;  
Ihler, Burke & Davenport, good; Kennedy Sis-  
ters, satisfactory; Kraener & Bierman,  
amused.

**SAMUELS** (James J. Waters, mgr.; Reis  
circuit).—18, Robert Mantell; 19, "The Gam-  
blers."

LAWRENCE T. BERLINER.

**KANSAS CITY, MO.**  
By

**ORPHEUM**—Dr. Ludwig Wullner, scored;  
Elda Morris, fair; Mullen & Coogan, fair;  
Lelpais, clever; Gen. Ed. Lavine, hit; Yokko  
Egawa, interesting; Gordon Eldred & Co.,  
sketch.

**EMPIRE**—Carlotta; Beatrice Ingram's  
Players; Hanson & Blou; Grobat; Walter  
Daniels & Co.; Randow Bros.

**GAYETY**—Al Reeves' "Beauty Show," good  
and well staged.

**CENTURY**—"Zallah Co., interesting.

**SHUBERT**—"The Man from Home" (Wm.  
Hodge.

**GRAND**—Chauncey Olcott, second week,  
packed houses.

**WILLIS WOOD**—Henry Miller in "The  
Havoc," strong.

PHIL McMAHON.

**KNOXVILLE, TENN.**  
GRAND (Frank Rogers, mgr.; agent, In-  
ter-state; rehearsal Monday 10).—Week 9,  
Three Musical Britons, excellent; Caine &  
Odum, hit; Victoria Trio, went well; Aerial  
Sherwoods, applause; Tom Powell, good, and  
Luce's Peerless Minstrels, hit.

**BIJOU** (Corbin Shields, mgr.; Wells).—  
Week 9, "Beverly," excellent business.

WALTER N. BLAUFEELD.

**LINCOLN, NEB.**  
**ORPHEUM** (Martin Beck, gen. mgr.; agent,  
direct; rehearsal Monday 6).—Week 9, Mar-  
sellies, excellent; Smith & Melotte Twins,  
good; Smythe & Hartman, pleased; "Scrooge,"  
fine; Ed. Lavine, hit; Mary Davis, good; Four  
Londons, good, Attendance, very good.

**LYRIC** (L. M. Gorman, mgr.; agent, W. V.  
A.).—Week 9, June Roberts &

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ald Trio, hit; Lewis & Chapin, applause.  
LEE LOGAN.

LOUISVILLE, KY.

KEITH'S (J. L. Wood, mgr.; agents, Or-  
pheum Circuit).—Zara, Curmen Trio, very  
good; Ronald, & Ward, good; Violet Mac-  
Millan, pleased; Goldsmith & Hoppe, re-  
ceived well; Felix & Claire, clever; Edward  
Abels & Co., very good; Those Four Enter-  
tainers, very good; Howard Musical Shet-  
lands, pleased.

HOPKINS (Irving Simons, mgr.; agent, S.  
& C.).—James Grady & Co., very good; Mel-  
rose & Meers, good; Rinaldon, pleased; Merlin,  
good; Budd & Claire; Tarlita Britt.  
WALNUT (Col. Shaw, mgr.; agent, S. & H.).  
—"Rock of Ages."  
AVENUE (Morton Shaw, mgr.; agent, S.  
& H.).—"The Little Girl That He Forgot."

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BUCKINGHAM (Horace McCracklin, mgr.).  
—"The Girls from Reno."  
GAVETY (Mr. Thompson, mgr.).—"Big  
Banner Show."

MACAULEY'S (John McCauley, mgr.; agent  
K. & E.).—"Thala."  
MASONIC (F. Ray Comstock, mgr.; agent,  
Shubert).—"16 'Geraldine Farrar'; 19-21 Wm  
Collier in "Take My Advice."

J. M. OPPENHEIMER.

LOS ANGELES, CAL.

ORPHEUM (Martin Beck, gen. mgr.; agent,  
Orpheum Circuit, Monday rehearsal 10).  
Week 9, excellent program; Hermine Shon-  
and Co., big, Primrose Four, well received,  
Roberts and Lloyd, clever; Three Leightons,  
Breezy, Holdovers Wynne Family, Trio du  
Gros, Klein Bros and Brennan, "Cheyenne  
Days."

EMPRESS (D. D. Worley, mgr.; agent,  
S. & C.; Monday rehearsal 11). Week 9, Fred



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Melisel, artistic; Gerard, dexterous; Russell and Smith, pleasing; Dan Mason & Co., good; Lew & Lillian Orth, catchy; Howard, Shaw and Lee, fair.

PANTAGES (Carl Walker, mgr.; agent, direct; Monday rehearsal 11).—Week 9, Harry A. Davis, entertaining; Torcat and D'Aliza, comic; Budd and Wayne, good; Bernard and Jones, eccentric; Beauvais, Madder and Maridor, mediocre; Awakening of Buddha, excellent.

HYMAN (S. W. Hart, mgr.; agent, direct; Monday rehearsal 11).—W. H. & E. B. Josslyn, pleasing; Lamb and Lamb, took well; Two Mortimers, fair; Patti Carney, snappy. MAJESTIC (Oliver Morosco, mgr.; Shubert).—Week 9, Max Figman in "Old Curiosity Shop." Week 16, Figman in "Mary Jane's Pa."

MASON (W. T. Wyatt, mgr.; K. & E.).—Week 9, "Spring Maid," big business. Week 16, "The Country Boy."

EDWIN F. O'MALLEY.

## LYNN, MASS.

LYNN (Jeff Callan, mgr.; agent, U. B. O.; rehearsal Monday 10).—Week 15, Dennis Bros., fine opener; Verona Verdi & Bros., fine; Walker & Ill, nicely; Arthur Van & Gloria, applause; Van Hoven, hit; Les Marquards, scored; Cook & Lorenz, scream; Seidoms' Venus, featured.

AUDITORIUM (Lindsay Morrison, mgr.).—Stock.

OLYMPIA (Mr. Lord, mgr.; agent, Sheedy rehearsal Monday 10).—Holmes & Buchanan, James Keane & Co., Ziska & Thornton, Stewart & Marshall, Lew Ward, Callan & Moore, Johnson's European Novelty, Rose Pitonof.

CENTRAL (Col. Stanton, mgr.).—Fannie Hatfield & Co., Hamilton, mgr.; Piccinini, Earl & Bartlett, Allan & Arnold, McAllister & Galeucia.

WILLIS.

## MARION, ILL.

NEW ROLAND (E. E. Clark, mgr.).—14, "The Red Mill," capacity business.

J. M. JENKINS.

## MACON, GA.

GRAND (D. G. Phillips, mgr.; Shubert).—11, Al. G. Fields' Minstrels, packed houses; 12, "St. Elmo," small house; 13, "Madame Sherry," capacity business; 19, "The Gambler"; 20, "Jolly John Larkin."

BIJOU (J. B. Melton, mgr.).—Stock.

PALACE (J. B. Melton, mgr.).—Duke of Mislimer and B. B. Atwood.

LYRIC (Dan Holt, mgr.).—Guy Harris.

THEATRIUM (Dan Holt, mgr.).—Billy Beard.

VICTORIA (N. L. Royster, mgr.).—James Leslie.

18, Buffalo Bill's Wild West.

ANDREW ORR.

## MUNCIE, IND.

STAR (Ray Andrews, mgr.; Gus Sun, agent; rehearsal Monday 10.30).—James Mortelle, good; Joseph R. Keane, pleased; Herbert & Willing, went big; Kenet Musical Quintet, hit.

GEO. FIFER.

## NEWARK, N. J.

PROCTOR'S (R. C. Stewart, mgr.; U. B. O.; agent; rehearsal Monday 9).—Wright, Lortimer & Co., nicely; Princess Rajah, impression; McKay & Cantwell, success; 4 Hanlons, laughs; Paul Lacroix, amused; Tim Cronin; Quigg & Nickerson, amused; Fanny Fondelli, novel.

COURT (Harold Jacoby, mgr.; Loew, agent).—Keogh & Francis, good; "Bisceaux," novelty; Baily & Tear; Sam Morris, pleased; Owley & Randolph, good; The Jacksons; 19-21, Hall & Stafford; good; Josephine Knoll; Weston & Leroy; Rappold Sisters; Corsey & Rell; "Roscow."

ARCADE (L. O. Mumford, mgr.).—Lycum Players, good business.

COLUMBIA (Mr. Jacobs, mgr.).—"The Night Riders."

NEWARK (Geo. Robbins, mgr.).—Robt. Hilliard in "A Fool There Was," good houses.

ORPHEUM (Jos. Payton, mgr.).—Payton's Stock, turning them away.

SYMPHONY AUDITORIUM.—Mary Garden.

GAYETY (Leon Evans, mgr.).—"Queen of Bohemia."

WASHINGTON (Chas. Crane, mgr.; Fox, agent).—Abe Attel & Co. and others; good show throughout.

JOE O'BRYAN.

## NEW HAVEN, CONN.

POLIS (F. D. Farney, mgr.; N. B. O.; Monday rehearsal 10).—Three Keatons, great; Alda Overton Walker & Co., good; Caroline Franklin & Co., entertained; Belle Blanche.

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E. J. TODD.

## NORWICH, CONN.

AUDITORIUM (J. T. Egan, mgr.; U. B. O.; agent; rehearsal Monday and Thursday 11).—Cycling Brunettes, great; Al Fredo, excellent; Lefevre & St. John, fine.

## OMAHA, NEB.

ORPHEUM (Martin Beck, gen. mgr.; agent; Orpheum Circuit; rehearsal Sunday 10).—Marsellies, good opener; Abbott & White, nicely; Patsy Doyle, pleased; "Scrooge," very good; Wright & Dietrich, fine; Bedini & Arthur, scream; Lorch Family, excellent. Business good.

GAYETY (E. L. Johnson, mgr.).—"Jersey Lilies," packed houses.

KRUG (Chas. L. Franke, mgr.).—Pat White's Gayety Girls, business big.

BOYD (Frank Phelps, mgr.; agent; Shubert).—19-21 "The Chocolate Soldier."

BRANDEIS (W. D. Burgess, mgr.; agent; Independent).—15-18 "Girl of My Dreams"; 19-21 "McPadden's Flat."

AMERICAN (Ed. Monahan, mgr.).—Stock.

S. L. KOPALD.

## ONEONTA, N. Y.

ONEONTA (George A. Roberts, mgr.; agent, Prudential; rehearsal Monday and Thursday 1).—12-14 Wang Doodle Four, amused; Dare Devil Dick, fair; 16-18, Marion and Deane, passable; Davis and Dooley, ordinary.

L. H. Sheppard, who recently sold the Casino theatre in this city has purchased a location in the heart of the business section of Middletown, N. Y. and will erect a theatre of about a thousand seating capacity.

DE LONG.

## PITTSBURGH, PA.

GRAND (Harry Davis, mgr.; agent, U. B. O.); rehearsal Monday 10).—Helen Fredricks & Co., applause; Seligman-Bramwell & Co., impressive; Old Soldier Fiddlers, pleased; Mack & Walker, neat; Moore & Haager, took well; Fred Duprez, fair; Martinetti & Sylvester; Three White Kuhnns, clever; Rexon, novel.

FAMILY (John P. Harris, mgr.; agent; Morganstern).—Geo. H. Wood, featured; Vissochi Bros., good; Gilbert Fitzgerald & Co., pleased; Burke & Urline, good; Wayne Chris-

ty, amused; Casad & De Verne, well received; Bobby & Edna Gray, featured; Ben Fields, hit.

LIBERTY (Abe Cohen, mgr.; agent, Gus Sun).—Edward Voeller Trio, very good; L. vine & Greiner, fair; Charles Hasty, well received; Edna Bauer, pleased.

GAYETY (Henry Kurtzman, mgr.).—"World of Pleasure."

ACADEMY (Harry Williams, mgr.).—"Merry Maidens."

LYCEUM (C. R. Wilson, mgr.; agent, S. & H.).—"The Call of the Cricket."

ALVIN (John B. Reynolds, mgr.; agent, Shubert).—John Mason in "As a Man Thinks."

NIXON (Thomas F. Kirk, Jr., mgr.; agent, Nixon-Zimmerman).—Mile. Emma Trentlin in "Natchy Marietta."

DUQUESNE (Management of Harry Davis and John P. Harris).—Stock.

M. S. KAUL.

## PORTLAND, ME.

JEFFERSON (Julius Cahn, mgr.).—16-18, "Overnight"; 21-23, "Naughty Marietta."

KEITH'S (W. E. Moore, mgr.).—Fred & Annie Pelot, clever; Clayton-Finley-Drew Players, funny; Reese Trio, big; Morrissey & Hanlon, hit; Harlan E. Knight & Co., excellent; Dayle & Boyle, classy; Lord Robert, featured; Lockhart & Kress, entertained.

PORTLAND (J. W. Greeley, mgr.; agent, U. B. O.; rehearsal Monday 10.30).—Alice DeGarmo, excellent; Murphy & Thomas, entertained; Thos. P. Holer & Co., hit; Barefoot Indian Girl, novelty; Valdaire Trio, featured.

CONGRESS (Earl Bishop, mgr.; agent, Quigley).—10 Merry Youngsters; Ed Gray; Anna McMahon; Calaya; Bartino's Trained Dogs; Nickle; Crouch-Richards Trio; Chan Toy; Mason & Pease.

HAROLD C. ARENOVSKY.

## PORTLAND, ORE.

PANTAGES (John A. Johnson, mgr.; Monday rehearsal 11).—Week 9, Sebastian Merrill and Co., exciting; Dayton, clever; A-Ba-Ba's Postal Album, novel; Doria Grand Opera Trio, excellent; Delaney and Wohlman, good; Gertrude McGill and Co., scream.

ORPHEUM (Martin Beck, gen. mgr.; agent, Arthur Vincent; Monday rehearsal 10).—Week 9, Nat M. Willis, scream; Six Brown Bros., treat; La Tilcomb, excellent; Maud Hall Macy Co., good; Pedersen Brothers, clever; June James, good; La Arena and Victor, good.

EMPRESS (Chas. Ryan, mgr.).—Week 9, Rao-Brosche and Co., Venetian Four, Robert Fulgora, Nibio and Riley, Chas. Bartholomew Miller, Eagle and Miller.

W. R. BREED.

## READING, PA.

ORPHEUM (Wilber & Vincent, mgrs.; agent, U. B. O.; rehearsal Monday and Thursday 10.30).—Dunlap & Folk, nicely; Earl & Curtis, laughs; Josephine Claremont & Co., liked; 30th Century Minstrels, headliners.

HIPPODROME (C. G. Keeney, mgr.; agent, Prudential; rehearsal Monday and Thursday 10.30).—Fritz Houston, well received; Burros Travis Co., laughs; Doe & LeVan, good; Hawaiian Quartet, headliners.

PALACE (W. K. Goldenberg, mgr.; agent, Bart McHugh; rehearsal Monday and Thursday 10.30).—Ketting, pleased; Boydell Duo, good; Four Samons, liked; Thos. Poor Dunne, scored.

G. R. H.

## RICHMOND, VA.

ACADEMY (Leo Wise, mgr.).—18-19, "Seven Days."

BIJOU (C. I. McKee, mgr.).—"Around the Clock," enormous business.

COLONIAL (Wilmer Vincent Wells, mgr.).—Shorey, Campbell & Co., laughable; Alice Clark, appreciated; Booth Trio, hit.

LUBIN (M. S. Knight, mgr.).—Viego, amused; Freed & Berlin, funny; Ringlings, good.

THEATRO (D. L. Toney, mgr.).—Webb & Webb, fair; Piel Sisters, good; Levan & Curraime, passed.

GERSON W. WELD.

## ROANOKE, VA.

JEFFERSON (Isador Schwartz, mgr.; Norman Jefferies, agent; rehearsal Monday and Thursday 2.15).—16-18 Neale & Hart, good; Guy Hunter, encores; Jadoo, mystified; Prince & Derrie, did well; 19-21 Flo La Mont; Hamilton & Howlett; Shadrack & Talbot; Jadoo.

Grand has started running vaudeville, booked by Gus Sun.

The Roanoke will be ready in about five weeks. The house will be managed by Wm. P. Henritze, and booked by U. B. O. family department.

T. F. B.

## SAN DIEGO, CALIF.

EMPRESS (Wm. Tomkins, mgr.; agent, S. C.; Monday rehearsal 10).—Week 9, Kaufman's Lady Cyclists, very good; Noodles Fagan, applauded; Bayonne Whipple and Co., pleased; Phina, hit; Weider and Serano, good; Shriner and Wells, well received.

PRINCESS (Fred Ballien, mgr.; Bert Levey; Monday rehearsal 10).—Week 9, Jordan and Gervaise, Leo Dulmage, Gruber and Kew.

MIRROR (Fulkerson and Edwards, mgrs.).—Stock.

SAVOY (Scott Palmer, mgr.).—Stock.

L. T. DALEY.

## SAVANNAH, GA.

NEW SAVANNAH (William B. Seeskind, mgr.; K. & E.).—12, Al. G. Fields' Minstrels, big attendance; 14, "The Gambler," good crowds; 16, Dandy Dixie Minstrels; 19, Thomas Jefferson in "Rip Van Winkle"; 20, "Mutt and Jeff"; 23-24, "The Chocolate Soldier"; 28, U. S. Marine Band.

LIBERTY (Henry C. Fourton, mgr.; S. & H.).—Week 9, "The Winning Widow," packed house; 16, "St. Elmo."

BIJOU (Henry C. Fourton, mgr.; agent, Well's Circuit; rehearsal Monday and Thursday 2).—12-14, Campman & Bell, fairly good; Homer Romain, clever; Llewellyn & Stanly, scored; Mack & Burgess, hit; 16-18, McDowds, entertaining; Marcel Marion, very good; Howard & Alma, scored; Four Troya, hit; 19-20, Les Logaris; Peters & O'Neill; Addison & Livingston; Italia & Ben Greene.

"REX."

## SALT LAKE.

(By Wire.)

ORPHEUM.—Madame Besnon & Co., second; Chick Snie, scream; Brothers Martine, pleased; Cadets de Gascogne, liked; Crouch & Welch, great; Paul Barnes, pleased; Wynne, hit. S. R. O. sign out.

SALT LAKE (K. & E.).—"Seven Days," big business.

COLONIAL (Cort).—"The Campus," fair business.

GARRICK.—Stock, "The Great John Ganton." S. R. O.; great show.

SHUBERT.—Stock, "New England Folks."

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## SHREVEPORT, LA.

GRAND (Ehrlich & Coleman Co.; K. & E.).  
—9, "The Thief," fair business; 13, "Down in Dixie Minstrels"; 16, Nat Goodwin; 21, Al. Wilson; 31, "Miss Nobody from Starland"; 24, Ringling Bros.

HOWARD T. DIMICK.

## ST. PAUL.

(By Wire.)

ORPHEUM—"The Darling of Paris," well received; Keith & Kernan, good; John Delmore & Olive Adair, good; "The Dandies," good; Stuart & Keely, good; Charles Semon, fine; Mme. De Fallieres, pleased.

EMPRESS—Saerthaller Troupe, pleased; "Erin's Isle," fine; Tom Hebron, good; Gruet & Gruet, pleased; Dean & Price, pleased; Barthold's Cockatoo, clever.

MAJESTIC—Closed for remodeling.

PRINCESS—Seven Russells; Wilson & Aubrey; Nick Conway; Salisbury & Benny.

GAITY—Casady; Irving Casady; Flory & Mack; Walter Fleming.

COLONIAL—Wray & Ray; Mabel Godfrey; Irving Bodie; Wm. Fox.

METROPOLITAN—"An Every Day Man," very pleasing.

GRAND—"Traveling Salesman."

SHUBERT—"Trocadero," entertaining.

STAR—Watson's "Beef Trust," liked.

## ST. JOHN, N. B.

OPERA HOUSE (H. J. Anderson, mgr.)—16-18, "The Rosary."

NICKEL (W. H. Golding, mgr.; U. B. O.).—Margaret Breck; George Steadman; pictures.

LYRIC (Thos. O'Rourke, mgr.)—9-11, Barrett & Bayne; 12-14, Sharp & Baker; pictures.

L. H. CORTRIGHT.

## SYRACUSE, N. Y.

GRAND (Chas. Plummer, mgr.; Chas. Anderson, mgr.; U. B. O.).—Robert, De Mont Trio, fair; Watson & Little, nicely; O'Brien, Havel & Co., big hit; Wireless Controlled Airship, good; Linden Beckwith, takes well; Chas. Fletcher & Co., fairly; Nelly Nichols, clean sweep; Bowers, Walters & Crooker, snappy work.

WEITING (Francis J. Martin, mgr.; Shubert).—Grace George, "Just to Get Married."

EMPIRE (M. E. Wolff, mgr.; K. & E.).—19-21, Mrs. Fiske, "A New Marriage."

BASTABLE (Stephen Bastable, mgr.; S. & H.).—19-21, Eleanor Montel, "At the Mercy of Tiberius."

CRESCENT (John J. Breslin, mgr.).—McNamee, Mack & Waldron; Chas. & Ada Latham; Claus & Hoffman; La Reine.

## TERRE HAUTE, IND.

VARIETIES (Jack Hoefler, mgr.; agent, W. V. M. A.; rehearsal Monday and Thursday 10).—Three Rambler Girls, clever; Tower Bros. & Darrell, good; Bloomquest Players,

pleased; Star Operatic Trio, good; Mexican Zamora Family, hit; Nelson Downs & Co., fair; Landis & Knowles, pleased; Florence Modena & Co., clever; Peach & Roth, fair; Berne Bros., hit. Capacity business.

GRAND (T. W. Barhydt, mgr.; agent, K. & E.).—9-13, Dante's "Inferno," fair; 14, Martha U. T. C., fair; 15, "The Dawn of a Tomorrow," 17, Nazario, in "The Other Mary"; 20-21, "Madame Sherry."

PARK (Joe Barnes, mgr.).—15, "Jardin de Paris Girls."

SAVOY (Sam Young, mgr.).—Rader Bros.; pictures.

## TRENTON, N. J.

STATE ST. (Herman, Wahn, mgr.; agent, Prudential; rehearsal Monday and Thursday 11).—9-14, Lamonts Seven Merry-makers, pleased; Four Musical Girls, fine; Cameron & Kennedy, good; Andy McLeod, fair; Fredericks Family, novelty; 16-18, Harry Holman & Co., hit; Five Tyroleans, pleased; Kennedy & Lee, good; Mrs. Peter Maher & Lilliputian, good; Chester B. Johnson, good; 19-21, Evelyn Sisters; Gavatta & Lavonire; Rose & Burke; Cadieux.

TRENT (M. Moses, mgr.; agent, U. B. O.; rehearsal Monday 10).—La Toy Brothers, Nevins & Erwood; Col. Sam Hollinsworth; Mrs. Gene Hughes & Co., Six Musical Spillers; Weston, Fields & Carroll; Five Pinescofs.

TAYLOR (M. Moses, mgr.; agents, K. & E.).—12-14, Flak O'Hara in "Love's Young Dream"; 17-18, Thomas Wise and Jack Barrymore in "Uncle Sam."

NEW BROAD (G. F. Flah, mgr.; agents, Shuberts).—16-21, Stock.

## TROY, N. Y.

RANDS (W. L. Thompson, mgr.; agent, Reis; rehearsal 10).—16, "Forty-five Minutes from Broadway"; 18, "The Beauty Spot"; 21, Star Imperial Russian Ballet.

LYCEUM (G. H. Friedman, mgr.; agent, Belenheit; rehearsal 10).—Monkey, Hippo, drome, funny; Frank McNich Co., very good; Pierce & Rostin, fair; Grundy & Lazelle, caught on; Richard Anderson Co., very good; Warren & Faust, fair; Jack Dempsey, good.

J. J. M.

## WASHINGTON, D. C.

RELASCO (W. S. Taylor, mgr.; Shubert, agent).—16, Harry Lauder, packed houses; 17-21, Louise Gunning in "The Balkan Princess."

NATIONAL (W. Rapley, mgr.; K. & E., agent).—Robt. Edeson in "The Cave Man."

COLUMBIA (E. Berger, mgr.).—"The Old Homestead," capacity house.

ACADEMY (John Lyons, mgr.; S. & H., agent).—"A Prisoner for Life," big houses.

GAITY (Geo. Peck, mgr.).—Harry Hastings Show.

LYCEUM (A. C. Mayer, mgr.).—"The Whirl of Mirth."

CHASE (H. W. DeWitt, mgr.; U. B. O., agents; rehearsal Monday 10).—"The Mtn Hunters," headliner; Bert Melrose, amused; Boudini Bros., clever; Bond & Benton, applause; Marini & Bronski, hit; Eugene & Willie Howard, honors.

CASINO (W. Kirby, mgr.; Galanski, agent; rehearsal Monday 10).—Hallon & Fuller, "The Old Home Choir," honors; Sue Simpson, hit; Black & McConne, applause; Ward & Bohman, hit; King Sisters, clever.

COSMOS (A. T. Brylawski, mgr.; Jeffries, agent; rehearsal Monday 10).—Moulton Trio and Morgan & Co., "The Shoemaker," honors; Leona, hit; Yachel, applause; Burrough & Co., clever; Preston, laughs.

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## E. F. HAWLEY AND CO.

"THE BANDIT"  
Next Week (Oct. 23), Proctor's, Newark.  
EDW. S. KELLER, Rep.

Hawthorne Hilda Empire Pittsburgh Mass  
Hayden Jack Majestic Chicago  
Hayes Frank Social Maids B R  
Hayes Gertrude Follies of Day B R  
Hays Ed C Vogels Minstrels  
Hayman & Franklin Tivoli London  
Hazard Lynne & Bonnie Maj'tic La Crosse Wis  
Hearn Sam Follies of Day B R  
Heather Josie Orpheum Portland  
Hebron Marie Irwins Majestics B R  
Held & La Rue 1323 Vine Philadelphia  
Henderson & Thomas 227 W 40 N Y  
Henella & Howard 646 N Clark Chicago  
Henry Dick 207 Palmetto Brooklyn  
Henry Girls 2326 So 17 Philadelphia  
Henrys 423 E 143 N Y  
Herbert Barnum & Bailey C R  
Herberts The 47 Washington Lynn Mass  
Herman & Rice 332 W 36 N Y  
Herr Noodle Box 45 Wilmer Pa  
Hers Geo 613 Stone av Scranton

## HEUMAN TRIO

A Novelty on Wheels.  
Next Week (Oct. 23), Casino, Phila.

Heuman Trio Gayety Phila  
Heywood Great 42 Clinton Newark  
Hicker Bonnie Follies of Day B R  
Hickman Geo Taxi Girls B R  
Hill & Edmunds Auditorium Hattiesburg, Miss  
Hillman & Roberts 516 E 11 Saginaw Mich  
Hilliers Washington Boston  
Hilton Robt Sam Devere B R  
Hilton Marie Follies of Day B R  
Hines & Fenton 151 W 63 N Y  
Hines & Remington Harrison N Y  
Hodges Musical Winter Garden N Y Indef  
Hoffman Dave 2241 E Clearfield Phila  
Holier Thos & Co Keiths Providence  
Holman Bros 614 Lake Cadillac Mich  
Holman Harry & Co 14 N Y  
Holmes Ben 114 W Montana Allaine Neb  
Holt Alf Sydney Australia  
Hood & Helm 123 Lockwood Buffalo  
Hood Sam 721 Florence Mobile Ala  
Hoover Lillian Belles of Boulevard B R  
Hopp Fred 226 Littleton av Newark N Y  
Horton & La Triaka Orpheum Spokane  
Hotelling Edward 557 S Division Grand Rap

## HOWARD

THE FINISHED VENTRILOQUIST.  
Next Week (Oct. 16) Poll's, New Haven.  
Representatives, MORRIS & FEIL.

Howard Bernice 2009 Calumet av Chicago  
Howard Katherine Follies of Day B R  
Howard Bros Majestic Columbus Ga  
Howard Emily 444 N Clark Chicago  
Howard Comedy Four 932 S av Bklyn  
Howard Great Polls Bridgeport  
Howard Harry & Mae 225 S Peoria Chicago  
Howard & Howard Colonial Norfolk Va  
Hoyt Edward N Palmyra N Y  
Hoyt & Starks 15 Bancroft pl Bklyn  
Huegel & Quinn 536 Rush Chicago  
Hufford & Chain Majestic Houston  
Hughes Musical Trio Grand Fargo  
Hulbert & De Long 4416 Madison Chicago  
Hurley F J 152 Magnolia av Elizabeth N J  
Hutchinson Al 210 E 14 N Y  
Hyatt & Le Nore 1612 W Lanvale Baltimore  
Hynde Bessie 518 Pearl Buffalo

## JUNE IMES

Orpheum Circuit.

Ingils & Reading 192a Bower Jersey City  
Ingrams Two 1804 Story Boone Ia  
Inness & Ryan Lyda Chicago  
Ioleen Sisters 9 W 45 N Y  
Ireland Fred Irwins Majestics B R  
Irving Pearl Indian Lane Canton Mass  
Irwin Flo 227 W 45 N Y  
Irwin Ferdinand 24 Horton Fall River

J

Jacobs & Sardel Goe & Atkins av Pittsburgh  
Jeffries Tom 389 Bridge Bklyn  
Jennings Jewell & Barlow 3363 Arl'g'tn St L  
Jess Johnnie Cracker Jacks B R  
Jewell Mildred 5 Alden Boston  
Johnson Great 357 W 27 N Y  
Johnson Henry 29 Tremont Cambridge Mass  
Johnson Bros & Johnson 6245 Callowhill Phila  
Johnstone Chester B 49 Lexington av N Y  
Johnstone Musical Royal Oldham Eng  
Jones & Rogers 1351 Park av N Y  
Jones Maud 50 W 135 N Y  
Jones & Gaines 413 W 55 N Y  
Jones & Moore Pekin Cincinnati  
Julian & Dyer Park Youngstown O  
Juno & Wells 511 E 78 N Y

K

Karno Co Empress Portland  
Kaufmanns 240 E 35 Chicago  
Keaton & Barry 74 Boyland Boston  
Keeley & Parks Grand Bradford Pa  
Keeley Bros 5 Haymarket Sq London  
Kelle Zena 11 W 44 N Y  
Kellam Leo & Jessie Temple Port Huron Mich  
Kelley & Wentworth Orpheum St Paul  
Kelly Walter C Temple Rochester  
Kelley Sisters 4333 Christiana av Chicago  
Kenna Chas Miles Minneapolis  
Kennedy Joe 1121 N 3 Knoxville Tenn  
Kent Marie Follies of Day B R  
Kenton Dorothy Felix Portland Htl N Y  
Keppeler Jess Keiths Cleveland  
Kessner Rose 422 W 164 N Y  
Kidder Bert & Dor' 336 Santa Clara Alameda  
King Bros 211 4 av Schenectady

## MAZIE KING

Orpheum Circuit.

King Violet Winter Gard'n Blackpool England  
Knight Bros & Sawtelle 4450 Sheridan rd Chic  
Koehler Grayce 5050 Calumet Chicago  
Kolb & La Neva Bijou Fitchburg Mass  
Koler Harry Queens Jardin de Paris B R  
Koners Bros Orpheum Budapest  
Kuhns Three White Lyric Dayton O

L

Lacey Will 1516 Capitol Washington  
Laight Pearl Sam Devere B R  
Lake Jas J Knickerbockers B R  
Lamont Harry & Flo 20 Clinton Johnstown NY  
Lane & Ardell 169 Alexander Rochester  
Lane Eddie 205 E 73 N Y  
Lane Goodwin & Lane 3713 Locust Phila  
Lane & O'Donnell Greenpoint Bklyn  
Langdons Polls Lawrence Mass  
Langman Joe 108 S 51 Phila  
Langsard Ward E 222 Schaefer Bklyn  
La Centra & La Rue 2461 2 av N Y  
La Moines Musical 222 S 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 Toska Phil Webers Chicago  
La Tour Irene 24 Atlantic Newark N J  
La Vier Polls Springfield  
Larriees & Lee 32 Shuter Montreal  
Lashe Great 1611 Kater Phila  
Laurent Marie Strand Toronto  
Laurent Bert 3 Platt pl Scranton  
Lavardes Lillian 1209 Union Hackensack N J  
Laveen Cross & Co Crystal Waterloo Ia  
Lawrence & Edwards 1140 Westm'r Provid'ce  
Lawrence & Wright 55 Copeland Roxbury Mass  
Layton Marie 353 E Indiana St Charles Ill  
Le Pages 226 S Milwaukee  
Le Roy Lydia Follies of Day B R  
Le Roy Geo 36 W 115 N Y  
Le Roy Vic 332 Everett Kansas City Kan  
Le Roy & Adams 1812 Locust av Erie Pa  
Leahy Bros 259 East av Pawtucket R I  
Leberg Phil & Co 224 Tremont Boston  
Lee Audrey Girls from Happyland B R  
Lee Rose 1040 Broadway Bklyn  
Lehr Corinne Star & Garter B R

Leipzig Orpheum Omaha  
Lenox Cecil Trocadero B R  
Lensa 1914 Newport av Chicago  
Leonard & Drake 1099 Park pl Bklyn  
Leonard Joe Pat Whites Gaiety Girls B R  
Leoni Ruby Cracker Jacks B R  
Lepp Frank Sam Devere B R  
Leslie Genie 361 Tremont Boston  
Leslie Frank 124 W 135 N Y  
Lester & Kellett 218 Fairmount av Jersey City  
Levering G. Wilbur Follies of Day B R  
Levy Family 47 W 123 N Y  
Lewis Sam Belles of Boulevard B R  
Lipson Chas Girls from Happyland B R  
Lingermans 705 N 5 Phila  
Linton Fred Taxi Girls B R  
Linton Tom 1935 S Penn Denver  
Livingston Murray 330 E 163 N Y  
Lloyd & Gastano 104 E 51 N Y  
Lockhart & Kress Keiths Lowell Mass  
Lockwoods Musical 132 Cannon Poughkeepsie  
Lols & Love 2914 S Bklyn  
London & Riker 32 W 98 N Y  
Longworths 8 Magnolia av Jersey City  
Lorch Family Orpheum Kansas City  
Lorch Musical 27 Ridge av Rutherford N J  
Lucas Jimmie Maryland Baltimore  
Luce & Luce 926 N Broad Phila  
Lucier & Ellsworth Majestic Des Moines  
Luckie & Yeast 1053 Bway Bklyn  
Lynch Gertrude Sam Devere B R  
Lynch Jack 92 Houston Newark

M

Macey Helen Girls from Happyland B R  
Mack Tom Miss New York Jr B R  
Mack Floyd 6934 Ohio Chicago  
Mack & Walker Keiths Toledo  
Macy Maud Hall 213 E 26 Sheepshead Bay  
Major Valroy Orpheum McKeesport Pa  
Malloy Dannie 11 Glen Morris Toronto  
Malvern Troupe Empress Milwaukee  
Manning Frank 355 Bedford av Bklyn  
Manning Trio 154 N Wanamaker Phila  
Mantell Harry Trocadero B R  
Mantells Marionettes O H Rockingham N C

## The MARIMBA BAND

(THE REAL ACT.)

Open from Dec. 25 to Mar. 18.

Marine Comedy Trio 137 Hopkins Bklyn  
Marion Cliff Grant Hotel Chicago  
Marlo Aldo Trio 204 W 48 N Y  
Marsh Chas 806 14 Milwaukee  
Marsh Harry Taxi Girls B R  
Martha Mile Sheas Toronto  
Martine Carl & Rudolph 457 W 57 N Y  
Mason Harry L Star & Garter B R  
Mason Dan & Co Empress Salt Lake  
Matthews Eloise Star & Garter B R  
Matthews Mabel 9921 Burling Chicago  
Mayne Elizabeth 1235 S Wilton Phila  
McCann Geraldine & Co 706 Park Johnston Pa  
McCarthy & Barth 1901 Missouri av St Louis  
McConnell Sisters 1347 Madison Chicago  
McCormick & Irving Polls Springfield  
McCune & Grant 636 Benton Pittsburgh  
McDermott Harry Star & Garter B R  
McDonald & Greenacour 1225 Maxwell Sp'k'ne  
McDowell John & Alice 39 Day Orange N J  
McGarry & Harris 521 Palmer Toledo  
McGuire Tm 69 High Detroit  
McIntyre Wm J Follies of Day B R

## JOCK McKAY

With Lulu Glaser in "Miss Dudesack"  
Management, WEBER & LUESCHER.

McLain Sisters 38 Miller av Providence  
McNallys Four Irwins Majestics B R  
McNamee 41 Smith Poughkeepsie  
MacNichol Jas Chatterbox Canada  
McWaters & Tyson 471 60 Bklyn  
Melrose Ethel & Ernest Bway Gaiety Girls B R  
Mendelsohn Jack Pat Whites Gaiety Girls B R  
Merrick Tom Midnight Maidens B R  
Methen Sisters 13 Fulton Springfield Mass  
Meyer David 1534 Central av Cincinnati  
Michael & Michael 320 W 53 N Y  
Miliam & Du Bols 224 W 53 N Y  
Miles P W Irwins Majestics B R  
Military Trio 679 E 34 Paterson  
Miller & Mack 3641 Federal Phila  
Millman Trio Ronachers Vienna  
Mills & Moulton 18 Rose Buffalo  
Milton George Bway Gaiety Girls B R

Milton Joe Big Banner B R  
Milton & De Long Sisters Columbia Cincinnati  
Mints & Palmer 1805 N 7 Phila  
Miskel Hunt & Miller 108 14 Cincinnati  
Mitchell Bennett Miss New York Jr B R  
Mitchell Geo Irwins Majestics B R  
Moller Harry 34 Blymer Delaware O  
Montambo & Bartelli 40 E Liberty Waterbury  
Moore Carlene Grand Phila  
Moore Geo W 3164 Cedar Phila  
Moore Mite Highlands N J  
Morgan Bros 3525 E Madison Phila  
Morgan King & Thompson 603 E 41 Chic  
Morgan Meyers & Mike 1236 W 36 Phila  
Morin Sisters Bowery Burlesquers B R  
Morris Mildred & Co 250 W 35 N Y  
Morris & Wortman 132 N Law Allentown Pa  
Morris & Kramer 1306 Et Johns pl Bklyn  
Morton Harry Queens Jardin de Paris B R  
Morton & Keenan 574 11 Bklyn  
Mozarts Keiths Portland Me  
Mulvey Eddie Bway Gaiety Girls B R  
Mulford Arthur D Proctors Troy  
Mull Eva Girls from Missouri B R  
Muller & Stanley Majestic La Crosse Wis  
Murphy Frank Girls from Missouri B R  
Murray Harriet Girls from Happyland B R  
Musikalgirs Grand Indianapolis  
My Fancy 13 Adams Strand London

N

Nasarre Nat & Co 2101 Tracy av Kansas City  
Nasarre Florence & Rose 457 E Main Bridgeport  
Nelson Florence Girls from Happyland B R  
Nelson Henry P Taxi Girls B R  
Nelson Bert A 1042 N Humboldt Chicago  
Nelson Oswald & Berger 150 E 123 N Y  
Nevaros Three Majestic Birmingham Ala  
Nevis & Erwood Maryland Baltimore

## NEWELL AND NIBLO

The International Instrumentalists  
Next Week (Oct. 23), Empress, Winnipeg.

Newhoff & Phelps 12 W 117 N Y  
Newman Val & Lottie Knickerbockers B R  
Nichols Nelson Troupe Orpheum Jacksonville  
Nichols Nelly Dominion Ottawa  
Nicoll Florence Rose Sydney B R  
Noble & Brooks Saratoga Htl Chicago  
Nonette 617 Flatbush av Bklyn  
Norton C Porter 6342 Kimbark av Chicago  
Noss Bertha Gerard Hotel N Y  
Nowak Eddie 538 Prospect av Bronx N Y  
Nowlin Dave 2300 E av Austin Tex  
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 134 N Y  
Ogden Gertrude Hl 3525 N Mozart Chicago  
O'Haus Edward Follies of Day B R  
Omar 252 W 36 N Y  
O'Neal Emma Bway Gaiety Girls B R  
O'Neill & Regenery 593 Warren Bridgeport  
Ormsby Will Follies of Day B R  
Ormsby Geo Follies of Day B R  
Orr Chas F 131 W 41 N Y  
Owens Dorothy Mae 3047 90 Chicago  
Owens The 48 Kinsel av Kenmore N Y

P

Parker & Morrell 187 Hopkins Bklyn  
Parks Marie Girls from Missouri B R  
Parvis Geo W 2524 N Franklin Phila  
Patterson Sam 39 W 133 N Y

## PAULINE

Bellocclair Hotel,  
77th St. and Broadway, New York City.

Paulinetti & Piquo Orpheum Lincoln Neb  
Pearl & Bogert Majestic Springfield Ill  
Pearl Mary 32 Marcy av Bklyn  
Pederson Bros 635 Greenbush Milwaukee  
Pels The Keiths Portland Me  
Pepper Twins Lindsay Can  
Peter the Great 422 E 11thfield av Hoboken N J

# ANDERSON-GOINIES

TAN COLORED COMEDIANS

When answering advertisements kindly mention VARIETY.

Latest Vaudeville  
Scream

DIRECTION,  
JAMES E. PLUNKETT



A NEW "COMBINE"—BUT A BIG "HIT" WITH THE "RIGHT GOODS"

## Isabelle D'Armond and Frank Carter

5th AVE., OCT. 23,

FEATURING  
Will Rossiter's "Hit"

"LET'S MAKE LOVE WHILE THE MOON SHINES"

Peters & O'Neil Majestic Birmingham Ala  
Peyer Dave Bway Gaiety Girls B R  
Phillips Samuel 616 Clason av Bklyn  
Phillips Sisters Bouffes Moscow Russia  
Piccolo Midgits Box 26 Phenicia N Y  
Pickens Arthur J Keiths Columbus O  
Pierson Hal Girls from Happyland B R  
Pillard Henrietta Social Mads B R  
Pinkey Dick Hagenbeck Wallace C R  
Pisano & Bingham 50 Christie-Gloveraville  
Potter & Harris 6280 Wayne av Chicago  
Pouchots Ballet Orpheum Montreal  
Powers Elephants 745 Forest av N Y  
Price Harry M Gertrude Elliott Co  
Proctor Sisters 1113 Halsey Bklyn  
Propp Anna Follies of Day B R  
Prossit Trio Ringling Bros C R

Queen Mab & Wals Majestic Little Rock  
Quinlan Jodie 644 N Clark Chicago

Raceford Roy 507 W 172 N Y  
Radcliffe Ned Sam Devere B R  
Rah Rah Boys Orpheum Peoria Ill  
Rainbow Sisters 440 14 San Francisco  
Ray & Burns 227 Bainbridge Bklyn  
Raycob H Albert Social Mads B R  
Raymond Clara 141 Lawrence Bklyn  
Raymond Great Bombay India Indef  
Raymond Ruby & Co Orpheum Des Moines  
Raymore & Co 147 W 95 N Y  
Redmond Trio 251 Halsey Bklyn  
Redner Thomas & Co 972 Hudson av Detroit  
Redway Juggling 141 Inspector Montreal  
Reed & Earl 226 E 52 Los Angeles  
Reeves Geo H 194 E Troy N Y  
Reid Sisters 46 Broad Elizabeth N J  
Remington Mayme Gerard Hotel N Y  
Remy & Soper 1282 N Alden Phila  
Rennalls The 3044 Sutter San Francisco  
Reno Geo B & Co Temple Hamilton Can  
Reno Great & Co Mulberry Kan  
Renzetta & La Rue 2321 So Hicks Phila  
Reese Len 1691 Cherry Phila  
Reynolds Francis T Miss New York Jr B R  
Reynolds Nonie Star & Garter B R  
Rice & Cohen Anderson Louisville  
Rice Frank & Truman Jacques Waterbury  
Rich & Howard 214 E 19 N Y  
Richards Great National Boston  
Riley & Lippus 65 Plant Dayton O  
Rio Al C 220 W 145 N Y  
Ripon Alf 545 E 27 N Y  
Ritter & Bovey 40 Billerica Boston  
Ritter & Rumley Marvel Cleveland  
Robbins & Trenaman 469-10 Bklyn  
Roberts Edna Majestic B R  
Roberts C E 1851 Sherman av Denver  
Roberts & Downey 26 Lafayette Detroit  
Robinson Wm C & Granville London  
Rock & Rol 1610 Indiana av Chicago  
Roeder & Lester 314 Broadway Buffalo  
Rogers & Mackintosh 3 Claremont pl M't'n N Y  
Ro Nero 413 E George Rome N Y  
Rouse Claude M Ringling Bros C R  
Rose Blanche Cracker Jacks B R  
Rose Lane & Kelgard 125 W 43 N Y  
Rose Clarina 6025 57 Bklyn  
Rosenthal Don & Bro Orpheum E Liverpool O  
Ross Dave Gay Widows B R  
Ross & Lewis Oxford London  
Ross Kittle Majestic Hot Springs  
Ross Frank Trocadero B R  
Rossa Musical Novelty 218 W 43 N Y  
Rother & Anthony & Patterson Providence  
Russell Fred Girls from Missouri B R  
Russell May Pat Whites Gaiety Girls B R  
Rutans Song Birds Lyceum Mendville, Pa

THOS. J. RYAN-  
RICHFIELD CO.

Next Week (Oct. 23), Hammerstein's, N. Y.

Sabel Josephine Hoffman House N Y

SALERNO  
JUGGLERS  
BOOKED SOLID.  
United Time.

Scanlon W J 1591 Vinewood Detroit  
Scarlet & Scarlet 916 Longwood av N Y  
Schilling Abe 22 Ridgewood av Newark  
Schilling Wm 1000 E Lanvale Baltimore  
Schroeder Carol Knickerbockers B R

Scully Will F & Webster pl Bklyn  
Sears Gladys Darlings of Paris B R  
Selbini & Grovini Keiths Columbus O  
Semon Duo Taxi Girls B R

## CHAS. F. SEMON

Orpheum Circuit. Pat Casey, Pilot  
Next Week (Oct. 23), Orpheum, Duluth.

Sensell Jean 218 Eleanor Pittsburgh  
Sevenside 224 N Y  
Seymour Nellie 111 Manhattan N Y  
Sexton Chas B Jefferson Birmingham Ala Indf  
Shea Thomas 2664 Pine Grove av Chicago

## SHARP AND TUREK

Next Week (Oct. 23), Lyric, Dayton.  
Direction Albee, Weber & Evans.

Shedmans Dogs Dumont N J  
Shepperly Sisters 220 W 43 N Y  
Sherlock Frank 514 W 125 N Y  
Sherlock & Holmes 2506 Ridge Phila  
Shermans Two 252 St Emanuel Mobile  
Sherry Joe V Sparks Circus C R  
Shields The 507 City Hall New Orleans  
Shore Campbell Co Majestic Norfolk Va  
Siddons & Earle 2544 E 5 Phila  
Sidello Tom & Co Family Indianapolis  
Siegel Emma Bon Tons B R  
Siegel & Matthews 224 Dearborn Chicago  
Small Johnnie & Sisters 420 Lenox av N Y  
Smith Allen 1248 Jefferson av Bklyn  
Smith & Larson 140 W 43 N Y  
Small Corinne & Co Oxford Bklyn  
Snyder & Buckley Bushwick Bklyn  
Spears The 67 Clinton Everett Mass  
Spencer & Austin 2110 E Phila  
Springer & Church 6 Esther Terrace Pittsfield  
Stadium Trio 21 Charles Hotel Chicago  
Stanley Harry Grant Hotel Chicago  
Stanley Stan 905 Bates Indianapolis  
Stanley Teddy Follies of Day B R  
Stanwood Davis 264 Bremen E Boston  
Stedman Al & Fannie 625 E So Boston  
Steinert Thomas Trio 551 Lenox av N Y  
Steppe A E 43 Barclay Newark  
Stepping Trio 2906 N Phila  
Stevens Pearl 22 James Jamaica L I  
Stevens E J 493 Marion Bklyn  
Stevens Lillie Sam Devere B R  
Stevens Paul 626 W 26 N Y  
Stevenson Geo Irwins Majestic B R  
St James & Deary 142 W 12 N Y  
St John & McCracken 6151 Chestnut Phila  
Stone George Social Mads B R  
Strauss Bobby & Co 416 Cherry Chattanooga  
Strehl May Gay Widows B R  
Stuart Dolly Gay Widows B R  
Stubbinsfield Trio 2506 Maple av St Louis  
Stutman & May 619 Washington Williamspt  
Suits Anna Social Mads B R  
Sullivan Dan J & Co 1917 W 61 Cleveland  
Sullivan Madeline Follies of Day B R  
Sully & Phelps 2610 Bolton Phila  
Summers Allen 1256 W Division Chicago  
Sutton & Sutton 2512 W 3 Duluth  
Sweeney & Rooney 1320 Wyoming av Detroit  
Swisher & Evans 1147 W Huron Chicago  
Swor & Mack Keiths Toledo  
Sylvester Celia Queens Jardin de Paris B R  
Sylvester Magic Victoria Baltimore  
Symonds Alfaretta 140 E 11 Phila  
Symonds Jack Comique New Bedford Mass  
Syts & Syts 140 Morris Phila

T.

Taneau & Claxton Liberty Phila  
Taylor Mae Star Muncie Ind  
Taylor & Tenny 2640 Ridge av Phila  
Temple Luella Social Mads B R  
Temple & O'Brien 42 E 3 Fargo N D  
Ten Brooke & Mueller Orpheum Rockford  
Tennis Chas W & Co Orpheum Altoona Pa

## Tivoli Quartet

Next Week (Oct 23) Pantages, Vancouver  
Direction, Norman Friedmann.

Terry Herbert Girls from Missouri B R  
Thomas & Wright 525 N Clark Chicago  
Thomson Harry 1254 Putnam av Bklyn  
Thorne Mr & Mrs Harry 288 St Nicholas av N Y  
Thornes Juggling 56 Rose Buffalo  
Thornton Geo A Bowery Burlesquers B R  
Thurston Leslie 616 W 46 N Y  
Tidmarsh Fred & Co 1264 Tainall Wilmington  
Till Violet Trocadero B R  
Tops Topsy & Tops 6442 W School Chicago  
Tracy Julia Raymond Bartholdi Inn N Y  
Travers Bell 207 W 28 N Y  
Travers Phil B 5 E 115 N Y  
Travers Roland 221 W 42 N Y  
Travers & Laurence O H Biddeford Me  
Tremaine Musical 220 Caldwell Jacksonville  
Trillers Buffalo Bills C R  
Trobadoras Three 126 W 55 N Y

## TROVATO

Dec. 18 Colonial, 25 Washington, Jan 1 Fifth  
Ave. Alhambra, 15 Victoria.  
Featured with the Harry Lauder Show.  
Vaudeville Management, MORRIS & FEIL.

Tumbling Toms 2729 Fulton Bklyn  
Turner & Glyndon Temple 511 Ste Marie Mich  
Tyler Harry Queens Jardin de Paris B R

## HARRY TSUDA

Booked Solid. James E. Plunkett, Mgr.

U.

Uline Arthur M 1750 W Lake Chicago  
Unique Comedy Trio 1227 Nicholas Phila

V.

Vagges Brennan Circuit Australia  
Valadons Lea 71 Garfield Central Falls R I  
Valdare Beanie 905 W 97 N Y  
Valentine & Bell 1451 W 103 Chicago  
Van Dille Sisters 514 W 105 N Y  
Van Horn Bobby 129 West Dayton O  
Vardon Perry & Wilber 5 Green London  
Variety Comedy Trio 1515 Barth Indianapolis  
Vassar & Arken 624 Christopher Bklyn  
Vedder Fannie Star & Garter B R  
Vedmar Rene 2255 Broadway N Y  
Venetian Serenaders 676 Blackhawk Chicago  
Vernon & Parker 127 Hopkins Bklyn  
Village Comedy Four 1212 Ringgold Phila  
Vincent & Slager 220 Olive Indianapolis  
Viola Otto & Co Palace Leipzig Ger  
Violetta Jolly 41 Leipziger Berlin Ger  
Voelker Mr & Mrs 528 W 161 N Y  
Von Dell Jeffers Saginaw Mich

W.

Wade Pearl Trocadero B R  
Walker Musical Ringling Bros C R  
Walker & Ill Keiths Lowell Mass

## WALSH, LYNCH and CO.

Presenting "HUCKIN'S RUN."  
Direction, PAT CASEY.

Walsh May Irwins Majestic B R  
Walters & West 5437 Vernon Chicago  
Ward Billy 109 Myrtle av Bklyn  
Ward Will H Sam Devere B R  
Ward & Bohman 223 Schaeffer Bklyn  
Ward & Smith Pekin Savannah Indef  
Ward Mack 600 W 70 N Y  
Washburn Dot 1260 Mohawk Chicago  
Washer Bros Oakland Ky  
Waters Jas R Miss New York Jr B R  
Waterson Tom Queens Jardin de Paris B R  
Watson Joe K Empress St Paul  
Watson Billy W Girls from Happyland B R  
Watson Nellie Girls from Happyland B R  
Watson Sammy Morsemere N Y  
Webb Harry L W Wilson Chicago  
Weber Chas D 226 Tucker Phila  
Well John 5 Krusadt Rotterdam  
Welch Jas A 211 E 14 N Y  
Welch Thos Social Mads B R  
Wells Lew 213 Shawmut av Grand Rapids  
Wenrick & Waldron 252 W 23 N Y  
Wentworth Vesta & Teddy Temple Rochester  
Wesley Frank Coey Corner Girls B R  
West Sisters Ben Welch Show B R  
Western Union Trio 2241 E Clearfield Phila  
Weston Bert & Co Orpheum Leavenworth Kan  
Weston Cecilia Irwins Majestic B R  
Weston Edgar 246 W 44 N Y

Weston Dan E 141 W 116 N Y  
Wheeler Sisters 1441 7 Philadelphia  
Wheeler Australian Orpheum McKeesport Pa  
Wheeler The 140 Montague Bklyn  
White Harry 1009 Ashland av Baltimore  
White Kane & White 692 Vermont Bklyn  
White & Perry Sheas Buffalo  
Whiteside Ethel 256 W 57 N Y

## ETHEL WHITESIDE

and those "Pleasanties."  
"FOLLIES OF COONTOWN."

Whiting & Bohne O H North Troy Indef  
Whitman Frank 166 Greenwich Reading Pa  
Whitney Tillie 66 Kane Buffalo  
Whittle W B Grand Indianapolis  
Wilbert Grace 6025 Michigan av Chicago  
Wilber Marshall Atlantic City N J  
Wiley Herbert Girls from Missouri B R  
Wilkins & Wilkins 666 Willis av N Y  
Willard & Bond Keiths Lynn Mass  
Willard Orn Follies of Day B R  
Williams Clara 2450 Tremont Cleveland  
Williams Cowboy 4715 Upland Phila  
Williams John Cracker Jacks B R  
Williams Chas 2625 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 Salt Lake  
Williams & Stevens 2516 Calumet Chicago  
Williams & Sterling Box 1 Detroit  
Willson Herbert Al Fields Minstrels  
Willis Estella X Taxi Girls B R  
Wilson & Arthur 42 W 26 N Y  
Wilson & Aubrey Grand Minneapolis  
Wilson Fred Cracker Jacks B R  
Wilson Raleigh Gollmar Bros C R  
Wilson Lottie 2205 Clifton av Chicago  
Wilson Billy 371 Wyona Bklyn  
Wilson Lizzie Park Hotel Buffalo  
Wilson Patter Tom 2566 7 av N Y  
Wilson & Ward 2744 Grays Ferry av Phila  
Wilton Belle Belles of Boulevard B R  
Winchester Ed Ackers Halifax N S  
Winfield & Shannon 277 E Mill'kee av Det't  
Winkler Kress Trio 224 W 43 N Y  
Wise & Milton Brennan Circuit New Zealand  
Wood Olie Proctors Newark  
Wood Bros Orpheum Minneapolis  
Woodall Billy 426 First av Nashville  
Work & Ower Sheas Toronto  
World & Kingston Orpheum Oakland  
Wright & Dietrich Orpheum Kansas City

X.

Xaviers Four 2144 W 20 Chicago

Y.

Yackey & Bunnell Roland Wilkesburg Pa  
Yeoman Geo 4566 Gibson av St Louis  
Yerxa & Adele Girls from Happyland B R  
Young Jeanette Trocadero B R  
Young De Witt & Sister Prospect Cleveland  
Young Sisters 2276 W 19 Coney Island  
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ristown 25 Bristol.  
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sonville Fla 22 Live Oak 27 Valdosta Ga  
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22 Clarkdale 24 Cleveland 25 Greenville  
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Haag Show 21 Augusta Ga.  
Hagenbeck Wallace 20 Brownwood 21 Bal-  
linger 22 Lampasas 24 Belton 25 Taylor  
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College Girls Garden Buffalo 20 Corinthian Rochester  
Cory Corner Girls Lyceum Washington 20 Monumental Baltimore  
Cracker Jacks Casino Phila 20 Star Brooklyn  
Daffydills Luzerne Wilkes-Barre 20 Columbia Scranton  
Darlings Paris Star Cleveland 20 Apollo Wheeling  
Duckings Howard Boston 20 Royal Montreal  
Follies Day Star St Paul 20 Krug Omaha  
Gay Widows Trocadero Phila 20 Bon Ton Jersey City  
Ginger Girls 22-25 Gilmore Springfield 26-28 Franklin Sq Worcester 20 Westminster Providence  
Girls from Happyland Gayety Washington 20 Gayety Pittsburgh  
Girls from Missouri Lafayette Buffalo 20 Avenue Detroit  
Girls from Reno Peoples Cincinnati 20 Empire Chicago  
Golden Crook Gayety Newark 20 Empire Hoboken  
Hastings Big Show Gayety Pittsburgh 20 Empire Cleveland  
High School Girls Avenue Detroit 20 Polly Chicago  
Honeymoon Girls Murray Hill New York 20 Nov 1 Gilmore Springfield 2-4 Franklin Sq Worcester

Howes Lovemakers Gayety Minneapolis 20 Gayety St Paul  
Ideals Empire Chicago 20 Star Chicago  
Imperial Star Chicago 20 Star Cleveland  
Jardin de Paris Buckingham Louisville 20 Peoples Cincinnati  
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Allright Little (C)  
Atwell Ben (C)  
Avery C (C)

B.  
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Belmont Marion  
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Bolton Ben  
Boon Maurice  
Booth Hope  
Boudini Bros (C)  
Boyle J C  
Breen Harry  
Bright Louise (S F)  
Bristol Anita (C)  
Brookman Jas  
Brown D Randall  
Bruce The (S F)  
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Cain A F  
Camm Alf (C)  
Campbell J M (C)  
Canton & William (C)  
Cardowies Sisters  
Carlton Bertram  
Carson & Willard  
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Chadderton Lillian (C)  
Challoner Catherine (C)  
Charters Willette  
Clancy Geo (C)  
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Clay Henry  
Clayton Ana (C)  
Clifton Pearl (C)  
Coleman John (S F)  
Collins E C  
Collier Florence (C)  
Conderman J A (C)  
Connelly Arthur (C)  
Cook & Acko (C)  
Crapo Harry  
Crispi Ida (C)  
Crispie Andy (C)  
Cummings Ralph E  
Cunningham Georgia 2  
Daly & O'Brien  
Dean Gusie  
De Noyer Ed  
Dillingham Sydney  
D'Lien Bros (C)  
Driscoll T F  
Dummond Cecil  
Eddowis Evelyn  
Edwards Chas (C)  
Edwards Jessie (C)  
Edwards & Raymond (C)  
Edwards Shorty  
Elliott Goodwin (C)  
Ellsworth Estelle  
Elmore Alan  
Emmert L A (C)  
Emerald Players  
Emeralda (C)  
Fidello & Carp (S F)  
Fortune Tellers Trio (S F)  
Foote & Fussy  
Fifer Bert (C)  
Fox & Clair (S F)  
Franklin & Clifford (C)  
Friedman Ted  
Fuller Billie  
Fulton Rosa  
Fulton Jas  
Garden Curt  
Gaston Billy  
Gibson J V  
Gilbert G G  
Gillette Fred (C)  
Girard Bettina (C)  
Glen Daisy (C)  
Goldberg Lew (C)  
Golden Sam  
Golden Morris (S F)  
Gorman Jack  
Graham Clara (C)  
Gray Barry (C)  
Green Paris (C)  
H.  
Hallfax Daniel (C)  
Hall Bob (C)  
Halter & Ray (C)  
Hamilton & Dene  
Hantley Walter  
Harrison Lenore (S F)  
Harcke Edythe (F)  
Helf Sadie (C)  
Hill Emma (C)  
Hill Arthur (C)  
Hoffman Al (C)  
Holland Bertha  
Hughes Musical Trio (C)  
Huntington Val (C)  
Huntress C (C)  
Hurst Billy  
Jaeger & Rogers  
Johnson & Wells (S F)  
Kane & Claire (C)  
Keller Jessie  
Kelley Tom (S F)  
Kimberly Leon  
King L  
Kirk Arthur  
Kirksmith Maud (C)  
Koppe Sol  
Knight & Deyer (C)  
Knowles Dot (C)  
Kraton Harry  
L.  
La Belle Serranita (S F)  
La Betrelita (S F)  
La Marr Harry  
La Rose Chas (C)  
La Veen S W (C)  
Lawrence Erie  
Lee Sung Foo (C)  
Lehmann Three (S F)  
Le Mont Dan  
Leonard Trio (S F)  
Leone Two (C)  
Lentle Ethel (S F)  
Lentle Ethel (C)  
Letellier M (S F)  
Lewin Harry W  
Lifton Byrel (C)  
Linney Horace (C)  
Lloyd Dorothy  
Lolo  
Long Fred (C)  
Long John K (C)  
Lorette Horace  
Lorimer Jack  
Lucca Luciano (C)  
Lyman Grace  
M.  
Madlo Joe  
Madcaps Three (C)  
Martine & Hardy  
May Devona  
Massone & Massone (C)  
McCane Mabel  
McCauley Bob (C)  
McDevitt Kelley and Lucy (C)  
McCullough Carl  
McDonald Jas (C)  
McGuckey Dan (C)  
McMahon Tim (C)  
McIntosh H (C)  
Meyer Henry (C)  
Millard Billy  
Mitchell Alex  
Montrose Max  
Moore Geo Austin  
Montambo & Bartelli (C)  
Morey Frances (C)  
Morgan Mrs  
Morley L (C)  
Morno Mrs F (C)  
Morse Miss  
Morton Louise  
Mosher Tom  
Muller & Stanley (C)  
Munford & Thompson (C)  
Murphy J A  
Murray Chas  
Myers Belle  
N.  
Nadje Mile  
Nadje (S F)  
Nana (S F)  
Newkirk Mrs (C)  
Newman Bros (C)  
Nip & Tuck (C)  
Nixon Hugh (C)  
O.  
Obermans The (C)  
O'Hearn Will (C)  
Orloff Troupe  
Orville Victoria  
Osgood Harry (C)  
Ott Phil  
P.  
Patrick Sam (C)  
Patterson Flo  
Payne Arthur  
Percival M  
Peto Fred (C)  
Premier Musical Trio (S F)  
Prevost Vic (C)  
R.  
Randall Claude  
Ratcliffe B J  
Rattray Allan (S F)  
Raymond Frank & Edith (C)  
Rayner Dan  
Rice Nancy Lee (C)  
Rialto Mme  
Richards Ellen  
Robinson M  
Roche J C (C)  
Robn David (C)  
Ross Bert (C)  
Roland Bessie  
Royal Victor  
Russell Jas W (C)  
Russell Mrs M (C)  
S.  
Sales Chick (C)  
Samuels Ray (C)  
Schwartz Therese (C)  
Seymour O G (C)  
Shady Hatie  
Sibert Alice (C)  
Sins Robert (C)  
Snook Great (S F)  
Snook Great (C)  
Soulin A (S F)  
Spiller Wm  
Stanley The  
Stanton Walter  
Sterling Lillian  
Stow Nina (C)  
Steele Sisters (C)  
Stewart Sisters (C)  
St. Chas C (C)  
Story Musical (C)  
Sully Wm F (C)  
Swan Bert  
Sylvester Three  
T.  
Tard Harry (S F)  
Terry & Schultz  
Thompson Harry (C)  
Thurber A (C)  
Thurber Nettie  
Trautt A (S F)  
V.  
Valaire Bros (C)  
Van Camp Rose  
Van Jack (C)  
Velderman Marie (C)  
W.  
Waddell Madge (C)  
Wade Leo (C)  
Waldfield Calley  
Walker Jack (S F)  
Watson Jas (C)  
Watson & Baker (F)  
We Chok Be (C)  
Wells Harry (C)  
West & Willis (C)  
Whitt Jack  
Whittier L O (C)  
White Al (C)  
Wilbur Great  
Wilkins Chas (C)  
Wilson Dale  
Wilson Grad (C)  
Witzeman John (C)  
Y.  
Yamamoto Bros (C)  
Yes Sir (C)  
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# VARIETY

Vol. XXIV. No. 8.

OCTOBER 28, 1911.

PRICE TEN CENTS

## BOOKING CLEARING HOUSE FOR STOCK COMPANY MANAGERS

**Meet In New York This Week to Organize. Will Do Business Direct With Actors and Authors. No Commission. More Stock Companies Through Conditions in Legitimate Field.**

At the Astor Hotel Oct. 26, a meeting of a number of prominent stock managers was announced to be held for the purpose of organizing an association which in other words will be a theatrical clearing house that will enable the managers to do business direct with the actors and the authors of the plays themselves.

No commission will be charged the actor folks or one cent asked of the authors in getting their pieces placed in stock.

Officers will be elected and each will be on a salary. There will be an initiation fee and dues. All stock managers are eligible to the association, which is headed by four of the biggest stock managers in the country.

Articles of incorporation will be filed with the Secretary of New York State within a short time.

There is a scarcity of good legitimate attractions this season. As a result the managers are planning for more stock companies.

One of the purposes of the organization is to cut down the commissions and reduce the royalties paid for plays. The managers think that it will give them better protection and do much toward encouraging more stock companies to come into the fold.

It is hoped to bring the managers into closer relationship and not only form an association for their own good but give them a chance to air their troubles collectively.

Just what effect this association will have on the various dramatic booking agencies is problematical, but they are unable to see how it will succeed in the face of present conditions.

They say that it will have a tendency to hurt their business but can't

figure how one office can handle the entire stock colony of players.

### "CABARET" AT CAFE MARTIN.

Louis Martin's cafe at Broadway and 42d street, is importing acts for a "cabaret" performance, to be shortly installed there.

A foreign agent, Braff, is attending to the bookings, represented over here by Clifford Fischer.

M. Morris, a Frenchman, accompanied by a young woman, is in New York waiting for the cafe to start its midnight show. The couple are dancers.

### \$1,020 LOST ON BOARDWALK.

Atlantic City, Oct. 25.

Anna Held, here with "Miss Innocence," lost her handbag on the boardwalk containing \$1,020. Anna said that her husband, Florenz Ziegfeld, dropped it. They had been walking and chair riding.

The chair pusher was closely questioned but there was "nothing doing." The bag contained ten one hundred-dollar bills and two tens and some jewelry of unknown value—so they say.

The show is slated for a tour to the Coast, remaining out twenty weeks. It was here Monday and Tuesday. The new features are the dancing of Edith Kelly and the comedy of Harry Watson.

### RENEWS WHITNEY LEASE.

Chicago, Oct. 25.

B. C. Whitney has signed a new lease of the Whitney Opera House for an additional period of ten years.

### QUARRELING OVER PRICES.

Baltimore, Oct. 25.

Manager Sloan of the "Over Night" company, next week's attraction at the Auditorium, and resident manager McBride of the theatre, are having a merry little war regarding the prices to be charged for the seats for the coming show.

Mr. McBride contends the regular prices, 25 cents to \$1.50 will be in vogue, but Sloane says the rates must be from 50 cents to \$2.

Below the regular advertisements in the local papers in connection with "Over Night" Sloan has inserted a card telling theatregoers the prices will be 50 cents to \$2. Meantime McBride is selling tickets at the regular scale.

### CAMERAING "THE CLANSMAN."

New Orleans, Oct. 25.

"The Clansman" company lays off here week Nov. 6, to enable a moving picture concern to take a complete run of the show.

It is understood a princely figure has been ponied up for the privilege of getting the story acted before the camera by the regular traveling company.

### HITCHCOCK'S BOSTON RECEIPTS.

Boston, Oct. 25.

Raymond Hitchcock and "The Red Widow's" receipts on the eight weeks' stay here will go close to \$120,000 mark.

### KEITH RENEWS HIP LEASE.

Cleveland, Oct. 25.

When E. F. Albee was here last he announced B. F. Keith would build a new vaudeville theatre in Cleveland. The Citizens Savings & Trust Co., representing the Cleveland Hippodrome, learning that Keith meant business, entered negotiations with him for a ten years' longer lease on the Hip, now devoted to vaudeville furnished from the Keith agencies.

The Hip (on Euclid avenue), goes to Keith for the same rent he is now paying. It was built at a cost of \$1,800,000 four or five years ago, but went into the hands of a receiver from which Keith rescued it. The Keith vaudeville policy will be continued.

### THROWS OUT A "FLIVVER".

As a result of his trip to Cincinnati, William A. Brady has yanked "The Earth," Mr. Fagan's play which was produced in New York with Edmund Breece and later withdrawn, out of the repertoire of the Grace George company.

Brady was present in person when the Playhouse company opened at the Lyric there in "The Earth." He decided that one night of it was enough and announces that he is done with the piece forever.

Henry B. Harris had a "flivver" with "The Earth," but for some reason Brady took it up.

Cincinnati, Oct. 25.

Grace George in "Much Ado About Nothing," played to over \$1,000 last Friday night and at the Saturday matinee drew an \$800 house.

Miss George was praised by local critics for her work in her Shakespearean role. The critics however "panned" the production of "The Earth," which lasted but one night.

### NOT AGREED ON CIRCLE.

Corae Payton is in active negotiation for a lease of the Circle theatre in Columbus square with the idea of establishing there one of his world-famous stock companies.

Nothing definite has been arranged and none may be for the reason that there is a considerable difference between the asking and the offered rental.

### DANISH ACTOR COMING OVER.

Elith Reumert, the famous Danish actor, will begin a tour of the United States in January, next, under M. H. Hanson's management.

The tour will last until May, when Reumert returns to the Royal Theatre, Copenhagen. He will give readings from Hans Anderson's "Fairytale Tales" in English.

### "TWO ORPHANS" AGAIN.

"The Two Orphans," made famous by Kate Claxton, is to be revived by Spencer Cone, a brother-in-law of Miss Claxton's, who organized a company Wednesday. The show opens at Trenton Nov. 16.

# LONDON PLAYS WITHDRAWN; "BARON TRENCK" COMING OVER

"Love Mills" and "The Concert" Among Shows Taken Off. Fred. C. Whitney Expects to Make American Production Around New Year's.

(Special Cable to VARIETY.)

London, Oct. 25.

Five shows have been withdrawn from the boards. They are "The Love Mills," "The Concert," "The Great Name," "Bonita" and "Married By Degrees." "The Spring Maid" is also doomed.

London, Oct. 25.

Fred. C. Whitney will return to America, to begin preparations for his forthcoming American production of "Baron Trenck," to be made around New Year's.

It is almost a certainty that Whitney will give a lot of the people he engaged for "Der Rosenkavalier" a chance to work in the Baron. 132 cases, containing sceneries, costumes and properties, used in Whitney's London production of the "Baron," have been sent to New York.

From six to eight weeks will be required for rehearsals. Mr. Whitney expects to profit by his London experience in getting the show ready to the most minute detail. A new third act has been prepared for the American production.

When Whitney was in Vienna two weeks ago he saw the opening of a piece entitled "Mein Junger Herr" ("My Young Master"). The rights to it for America and London were acquired by him immediately.

Mr. Whitney expects to sail this Saturday, or Nov. 4.

None of the American companies playing "The Chocolate Soldier" have closed, reports to the contrary notwithstanding. One had an intermission, the Whitney management giving the company and musicians two weeks' notice, thereby eliminating the necessity of paying the musicians union wages for the week the company laid off.

The tour has been resumed with several minor changes in the cast, and a reduction in the size of the orchestra.

## HIT FOLLOWING COPY.

(Special Cable to VARIETY.)

London, Oct. 25.

The Schwartz Brothers in "The Broken Mirror," at the Hippodrome, are a big hit.

A copy act along the same lines, entitled "Early Morning Reflections," preceded the originators in England.

## ADVERTISING BASEBALL FILM.

Something new in the line of advance work has been prepared for the entry of Jack Coombs, Chief Bender and Cy Morgan, pitchers of the champion Athletics, into vaudeville.

John R. Robinson, who is preparing the way for the players' stage debut, has had 1,000 feet of film prepared showing his men in action and also

parts of the act in rehearsal, with Kathryn Pearl and Violet Pearl putting the players through their stage work. This film will travel a week ahead of the act, and will be given to the managers of the houses in which the ball players are booked.

Alf T. Wilton, who is directing the turn, has informed the managers the film will be given them free, and is intended to be used as a part of the picture finale to the regular bill the week preceding the arrival of the players. Two sets of films have been prepared, so that no slip-up is possible even in the long jumps.

The film will show Bender, Coombs and Morgan in action, and by a new arrangement of the camera the intricate shoots and curves which the players use in their work of fooling American League and Giant batters are perfectly produced. Rube Oldring, the great center fielder of the Athletics, takes the part of the batter, while both Kathryn and Violet Pearl, in conjunction with George Totten Smith (who is staging the act) are shown in the rehearsal section.

## BALLET WITHOUT STORY.

(Special Cable to VARIETY.)

London, Oct. 25.

The ballet "1830" turns out to be very pretty and attractive. Despite it contains no story, the piece is nevertheless a success.

## BORNHAUPT REACHES TOWN.

New York was all new to Charles Bornhaupt, the foreign agent, when he arrived Tuesday, after a year's absence abroad. It was Thursday before Mr. Bornhaupt became accustomed to the noise and bustle once more.

In about a month Bornhaupt expects to sail away once more, having come over to see the various interests for which he has been booking. While here he will look over acts with an idea of exporting them to Europe.

## INTERESTING STAGE DISCUSSION.

Lincoln, Nebr., Oct. 25.

An interesting stage discussion occurred last week at the Orpheum. Armand Kallsz and Diero were in the argument.

The full account says that while Mr. Kallsz pulled Diero's hair, and Amelia Stone (Mr. Kallsz' partner) screamed, Diero slipped over a straight left on Kallsz' right eye.

In the second round, Diero (who is a musician) shifted his plan of campaign, and still amidst the shrieks, planted his right accordion grabber on Mr. Kallsz' left optic.

That ended the battle and the screams. As Stone and Kallsz were nearly due to appear before the Lincoln public that evening, some grease paint aided somewhat in disguising the pair of bruised lamps.

## "THE WRESTLING CHEESE."

(Special Cable to VARIETY.)

London, Oct. 25.

The latest vaudeville novelty promised for production in the course of the next month is "The Wrestling Cheese."

It is the invention of Selbit, who has been running the spirit paintings and one or two other mysteries.

The cheese is in the form of a Dutch cart-wheel mould. Whilst it defies any stranger to handle it in any way, shape, or form it is perfectly amenable to the attentions of its owner.

It can be placed on end and six men cannot push it down. The manipulator can place it flat with one finger. If touched by a stranger, it attacks him. Next, please!

## "MAD DANCER DOESN'T LAND."

(Special Cable to VARIETY.)

London, Oct. 25.

"Felicia," the new Hungarian "mad dancer," opened at the Hippodrome Monday as a special attraction and proved to be very poor. Her stay will necessarily be a limited one.

## MOSS-STOLL REPORT AGAIN.

(Special Cable to VARIETY.)

London, Oct. 25.

Strong rumors are being repeated about town concerning the reported amalgamation between Oswald Stoll and the Moss Empires. No foundation for the reports is at hand.

## "THE GLAD EYE" ANNOUNCED.

(Special Cable to VARIETY.)

London, Oct. 25.

"The Glad Eye" is announced for production Nov. 4 at the Globe.

## LION FATAALLY ATTACKS GIRL.

New Orleans, Oct. 25.

Martha Raser, for twelve years a circus performer, entered a lion's cage at Utica, Mississippi, Sunday and was literally torn to pieces by the animal. There is slight hope of her recovery.

## HAMMERSTEIN'S FIVE OPERAS.

(Special Cable to VARIETY.)

London, Oct. 25.

The Hammerstein Opera House in Kingsway will open Nov. 12 with "Quo Vadis." In the same week he will also put on "William Tell" and "Norma."

Throughout his occupancy of the new Opera House, Hammerstein will give but five performances a week, Tuesday and Thursday being blank days.



"THE YANKEE TANGLE,"

As danced by Fred Farren and Ida Crispi in London.

## DEALING WITH LITTLE TICH.

(Special Cable to VARIETY.)

London, Oct. 25.

It is pretty well reported the Shuberts have arranged for the appearance of Little Tich in New York, sometime around the first of the year. Tich's return date over there, after many years, will likely be at the Winter Garden.

The salary is either \$2,500 or \$3,000 weekly, probably the latter figure.

Little Tich last appeared in New York some years ago, on the New York Roof, then under the management of the Sires. Tich did not make New York laugh in those days even at the then huge salary of \$1,000 per week. Now it is said, he would be appreciated over here. Several offers for vaudeville have been refused by him during the past couple of years, the amount not reaching his figure, which was \$3,000 a week for America.

## KITCHEN SUES DARNLEY.

(Special Cable to VARIETY.)

London, Oct. 25.

Fred Kitchen, the comedian, has sued Herbert Darnley for libel. Kitchen, originally with Fred Karno, has been under Darnley's management for the past two years and has recently announced he would accept no further contracts through Darnley. Darnley retaliated with a proclamation that Kitchen is still under contract to him.

## TAKES LINCKE OPERETTE.

(Special Cable to VARIETY.)

London, Oct. 25.

Oswald Stoll has contracted to produce at the Coliseum a new operette by Paul Lincke, the composer.

## BANQUET TO GEORGE EDWARDES.

(Special Cable to VARIETY.)

London, Oct. 25.

A complimentary dinner is to be given to George Edwardes to celebrate the completion of his 25th year in management. The committee includes Sir George Alexander, Lord Burnham, Viscount Esher, Lord Farquhar, Sir Forrest Fulton, the Earl of Lonsdale and the foremost London actors and managers.

The date has been fixed for Nov. 26 at the Savoy.

## SUCCESSFUL REVIVAL.

(Special Cable to VARIETY.)

London, Oct. 25.

The revival of "What Every Woman Knows" at the Duke of York's is a brilliant success. It is probably in for a run.

## ZENA DARE A MOTHER.

(Special Cable to VARIETY.)

London, Oct. 25.

A daughter has been born to Mrs. Maurice Brett (Zena Dare). Mother and child are doing nicely.

## BAND GOOD ATTRACTION.

(Special Cable to VARIETY.)

London, Oct. 25.

"Jimmy" Glover's all-English band opened at the Finsbury Park Empire Monday, and is regarded as a great attraction.

# CONFERENCE WITH MANAGERS ASKED FOR BY WHITE RATS

**Rats' Board of Directors Send Invitation to the United Booking Offices and Vaudeville Managers' Protective Ass'n. Managers Will Hold Meeting to Consider It.**

Wednesday there was delivered to the United Booking Offices and Vaudeville Managers' Protective Association the original letter, of which a copy appears on this page.

The letter asks for a conference between committees of managers and the White Rats Actors' Union Nov. 1, "to determine some plan whereby our mutual interests may be effectively and harmoniously strengthened."

At the offices of the White Rats a VARIETY representative was informed the Board of Directors of the organization had laid out a plan of procedure, of which the letter inviting a conference was a part.

There were many things, it was stated the actor's society thought

One course it is understood the Rats will take, if the managers fail to give the organization due consideration, is systematic and wide publicity, bearing upon the differences, or the conditions the actors claim need remedying.

In the attitude of the Rats at present no individual among the managers is considered, the condition only being looked upon by the order.

Upon the managers signifying their assent to the request of the Rats, the Board of Directors will appoint a committee of their members.

At the National Convention of the American Federation of Labor to be held Nov. 13 at Atlanta, Ga., Messrs. Will J. Cooke, Harry De Veaux and Joe Birnes have been appointed dele-

October 24th, 1911.

Vaudeville Managers' Protective Ass'n.,  
United Booking Offices of America, and  
Allied and Affiliated Interests.

Dear Sirs:—The Board of Directors of the White Rats Actors' Union of America, having abiding faith that protection, peace and prosperity are the ultimate goal of manager and artist, and that the best thought and endeavor of each should be directed to a consummation of that desirable end, propose a conference, to be held in the City of New York, on Wednesday, November 1st, 1911, at some convenient hour and place, between committees appointed by each interest to represent them respectively in conjunction with such counsel as they desire, to consider and to determine some plan whereby our mutual interests may be effectively and harmoniously strengthened and advanced to the end that our profession and vocation may not remain in its present discordant condition and that it may, in the exercise of wisdom, judgment and discretion, attain its highest aspiration and loftiest ideal and purpose.

Your early reply to this proposition will be appreciated by

Yours respectfully,

Board of Directors, White Rats Actors' Union of America.

(Signed) JUNIE MCCREE, President.

(Signed) W. W. WATERS, Secretary.

should be talked over, and it trusted to receive a favorable reply from the managers.

VARIETY was requested to clear away any wrong impression that may have obtained of any change in "policy" lately. The only change, it was said, was one of method. The White Rats intends to pursue its way on peaceful lines, asking for what it believes will be for the best interests of the artists, and striving to attain results in a nice way, but still insisting upon them being given consideration, with such steps to be taken afterwards as the Board of Directors might order.

Nothing that could be asked for, said VARIETY's informant, would not be amenable to gentlemanly discussion with the managers. There is nothing we would want," remarked the speaker, "which really is not for the benefit of both the manager and artist, for what is well for the actor is well for the manager in the operation of his theatre."

gates to represent the White Rats Actors' Union.

Yesterday Mr. Cooke, the business representative of the Rats, left for Boston, where he will spend a few days in behalf of the order. Following the Atlanta convention, Mr. Cooke will probably make an extended trip over the country on a similar mission.

The invitation forwarded by the Rats was delivered to Maurice Goodman, secretary of the V. M. P. A., and attorney for the U. B. O. Mr. Goodman likely called a meeting of the Managers' Association to pass upon the matter, and the answer of that meeting will include the decision of the United Booking Offices, all the managers of the latter being members of the V. M. P. A.

At the United offices Wednesday no one would express an opinion as to what the outcome would be, although it was surmised the managers would probably get into communication with the Rats on the subject.

## K-P APPEAL.

The appeal entered in the suit between B. F. Keith and F. F. Proctor over the lease of the Fifth Avenue theatre may come up in the Maine Judicial Court during December, or if not, will then be argued next June. If the matter should be heard in the court of last resort during December a final decision may be handed down by February. Meanwhile the Fifth Avenue will continue to be operated by the Keith-Proctor General Manager, E. F. Albee.

Judge Bird, at Portland, Me., last week decided F. F. Proctor was entitled to a further lease of five years upon the house. The action is based upon a lease given by Proctor to the K-P. corporation, when placing the theatre in the pool. Afterwards Keith bought the property. Proctor claims a renewal right in equity.

Either way the court decides will mean one more "big time" vaudeville house for New York. If in favor of Proctor, Keith's Union Square will play two shows a day once more, and if the decision is for Keith, Proctor has the 23d Street theatre in readiness to resume its big time career.

## MARRIED IN TEXAS.

Fort Worth, Oct. 25.

Edgar Dudley and Florence Lorraine, of Lorraine, Dudley and Co., at the Majestic last week, were married during the engagement.

## MONARCHS BATTLED.

Philadelphia, Oct. 25.

Bobby Heath, one of the Four Melody Monarchs, was pretty roughly handled in a street battle last week and had to go to the hospital for repairs.

It is said the fight was the outcome of an argument which started over a change in the act, Walter Kaufman replacing Heath. It will be some time before Bobby can appear on any stage.

## OPERA FOR LAUDER WEEK.

Cleveland, Oct. 25.

During the week the Harry Lauder Show is to play the Keith's Hippodrome for two performances (Nov. 24), opera will be given for the remainder of the week, being discontinued on that date.

The usual vaudeville program, abandoned temporarily to allow of this will resume the following Monday.

## 1,200-LB. WALL FALLS.

San Francisco, Oct. 25.

At the finish of the act of the Pekin Zouaves at the Empress theatre Monday their scaling wall (weighing 1,200 pounds), collapsed, carrying with it eighteen people. Four were injured. Van Duzen is in the hospital with a broken ankle and C. R. Overman is suffering with two broken bones in his foot and a sprained ankle. Substitutes worked in the second show.

The accident was due to carelessness in the setting up of the wall.

## GOING INTO THREE-DAILY.

Elmira, N. Y., Oct. 25.

This is the final week for two-a-day vaudeville at the Colonial. Next week the Family Department of the United Booking Offices will undertake to supply bills to the house on the three shows daily plan.

## PICKING UP EASY MONEY.

According to the story told by F. J. La Fleur, of 3 Bissell street, East Hartford, Conn., one Phil York has been getting some of Mr. La Fleur's coin very easily of late. Mr. La Fleur was in town this week, bent upon securing the return of his money, or seeking legal redress against this York person (who should not be confused with Jack York).

Phil York found it possible to do business as an agent, with nothing more than an address registered in the Clipper's Post Office. That is where Mr. La Fleur sent his money each week or more often, but always \$5 at a time, receiving in return a vaudeville engagement contract for The La Fleur Family.

About twenty-one weeks were routed by York for the act, to commence Oct. 23 (this week) at the Howard, Boston. In the contract dated July 20, 1911, and calling for the Howard week, Ed Kelley, who died some time ago, is mentioned as manager.

York kept on sending contracts, and La Fleur continued replying with five-dollar bills until La Fleur had been set back \$105 in his cash balance. The salary called for in the contract was \$125, which did not cause Mr. La Fleur to grow suspicious over the cut in the customary rate of 5 per cent., not any more, seemingly, than doing business with an agent whose only address was that of a newspaper office. La Fleur first got into communication with York through an advertisement in the Clipper.

Two weeks ago he received word that his opening date would have to be postponed. It was the first time Mr. La Fleur, of East Hartford, thought that something might be amiss. He reached New York, Monday, to find it was all wrong.

The contract issued by York was that formerly employed by the International Booking Offices, which gave up business at 1431 Broadway about eighteen months ago. Harold Brooks Franklin, connected with that concern, afterwards was in the office of the Mutual Vaudeville Agency in the Putnam Building. The address of this agency (Room 434, 1493 Broadway) was typewritten on the Howard, Boston, contract, though York did not think it necessary to place any address upon his contracts thereafter, and La Fleur always sent his fivers to the Clipper office.

The agreements called for the La Fleur Family to play "Our Last Chance." It is a sketch in which Father La Fleur and his three children appear. He states the playlet was purchased by him from York for \$50.

Easy money making York is understood to be a frequenter of very small-time agencies like Joe Leo's.

At the Mutual Agency, a VARIETY representative was informed York had been employed there for a short time, but was dismissed months ago.

Mr. La Fleur has still left to him his sketch, family and home in East Hartford, York never taking the trouble to visit that town.

# PANTAGES AND MILES CLOSE TO BOOKING AFFILIATION

**Needs Only Alex Pantages' Assent. Walter Keefe and James C. Matthews in One Office if Deal Goes Through. Has Been Pending Some Time.**

Chicago, Oct. 25.

A meeting held at the Sherman house early this week and attended by C. H. Miles, J. C. Matthews and Walter Keefe may result in a closer affiliation between the Pantages' and Miles circuit than exists at present. Later developments may bring about a big change in the booking departments of both circuits.

Miles and Pantages have been dickering with each other with an idea of installing one booking office for both circuits, which would also include the booking of the houses now handled by Matthews, and those booked out of Keefe's office (Theatrical Booking Corporation), but it was not thought the matter had reached as far as it has.

Any new arrangement would probably mean the closing of Keefe's office and the removal of his time over to the local Pantages' office. Keefe would probably go into the central booking office, at least to supervise the Miles end.

Provided Pantages and Miles do come to an understanding, they together with the Keefe and Matthews time, could route an act for thirty or more weeks opening in Detroit and playing the middle-west and through to the coast on the Pantages time.

While both Matthews and Keefe deny anything is on, it is positive negotiations are pending, probably awaiting Pantages' word to close the matter.

## BLONDELL WITHDRAWS SHOW.

Following the second week of the Ed. Blondell Road Show, which ended at Poli's, Bridgeport, last Saturday, Mr. Blondell withdrew the company. He will reorganize the troupe before sending it further forth.

Some of the acts engaged did not develop as expected. The show represents an investment to Mr. Blondell of a considerable amount. It had been designed to play the regular vaudeville houses, supplying the complete program for a week. A chorus of twenty-eight was carried to aid the two fantastical pieces presented during the entertainment.

## "FLOATING ISLAND" RESORT.

Chicago, Oct. 25.

If the present plans of a new amusement company are permitted to develop successfully, the Windy City will have a new and novel source of pleasure next summer in the shape of a "floating island," being planned for construction and anchorage about three miles off Grant Park in Lake Michigan.

The United States Government is reported to have granted a permit for the construction of the proposed aquatic resort and competent civil engineers are said to have passed favorably on the feasibility of the project.

It is proposed that the structure shall be made of steel with a complete glass enclosure. The promoters are said to be in earnest about the project and confident of their ability to put it over.

## GETTING MONEY FOR MOORE.

Boston, Oct. 25.

Raymond Moore, the composer, is lying at the Massachusetts General Hospital in a serious condition. He is also penniless.

On two nights last week, Mae Murray, a show girl, made her way through the cafes of the many hotels where professional people go and collected quite a sum for Moore. A man who claimed to be James Caney, of Chicago, offered Miss Murray \$50 for a smile. She got the \$50. She then mounted a table and auctioned off a handkerchief. Ten dollars was the high bid.

## SKETCH IN TWO SCENES.

Two scenes are in the sketch Albert Mildenberg is producing this week, on the "try out" time.

The piece is entitled "The Weather Vane." Mildred Rhoda and Albert Livingston are two of the six players. M. S. Bentham, the man who suggested the Durham Bull advertisements, is handling the act.

## LEAVES STOCK TO HEADLINE.

Utica, N. Y., Oct. 25.

The headliner at the Shubert next week will be George Drury Hart, for two years leading man of the stock company at the Majestic here.

Mr. Hart was induced to forsake the continuous play thing by Jules Delmar, who held up the future of vaudeville so glowingly. Mr. Hart has consented to go at that seriously. If he gets over, himself and sketch will keep on travelling.

## CLOWN DIES IN POVERTY.

London, Oct. 18.

At the inquest Oct. 11 over the remains of James Huddleston, the famous clown, the court was told that he died amid miserable surroundings in a room at Mersham street, Manchester. The verdict was death from natural causes.

Huddleston was a member of the Lyceum company that gave a special performance before Queen Victoria in 1893.

## Mlle. La Gal's Latest.

Mlle. La Gal has arrived in America with the latest Folies Marigny pantomime "The Tragic Rehearsal."

It requires a cast of eight people. Mlle. La Gal is booked to open here Nov. 6.

## BECK O. K.'s W. V. A.

The Western Vaudeville Managers' Association, of Chicago, was O. K.'d by its president, Martin Beck, this week, when he stated to a VARIETY representative that the reports given out in Chicago by interests antagonistic to the W. V. A. had not the slightest foundation.

"I stand for the Western Vaudeville Managers' Association and all it represents with all of my interests," said Mr. Beck, "and I guess that covers everything to be said on the subject."

"The rumor that I or any of my associates have any thought of leaving the Association is so wild it does not even reflect credit upon the imaginative qualities of its producer."

Charles E. Bray is the general manager of the W. V. A. He was formerly with the Orpheum Circuit (of which Mr. Beck is the principal figure.)

Chicago, Oct. 25.

C. E. Bray, general manager of the Western Vaudeville Managers' Association, denies the rumor that the Association was about to lose the support of Messrs. Beck, Castle and others, and would soon undergo a complete change in working staff.

Mr. Bray says the Association was never in a better condition, and as for Martin Beck withdrawing, the report is nonsensical. Mr. Bray produced a telegram signed by Mr. Beck in which the latter authorized Mr. Bray to deny any such reports and commence criminal action against those responsible for the stories. Mr. Bray remarked he knew where the rumors emanated from, and the matter would be further investigated this week with a view to a suit for criminal libel.

## MADISON ORPHEUM BOOKED.

Chicago, Oct. 25.

The Allard Brothers' new Orpheum theatre at Madison, Wis., scheduled to open Nov. 6, will be supplied with attractions through the Orpheum offices here, and not the Western Vaudeville Managers' Association, as at first announced.

Henry Biederstadt holds the Association booking "franchise" for Madison.

## PROCTOR NOT USING CONTRACT.

A New York weekly printed last week a contract of the F. F. Proctor Circuit, taking another page opposite the contract to criticize its clauses and provisions.

At the F. F. Proctor office Monday, it was stated to a VARIETY representative that the contract printed had not been in use for the Proctor houses since the "equitable" form adopted by the Vaudeville Managers' Protective Association was put into effect. That was some time ago.

The Proctor people said the new contract is employed for both their "big" and "small time" houses.

A clause, numbered "2" in the "equitable" form has been the source of questions of late. It mentions that no transportation shall exceed \$25 per person. This clause is explained by Maurice Goodman, attorney for the United Booking Offices as in compliance with the Agency Law, which demands that the cost of transportation between stands be mentioned.

Mr. Goodwin further explained that as the managers issue contracts for one week only, Clause 2 really is of no effect, further than its presence, as it is for a single engagement. The provision probably was inserted in the law to cover "blanket" contracts.

At the headquarters of the White Rats it was said the contract as printed was approved by the Commissioner of Licenses Sept. 21 three or four weeks after VARIETY published the new form of equitable contract issued by the Vaudeville Managers' Protective Association, and which, it was announced at the time, all members would probably adopt at once. Mr. Proctor is a member of the association.

## SON COPS POP'S ACT.

Will Rogers became the father of a boy last Friday.

The rope fellow states his boy has already stolen part of his act (the finish—when the yell happens).

## DUTCH PHILOSOPHY.

Shure, I'm laying off,  
Laid off lezt week, too,  
Und got nodding booked ahead,  
Aber dot dond make me blue.  
I'm happy chust de same  
Und I dell you vy I be—  
Chust look at all dose folks  
Dot's vorser off as me.

Der's Leon, de aerialist,  
Vorks double mit de vife,  
He get a fall lezt week  
Und nearly lose his life.  
He be laid up some time—  
Broke a arm und rib,  
Dot's pootty tough, you bet,  
Ven you got a vife und kid.

You heard about Dick Fox?  
His vife can't vork, dey say,  
Und it vas all his fault,  
Dot's vot I heard today.  
Vot's de trouble? Huh!  
His troubles chust begins;  
Dey do a four act now—  
De two new vons vas twins.

Und so I could go on  
Und name a whole lot more.  
Dot's vorser off as me,  
Dot's vy I am neffer sore.  
I'm happy chust de same,  
For although I got not wealth  
Und got nodding booked ahead—  
By golly, I got my health.

## RILEY'S "PEGGY" OPENING.

Trenton, N. J., Oct. 25.

Thos. W. Riley's "Peggy," the new musical comedy, opens at the Taylor Opera House Oct. 27. It stays here over Saturday also.

The show starts an engagement at the Chestnut Street Opera House, Philadelphia, Oct. 30.

## ADELAIDE FRENCH,

Who is starring in "Madame X" on the road. The show is getting the money on the "one-night" stands.



# VARIETY

Published Weekly by

VARIETY PUBLISHING CO.

Times Square New York City

SIME SILVERMAN

Proprietor

CHICAGO 35 So. Dearborn St.

JOHN J. O'CONNOR.

LONDON 5 Green St., Leicester Sq.

W. BUCHANAN TAYLOR

SAN FRANCISCO 908 Market St.

ROBERT A. HAZEL.

PARIS 44 bis, Rue Saint Didier

EDWARD G. KENDREW

BERLIN 57 Unter den Linden

## ADVERTISEMENTS.

Advertising copy for current issue must reach New York office by 4 p. m. Wednesday. Advertisements by mail should be accompanied by remittance.

## SUBSCRIPTION RATES.

Annual ..... \$4  
Foreign ..... 5  
Single copies, 10 cents

Entered as second-class matter at New York.

Vol. XXIV. October 28 No. 8

**Dottie Moyer** has joined "Hello Paris."

**Ida Fuller** is in America, having been in Europe for the past year.

**Harry Daniels** is confined in a Cleveland hospital with a case of "shingles."

The one-act operetta "Vera Violetta" opens at the Winter Garden Nov. 6.

**Josie Sadler** and Co. are "trying out" this week, up the state, near Mt. Vernon.

**Frosini** has signed contracts to play six months in Germany some time in April.

**H. B. Marinelli** and **Alfred Moul**, the London manager, have been travelling through Spain.

**Harry H. Richards** and **Bessie Kyle** (of O'Brien, Havel and Kyle), were married Oct. 16 at Syracuse.

**Violet Dale** will appear in vaudeville in two weeks, under the management of **James E. Plunkett**.

**Blanche Walsh** will appear in New York vaudeville for the first time at the Fifth Avenue, Nov. 13.

**A. W. Cross**, theatrical manager, and husband of **Belle Gold**, has received a discharge in bankruptcy.

The London company of "The Pink Lady" will sail for the other side Dec. 8, after playing about four weeks on this side.

The Nashville (Tenn.) theatre, which played U. B. O. acts for two weeks is closed permanently to vaudeville for this season.

**Van Hoven**, the "Dippy Mad Magician," has an offer of four weeks in London, starting in April next, under consideration.

**Marcel and Boris** are laying off for three weeks. Mr. Marcel is in the Germany Hospital, Sioux City, recovering from an illness.

**Inness and Ryan** came to town last week. It's so long since they were in New York, Maude Ryan got lost looking for the Majestic Building.

**Ada Reeves** arrived in New York Wednesday, to open at the Majestic, Chicago, next Monday. Miss Reeves appeared over here sixteen years ago.

**B. McGarvey**, "the male soprano," is receiving congratulations over the arrival of a son in his family circle. The mother and boy are doing nicely.

**Josephine Joy**, her sister and a man started out in vaudeville this week. It isn't the first time for Josephine. M. S. Bentham is going to get the act some jobs.

"Girls" was given a vaudeville version by **Jack Cahn** Monday night at Elizabethtown, the latter securing permission from the Shuberts to go ahead.

**J. H. Alpuente** and **E. G. Gottschalk** have dissolved partnership in their Lyceum agency. J. H. Alpuente takes over Mr. Gottschalk's interest and will continue booking.

**Daisy Dudley** (Mrs. W. H. Maxwell) who has been confined to bed for the past three weeks with nervous breakdown, is now convalescing and expects to be around again in a few weeks.

**Snitz Moore** has entered the cast of "The Belles of the Boulevard," replacing **Murry Livingston**, who left the show almost upon joining it, following the departure of **Sam Dody** and **Sam Lewis**.

**Frank Curson**, the London manager, is negotiating by cable with **William A. Brady** for the English and continental rights to "The Shepherd King," in which **Wright Lorimer** starred under Mr. Brady's management.

**Douglas Fairbanks** will open in vaudeville at the Fifth Avenue, New York, Nov. 13, if he has a sketch in readiness by that date. Doug is pulling down fifteen hundred per week, which isn't so bad nowadays.

**Harry Weber** returned from a week in Cuba. He says it will be a nice village when the country is laid out. Probably in a few days there will be strange Spanish dancers around here, asking for **Weber, Albee & Evans**.

**Bill Lykens** has a hunch he can pull off a profitable ten-round bout between **James J. Corbett** and **Bob Fitzsimmons**. The only thing in the way of its successful culmination is Messrs. Corbett and Fitzsimmons.

Everything is in tiptop shape for the dedication of the new **Elks' Home**, 108-116 West 43d street, Saturday afternoon, (Oct. 28) at 3 o'clock. It will be a great gathering of the "antlered herd" of good fellows.

**Daisy Harcourt** will commence a tour of the Hyde & Behman burlesque theatres, as extra attraction, opening at the Star & Garter, Chicago, Nov. 6.

**Mr. and Mrs. Mike Bentham** and **Mr. and Mrs. Harvey Ridabock** went swimming last Sunday at Shippan Point, Ct. The summer home of the Ridabocks is situated there. The quartet did the bathing thing on a wager of a dinner, served at the Ridabock homestead. (The Benthams would have been given something to eat anyway.) Up to Monday pneumonia had not appeared, although Mr. Bentham said the water reminded him of Mike Shea's face when he mentioned **Lawrence D'Orsay**.

**Mamie Harnish** will play the American next week under the name of **Mary Elizabeth**. Miss Harnish will adopt that title for billing hereafter. It is her own name. "Mamie Harnish" is too easily forgotten, thinks Mamie. Perhaps Harnish is too close to varnish, although they do say that Mamie Mary Harnish Elizabeth has been doing some cleaning up around these diggins. She was a western girl, until a picture of Broadway at night was shown in the same village where she was playing.

**James Clancy** paid his regular evening visit to Hammerstein's lobby last Friday night and casually remarked to **Willie Hammerstein** that he would like to see a "regular" show. Willie asked him if he'd care to go to the Lyric to see **Fritz Scheff**. Receiving an answer in the affirmative Willie wrote a note to **Sol Manheimer**, manager of the Lyric, requesting him to take care of Clancy. Meantime **Aaron Kessler** stole away and tipped Sol off. When Clancy presented the note, Sol tore it up and gave Jim a tongue-lashing, almost ordering him out of the lobby. Clancy now says he was "on" all the time.

**Lee Muckenfuss** who has been everything in Chicago and a manager on the Orpheum Circuit (besides a student of Pat Casey) is now at the Orpheum, Newark, keeping tab on the **Corse Payton Stock** company and gate. Corse expects to go over to Newark next week and see the show, if the weather is nice. He was around this week asking where Newark is. The Orpheum opened a couple of weeks ago. So far Corse has only been getting five or six thousand a week out of it. He says the Circle, New York, should make a corking stock house, because the people won't have to cross a ferry to get to it. When Corse said that, he was thinking of the Grand Opera House last summer.

Funny things do happen in the show business. Here is **M. H. Rose**, a not bad at all little fellow, who let **Sherek & Braff** get into him for \$680, representing salary as "American representative" for a long time. (Foreign agents don't pay much, but don't let that get out because the foreigners won't believe it). Rosey quit the S. & B. firm, not because he loved the Marinelli agency the more, but he grew tired of kidding Childs' wait-

resses for free cakes. When Mr. Rose commenced to look like his normal self again, and had saved enough money to buy a postage stamp, he sent his claim against **Sherek & Braff** for collection. Last week his lawyer wanted to know if he would take twenty-five per cent. of the claim. Rosey grew indignant to think the attorney had lost a chance to settle at that figure. He started to bawl out the lawyer over the phone for missing the chance, when his attorney rang off abruptly, saying he would try to get more. The next Rosey heard was the claim had been settled for fifty cents on the dollar. Upon the \$340 cash coming into Rosey's possession, the bunch will gather for a regular poker game, Rosey playing \$2 limit against everybody else's twenty-five cents. There hasn't been so much money in the crowd since one of the boys found a canceled certified check for \$4,800.

Tuesday saw sad times in the United Booking Offices. **Norman Jefferies** was the only Philadelphian on the floor. In the morning **George Gottlieb** got a flash at Mr. Jefferies, who is gentle and mild in demeanor, one of those kind of fellows who puts it over and you wonder how he did it because you didn't see him. George asked the Philadelphia agent if he wanted to bet on the Athletics. The Quaker allowed he might. George thought he would press the thing along, and asked Jefferies if he would give odds. Jefferies thought he would if they were inslated upon. George wanted to know if Jefferies would bet 50-35 on his home team. Jefferies said why not, and the wager was recorded. It got passed around that some soft money from Philly was in the house. The bunch went at Jefferies. In the rush several coats were ruined. Jefferies kept the polls open until all were in. When the first inning results in the afternoon were posted, with New York's "2" standing out like an eight-sheet on the Times board, the bettors gathered around their victim. They wanted to prevent him from dropping dead, or being carried out unconscious before they collected. Along about the fourth period the Athletics had a "3" to their credit. Within two seconds, the entire floor was cleared. Mr. Gottlieb explained his first venture on a loser by saying **Martin Beck** had bet \$100 in the morning on the Giants, and that Mr. Beck had never been known to lose. Perhaps that statement came across because Martin has never told George when he did lose, but it cost the United crowd thirty-five each. When that "2" went upon the score board, **Hugo Morris**, who had bet a dollar in cash, became so elated that **Harry Von Tilzer** standing near heard the racket going on under Hugo's vest. Harry said he thought it was a fluke. Hugo's chance. Who loves a music publisher? Would Harry take two to one the Giants wouldn't win, even with that two in the lead in their favor. Harry would. At 4.30 when the totals were all up, where Hugo Morris had stood by the window for two hours could be distinguished a limp figure, leaning outward gasping for breath. From the street it looked like Hugo.

# MANY EUROPEAN PLAY HITS ANNOUNCED FOR AMERICA

**Berlin and Vienna Successes Pass Into Hands of New York Managers, Who Plan Big Productions.  
Bartsch Placing Shows.**

The present success of "Gypsy Love," "Passers By," "Bunty Pulls The String," "The Kiss Waltz," and other plays in the New York houses has given the New York managers reason to believe that out of the many European plays they have corralled for an American showing they expect to put over some more moneymakers.

Those opening here this week, "The Million" and "The Quaker Girl," were brought from the other side. "The Great Name," while not the biggest box office card imaginable, made money on its Chicago engagement last season. It is another importation.

Hans Bartsch, the American representative for Felix Bloch Erben, Berlin, the foreign playbrokers, is in receipt of a cable from Vienna, saying that the first performance of Oscar Straus' operetta, "Die Kleine Freundin" ("The Little Lady Friend") in that city Oct. 20 was a big success.

Fred C. Whitney has the American rights on the Straus' operetta and may give it a production before the season is over. He already has "Baron Trenck" in preparation.

Bartsch is negotiating with several New York managers for the rights of a new operetta, "The Lady in Red," by Robert Winterberg, now having a successful run in Berlin.

A new farce, "The Meyers," on the order of "The House Next Door," which has a Berlin run of 1,300 performances to its credit, and is running in stock in Germany, is also a future attraction for America.

"The Doll Girl," by Leo Fall, who wrote "The Siren" and "The Dollar Princess," has been accepted through Bartsch by Charles Frohman for production sometime after Christmas. This operetta was in Berlin and Vienna last season.

"Baron Good For Nothing," a comedy by H. Schottenbach, is in Henry W. Savage's hands for a New York presentment. It ran a whole season two years ago in Berlin.

"The Lieutenant's Ward," a comedy by Leo Walther Stein, is another for which Savage holds the American rights. The farce originally in German is being written in English.

"The Prince's Child," an operetta by Franz Lehár, is another of the Felix Bloch Erben supply that has gone to Savage. This piece was produced successfully in Vienna two years ago.

Bartsch has several other European hits which he expects to place in America.

## NO MONEY IN "FIX-IT."

Contrary to the general impression Norah Bayes and Jack Norworth had no money invested in the Werba & Luescher production of "Little Miss Fix-It," now touring with Eva Tanguay and Lionel Walsh in the lead.

Mr. Walsh joined the show after Jack Norworth left it. Norworth first, however, before departing from St. Louis, brought an action in replevin for the possession of "Scottie" a dog purchased by the firm to take part in the performance.

Miss Bayes and Norworth were notified by the firm this week their contracts were at an end.

Chicago, Oct. 25.

Norah Bayes and Jack Norworth refuse to be interviewed on their managerial rupture. Mr. Norworth informed a VARIETY representative yesterday his wife was then upon the operating table and referred all questions regarding any future legal actions to his New York attorney, William Klein.

Offers have been received by the always-married couple for vaudeville. One was for the Majestic theatre here. They may be able to draw as much as \$2,500 for a week's Chicago engagement, playing twice daily.

## "SOONER OR LATER."

"Sooner or Later," Doc Adams' legitimate show, will open Nov. 15, either at Albany, N. Y., or near Chicago, where the company is now in rehearsal.

## TYLER DIDN'T MAKE GOOD.

Despite George C. Tyler's declaration he would ring down the curtain on any of his premieres if he discovered Alan Dale in the audience, the eminent critic was present at the opening of "The Garden of Allah" last Saturday. Mr. Dale was in the front row, and visible to the naked eye of all present.

An innovation in the matter of premieres was put into effect on this occasion when the dramatic editors, not only of all daily and weekly publications in New York were invited, but the courtesy was extended to the dramatic writers of all publications in the surrounding towns. The opening performance was given Saturday matinee. This gave the piece widespread publicity in many towns that would otherwise not have been aware of the extraordinary spectacle.

## GABY'S ROAD DATE INDEF.

The date when the Gaby Deslys Road Show will start out under the management of the Shuberts does not seem to be exactly settled upon.

It was to have been Nov. 6, but the paper outside the Winter Garden announces a special matinee Election Day (Nov. 1) with Mlle. Deslys as a feature.

## \$15,000 DAMAGE VERDICT.

St. Louis, Oct. 25.

Arthur J. Gillespie, a song writer of this city, obtained a judgment to-day in the Circuit Court against the Chicago & Alton Railroad for \$15,000 for injuries sustained in a wreck last summer.

The plaintiff's spine was injured but he has not been incapacitated from work.

## "JOLLY BACHELORS" QUIT.

New Orleans, Oct. 25.

"The Jolly Bachelors" company disbanded here last Saturday night, after a week's engagement at the Dauphine. Salaries are claimed to have been unpaid. Business was bad, due to the indescribably inferior presentment. They were to have played Baton Rouge and Shreveport in hopes of resuscitating box office receipts, but finally decided to call it off.

In a clash over a personal matter Friday night on the stage of the Dauphine, two members of the organization, Josie Carnes and Lelia West, pummelled each other. As a sequel Miss West appeared in the Second City Criminal Court Saturday morning and filed an affidavit against Miss Carnes, charging assault and battery.

"The Jolly Bachelors" was leased by Lew Fields this season to his brother-in-law, Bobby Harris, who made a small advance payment, but has since been unable to remit royalties due to the bad business done by the troupe.

Henry Greenwall, manager of the house in New Orleans, has written to the Shubert booking office in New York protesting against the attraction, alleging that he booked it under the impression it was a Lew Fields' show.

Mr. Fields is said to feel keenly the reflection cast upon his reputation as a producer through the organization touring the south in what the public believed was one of his shows.

A similar named show under the same management opened the season on the Western Burlesque Wheel, but was later removed from the circuit.

## ADVANCE SALE RECORD.

"The Quaker Girl" hung up a new advance sale at the Park (the old Majestic). Monday, at 9 p. m., the advance sale was exactly \$548. Tuesday at 9 p. m., the sale exclusive of Tuesday night's receipts was \$7,648.

Tuesday's advance sale of \$7,100 was the largest in the history of Frank McKee's thirty years of management for one day following the opening performance of a production.

## "BRIGHT EYES" MARRIAGE

Portland, Ore., Oct. 25.

Lillian Hagar, a chorus girl with "Bright Eyes" company, was married to Jesse Well, treasurer of the organization Monday. The show is playing at the Heilig Theatre here. Justice of the Peace Olson performed the ceremony.

## HAWTREY WITH HIS SHOW.

After having been taken suddenly ill, Charles Hawtreys appeared yesterday in Toledo and will continue east with the company in "Billy." Mr. Hawtreys was threatened with apoplexy early in the week, but was not as seriously ill as reported.

## MOVES FOR A WEEK.

Chicago, Oct. 25.

Crowded out of the Grand Opera House by the coming of Mrs. Fiske in "The New Marriage," Oct. 30, Gertrude Elliott and company in "The Rebellion" will move over to the Lyric for one week, before the arrival there Nov. 6 of the Harry Lauder show.



MABEL AND DORA FORD,

(Four Fords.)

(AMERICA'S GREATEST DANCING ACT.)

Featuring their famous GRECIAN DANCE. Now appearing with great success on the ORPHEUM CIRCUIT.

# "CREEPERS" AND "WEEPERS" CALLED IN FROM THE ROAD

**A. H. Woods Closes Four of His Thrillers. Used up "Paper" but Expense Too Heavy. "Nellie the Beaut Boat Model" at Last Laid to Rest.**

A. H. Woods has had a disastrous season with his popular-priced melodramas. The last of his four shows has been called in off the road.

His "A Prisoner for Life" pulled up last Saturday at Philadelphia after an eight weeks' season.

Others closed were "A Fugitive from Justice," "The Chief of the Secret Service" and "Another Man's Wife."

It is understood Woods had a lot of "paper" which he wanted to put into service and consequently put out the "thrillers." Mr. Woods is said to have lost quite some money on his short season with the "one night mellers."

As Woods has his finger in other show pies, the home office thought it best to call all bets off on the smaller fry thing.

With the withdrawal of Woods' pieces comes further proof that the people no longer care for "blood and thunder" stuff. It certainly has been a tough season on "Nellie, the Poor Sewing Girl" and "She Sleeps by the Erie, Kersplash!"

Laura Jean Libby is now in a position to offer Mr. Woods her sympathy. Laura failed earlier in the season to put over some of her "creepers" and "weepers."

## RHEINSTORM SHOWS CLOSE.

The members of the "St. Elmo" company, now playing southern territory, have received notice that the company closes this Saturday. The organization was put out this season by Al. Rheinstorm.

Although business has not been just right in some stands, the routing of the show has been very unsatisfactory. It is understood that the show will be given another route through the south.

Raleigh, N. C., Oct. 25.

With business below par, "The Private Secretary," under the management of Al. Rheinstorm, New York, closed here Oct. 21. Nearly all the company returned to New York.

The hot weather proved quite a factor in the closing of the season.

## DISBANDED TEMPORARILY.

Plainfield, N. J., Oct. 25.

"He Fell In Love With His Wife," the Frazee & Lederer show, will disband here, although the managers expect to produce the show in Boston later. They consider the piece too valuable to leave in the storehouse all winter.

## "LADIES' LION" OFF.

"The Ladies' Lion" and Jefferson DeAngelis will separate from each other Nov. 4, at Richmond, Va., when the Frazee & Lederer show closes up shop for the season.

The piece commenced to fall down at Chicago, the opening point, contin-

uing the low receipt thing in St. Louis, where it played to less than \$1,000 during "Velled Prophet Week." Later it went into New Orleans, and will work as far north as Richmond before taking the big jump into storage.

## "EVERYDAY MAN" SHUT.

Minneapolis, Oct. 25.

Thomas W. Ross, starring in "An Every Day Man" under the Frazee & Lederer management, is announced to close here Oct. 28. Too many managers said to be responsible for the early season shutdown.

Mr. Ross will not appear again in public until James Montgomery's "Jimmy, Jr.," is ready for production. This will probably be in Chicago right after the holidays.

Of the Ross company of players, Mabel Turner, C. Morton Horne, Rosa Rand and Mildred Beverly will hasten eastward, where they will join in the rehearsals of another of Owen Davis' plays entitled "Shorty McCabe," in which Victor Moore will star. The latter show is understood to be scheduled for production here early next month.

## ROSE STAHL, PRODUCER.

Next Monday Rose Stahl will make her debut as a vaudeville producer with a sketch other than her own. Miss Stahl once played the variety field in "The Chorus Lady." Since then she has been a big star, and now is at the Harris as "Maggie Pepper."

The sketch Miss Stahl has discovered for the vaudeville managers is "Paid Back." It will have four players, and be presented at the City theatre (14th street). Jenie Jacobs of the Casey Agency is the directing angel for Miss Stahl and her settlement-title playlet.

## LARUE SHOW IS WEAK.

Poughkeepsie, Oct. 25.

Grace LaRue opened here in her new play, "Miss Betsy," Monday night at the Collingwood Opera House. A fairly good audience was present. Several songs were well put over, one a novelty number, looking like the biggest of the lot.

The performance dragged, Miss LaRue herself not putting the life she should have shown into her songs. She played the part of an American widow, who dressed well, anyway.

The comedy is weak, in fact the whole show needs fixing before any metropolitan premiere is made.

## "TESS" TAKES ITS START.

"Tess Of The Storm Country," with Emma Bunting as Tess, opened Oct. 23 in Paterson, N. J.

## HIT SENDS STAR SOUTH.

Owing to the success of "Bought and Paid For" at the Playhouse, Grace George and her repertoire company will not open in New York as originally planned, the company being booked for a southern invasion about Dec. 1.

The company is now playing dates in Shubert houses in the north.

## MAUDE FEALY LEAVES.

Maude Fealy has retired from the cast of "The Boss," suffering from an abscess in her ear, barely escaping mastoiditis. It will be several weeks before she will be able to resume work.

## DRESSER SHOW COMPLETE.

Louise Dresser in "The Lovely Liar," with Will Philbrick, Junie McCree, Richie Ling, Will J. Kennedy, Mortimer Weldon, Mrs. Nita Allen, and Sallie Stemler in her support, will open Nov. 10 at Indianapolis. Two days later (Nov. 12) the show will appear at the Olympic, Chicago, for an indefinite engagement.

Frazee & Lederer will change the title of the new Louise Dresser piece back to its original name, "A Lovely Liar." They had practically decided on "The Lady from New York," but Miss Dresser prefers the name first selected.

"All the news all the time" in VARIETY. That's what makes an advertisement in it worth while.

## HERZ PLAYS WITH BROKEN ARM.

Philadelphia, Oct. 25.

Ralph Herz who is starring in "Dr. De Luxe" at the Forrest, fell and broke his arm during the performance Tuesday night.

During the second act Herz makes an exit from a frame house by means of a ladder. In some manner the ladder was tipped and Herz fell about fifteen feet.

Despite the injury he played through the act and his arm was attended to by a physician summoned from the audience.

Herz declared he would play his part as usual with his arm in a sling. There is no understudy up in the part.

## TRULY SHATTUCK IMPROVES.

Baltimore, Oct. 25.

Truly Shattuck still lies ill in John Hopkins Hospital, but there is much improvement in her condition. She has responded to medicine and local treatment and at this time her attending physician, Dr. Fletcher, thinks an operation will be unnecessary. Miss Shattuck will be unable to join her company for some time to come.

## FRITZI VISES HER ROUTE.

The Shuberts are planning a road tour for Fritz Scheff in "The Duchess" and Miss Scheff is taking a decided hand in the mapping out of the itinerary. She has been somewhat out of sorts of late, a condition no doubt brought about through the failure of her new piece to turn them away at the Lyric.

In looking over the route, Miss Scheff put her foot down and declined to play a certain city. Entreaties were useless and the Shuberts had to cancel a whole week.

## "JACINTA," CORT'S SHOW.

John Cort is getting a new musical piece, "Jacinta" ready for an out of town premiere, previously to bringing it into New York for a showing. Rehearsals started Monday.

Joseph Parsons, Henry Vogel, Billy Robinson, Tom Hathaway, Dick Temple and Forest Huff have been placed with the show by Matt Grau.

The music is by Heinrich Berte. Its biggest hit was made in Germany where it had a long and prosperous run. A former title was "Kreoleonblut" ("Creole Blood").

Carrie Reynolds, formerly with the Valeska Suratt show, has been engaged as one of the principals.

## WANTS "THE GIRL HABIT."

Charles Dickson is negotiating for the production of a musical comedy, "The Girl Habit." It is a musical version of his old starring vehicle, "The Spellbinder."

## "CAVE" AUTHOR WON'T LISTEN.

Reports from out of town are to the effect that Henry B. Harris' production of "The Cave Man" is in need of revision and that the author, Gelett Burgess, has positively forbidden any tampering with the manuscript. Insisting it be played as originally written.

Up to date all efforts on the part of the management to persuade Mr. Burgess to recede from his arbitrary stand have been of no avail.



VIOLET AND KATHERYN PEARL.

To shortly appear in vaudeville, with their Baseball Players, Jack Coombe, Frank Heider and Cy Morgan, of the Philadelphia Athletics.

# ROAD CONDITIONS WEST MAKE SHIFTING CHANGES

**Combinations and Stock Closing and Opening. Voids Quickly Filled by New Productions.**

Chicago, Oct. 25.

Traveling shows in the west are not finding the road conditions as good as when the season first opened. As a consequence the early predictions that 1911-12 would be a banner season in point of prosperity, have been given a strong contradiction.

Unfavorable reports are coming in here constantly. Already a number of attractions that played to a healthy business last month, are having their troubles to remain out, with a balance on the profit page of the ledger.

In a number of cases the losses have reached a point that caused the managers to post the closing notices and arrange to bring in their shows.

Permanent stock companies have felt the effect of the slump as well as the routed attractions. Reports of their closing are received from various sources.

At Kansas City the Woodward Stock at the Auditorium shut up shop Oct. 21 and in St. Louis, the Baldwin-Melville Stock closes down Oct. 28.

E. J. Carpenter's "Convict's Daughter," which has been entertaining the patrons of the houses on the Stair & Havlin times, gives its farewell show of the season Oct. 28 at Cincinnati, with no prospects of reopening.

Another reported finale is the Lyceum Theatre Stock, Cincinnati, of which Lyon Morrie is manager. It gives a last performance Oct. 28.

Unfavorable news has been received concerning the business done so far by Charles M. Baker's "Merry Mary" show, but this report seems to have been erroneous. It is authentically stated this attraction has been and is at the present time playing to a profit.

Producers, who must be admired for their courage, if nothing else, are apparently undaunted by the reported financial depression and in almost every instance where one show drops out of the race, another looms up to take its place.

The current openings out this way include a stock company, in process of organization by W. Edmonds for an opening Oct. 30 at the Grand Opera House, Winnipeg. In this Miss Virginia Duncan and Clyde Nelson will play the leads. Frank Winninger opens Oct. 27, at Waukegan, Ill., in "A German Gentlemen" and will make a tour of the one-nights in the mid-west. C. S. Primrose opened Oct. 22 at Streator, Ill., in a one-night stand company of "Paid in Full," and Nov. 5 at the Bijou, this city, H. E. Pearce of Duluth, will give the first performance of his new show "In Wyoming," booked over the Stair & Havlin circuit.

## LOEW GOES WITH THE TROUPE.

The Lew Fields troupe for the American Music Hall, Chicago, production of "Hanky Panky," left New

York, Sunday, for Pittsburgh. Mr. Fields will drill the company en route to Chicago. The show opens there Oct. 31.

With the troupe is Marcus Loew, who expects to be away from 42d street for a couple of weeks. In a flashlight taken of the company, with Harry B. Smith reading the play to Lew Fields, Mr. Loew somehow got in the picture; so he went along to make good to any newspaper which might publish the photo.

## "THE ECHO" CLEANS UP.

It was Tuesday of this week before John Pollock could make himself understood around the Orpheum Circuit office. His unintelligible speech was caused through amazement at the box office sheet from his "Echo" company.

The show last week cleaned up \$42. It looks good now to stay out until Thanksgiving, though John is still all in a-tremble, as he has not heard whether his show made the next stand. He ordered a regular beefsteak for lunch, the first time since "The Echo" started out on the southern time that Mr. Pollock has had any of his salary as press representative left over.

## MISS MARBURY HOME.

The Oceanic Wednesday brought in Elizabeth Marbury, the play broker. Miss Marbury has been abroad for about three months. She left on the other side Jet Hahlo, her private secretary. Miss Hahlo will represent the play agentess until about Dec. 1, when she also will come back.

## NO SETTLEMENT YET.

Spokane, Oct. 25.

The stage hands and managers are still at odds over the salary question here. The stage hands would not consent to a cut in salary under last year's scale. If they do not get their demands granted soon, there will be a strike.

## THEATRE IN NEGRO TOWN.

Oklahoma City, Oct. 25.

A new legitimate theatre opened at Boley, Okla., last week. It is under the direction of the local lodge of Masons.

Boley is an all-negro town. The population is 2,500. One hotel is conducted there for the whites.

The American Theatrical Exchange (Wels Circuit) will supply the attractions for the new house.

## EASTON LIKES NEW SHOW.

Easton, Pa., Oct. 25.

"The Wife Decides," the new book play, which had its premiere here Saturday night, gave big satisfaction to a large audience.

The piece was taken to Camden, N. J., Oct. 23, for a three days' stay.

## PERHAPS NO. 2 "GYPSY LOVE."

There will probably be two companies of "Gypsy Love" in the immediate future. The piece did over \$7,000 last week without a Monday performance and with Miss Partington (Marguerite Sylva's understudy) in the leading role. When the announcement was made of Miss Sylva's return to the cast there were numerous orders for seats with the proviso that the star would appear. A large increase of business is looked for.

Miss Sylva's loss of voice is alleged to have come from her overworking her throat singing into the phonograph, but this is denied. Her friends declare that she caught cold at the dress rehearsal in Philadelphia, when she appeared in her bare feet. After the performance she sat around till 3 a. m. while flashlights of the show were taken.

In the event of a second company being organized, Miss Partington, who has acquitted herself so creditably thus far, is slated for the star role.

## KLEIN'S SHOW IN REHEARSAL.

Boston, Oct. 25.

"The Outsiders," Charles Klein's new play, is in rehearsal, the premiere being listed for here early in November under the management of the Authors' Producing Co.

The cast now presenting "The Gamblers" at the Majestic, augmented by other players, will present the piece.

One week of trial performances will decide whether a permanent playing company will be organized to produce the piece in New York about Dec. 1.

The only members of the cast outside "The Gamblers" company will be Sarah Truax, who returns to the stage after an absence of four years in domestic captivity, and Frank Campeau.

## EPIDEMIC EDICT FOR MINORS.

Indianapolis, Oct. 25.

Through an epidemic of diphtheria, the Board of Health has issued orders that no child under sixteen years of age shall be permitted in any public gathering.

The picture houses seem to be the ones most effected by this order.

## NOTICE FOR SHAKESPEARE.

Robert B. Mantell absented himself from his company the last half of last week in Buffalo owing to the sudden turn for the worse in the illness of his wife (Marle Booth Russell).

The experiment was tried of continuing the Shakespearean repertoire with an understudy. To everybody's surprise, the receipts remained at a profitable point.

Owing to the disinclination of out of town managers to play Shakespearean repertoire without a star, the Mantell company will close until the head of the company rejoins them. The route will be played by Brady's "A Gentleman of Leisure."

## PLAY IN BOOK FORM.

A book version of George Broadhurst's successful play "Bought and Paid For," is to be made by Arthur Hornblow, published by G. W. Dillingham & Co., by arrangement with Mr. Broadhurst and William A. Brady.

## GRAND'S BIG OVERFLOW.

There has been a big overflow all week at the Grand Opera House. Gus Hill's "Mutt and Jeff" show is having its first New York showing at the West Side house of Cohan & Harrie. Tuesday evening Jack Welch offered Mr. Hill \$6,000 for his share on the week. Hill refused it. The show is playing a sliding percentage scale with the theatre, commencing at 50-50.

Anna Held holds the house record, around \$14,000. Mr. Hill thinks he can take it away from the Frenchwoman with "Mutt and Jeff" at \$1 top price in the box office. Miss Held's scale ran to \$1.50.

It is possible Hill will organize a special company to play the piece at some Broadway theatre.

This week Frank Tannehill, Jr., who wrote and produced the cartoon play for Hill, sold the manager another manuscript, entitled "The 2000th Christmas," which will be presented later.

From the Grand this Saturday, "Mutt and Jeff" goes to Boston for a run.

## WORKING ON "DUDELSACK."

Boston, Oct. 25.

John J. McNally is here injecting some additional comedy in the book of "Miss Dudelsack," said to be in need of revision.

The Liberty theatre, New York, will entertain "Miss Dudelsack" following the stay there of "Uncle Sam." The latter show opens at the Liberty Monday. Its run is without limit, but it is expected that the Werba & Luescher production, which stars Lulu Glaser, will be at the 42d street house between Dec. 1 and 15th.

## "ARAB" ON THE ROAD.

"The Arab" at the Astor folds its tents a week from to-morrow night and moves to the Grand Opera House for a week's engagement. From New York the company plays week-stands in Pittsburgh, Cleveland, Detroit, Toronto and Montreal, and then goes into Boston. "Snobs" also starts roadward Monday, opening at the Grand Opera House.

## SENDING OUT "PAID IN FULL."

William O'Reilly has leased "Paid in Full" and has sent out a company to play the piece in New England territory, the troupe leaving New York Tuesday evening.

Gloria Gallup will play Emma Brooks; Charles Danforth will be Joe Brooks. Others engaged are Olive Moore, Allen Lee, Dorothy Crane and Joe Holland.

## OPENED IN READING.

Reading, Pa., Oct. 25.

"The Strugglers," H. M. Horkheimer's new play of the west, opened Monday night with Alberta Gallatin, John W. Dean, Norma Winslow, L. Rogers Lytton, W. P. Nunn, Fred R. Stanton and Jane Heston.

Arrangements are being made to give the piece a New York showing.

Lowy, Berger & Finger of Newark, N. J., have accepted plans for a new picture house, costing \$5,000. It will be erected at 112 Elizabeth avenue.



# KEYSTONE, PHILADELPHIA, GETS OFF TO BIG START

**Second of J. Fred Zimmerman's Large and New "Pop" Vaudeville Houses. Seats 1,800. Booked by M. W. Taylor.**

Philadelphia, Oct. 25.

The Keystone, the newest of Philadelphia's string of important "small time" vaudeville houses opened Monday evening without special ceremony. An audience which jammed every bit of seating space and occupied as much of the standing room as the law would permit witnessed the initial show. Every act on the bill registered a hit.

The Keystone is the second small time vaudeville theatre to be erected in this city by J. Fred Zimmerman. Less than a year ago the Liberty, built by Mr. Zimmerman, was opened with the same degree of success as marked the opening of the new house. Vaudeville was a new experiment with Mr. Zimmerman, though it is possible that he acquired a taste for it through the trial which "Advanced Vaudeville" had in the Chestnut Street Opera House and Forrest theatre, which are operated by Nixon & Zimmerman. Mr. Zimmerman first opened the Liberty on Columbia avenue on a small scale and through the clever direction of M. W. Taylor the house proved a wonderfully successful venture.

This prompted Mr. Zimmerman to go further and on the opening night of the Liberty he announced from the stage an intention to build more theatres. He has made good. The Keystone is the second link in the chain and another will be added in a few months, when the new house now in course of erection on Cheltenham avenue, Germantown, is opened.

The Keystone is situated at Eleventh street and Lehigh avenue. It is no doubt one of the finest theatres devoted to popular price vaudeville in America. The Keystone is larger and even more beautiful in color and design than the Liberty, which will compare favorably with the finest house playing the small time bills. The coloring is light rose, ivory and gold, with red carpeting, which is a most attractive combination.

The stage is roomy, allowing for the presentation of almost any vaudeville act, with a complete equipment of mechanical and electrical devices.

M. W. Taylor, general manager of the vaudeville houses owned by Mr. Zimmerman, was in charge with a corps of assistants and girl ushers to care for the patrons, while Freeman Bernstein, who is associated with Mr. Taylor in a booking enterprise, was on hand to see that everything went off nicely, which it did.

The Keystone has a seating capacity of about 1,800. The entire floor sells at 20 cents, with box seats at 30. There is a balcony, built on the cantilever plan, running from the front of the house right up to the boxes, covering about one-half of the floor space. Seats are 10 and 20. The balcony is built so that there is no obstruction of any

kind. The theatre is built of concrete and steel from pit to dome, making it absolutely fireproof in every detail. Back of the stage it is the same, with large wide stairways of iron leading to the dressing rooms above the stage floor. Albert E. Westover is the architect.

The Keystone, like the Liberty, is a "three-a-day" house, one in the afternoon and two in the evening and will play six acts with a picture opening and closing and one being used as the "chaser" between the shows. The opening evening there was a double line waiting at both the main floor and balcony entrances though the first show ran until almost 10 o'clock.

The location of the Keystone gives it drawing capacity from the entire northeast and northern section of the city, Lehigh avenue being a dividing

## DON'T WANT AMALGAMATION.

Sadie Rosenthal has brought action against the White Rats Actors Union and the Hebrew Legitimate Actors' Union, Local Sections 1 and 2, to prevent an amalgamation of the unions.

Nathan Rosenthal, Sadie's father, has filed similar action against the officers of the local sections of the Hebrew Legitimate Actors' Union to prevent them from bringing about an amalgamation with the White Rats' Union.

The matter came up in the Supreme Court Monday at 10 a. m., but was postponed for one week.

Kaufman & Gismet represent the Rosenthals.

## NEW KEITH'S IN ST. JOHN.

St. John, N. B., Oct. 25.

The St. John Amusement Co., operating the Nickel theatre, one of the chain of B. F. Keith "small time" houses, is proceeding with the demolition of the buildings on King Square, owned by it, for the purpose of erecting a new theatre to seat between 1,800 and 2,000 people.

The plot has a frontage of 75 feet and is 158 feet in depth. Local Manager Golding states he has been advised plans will be completed within the next fortnight for the new house.

## HERE'S BILLY GOULD

By WILLIAM GOULD.

John De Loris, the sharpshooter, asked me if I wouldn't write an act for him and incidentally to suggest some handsome woman to assist him. I suggested that he get Lillian Graham. Then De Loris could make up as W. E. D. Stokes and let her fire real bullets at him.

Belle Ashlyn my new partner, refuses to play Hammerstein's. I asked her why? Belle said: "My maid doesn't like the place."

Followed real live rattle snakes last week at the Fifth Avenue. I'd rather follow them than have them follow me.—Hissing number.

Norton and Nicholson have been married ten years and are still on their honeymoon.

Ed. Wrothe tried to engage some Broadway chorus men for his burlesque show. The huskies refused to do two-a-day. Can you beat it?

Why! oh why will all you vaudeville actors offer your services to a benefit given to the N. Y. Giants. Rockefeller, Morgan or some other set of prosperous men; even beg to go on, and hide when some poor unfortunate in your own profession tries to get a benefit program that will give satisfaction to the audience. For example, the George Fuller Golden's and the Billy Woods' benefit. Why?

If the Giants win the series Eddie Leonard will retire from show life. As it is he may have to work forty more years.

I overheard two show girls with "The Pink Lady" chatting. One said: "I have discovered the nicest, cutest and most reasonable restaurant in New York. It is on the Boston Post Road and you can get the most delicious "steak" for \$2.25 I ever ate" P. S.—The fare to the Boston Post Road is \$7.85. Some one once said, "There is no money in the show (girl) business."

I heard a young vaudevillian who was a "pants presser" six months ago kicking about the small salary managers were offering him. Only \$100 a week.

Years ago, we read Jack, the Giant Killer, now we read of Home Run Baker, the Giant Killer.

It's a gay life, on Broadway between Flirty-ninth and Sporty-seventh streets.

Rector's is just like Childs until you get the check.

Some one should get up an all-Irish bill for week of March 17. Joe Welch, Tommy O'Brien, Barney Burke and lots of others.

## NAT HAINES

By WILLIAM JEROME

Loved by all the actor folks—

NAT HAINES.

He was always coining jokes—

NAT HAINES.

Knew the value of a squib

How to tell a comic fib

Made it reach your laughing ribs—

NAT HAINES.

Always wore a sunny smile—

NAT HAINES.

Made this life seem worth the while—

NAT HAINES.

No one ever heard him sigh

Kindness glinted in his eye

He was not afraid to die—

NAT HAINES.

Gave the world the best he had—

NAT HAINES.

Made a lot of sad hearts glad—

NAT HAINES.

To his illness he was blind

Happy in his heart and mind

Always kept the tear behind—

NAT HAINES.

Had to close life's ollo—

NAT HAINES.

Still we hated to see him go—

NAT HAINES.

Gone to fill his final date

With St. Peter he'll be great

Telling riddles at the gate—

NAT HAINES

## PICTURE CONVENTION NOV. 1.

Columbus, Oct. 25.

The Moving Picture Exhibitors' League of Ohio will meet at Southern Hotel here Nov. 1. New state officers will be elected.

The Executive Committee of the M. P. L. of A., M. A. Neff, Cincinnati, president, will hold important meeting on same day.

## CLEVELAND'S NEW POP.

Cleveland, Oct. 25.

A brand new "pop" house, costing \$65,000 will be erected at Cedar Ave. and East 105th street as the result of a deal closed by the J. Timendorfer Co.

H. A. Cone is preparing plans for a three-story building, which will be completed early next summer.

## SIX GOOD "TRYOUTS."

There were seventeen tryouts at the New York Roof Tuesday. Six were immediately booked for the circuit.

## NO SUN N. Y. AGENCY.

There will be no Gus Sun Agency established in New York City, other than the representation the Sun Circuit is receiving through having John Sun stationed in his office at the Gaiety Theatre Building.

Mr. Sun and his partner, O. G. Murray, were in New York last week, securing legitimate attractions for their lately acquired Columbia theatre in Springfield, Ill.

Business is all right in the middle west, says Mr. Sun, who is placing all his vaudeville turns through the Western Vaudeville Managers' Association, Chicago.

## ACADEMY STOCK

The Academy of Music (New York) Stock Company played "Under Two Flags" last week. The melodramatics and sentiment contained within the big Blanche Bates success were more than sufficient to hold the large audience Thursday evening interested during the five acts.

In stock, as the pieces change, players receive more or less prominence, though the leads and other characters are apportioned according to the ranking standing of the company's members, as a rule.

In "Under Two Flags" Theodore Friebus and Priscilla Knowles were in the principal characters, hero and heroine respectively. As Bertie Cecil Royellien, Mr. Friebus was enveloped in a sympathetic part, heroically written by Ouida, and as heroically transferred into the play adapted by Edward Elsner from her well read novel. The one slight fault that may have been found with Mr. Friebus' playing was that he made love too weakly, though it might be believed that a man kicked and cuffed for twelve years in Algeria would have to undergo some training in love making before regaining his former prestige and confidence in that pursuit. Otherwise, Mr. Friebus did give a splendid performance.

The program says this is the 58th week of the Academy stock. That means fifty-eight plays rehearsed and delivered. What matters if one or all of an organization stumble a bit on lines here and there?

As Cigarette Miss Knowles immensely pleased the 14th street audience. They like her down there. In "Under Two Flags," her flippancy, bravado, daring, and everything, (even to her life-saving ride to Algiers on a very good looking horse) brought applause. Florence Short might be said to have played Lady Beatrice Corona gracefully. She certainly did grace the role, looked pretty and dressed the part well, making an imposing picture in the third act, her tent on the desert. (Set at the Academy to take up the entire stage, and it looked real).

The mountings of the revived show were very neat. In three of the acts the scenery made a bright relief for the background. The first act, a library interior, gave the actors an atmosphere to work in that helped materially. It was in this scene that William H. Evarts drew attention, afterwards supplying as the Irish valet all the laughs there were. As an Irishman Mr. Evarts did very well. Julian Noa became liked by the house for his avowed fondness for Bertie. He was quite manly, and resembled in his appearance Sydney Drew. John T. Dwyer was the villainous "Black Hawk," probably not hissed owing to personal popularity on the East Side. All the players were accorded receptions when first entering. Frank T. Charlton doubled the father and Marshall; Jack Bennett was a money lender, also Turkish vender (with tangled dialects); and Harry Hugenot was saddled with the low down role of Bertie's brother, who is unanimously

voted to be a horse thief before on the stage three minutes. Others had minor roles, and no doubt one or two in the Academy company were uncased for last week's play.

J. Gordon Edwards is the Wm. Fox general director. Mr. Bennett is the Academy's stage director. Whoever handled the crowd of soldiers and Arabs deserved considerable credit. None of the mob fell over each other's heels, and they made a fine showing for the short rehearsing that must have been given them.

"Under Two Flags" as a play is well worth seeing. It did much for the reputations of Miss Bates and Robert Drouet. While a customary stock production, it was full measure for the money, even more, for the Academy has a well balanced group that is working together. That means much, whether in stock or anything else.

*Time.*

### THE ORPHEUM COMPANY.

Cincinnati, Oct. 25.

Everything is in readiness for the Sydney Toler stock company to open at the Olympic Oct. 30 in "Paid In Full."

The leads will be played by Mr. Toler and Ida Adair. Others engaged through the Jay Packard agency, New York, are Walter Gilbert, Mark Fenton, Carol Daly, Julia Morton, Emma Campbell, Mr. and Mrs. Walter Helm.

### FOUR COMEDY PIECES.

Royal Tracey has been specially engaged for a four weeks' engagement at the Prospect theatre (Bronx), playing the light comedy roles he originated in "The Virginian," "The Fourth Estate," and "Mary Jane's Pa" which will be produced there.

Irene Timmons, absent from the company at the Prospect, has resumed her roles as leading woman.

## LYCEUM AND CONCERT

### THREE-FIRM SPLITS.

There was some tall checker playing in the Fitzgerald Building this week with W. H. Gregory playing one end against his partners, Herman Phillips and Geo. I. Stegner at the other. Gregory did most of the jumping. He is now in the king row, and expects to stay there.

Monday actor-folk calling at the Gregory-Phillips-Stegner office found Gregory installed in temporary quarters across the hall, with placards further down the hall saying Gregory would be found in permanent quarters in the end suite later.

A VARIETY representative saw one of the partners who said Gregory had moved out overnight, taking the books and records with him. He said he and Stegner would stay in the old offices, continue the dramatic and stock bookings and likely engage an experienced man to take charge of the department.

Tuesday, Gregory did some more moving, going back into his former office. Gregory told a VARIETY man he had arranged to take over the full interests of Phillips and Stegner, who would move out in the near future.

### ORGANIZED FOR FITCHBURG.

Fitchburg, Mass., Oct. 25.

A stock company has been organized in New York to open a winter season at the Cummings theatre here Oct. 30.

### ELBERT, FROM DES MOINES.

B. F. Elbert, who is some theatrical magnate in Des Moines, came to New York this week on business regarding his Princess stock company, playing the Princess theatre, that city.

Elbert reports business is good in Iowa.

### CHOIR OF 200.

Salt Lake City, Oct. 25.

The celebrated Mormon Tabernacle Choir, comprising 200 voices and assisting artists, gave a farewell concert here, Oct. 20, in the Salt Lake theatre, prior to taking a trip through the metropolitan cities of the east.

The choir is headed for New York City, where a big concert will be given in the Madison Square Garden.

George E. Carpenter, head of the local press department, Orpheum theatre, has gone to New York to boost the publicity for the choir, which Carpenter says is "like a regiment of organs."

The choir will appear next week at Madison Square Garden as a feature of the Land & Irrigation Show.

### SEMBRICH NEXT SEASON.

Mme. Marcella Sembrich will not appear in America until September of next year. She opens her present season Nov. 2 at the Philharmonic in Berlin. Her next American tour will last from September to May.

### WIND FALL FOR DE PACHMANN.

Vladimir de Pachmann, pianist, by the death of a brother, will inherit \$300,000 from the latter's estate in St. Petersburg.

De Pachmann and the deceased last saw each other thirty years ago.

### DIVORCE FOR OLIVE FREMSTAD.

Mme. Olive Fremstad, the dramatic soprano of the Metropolitan Opera Co. has obtained a divorce from her husband, E. W. Sutphen, the decree being granted in New York State July 11.

### BASSO GIRAUDET DEAD.

Alfred Giraudet, the famous French basso, died in New York last week from an attack of heart trouble. He made his operatic debut in "Faust" in Paris in 1867.

### CHANGES IN CLEVELAND.

Harry Bulkley, who manages the Cleveland theatre stock company, Cleveland, was in New York this week with a view to making several changes in the personnel of his company.

Tuesday he engaged Albert Morrison and Lola Downing as leads. W. H. Gregory booked 'em.

### COMPANY FOR COLUMBUS.

Columbus, Oct. 25.

George Atkinson is in New York organizing a stock company to open here Oct. 30.

Heleen Goff, the California prima donna, is now on tour with the Mme. Pilar Morin company.

Harold Meek, the Canadian baritone, and Charlotte Herman, pianiste, are booked by Marc Lagen for a Canadian tour in the early spring.

Claude Debussy has accepted the invitation of Director Henry Russell of the Boston Opera House to conduct the first performance of his "Peleas et Melisande" in that city.

Henri La Bonte, tenor, now in London, sails Oct. 30 for an extended concert tour of the United States.



ETHEL GREEN,

Who achieved an artistic triumph at the Fifth Avenue theatre last week with her dainty and refined singing.

# INJUNCTION ACTION AGAINST BURLESQUE SHOWS IN ST. PAUL

**Owners of the Property Seek to Restrain Management of Shubert Theatre from Playing Eastern Wheel Burlesque Shows. Claim Violation of Lease.**

St. Paul, Oct. 25.

Last week there was instituted in the local court an application for an injunction against Jack N. Cook, manager of the Shubert theatre here, and the Shuberts, to restrain them from further offering in the theatre the burlesque attractions of the Columbia Amusement Co.

George Benz & Sons are the owners of the house. They allege it was leased to the Shuberts for ten years on the condition that only first-class theatrical attractions should be played.

The hearing on the application will not be held until December. No temporary injunction was asked for. Eastern Wheel shows will continue to play the house until a decision is handed down.

Last summer Cook secured the house from the Shuberts and entered into an agreement to play the Eastern shows there, commencing with this season. It is not known whether Cook did business directly with the Columbia company or acted as a representative for the Shuberts in the matter of change of policy.

For the past month attorneys for the owners have been gathering data for this suit. Dialog in the shows appearing at the Shuberts has been taken down in shorthand and advertisements and posters copied.

The Shubert opposes the Star on the Western Burlesque Wheel. The Star makes no pretense of catering for anything but a burlesque audience. The shows at the Shuberts have attempted to attract women. They succeeded to a fair degree. The Star management seems to believe that it is not worth while dallying with women (who mostly attend matinees) at \$10 a hundred.

The Shubert is one of the handsomest houses in the northwest. It failed to draw business when operated by the Shuberts. St. Paul is notoriously a poor show town. It was reported at the opening of the season the owners of the theatre were objecting to the change, but nothing developed until the suit last week was entered.

## WESTERN MANAGERS KICKING.

Boston, Oct. 25.

The traveling managers of the Western Burlesque Wheel shows coming to this town are setting up a kick each trip on the situation here.

The Western Wheel has but one house, the Howard. That is played on a guarantee. No matter what the show does on the week at the Howard, it receives but \$1,430.

The Eastern Wheel has two houses in the city, both in the A1 Class. Dave Marion's show is said to have played to \$7,000 at the Casino, which, at the usual showhouse division, 50-50, Mr. Marion received \$3,500.

The comparison of the figures is

what makes the heart aches among the Western Wheel managers, for though they pack the Howard to the doors at every show, but \$1,430 comes to them for their work.

The Eastern Wheel is also without opposition in Providence, Albany, and on Broadway, New York.

The burlesque situation in New York as regards "opposition" is ludicrous. There is no opposition to the Eastern Wheel in the biggest city of them all. This is said to be owing to the control of the Miners in the Western Wheel, they refusing to permit anyone but themselves to operate a Metropolitan house. The Miners have the Bowery and Eighth Avenue, situated far away from the main tracks, and in no wise harming either of the Eastern Wheel's three big New York houses, Columbia, Murray Hill and 125th Street Music Hall. In the Bronx the Western Wheel is alone, by mutual consent.

In Brooklyn the Western Wheel has good stands in the Casino and Empire, neither, however, hurting Hyde & Behman's Star or Galety, respectively opposed by the Western houses.

The Miners are also interested in the Brooklyn theatres, also run some Western shows, which, with the three in New York and one building in Newark, has given the Miners a hold on the Western Wheel that seems to be helping to keep the Wheel where it is.

## CALLS OFF "BOHEMIA" TOUR.

Lyons & Cooley, a Boston firm, which had "The Girl From Bohemia" on the road for two weeks last season and had everything framed for a resumption of its tour this fall, have cancelled all bookings and will not attempt to do anything further with the piece.

Lyons was in New York a few weeks ago engaging people and endeavoring to get some good time booked. In using the title and the first act of the piece Max Spiegel has on the Eastern Burlesque Wheel, Lyons & Cooley got "In Dutch" with Max, who went after them with both feet.

An agreement was signed whereby Max was to get so much on the week. After the two weeks were up the L. & C. firm owed Spiegel \$75. It is still due.

## PALM LEAF AND BEECH NUT.

Corse Payton and Joe Humphries put their heads together this week in an effort to have the Giants and Athletics play off the deciding games at Palm Beach. Corse is quite a fan (palm leaf), while Joe claims he is some nut (Beech) on the game himself.

Try an ad. in VARIETY. Just see.

## QUIET WEEK IN THE WEST.

All was quiet in Western Wheel burlesque circles this week. No new theatres were built, no attendance records reported broken out of town and none of the managers made any suggestions to the directors regarding the running of the Wheel.

James J. Butler, president of the Empire Circuit, came to New York this week, motoring from St. Louis to Buffalo with his wife and daughter. Mr. Butler came solely on a pleasure trip and not to call any meetings of the directors. He visited friends around the Knickerbocker building and expressed himself as well pleased with the business done so far on the season.

Harry Martell, after making sure that "Teddy" Simonds, formerly with the Miners, was installed as manager of his "Kentucky Belles," went to Barnagat on the Jersey side to build a boathouse near his bungalow at that place.

W. C. Muntz, of the Aster Amusement Co., which controls the Rochester house, was here this week on business regarding bookings for his entertainment courses in Rochester. He says the burlesque business is improving at that place.

## BUTLER BIG HOLDER.

St. Louis, Oct. 25.

James J. Butler is the largest individual holder of burlesque properties. Mr. Butler is the president of the Western Burlesque Wheel. He has the Century theatre, St. Louis; Broadway, East St. Louis, Krug, Omaha, owns part of the Folly and Empire, Chicago, has an interest in the Casino and Empire, Brooklyn, and in some of the Western Wheel shows, besides being part owner of the Casino Cafe, Brooklyn, and of all the privileges and other items on the Western Wheel.

## SECONDARY CENSORING TRIP.

A secondary trip of two-thirds of the Eastern Burlesque Wheel Censor Committee was to have started this week. Sam A. Scribner and Charles Waldron are due to look over a few shows. Among these will be three companies not included in the first tour of the committee. They are "The Belles of the Boulevard," Hastings' "Big Show" and "The World of Pleasure."

Other companies which received notice to improve their performances will be covered by the couple of censors to note whether the instructions were followed. The trip will last about a week.

"The Vanity Fair" show, which had for this week some one-nighters booked through New England to fill in the "lay off" spell on the regular Eastern Wheel route, cancelled the stands, to rehearse all week instead, preparatory to playing Boston next week, with the Columbia, New York, the week after.

## RUSHES DIVORCE HEARD.

The hearing on the application of Mrs. Edward F. Rush for a divorce came up Wednesday. The defendant, Ed. F. Rush, was represented by counsel but interposed no defense.

Littleton Fox was the referee. The hearing was adjourned.

## STRANDED BURLESQUERS IN CAN.

Toronto, Oct. 25.

"The French Maids" burlesquers are stranded here. They arrived Sunday, after closing the season at Sudbury last week. The manager, Walter Leslie, and treasurer, F. O. Reese, had promised to meet the troupe at the Tremont hotel and arrange for transportation for their return to Philadelphia, but somehow overlooked the engagement.

After the performance in Sudbury the players were notified of a financial stringency. Each received \$11, but as salaries had been in arrears for some time few had enough to pay their fares back home.

An appeal was made to the American Consul for transportation without avail. The proprietors of the show are given as Welbeck & Kaelker, of Philadelphia. They were repeatedly wired for assistance, with no answer.

## "LIFT" CLAIM AGAINST WIESBERG

Chicago, Oct. 25.

Irving B. Lee, author of "The Fantastic World," the original book of "The Star and Garter Show," has instructed his attorney in this town to begin immediate action against Frank Wiesberg, manager and part owner of the show, claiming Wiesberg is using for this season practically the entire book written by Lee and Wiesberg and for which he was to receive a percentage interest, which however failed to materialize.

The show is at the Columbia this week, playing to big business.

Through a review of his show when playing New York which appeared in Variety not pleasing the energetic burlesque manager, instructions were given to the Columbia here by Wiesberg that no representative of Variety was to be permitted in the theatre during his stay. (A review of the "Star and Garter Show" at the Columbia this week is under the Chicago head in the Correspondence of this issue.)

Before engaging in burlesque in the practical manner he has, Mr. Wiesberg was the Chicago representative of Variety, when he criticised the burlesque shows appearing here with such conscientious care and discernment that before long he believed all burlesque was wrong. Going into it as a manager to correct the many mistakes he had observed as a critic, Mr. Wiesberg has been very touchy ever since upon written opinions of his efforts at revolutionizing the entertainment.

## "BABE" REJOINS "BON TONS."

"The Bon Tons" at the Columbia this week is reinforced by the return of "Babe" La Tour. Miss La Tour, after a long spell of illness, dating from when the show played Chicago, rejoined the troupe with regained health last Friday.

## PATERSON HOUSE STARTED.

Paterson, N. J., Oct. 25.

The Van Houten Amusement Co. has awarded the contract for the new Paterson Western Wheel burlesque theatre to Cramp & Co. Billy (original) Watson is acting as manager for the Van Houten Co. and made arrangements for the building work to start on his birthday (Oct. 24).

## FORUM

Confine your letters to 150 words and write on one side of paper only. Anonymous communications will not be printed. Name of writer must be signed and will be held in strict confidence, if desired. Letters to be published in this column must be written exclusively to VARIETY. Duplicated letters will not be printed. The writer who duplicates a letter to the Forum, either before or after it appears here, will not be permitted the privilege of it again.

New York, Oct. 18.

Editor VARIETY:

I have been a consistent admirer and a constant reader of your paper since almost its first issue. To a non-professional like myself it offers much entertainment and amusement.

I have noticed from time to time that there has appeared a so-called criticism written by a boy of tender years and signed "Skigle." I was in hopes you had seen the light and, in the vernacular, "canned him" but I am sorry to see he again bobs up this season.

Now, my dear Mr. Editor, I beg of you to discontinue that drivel. I have no doubt, but what the doting parents of the boy think that he is a prodigy, an embryo Horace Greeley, and you in the kindness of your heart do not wish them to know the truth, but I repeat for the sake of your tired readers, can him.

In these days of missed vocations it becomes our duty to set even doting parents right. Why spoil a useful tailor or a possible adept button hole maker or perchance, an expert truck driver by encouraging him to waste his young life in such useless endeavor.

As a possible writer, even at his tender years, he is utterly impossible. Such bad English and such a paucity of imagination is appalling in one even young as he. In fact his efforts are a serious arraignment of our educational system.

The truth may be something of a shock to the doting parents but better a shock to them than to have such drivel crowding the columns of our papers. Again I say my dear Mr. Editor, "can Skigle" and earn the gratitude of a

Constant Reader.

(P. S.—Why not show this complaint to his parents, that may let you out.)

(We agree with "A Constant Reader," even if he is constant no longer, through "Skigle" having "panned" him or his act. "Skigle's" parents have seen the above letter. They also are in accord with "Constant," albeit the father says since "Skigle" spelled "classical" as "clasekel," the youngster needs further training.

Still his parents believe that did "Skigle" go to school more and to picture shows less, his mental improvement would be marked. And yet, his parents say, it is some comfort knowing they own a kid who can tell a bad act when he sees one. It may be sufficient to keep him out of the show business. Following that theory, they are permitting him to write articles for VARIETY in the hope he will develop sense enough through this to steer clear of the newspaper business as well.

As to "Skigle's" future vocation, while the choice of tailor, button-hole maker (though not adept) or truck driver, is something he will have to decide for himself, we recommend the truck as most beneficial. It is out-of-door employment, and besides, the horses do all the work. Yet one can never tell. Just now "Skigle" is wavering between the positions of spot-light operator and elevator boy.

Last week "Skigle" wouldn't leave a game of "Tiddley Winks" long enough to write what he thought of the Colonial program. This week he may not be so busy. Tuesday his parents reported that "Skigle" was so intensely engaged in the case of the Giants vs. Athletics (he has sixty cents wagered on the outcome) that the kid declined to even look the Colonial show over.

In allowing "Skigle" to become a "kid critic" (if he is to be termed a "critic"; so considered only by those who are "panned"), it must be admitted his parents are teaching him at least one worthy thing, not to write anonymously.—Ed).

Budapest, Hungary, Oct. 9.

Editor VARIETY:

I was told before leaving New York that the Wintergarten, Berlin, was a bad place for artists; that it took advantage, etc.

Before opening, I was shown a printed article which referred to Messrs. Franz Steiner and Charles Mehrtens as "Mutt and Jeff," also advising artists to be on the lookout.

I found the Wintergarten nothing at all like it was painted. One of my partners laid off for three weeks while we were there. Instead of closing us, Mr. Steiner said the three of us could work, and, furthermore, he did not hold out a cent from our regularly contracted-for salary.

There were four American acts on the same bill. Each said they could not have been treated better.

Other than the peculiar shape of the stage, none of the derogatory reports about the Wintergarten have been correct, as we found it when playing there.

I am writing this in fairness to the Wintergarten, which I think is entitled to it.

Nelson Konerz.

(Four Konerz Bros.)

TUBERCULOSIS INFIRMARY.

Blackwell's Island,  
New York, Oct. 16.

Editor VARIETY:

Last February you kindly published a statement of my case while I was an inmate of St. Joseph's Hospital, in the Bronx. That reached my friends in the profession, and through their kindness I was enabled to pass a fairly happy time for over three months.

Thinking I was able to do something connected with the theatre, I

I expect to see some chickens come home to roost pretty soon. For chickens always do return, you know. These chicks are going back to the lair of a former vaudeville couple, who left it—for the legit, of course. With the change came what would be roughly called "swelled heads." One day the husband is storied to have told a friend he (husband) should not have gone in the Putnam Building, as his wife didn't think he should be familiar with those vaudeville people anymore.

There is a perfectly frank condition existing in one married couple's household. While I can't say that I advise the system adopted, still one must admire the openness of it, as it does away with all mystery, spying and those other nice little side issues where one of a couple love another better than the other half. The wife met a young man. Telling her husband she loved him and he loved her, the husband concluded the restaurant bills might be charged to the joint account, perhaps, and to avoid that, told the wife to bring the young man right home. And there they are, three in a flat, all contented. Friends are somewhat worried that the situation in time must break up the act, meaning the ruination of a very large salary, for this couple have headlined in vaudeville more than once. Though, perhaps, the wife may tire of her young man, and love her husband all over again. He may have an idea that this will come about, hence his complacency. The "Billy" song must have been written to fit the case.

There is one stage beauty raving, and her husband jubilant, without either daring to make known to each other how they feel. The beauty knows a very wealthy man, who suggested he would like to present her with something substantial, that she could have to think of him. The woman thought a long fur coat would

came out but almost at once discovered that, although my spirit was willing my sickness (consumption) was too much for me to overcome, and I was sent to this hospital. After August I again made up my mind to try once more. I did so with the result that I landed in Newark Hospital on Labor Day, after trying to sell flags during the parade and dropping unconscious on the street.

After a short time in that hospital I started back for New York and Oct. 7 was sent here once more. Playing the hospital circuit you will say, but believe me, not in comedy, for this is the tragedy of a broken down performer dying of consumption, in a charity hospital, hopeless and penniless. I can't even buy a newspaper.

I ask you to publish this so that if there are any who still remember me they will spare time to drop a line to one who never refused to lend a helping hand to a brother or sister performer in distress. Pen Kennedy.

## "THE SKIRT" SAYS

SPEAKING OF WOMAN, MOSTLY.

be the thing. After ways and means of how to bring the coat home had been talked over, it was decided he should buy the coat, then pawn it for \$25. With the ticket the wife was to go to her husband, saying she had found it, and induce him to remove the coat from the hockery. The wealthy admirer had paid \$1,150 for it. When the husband saw the fur at Uncle's place and the bargain he had, also learning the probable value from the pawnbroker, he gave the coat to a lad friend of his own, buying a cheap set of furs of \$25 for his wife, as what he had redeemed.

Marguerite Keeler (Mason and Keeler) comes back to the Colonial thinner and prettier than ever. Miss Keeler's gown of old blue chiffon over a petticoat of white satin and trimmed in crystal with a touch of pink was the essence of good taste. In a boudoir coat of white lace edged in white swansdown, and lace cap with pink bows, Miss Keeler was lovely.

Carrie De Mar (Colonial) is wearing a great variety of costumes, all well made, becoming and with a touch of novelty. Miss De Mar makes her entrance in a white tailored suit trimmed in black. After a verse, Miss De Mar rips off the skirt, revealing a pair of black and white striped bloomers. A white hat trimmed in shaded white and purple plumes, purple slippers and umbrella to match constitute this costume. A change is made to a black and white chiffon, over which is a jacket of salmon pink. A small hat of the same shade is trimmed with plumes. As a widow, Miss De Mar looked stately, and with a turning back of a revers, a turning down of a hem, ripping off a hat covering, Miss De Mar was a charming soubret in a cerise gown and hat. Miss Mar's "Matinee Girl" was expensively dressed in a white chiffon painted in orchids.

Churchill's restaurant has two sopranos as soloists with Maurice Levi's Band. The most popular (after the band, of course) is Elizabeth Spencer, who has been there much the longer. She has a full clear voice, which still succeeds in filling what is probably the largest restaurant in the United States, notwithstanding the band stand is now located at the extreme rear. Restaurants may come and go, rise or fall, but Churchill's appears to be always the same—crowded.

ALMA YOULIN ASKS DIVORCE.

Chicago, Oct. 25.

Pending a settlement of her suit for divorce from Frank L. Ashlock, a former Kansas City hotel clerk, Mrs. Ashlock, known in stageland as Alma Youlin, and who was, not so very long ago, of Lew Fields' "Midnight Sons" company and more recently an entertainer on the Orpheum circuit, is residing here with her mother at 3956 Vincennes avenue.

Abandonment and non-support are the principal points in her complaint.



London, Oct. 18.

When "The Chocolate Soldier" has run its course at the Lyric theatre it is likely to be followed by Gladys Unger's piece "The Night Birds," founded on "Die Fledermaus" at some time produced in English with the title of "The Bat." Miss Unger's book places the scene entirely in Austria. It is said to be very funny.

P. Michael Faraday, who owns the Lyric, and is incidentally half owner of "The Chocolate Soldier," has also secured the musical play called "Love and the King" in which Frederick Fenn and Arthur Wimperis have collaborated. Another migration to the music halls.

At the Hippodrome Nancy Price has been engaged to appear with Edmund Gwenn in a playlet by Pett Ridge called "Some Showers."

Thomas Hardy's play "The Three Wayfarers" which is to be done by the Dorchester Debating and Dramatic Society may come to London. It is a weird little thing concerning a shepherd convict escaping from jail and meeting at a wayside inn the man who is on his way to the jail to hang the convict.

Genee has concluded her holiday in Denmark and has left for a short tour in the English provinces. She will leave for New York (accompanied by her husband) Nov. 23. Genee has already arranged to return to the Coliseum next summer with a new ballet.

The new Melville theatre which is going to be in Shaftsbury avenue is to hold 2,000 people and appeal to the popular tastes. It is just near the junction of Shaftsbury avenue and New Oxford street. It is supposed, by those who know, to be an exceptionally good location.

I hear it said that should the Hammerstein Opera House prove a success and thus establish a new home for grand opera in England, the Duke of Bedford will demand the Covent Garden theatre. The land on which Covent Garden stands is very valuable. The noble Duke would find an enlargement of the present Market a much more profitable undertaking than a continuance of Covent Garden theatre in that space. Some sort of undertaking has been given by him that as long as Covent Garden is the real home of grand opera he will not interfere with it.

Ola Humphreys the Californian actress who has played in London several times, including a sketch at the Palace, married Prince Ibrahim Hassan some months ago and announced her retirement from the stage. She is now back again in London saying she will not live with her dusky husband any more. Details are wanting but it transpires that the Prince did not part with much of his reputed wealth. The Princess may return to the stage.

The line that gets the biggest laugh from "The Man in the Stalls" at the Palace is that spoken by the wife when she is fondling her lover. She

# LONDON

## 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.

says: "Somehow the forbidden chin is always the smoother!"

When "The Concert" is withdrawn from the Duke of York's theatre, Charles Frohman will revive "What Every Woman Knows."

Jan. 15 is fixed as the date of the production by Martin Harvey of "Oedipus Rex" at Covent Garden. For many years the Censor has refused to license the play.

"The Uninvited Guest," an adaptation from the French, is spoken of as successor to "The Great Name" at the Prince of Wales." Hawtrey will again play the chief part.

The death of Harry Rickards, the father of Australian vaudeville, came with tragic suddenness. He died Oct. 13. Less than a week before he was lunching in the Cavour restaurant, Leicester square, surrounded by his friends and discussing heartily the music hall situation of the moment. I was with him a little over a fortnight before in Manchester, which he made the starting point of his annual provincial tour. He had marked down for acceptance in connection with his Australian tour something like 200 acts. The tour will be carried on by Mrs. Rickards, who always accompanied her husband and whose knowledge of the business is quite extensive. It may be, also, that she will be assisted by her son-in-law, Frank Harwood, a well-known character singer. He has also had a large experience in vaudeville. Rickards was 65 years of age. No one can take from him credit for having opened up vaudeville in South Africa and Australia. His first effort at promotion was in S. Africa, but he quickly saw that the field was not wide enough. He migrated to Australia. He went out to Australia in 1872, having up to that time been a successful comic singer. He became owner of the new Tivoli, Sydney, and subsequently of the Melbourne Opera House, one of the finest theatres in Australia. He had a private residence in Margate, England, as well as a gorgeous home in Sydney.

For some reason Oswald Stoll brought the date for "Rialon" at the Coliseum forward two weeks. It is suspected that in doing so he has got the better of some opposition which had been anticipated on the same lines. The Coliseum is still piling up its extraordinary assembly of talent. For instance, this week there is Bernhardt in "Joan of Arc," Bessie Clayton, Happy Fanny Fields, Adrienne Augarde, "Rialon," and Talera, the Continental female impersonator who deals largely in travesty.

Stuart, the male Patti, recently appeared at the Coliseum though he was

not billed. He was deputising for another act. His success was marked. It is likely he will stay in England for some time.

After playing for six weeks solid at the Empire, Leicester square, Ella Webb, who is now being negotiated for by George Edwardes and Robert Courtneidge, concluded her engagement. But she was sent for to strengthen the program on the following week and played four nights.

Alfred Butt has engaged twelve of the Maori Girls, at the Crystal Palace all summer. They are beautiful women and, unlike most of these native troupes, can do something. This is quite a departure for the Palace.

The new policy at the Alhambra of bringing in regular music hall turns seems to be paying. G. H. Elliot and Dorothy Ward are making hits there.

Samaroff and Sonia in their Russian pot-pourri at the Hippodrome did so well in the opening week that their billing and their position have been improved in the second.

The Bedford Music Hall has been fined for putting on a stage play without a license; this apparently is the work of the common informer at the instigation of the Actors' Association. The fine amounted to \$150. Sir Edward Moss is to be prosecuted on the same ground for allowing Leoncavallo and Rejane to appear at the Hippodrome in plays which exceeded the time limit.

The new Ballet at the Alhambra is to be called "1830." The scenes are laid in Bohemia. There will be three big sets. The principal part, that of Mariette, will be played by Poldi Mdler, now taking the part of Sumurun's maid at the Savoy.



CARRIE DE MAR,

The clever and popular character singing comedienne, headlining the program at the Colonial, New York, this week.

A good story is going round in the inner circle concerning Signora Duse and Madame Rejane. It had been Rejane's intention to promote a special matinee at her theatre in Paris in order to get funds for the erection of a statue to the memory of Ristori. As Ristori was an Italian, Duse thought she ought to be in the scheme, so she came to London in order to arrange a meeting with the French actress. Star actresses, it appears, are all alike in that they think every one ought to run after them, for when a meeting was arranged between the two great women on the morning of the appointment each sent messages to the effect they were suffering from cold. Then Duse tried to arrange for Rejane to call on her at her private residence. Rejane did not quite see this and sent back a message saying she would be glad to receive Duse at her own place. Up to now they have not met. The matinee will very likely be postponed and the statue of Ristori remain unmade for some time to come.

Cyril Maude announces he will produce a French comedy called "Papa" at the Play-House in succession to "Rip Van Winkle." He has also secured a play by Neil Munro the well known Scottish journalist and novelist much of whose work has been published in America, notably "John Splendid" and "Doom Castle."

Maskelyne and Devant's latest illusion is called "The Window of the Haunted House." It is a ghost affair, entirely new in conception and production.

Blake and Amber have been making good in no uncertain fashion at the London Hippodrome. They are the biggest laugh on the bill.

\$12,500 is to be spent on preliminary advertising "The Miracle" which C. B. Cochran and Fred H. Payne will promote at Olympia. Rheinhardt's scheme provides for the entire alteration of the interior of this enormous building. The electric lighting alone will cost \$15,000. The total cost of production is put down at \$125,000. The first seats have already been booked.

Paul Murray is still in a nursing home in Hanover Square, but out of all danger. He will take a trip to Brighton to recuperate. Paul has been putting some big things over in the last few months in the booking line and the reports from the Variety Theatres Controlling houses are extremely rosy. He has Irene Vaubrough in J. M. Barrie's "The Twelve Pound Look" listed. She will appear first at the London Hippodrome.

"The Life Guardsman" which Percy B. Broadhead had the courage to put on for a run of six weeks at the Grand Junction theatre, Manchester, has extended its run. It is playing to 12,000 people a week. This is another pill for the London managers, who have yet to learn something of enterprise.

A newspaper with news must draw readers. You have read this issue, what do you think?

## NEW ACTS NEXT WEEK

Initial Presentation, First Appearance  
or Reappearance in or Around  
New York

"The Great Suggestion," Colonial.  
"The Signal," Greenpoint.  
Marion Garson and Co., Greenpoint.  
De Frat, Alhambra.  
Digby Bell and Co., Fifth Avenue.  
James Leonard and Co., Fifth Avenue.

Carrie DeMar.  
Songs.  
19 Mins.; One.  
Colonial.

A very "smart" audience arrived late at the Colonial Monday evening and departed immediately after Miss DeMar's turn, which argues unmistakable drawing powers on the part of the comedienne. Miss DeMar sang four songs, three new—and all good. The first, called "The Trouser Skirt," is the mildest; the second, "For Sale a Widow," tells the story of a petite widow of 22 who is being bid for by a bunch of suitors; third "The Matinee Girl" who "knows it all" and proceeds to inform her friends just who's who in theatricals. The fourth is the sea-sick song, "Three Days on the Ocean," with special drop, etc. The repertoire of songs has been carefully selected and arranged with a view to cumulative applause, in which it succeeds admirably. Miss DeMar is improving steadily, especially in the matter of giving to each song a distinct characterization. Another distinguishing trait—and worthy of specific mention—is the clear, clean-cut enunciation of the little woman. Miss DeMar is growing rapidly, not only as an artist but in point of popularity. *Jolo.*

Duffy and Lorenze.  
Singing and Talking.  
11 Mins.; One.  
Greenpoint.

When good looks were passed around Mercedes Lorenze received more than her share. This very young girl is a brunet. James T. Duffy is with her. The talk while not funny in a bolsterous sense is of the light, snappy kind. At present the girl and boy are doing two pleasing numbers, and would profit through one more lively song. The closing is a "bear" dance, surrounded by a song. It's a little dandy. Mr. Duffy also does well with a song about cigar coupons. Of all the two acts around this season Duffy and Lorenze will rank near the top. But outside of this, Mercedes and her looks could keep the act busy. *Jess.*

Hinoda Japs (4).  
Slack Wire, Juggling "Risley."  
14 Mins.; Full Stage.  
Manhattan O. H. (Oct. 22).

Opening with one man on a slack wire, in which at least two tricks are out of the ordinary, the greater part of the turn is consumed with slow and not new juggling. For a finish two of the men juggle a barrel with their feet and get a lot of comedy out of it. This is very well worked up by the other two who make frantic efforts to help. While the act has nothing unusual, it warrants employment on the best of the small time circuits. *Jolo.*

Isabelle D'Armond and Frank Carter.  
"Bright Bits" (Comedy).  
17 Mins.; Three (Interior); (14)  
One (S).  
Fifth Avenue.

Aided and abetted by one hard-working young chap named Frank Carter, Isabelle D'Armond has again come into her own. It doesn't matter so much what the little lady does on the stage but she is good to look upon in her becoming costumes, and in her present act she makes some pleasing changes. Miss D'Armond is a gingery mite of femininity, skipping about the stage one minute, singing the next, dancing about with the graceful Carter, exchanging repartee with him, playing the piano and sitting off for another change. From a short white skirt affair at the opening to an abbreviated garb at the close (with a pretty old-fashioned hoop-skirt thrown in) Miss D'Armond makes her trim little figure look attractive in everything she wears. To Carter belongs a lot of credit. This boy could hold up any partner with his dancing. His legmanism is worth watching. In "Bright Bits" there are flashes of burlesque and an exchange of jokes, but the earlier portions seem lost. For an encore in "one," a travesty on grand opera is offered. Carter in grotesque garb is struck down by Miss D'Armond. Strains of "Alexander's Band" are heard and Carter comes to life. He and Miss D'Armond dropping their burlesque antics then go into a "rag" routine that hits up the finale with a huzzah. By putting the vehicle into better running order at the start, the D'Armond-Carter combination will get bigger results. They were voted a genuine hit at the Fifth Avenue. *Mark.*

Sampson and Douglas.  
Singing and Talking.  
11 Mins.; One.  
Fifth Avenue.

Without an orchestra rehearsal, Sampson and Douglas were inserted into the Fifth Avenue bill Monday night when a vacancy suddenly occurred. From the viewpoint of the regulars down there, they were entitled to the big applause received at the close. Sampson and Douglas have been working for a long time in the west, where their act has been proclaimed a substantial hit. Both have good voices, but some of their jokes failed to get over, no doubt due to the patter being worn around here. They scored with songs, the man being applauded for his solo, "What Good Is Water When You're Dry, Dry, Dry?" The woman wears eccentric make-up at the start and makes a complete change of costume in a wicker basket down stage. She appears in a becoming suit of purple, with hat to match, and has the audience figuring out how she did it. It's a good trick and helps the act considerably. Miss Douglas does much mugging a la Elsie Fay, reminds one strongly of Rose Melville one minute and Gertrude Dunlop the next. She gets every word and bit of facial expression over, and that's saying a lot for a vaudeville woman nowadays. Her comedy is the piece de resistance. Despite the hurriedness of their engagement, Sampson and Douglas found favor. *Mark.*

Smith Bros.  
Flying Rings.  
10 Mins.; Full Stage.  
Hammerstein's.

Smith Bros. are opening the show at the corner this week. It is hardly necessary to dwell upon their reception. The brothers took to the rings at 8.06. It was fully 9 o'clock before the house was fully seated. Any thing more than a very peaceful opening was out of the question. The boys have a ring act a trifle different from the others, which is its recommendation. The usual routine is varied through several strength tests, in which a weight held in the teeth of the flyer plays a prominent part. The opening is slow, and a speech announcing the star trick breaks in on the speed of the closing portion. The opening should be quickened and the speech dropped, which would bring the running time down to seven or eight minutes—plenty for an opening act. The Coughdrop Boys cannot hope for anything better than the first position on the big bills, if they can make the time. *Dash.*

Lieut. Eldridge and Sallie Randall.  
Sand Pictures, Talk and Songs.  
12 Mins.; Full Stage (Special Drop).  
Hammerstein's.

Lieut. Eldridge and Sallie Randall are showing an elaborated edition of Lieut. Eldridge's former sand picture specialty. The pictures still play an important part in the proceedings and the fire effect remains the feature. Miss Randall introduces a couple of songs while the lieutenant works on the pictures. She will never start anything as a single singer, but looks well and nicely fills in the time. Miss Randall adds an interest to the specialty if nothing else, which should be sufficient to boost the salary end high enough to warrant her being carried. On "No. 2" at Hammerstein's the act did as well as Eldridge always does there. *Dash.*

Edwin George.  
Comedy Juggler.  
11 Mins.; One.  
Manhattan O. H., (Oct. 22.)

The gentleman has a keen sense of humor and the ability to project it over the footlights—a valuable acquisition to a juggler. He keeps up a constant chatter and gets comedy out of both his misses and his accomplished tricks, working fast all the time. There is, however, altogether too much reference in his patter to the four, five and six a day turns, which the audience knows little or nothing about and cares less. *Jolo.*

Shaw Twins.  
Whistling, Singing and Dancing.  
8 Mins.; One.  
Union Square.

The twin daughters of Alice Shaw (who formerly worked with their mother) are now grown to womanhood and do an ordinary "sister act," opening with a whistling duet and then some singing and dancing. Their first costumes are unattractive, but they look rather pretty with the change. More whistling and less singing and dancing would enhance the turn. *Jolo.*

## NEW SHOWS NEXT WEEK

Initial Presentation of Legitimate  
Attractions in New York  
Theatres.

"The Cave Man" (Robert Edeson)—  
Fulton.  
"The Wife Hunters"—Herald Sq.  
"Uncle Sam" (Wise and Barrymore)  
Liberty.

Rose, Young and Friedman.  
Rathskeller Act.  
14 Mins.; One.  
Hammerstein's.

Rose, Young and Friedman fell into the bill at Hammerstein's after Hibbert and Warren had dropped out, because of the familiar Monday complaint, position. The act is purely rathskeller, and will be quickly compared with Hedges Bros. and Jacobson, because of the saxophone used by one of the boys. There is but one singer in the trio, the other two dividing their talents between the piano and saxophone. The act starts rather poorly but gathers speed and finishes well. The two best numbers, a "Yiddish Rag" and the good old "Alexander's Band" come at the finish. They boost the average up to a pretty good mark. The opening selection is not good. A live gingery number with plenty of go is needed to get them off right. The present selection does not answer the purpose. The boys lack a personality that could stand out strongly above all the work, a thing which has been responsible for the success of several similar turns. However, the trio were at a disadvantage early in the week, having jumped into the bill unawares and a later showing may bring developments. The act should work into a good early number for the big bills. *Dash.*

Brooks and Brooks.  
Songs and Dances.  
10 Mins.; One.  
Columbia (Oct. 22).

Brooks and Brooks as simple dancers and singers hope to assist themselves probably by "swell dressing." This includes high silk hats. It doesn't help much. That style wore away some years back. The boys have some good steps to finish with. This is the best portion of the turn. Previously the act wasn't arranged any too well. The song containing an old Primrose and West dance was too lengthy in lyrics for the short dance given. So many are doing that now anyway without announcing who it first belonged to. If Brooks and Brooks will go in for a routine of dancing only, they will progress more quickly, very likely. Until then they are a good enough dancing act for the "small time." *Sims.*

Margaret Hatch and Co. (3).  
Comedy Sketch.  
15 Mins.; Full Stage.  
Manhattan O. H. (Oct. 22.)

The story is unmistakably inspired by "Mrs. Peckham's Carouse," in which both May and Flo Irwin played vaudeville. The best performer is the Irish servant, who gets a whole lot from a part that has few funny lines. The act is amply effective for the big "small time." *Jolo.*

**Princeton and Yale.**  
Comedy Sketch.  
10 Mins.; One; (Exterior; Special Drop).

**Murray Hill (Oct. 22).**

Princeton and Yale are only stage non de plumes. Anyone expecting a football game or a cane rush will be disappointed. About the only college atmosphere is the smoking of a cigarette by the male member of the team. A drop of Lemon Center is shown. Here Rosie Johnson is found stranded, the "Road to Ruin" company having hit the rocks the night before. Rosie looks prosperous with her trim black suit, but says she is only \$1.90 to the good with old New York 600 miles away. She does "Gee, But This Is a Lonesome Town" in a recitative manner. Bunch Hogan, a slangy, good-looking drummer breezes in. Right away this wise guy falls for the classy looking skirt. He hands her slang that would make "Billy Baxter's Letters" cry for room. Rosie is the daughter of a rich Fifth Avenue man but she likes slang and that settles it. Bunch makes a ten-strike when he offers to take her back to the city with him. While they are looking sweet at each other, the train pulls in and out, leaving them behind. Anyway Rosie gives him a good hug as he says "To hell with the train." Princeton and Yale have an act that should get the laughs in the "pop" houses. The woman has a nice personality and dresses attractively. The man gets his slang over well. *Mark.*

**That Classy Trio (3).**  
Singing and Dancing.  
12 Mins.; One.  
Casino, Chicago.

Here is an instance of where an elaborate special setting would have the effect of making a clever and finished three-people act fit for a spot on the smallest of the big time bills and strong enough to headline in the small time houses. That Classy Trio is composed of the Lavigne Sisters, and J. Elmer Eul, a rather recent recruit to the act. The class is the vocalizing of the girls and their showy display of wardrobe. The male member falls to be strongly convincing as a singer, but is there with dance steps. The elder of the Sisters opens with a well worn Irish ballad as a soprano solo, which is turned into a duet by the entrance of the other girl. The Trio close strong with an artistic song and dance finish. *Hebo.*

**Zena Kelfe.**  
Singing Comedienne.  
13 Mins.; One.  
Manhattan O. H. (Oct. 22.)

Miss Kelfe is now a grown-up sou-bret—and a good one, built on dainty lines with a small, sweet voice, good enunciation and pleasing appearance. She sings three numbers, the first, "A Small Town is no Place for a Very Ambitious Girl," telling in a new way the old story of a country girl who comes to the big city and prospers. The second is "Blanket Bay" (with the lyric rewritten) and the third "Oh, You Beautiful Doll." The last landed her a big winner. For an encore Miss Kelfe did a very neat wooden shoe dance, finishing with some eccentric steps. Zena will do, *Joko.*

**Spiro and Lovins.**  
Songs and Talk.  
Columbia.

As an added number for the olio during "The Bon Tons" show at the Columbia this week, Spiro and Lovins are doing quite well, in the opening position of the vaudeville portion, following the singing finale of the first part. They are a "settee act," distinguished from the many piano turns of this season and last through using a settee in "one" instead of a piano. The settee comes in handy when they close with "Beautiful Doll," a song that made very good for them Monday evening. Any song would have done the same, if it contained "rag," for the first part of "The Bon Tons" was just built to have some regular act follow it. The girl is quite good looking, but has undertaken too much of a task in attempting to put over "Honeyman." She has everything necessary for that song but the voice. When the composer wrote it he never thought of Miss Lovins. There's one strain in the number where Miss Lovins easily earns her salary in trying to get over it without a break. The young man does his share of the singing, and some talk by the girl gets over. It is merely, however, another case of an act that the songs made. After the cruel war is over Spiro and Lovins among the many others will have a chance to show in reality what they can do. Just now Spiro and Lovins can pass on the small big time where they came into the Columbia from. Meanwhile Mr. Spiro might look about for something more dressy than his change of clothes. His partner has two gowns, and she looks well in them. *Sime.*

**Percy Waggam and Co. (2).**  
Comedy Sketch.  
16 Mins.; Four (Interior; Partial Special Set).  
Columbia (Oct. 22).

Percy Waggam and Co. are English. The sketch played carries the accent with it, in the players' speech as well as idea. It is a very good comedy number for the "small time." The setting is an English inn. A widow, who owns it (and is the barmaid) is beloved by an elderly retired sea captain. She doesn't take him seriously. For \$10 (two pounds) he engages a discharged soldier to burglarize the house that night, to afford himself an opportunity to become heroic by capturing the marauder. There is comedy in the arrangements, and more in the final denouement, when the sea captain is of the opinion the widow killed the burglar. She became master of the situation, however, through appearing with a gun, resulting in herself and ex-soldier becoming engaged right away. The soldier was extremely well played. He who enacted the old salt did right enough, and the widow passed through. At the Columbia the spot light was mistakenly allowed to follow the burglar upon his entrance and over the room. The sketch did very nicely Sunday. It will be surely liked wherever placed on the "small time." The "small big time" could afford to chance the act "No. 3." *Sime.*

**Bob Fitzsimons and Co. (1).**  
Comedy Sketch.  
19 Mins.; Parlor.  
Academy of Music (Oct. 22).

"Lanky" Bob now as before appears in a light comedy sketch, assisted by a fine looking young girl, named Magda Doll. The girl at first appears in boy's clothes getting into Bob's clubhouse in this disguise. Bob recognizes her at once as a sister of one of his pals. Out side of the regular plot of this sketch Bob tells the same one about his mother that he told in his old act. The former champ also punches the bag and with this as well as his first entrance he brought forth storms of applause though he stepped on the stage at 6 o'clock, closing the matinee performance. The girl changes while Bob toys with the bag and comes back in a dressy evening gown to sing two songs. Bob always managed to have a good voice in his act. He didn't fall down this time. Judging from the way he was received at the Academy last Sunday Bob still has enough friends left to keep him busy in vaudeville. *Jess.*

**Harry Beresford and Co.**  
"Old New York" (Comedy Drama).  
18 Mins.; Full Stage (Special Set).  
Greenpoint.

In a back-yard scene said to be a reproduction of a real one in Mulberry Bend a simple little playlet is very well done by Mr. Beresford and his company. The plot doesn't amount to much of anything, the mainstay of the sketch being the witty remarks of Mr. Copp, the sign painter, in which role Mr. Beresford shines. In this character he (Beresford) is kind to a young fellow just out of jail, and the girl he wants to marry. Copp incidentally aids them to run away together by outwitting the girl's Irish aunt, a role well played by Hattie Carmentelle. One part in the sketch is taken care of by William Dale who plays the carpenter. His comedy consists of looking over a fence and springing a stray daffydill at different times. There are enough good laughs to pull the act through in an early position. The piece is revised from a former act, which had the same setting, but only appeared for a couple of weeks or so some time ago. *Jess.*

**Elmore and Raymond.**  
Songs and Talk.  
13 Mins.; One.

Elmore and Raymond have appearance to recommend them, although the woman will have to go in for more extensively dressing to live up to that well fitting purple evening dress worn by the man. A change or two for her would help, and something more fussy than the simple summer dress is needed. The man does rather well with a short monolog but falls with "Mysterious Rag." The number sounds differently when played by an orchestra than on a piano only, but still more should be gotten out of it. The singing does passably well. The woman's voice is not good but she makes it do. It will take a well written act to make the couple contenders for bigger time. Their present offering will do for the present company. *Dash.*

**Jane Dara and Co. (3)**  
"The 'Phone Girl" (Comedy).  
20 Mins.; Three (Interior).  
Fifty-eighth Street.

Miss Annabelle (Jane Dara) is the 'phone girl in the Grand hotel. Myrtle, her blond, stage struck friend; Georgie, her fe-an-say, and Bob Richards the glue drummer from Chicago, are played by the company. Annabelle takes two hours out for lunch, comes in and in addition to juggling slang divers ways, chews gum during the twenty minutes the sketch is in progress. It's a good trick but Lady Jane does it. It's the best thing in the act. Chewing the rag and a big hunk of gum at the same time is hard work but Miss Dara is there like a duck. Myrtle and Annabelle have some gabfest with the latter joshing some of the wire callers. Bob Richards blows in with a jag but becomes sober later when twenty-five plunks is sent him by a friend. Bob and Myrtle are sweet on one another and Annabelle is stuck (this takes in the wax) on Georgie, who would give her a diamond bracelet without batting an eyelid. Georgie and Annabelle have a squabble. The plot thickens every time Annabelle and Bob are looking like turtle doves, when the audience knows they are only friends. Georgie is gosh danged sore but after Bob and Myrtle do a Gotch and Hackenschmidt, Annabelle throws up her job and her arms around Georgie's neck at the same time. Quick curtain after twenty minutes of dialog that would do credit to a Georgia camp meeting. The act is safe as long as the "small time" has something to answer for. Miss Dara does several excellent "bits" but runs beyond the time limit. *Mark.*

**The Four Ball Players.**  
12 Mins.; Full Stage (Interior; Drop.)  
Fifty-eighth Street.

If that championship series doesn't hurry up and end pretty soon, some of the champs slated for a vaudeville tour will have the novelty of uniformed ball players on the stage somewhat frazzled by the Four Ball Players, now doing "pop" time service. Some quartet has hit upon a happy thought while New York has baseball in its noodle. The men are shown entering the dressing room prior to a game. Rain calls the game off and the four players, pitcher, catcher and two others put in the time kidding one another, singing songs and pulling a lot of horseplay that C. Victory Faust has been handed the palm for doing on the Polo Grounds. There isn't anything to the sketch. The baseball uniforms pass muster and one of the songs, "That Fussy Rag" was all to the mustard. The first song tripped up on the bases but the boys got home safely with their last two numbers. For the finish, a burlesque game "bit" is done, with a short chorus at the curtain. The boys would do a thousand per cent. better if they got some real talk, snappy slang and a few good jokes. The act seems put together for the "small time," as the men take a lot of liberties with the dialog. *Mark.*

(Continued on page 20.)

## THE BON TONS

Jacobs & Jermon are supposed to manage "The Bon Tons" this season. The program mentions the show was staged by John G. Jermon. "The Bon Tons" is the former Ed. F. Rush show. It hasn't been of much account for some seasons now, and the record isn't improved any at present.

The first part glides through with a lot of stuff, some of which gets laughs, but it is all repetition and grows quite tiresome. It is called "Here, There and Everywhere." A couple of gay husbands and jealous wives cause the noise and disturbances.

Then comes the olio of four acts, which has an added number for the week (Spiro and Lovins) opening it. Closing the vaudeville is the Balton Troupe, a foreign acrobatic turn, composed of five women. These women were chorus girls at all other times. Looking well enough in tights, with two pretty girls among the group, they spoiled the dress effect however of the "Cafe Lobster" scene when attempting to be "show girls." The dresses here didn't seem to fit any of the girls to tell the truth, and may have been held over from other seasons, as are the sets and most of the business, besides plenty of the dialog.

That's the trouble with "The Bon Tons." It's still an Ed Rush show.

After the olio came intermission, and after intermission on came the second act or burlesque, equivalent to a deluge in this instance. The entire second act flopped, not even held up by the suggestiveness that was inserted during the Pullman Car scene and the opening of the "Mexico" set, when the talk about marriage wearily drove some of the people homeward.

It was clinched however in the opening scene of the burlesque, when the "soda water fountain" from "The Girl Behind the Counter" was seen that there would be nothing to follow worth listening to, although it is rather surprising the Columbia stood for the suggestive lines at the evening show Monday. It is admitted the performance needs something.

Besides the "soda water" mussy and messy business, including some business here almost as antiquated as the water squirting in the Kelly and Feely act, came much other nicely chosen stuff, commencing with the "kid talk" in Bert Baker's act.

One bit of this chosen was the spanking to music, (in the Pullman scene) taken from Joe Keaton's act (The Three Keatons). Mr. Keaton had better enter a protest against this lift. The business is too good to have it copped so easily by comedians or producers who can't work up anything for themselves, or who won't pay to get something.

To possibly help them secure one laugh missed through having the talk wrong (the comedian and woman in the soda water scene who work up the drunk bit for Carrie De Mar's "Taxi-drink" "gag") they may be informed that the dialog doesn't read "Do you want a taxi?" (man) with the woman replying "I don't want anything more to drink."

The proper delivery is for the man to ask "Shall I order you a taxi?" with

the woman replying, "Oh, dear no. I couldn't drink another thing."

Mr. Baker is the principal comedian. He is the only comedian, and does quite well in the first part, with a sing-song method, due to the book. In the olio he is a hit with his stories and songs, and gets everything over very well. Were that "kid talk" of Mabel Barrison's his own the credit would be more deserved. Lee Hickman is assistant, sometimes playing "straight."

Among the women Babe La Tour is so far ahead that, even with her recent illness which kept the usual ginger out of sight, Miss La Tour has the show to herself, though she isn't overloaded with work. Especially in the burlesque if there were more of Babe La Tour and less of the rest of the company the show would be better off. She is the first girl along the Wheel line in several weeks who is really a soubret.

Helaine De Nourie is a principal, with a high note as her only proof. Edith Graham's claim may be laid to a speaking voice like Valeska Suratt's. Arthur Heller is given several roles. He is a deliberate actor, spacing his words with a preciseness that allows of waits in between. But he held up the rathskeller scene, with his "bouncing." Here the "Apache" dance was repeated. It is the same set, business and dances that the same set had before, either in the same show or another of the Rush companies. "The Apache" will probably never die while that set holds out.

There are four scenes in the first act and four in the second. For the information of whoever may be interested, the "policeman" money changing stall in the Madison Square scene in "one" was very tedious, and poorly worked.

One good laugh as before was Kelly and Feely's burlesque "Apache." These boys also did extraordinarily big in the olio for an acrobatic turn, though their comedy isn't worth while. It's Micky Feely's ground acrobatics that bring the bacon home.

The Balton Troupe did some nice strength work, and is not a bad sight act, with bright looking apparatus.

The numbers ran with the rest of the show.

"The Bon Tons" needs a whole lot of strengthening up, in the comedy and in the book. Before that is started however, it wouldn't harm to clean it up also, even if that Pullman scene had to go. It's very old stuff at best, and listened much like 8th Avenue.

The burlesque is impossible. If the Censor Committee caught this show on the road, it must have been through Miss La Tour's absence that it comes into New York in this shape.

And still, Miss La Tour, working at her best, could not bring the performance as it is into the first class.

Although Mr. Jermon is programmed as the producer, and this is the fifth Jacobs & Jermon show (if it is Jacobs & Jermon's) "The Bon Tons" resemble the Rush handiwork so closely that all reports leading away from Rush might well be doubted.

Time.

## MUTT AND JEFF

After sitting through the second act of Gus Hill's "Mutt and Jeff" show, one will realize why this cartoon play is doing the terrific business reported. And it is doing that business right here in New York this week, at the Grand Opera House. Tuesday evening at 8:30 the box office line was out through the long lobby to the Eighth avenue sidewalk. The sale had to be stopped, with a large crowd around the doors.

The show had been well billed for its first New York week. This, with its title, and the general lay out of the performance, can be said to have attended to the trick for Mr. Hill.

Foremost however comes the play and its arrangement for the characters of "Mutt" and "Jeff." Frank Tannehill, Jr. and Bud Fisher wrote the book around Mr. Fisher's caricatures. Mr. Tannehill staged the show, also quite likely did most of the writing, if not all, for the business and dialog evidences an expert in stage craft.

It doesn't matter who plays "Mutt" or "Jeff" so much, or any other character, in fact. The show plays itself. This is undoubtedly the reason why all three of Mr. Hill's companies are coining money on the road.

Mr. Tannehill has laid out his program to give the audience a little of this, spiced in with a little of that, and then again some more of this, without at any one time allowing the house to receive an overdose of either this or that. It's a splendid arrangement, and makes the show, there's not a bit of doubt of it.

"Mutt" and "Jeff" on their entrance receive a prolonged laugh. The oddly contrasted pair, a dwarf against the full grown lean and lank fellow, both grotesquely dressed and made up, and still following out Mr. Fisher's so well known and popular cartoon series, are funny on looks alone. From that moment everything the pair do gets a howl, especially the dwarf, who is made to assume humorous poses and positions, always unexpectedly and after his long partner has taken the lead.

To those who do not care particularly for cartoons or the comic supplements, this "Mutt and Jeff" show will appeal, for beyond the principal roles there is a story, closely followed (and not of the cartoons), with songs, dances and a chorus. "Mutt and Jeff" is a well set, nice musical comedy, with a melodramatic dash. That is enough by itself, but when even a hardened sinner must laugh at the collapsible stairs, as worked in this show, it is really funny. That happens in the second act. For fully five minutes there is one continuous scream from the audience. Nothing in mind may be likened to it excepting the spontaneous howl that formerly was heard at Luna Park when a girl took the slippery slide. "Slippery stairs" are no novelty by any means, but in this show they are the best proof in the world that it isn't the business, but how the business is handled.

Throughout the performance you see Mutt and Jeff only at intervals. They are not allowed to remain on

the stage long enough at any time to make one tire. In the first act, Jeff becomes a jockey, winning much money for Mutt as the curtain descends, Mutt having obtained a hundred-dollar certificate while posing as a scientist in order to examine the bill.

In the second division, all are aboard ship, bound for South America. The boat is carrying a crew of revolutionists. The plot thickens hard here. The third scene is Mexico.

The staging of the show runs so nicely it could be adopted as a model. There has been no number introduced so well in years as "The Tale of the Mermaid" in the second act. This is led by Lillian Goldsmith. The prettiest costume scheme of the evening here occurs, with some girls in half tights and others in long dresses. There are twelve female choristers and about fourteen male, giving a good vocal foundation.

Miss Goldsmith is new to the big town. Among the several women she is a bright star. A sweetly pretty girl, and as sweetly gowned for "The Mermaid" number Miss Goldsmith with this one song only assigned to her, danced in several styles and includes gracefulness among her many other accomplishments. Not over strong in voice, Miss Goldsmith atones for that by a fetching delivery. Cheerfully responding to encore after encore until the audience could see for themselves the girl was breathless, Miss Goldsmith left an aching for her further appearance as a number leader.

Besides the melodious "Mermaid" song, "I Love You" in the first act, sung by Louis Kelso and Anita Arliss, held a catchy melody that caught on so solidly it was applauded as an orchestra overture between acts. "I Love You," however, is much more reminiscent than the other.

There are seventeen musical numbers in all, with the dancing of the chorus in several made fast and attractive. The work of the rank and file gave the entertainment an air of speed that helped it considerably. The long line single formation though, was worked just a trifle overmuch.

Roger Grey is the "Mutt" of the show at the Grand; "Shorty" Edwards is the "Jeff." They do right enough, Mr. Grey playing extremely well to egg on the comedy of "Jeff's" and the laughter of the audience. Henry A. Morey looked and acted quite realistically a multi-millionaire. Other roles were assumed by Arthur Alton, Marshall Vincent, Dave Miller (chorus man with a "bit"), and the Misses Arliss, Arline Bolling and Alice Gailford. Miss Bolling attended to most of the singing, with two or three songs turned over exclusively to the choristers.

The music is by Howard Webster, lyrics by E. S. S. Hutchinson. The latter staged the dances.

Everyone who laughs during that second act will want to laugh again. It is really worth the money just to hear the rest of them shriek, if you are too much of a grouch yourself to join in.

Time.



## HAMMERSTEIN'S.

There was a nervous feeling of unrest about "The Corner" Monday night. Just why no one seemed to know. It may have been the fact that the show didn't look so well after the matinee, and only a fair attendance was on hand after a packed afternoon assembly. The house was very light until 9 o'clock. From then on it was good, though not big. It is not a particularly good show nor still a poor one. The audience took it as it came and seemed to be imbued with the feeling of unrest that prevailed in the lobby.

Charlotte Parry & Co. playing "Into the Light" for the first time at Hammerstein's gave the bill its only novelty. It was a test for the novel protean offering. Miss Parry accomplished something when she put the act over in the house to an audience that was bent forward to catch every word. The darkness of the setting and the suspense of the jury's verdict was enhanced by the death-like stillness of the audience. Miss Parry scored a marked success, gaining as much for her emotional acting as for the clever novelty sketch.

Cartmell and Harris opened after the intermission, a not too easy spot at Hammerstein's. The couple have done away with their comedy sketch structure for this week. It was a wise move, for they could ask for nothing better than the reception accorded the classy dancing arrangement. Laura Harris has personality in her feet, if that is possible. What was said of Genee may be said of Miss Harris; "her feet twinkle." Charlie Cartmell is a nifty stepper on his own and the couple easily frame up in the top rank of dancing pairs.

Will Rogers in the first half of the program filled in a most enjoyable quarter hour. He was acclaimed an entertainer from all sections of the house. The difference in style between Will Rogers and Charlie Case is getting less and less every day. Soon the only difference will be that Rogers uses a rope and Case a string. Both these excellent monologists are on the Hammerstein card this week. Rogers got to them first and made 'em laugh, but they still had plenty of appreciation for Case toward the end of the show. The house divided its favor between the string and the rope.

Ryan-Richfield and Co. have gone back to "Mag's Visit," the first of the series in which Margaret tries to induce Miguel Haggerty to become a gentleman. The sketch closed the first half. Thos. J. Ryan's likeable Irishman is sure fire always.

Victor Moore and Emma Littlefield still have very little trouble getting laughs with "Change Your Act." It wears like steel.

Hoey and Lee hit the planks at eleven and left at 11:05. The boys chopped the talk and sent over four or five parodies in rapid fire order. They had nice speed, used good judgment and scored a shut-out.

Scott Bros. closed the program nicely, but should have profited by Hoey and Lee's example and shunned all stalling. The "Loop the Loop" trick at the finish is showy and effective.

Lieut. Eldridge and Sallie Randall, Rose, Young and Friedman, and Smith Bros. (New Acts). *Dash.*

## GREENPOINT.

The bill at Greenpoint this week starts off well and continues that way, though the placing of the headliner to close the first part made the finishing numbers work pretty hard to hold up their positions. Business was pretty good.

Amelia Bingham and her company took the house by storm in "Big Moments from Big Plays." The actress gave three different scenes from plays, the last one "Madame Sans-Gene" causing a near riot. Lloyd Bingham is a villain twice in the act now.

"The Sambo Girls" appeared after the interval. The colored folks did a regular cleanup. The soprano is singing one new song. The rest of the act remains unchanged.

The Savoy Trio opened the show and with the aid of some bull terriers started it off nicely. One of the dogs appeared injured. It was stated by those that knew that he was injured in a fight with one of the other dogs in the act Sunday night, a case of professional jealousy, the head of the turn stated.

Smith and Campbell were "No. 4" and not having played Greenpoint in two years were almost new to this audience. They started the screams early and finished big. It is a funny bunch of talk the pair have.

Duffy and Lorenze (New Acts) were placed "No. 2" and Harry Beresford and Co. (New Acts) were "No. 3."

At intermission the orchestra, headed by E. A. Thornell, played a comedy selection, "The Village Orchestra Rehearsal," and made quite a hit with it.

The Big City Four were put down next to closing. Though a big position they held it down well with popular songs. It is a neat and snappy singing act these four boys have developed.

Lane and O'Donnell held the people in in closing position. *Joss.*

## UNION SQUARE

The Union Square offered for the first half of the week a pleasing show of eight acts, all with more or less comedy, with few film interruptions. The Pathe weekly events were passably interesting.

The house was comfortably filled, but there was no turn-away business Tuesday evening.

A representative open-mouthed 14th street audience was present. They literally "ate up" the entertainment in its entirety, probably suffering no indigestion through its assimilation.

With the exception of Saona, all of the turns are commented on in detail under New Acts. Saona gives his series of lifelike impersonations of celebrated people, past and present, preceding most with the stereotyped and unvarying announcement: "My next character, judge for yourself." Then he shows you Grant, Carnegie and others that no one could mistake and you applaud.

The others on the bill are J. H. Treadwell and Jane, Shaw Twins Harry Hayward and Co., Mason and Pierce, the Harlem Opera House stock company in a sketch "Billy," Dresdner and Prince, Will Lacey. It is a whole lot for the money and Fourteenth street liked it immensely. The performance meets the requirements for which it is designed. *Jolo.*

## FIFTH AVENUE.

There's only one way to size up the Fifth Avenue bill this week. It's a big laughing show. As a program is subject to change, the Fifth Avenue was no exception to the rule Monday night.

At the matinee Johnny Johnson showed but was out of the show at night, not caring for his position. In his place were Sampson and Douglas, (New Acts), who were assigned the "No. 2" spot. The Olivetti Troubadours, carded for the fourth position, were sent down next to closing, with "The Song Revue" winding up the entertainment.

Outside the lights had no great names in view but that audience Monday night seemed to get more satisfaction out of the show than if there were enough novelties and curios there to attract people from the Sandwich Islands.

There was hardly a vacant seat. With the audience voting the bill one full of hearty laughs, no doubt they put in a good word for the show outside.

The Three Escardos opened. This trio got away in splendid shape. That boy with the twisters and the double somersets made every trick count. The act landed big. Sampson and Douglas worked under a disadvantage but pulled up strong at the finish.

Claude and Fannie Usher in "Fagin's Decision" were on third. They simply bowled 'em over with their comedy. Conroy and LeMaire did well despite the storm of laughter preceding.

Isabelle D'Armond (New Acts), assisted by Frank Carter, worked hard and finished strong. "From Zaza to Uncle Tom," with the Murphy-Nichols combination, was a laughing hit.

Several changes are evident in "The Song Revue." Some old songs are worked into the act with a change of opening, and a new song number for the closing. Instead of the levee scene, there is now a lake setting with the girls appearing in canoes. Throughout this scene "I Want to Spoon by the Tune of the Silvery Moon" is sung with Edwards and Lillian Boardman as the soloists. Some new faces are also there. There were a number of small slippups Monday night which further work and practice may overcome. The act has yet to prove if it can successfully repeat.

The Pathe Weekly showed a picture of Fred Snodgrass, the Giants' centre fielder. Later Mayor Gaynor was seen patting fire horses. *Mark.*

## DEKOVEN'S OPERA NAMED.

Reginald DeKoven's new comic opera has been named "The Wedding Trip." The book is by "Fred DeGresac" (Mrs. Victor Maurel).

## USING CHICAGO TO "TRY-OUT."

"An Affair in The Barracks," which Liebler & Co. produced in Chicago, will be brought out of the storehouse for a spring presentment, the Lieblers claiming the Chicago showing was for "try-out" purposes only, as their other new productions demanded immediate attention at this time.

They expect to give New York a peep at the "Affair."

## COLONIAL.

Stripped of all sensational foreign turns—or anything but American acts—with the exception of the closing number, the Colonial this week offers an unusually good, clean, fast working variety show. Up to 9 o'clock it looked as though the orchestra and boxes would be only half full, but the visitors continued to drop in until ten.

Foster and his dog, Mike, were on a few minutes after eight and suffered from the constantly arriving spectators. To those in the habit of arriving early the act was a pleasing one. The Musical Avolos have a new selection of numbers, finishing with the "Avolo March, pistol shots, etc. The house was particularly strong for the Chadwick Trio, necessitating Ida rendering the "I love you" speech.

Stewart Barnes, with his immaculate evening dress, white gloves and silk hat, had his usual quota of new material and landed his usual big hit. Two things are sure about Barnes—he knows how to wear a dress suit and how to land the point of a joke, either in song or monolog. Aida Overton Walker and her company closed the first half with a spirited and wholly pleasant singing and dancing turn.

Edwards, Ryan and Tierney had a sufficiently boisterous opening to start 'em up again after the interim. They did well with "Oceana Roll," "Mysterious Rag," and "When You Kiss An Italian Girl." Homer Mason and Marguerite Keeler in "In and Out" scored their knockout hit as heretofore. Carrie DeMar (New Acts).

The Asahi Troupe closed the show, doing the thumb tie trick down in the audience. The water trick as performed by these Japs ranks with the Ten Ichi exhibit, while the closing with the "Risley" work is marked through the extreme height and weight of the flier, who is one of the Kitamura kids, now grown to manhood, but still handled as well by his brother as when this youngster was chubby faced, the life of the old act and one of the best Jap acrobats to show. Also with Ten Ichi's thumb trick does this act do excellently. It is a bewildering bit of Japanese legerdemain, always mystifying and always interesting, so difficult of accomplishment that no one was able to follow Ten Ichi in it to the point of excellence and dexterity that the originator (for this country) reached, until the Asahi Troupe arrived. As a Jap act, swift moving, lively, well worked and well set, with good management, the Asahi Troupe is all there. It's a turn that could close the first half with added value.

Nothing savoring of the serious comprised any portion of the evening's entertainment. *Jolo.*

## IDA CONQUEST MARRIED.

Boston, Oct. 25.

Ida Conquest was married to Riccardo Bertelli, oldest son of the late Admiral Luigi Bertelli of Genoa, Italy, at Trinity Church. The date of the wedding was kept a secret. Only a very few friends and relatives were invited to attend. The Rev. Alexander Mann, D. D., officiated.

## 7TH AVENUE.

Tuesday night the house was packed on all three floors. At Hammerstein's they say if the boxes are full the house is doing big business. They were all filled at the Seventh Avenue. The audience laughs easily. Comedy is what they want. If the bill the first half of this week is to be taken as a criterion the management is not giving them just what they want. It takes a goodly bunch of fun making to stand off the dramatics of the pictures. Some of the picture-dramas are pretty sad affairs. Acts should be selected which will beat off the cheap melodramatics. This week's pictures, however, are above the average and do not need much standing off.

Reta Redmond did very nicely with four songs. Miss Redmond has lost some weight since she played with "The Merry Whirl" last summer, and her three pretty gowns set off a neat figure splendidly. The selection of numbers could be improved through the insertion of just one lively, whistly tune.

Drowiski's monks, "Romeo" and "Juliet," came in for featuring on the billing and the animals made good a mile. The pair have now settled down and are working in fine style. The animals know what is expected of them and do their work willingly. Drowiski, who trained "Consul," has dug up a couple of new tricks that are great. The jumping of a hurdle while on skates by "Romeo" is some little trick. The bicycle riding is particularly well done, and a little business with both monks in a dog cart is bully. The act was a big laugh and the trainer was called back for several bows at the finish.

Gramlich and Hall did passably with a quiet comedy sketch in which pathos plays rather a strong part. The return home of a prodigal daughter who, not knowing it, robs her kind hearted and very German old dad, who in turn forgives and forgets, about tells the story. The principals are much better than the sketch. There are many opportunities for laughs which are allowed to slip by perhaps to allow the pathos more scope. It is a mistake.

Baker and Doyle hit the stage at 10:18, which must be retiring time for Harlemites. About half the audience took to the street then. The boys did not appear nervous because of the leaving; they just stood around until things got quieted down and then went through their comedy singing and talking act with quite some success. The act is familiar, but the boys handle it well and do very nicely in the present surroundings.

The Hinoda Japs put a good finish to the program. The work consists almost entirely of pedal juggling from which the Japs get some good comedy. There is a little slack wire walking at the opening that goes nicely. A good number for the small time. The Hinodas will have to extend in several lines to make the running in the bigger houses. Miko & Co. (New Acts). *Dash.*

"Pinafore" the vaudeville version at the National, Boston, this week, will lay off next week, pending the arrival of a new set ordered for the production.

## 58TH STREET.

Any of the New York legitimate managers who haven't seen a ripping, smashing, jammed-up theatre audience this season, had better take a night off and run their lamps over the bunch that packs the Fifty-Eighth Street theatre from pit to dome. It's the same way every night—a land-office business that should bring the big smile to Manager Buck's face. Although it's "pop" vaudeville and there are no names out in lights, the people flock there as though it was essential to their daily routine.

Tuesday night, there was hardly breathing room and the audience applauded everything from moving pictures to stereopticon views. Hand 'em music and comedy up that way and you have the bunch lashed to their seats.

They drive in and hitch as regular as the clock ticks and when Christmas comes one Mr. Proctor will have enough nickels and dimes to buy new sashes for the female ushers. The Fifty-Eighth looks like a live gold mine from any old angle.

Basil Brady, a mild-mannered young chap, with a pleasing manner, a fairly spicy monolog and some parodies that hit 'em right, seemed at home. The Four Ball Players (New Acts) would have been a riot had New York won, but three straight defeats for the Giants put the game in bad in the neighborhood.

The McNutts show an old-time bicycle routine that still draws attention, but the little girl who can barely toddle is one big hit. As long as she is permitted to ride that little wheel of hers or do that acrobatic stunt on top of the footlights, any audience will fall with a thud. She's as cute as they find them anywhere.

George C. Nagle and Co. took about seventeen minutes for George to put over a whistling specialty and an eccentric dance. He could do just as well working alone, but it looks like a "production" on the "small time" to carry three people.

The Busch-Devere Trio, two women and a man, had quite a mixture of songs, instrumental music, a recitation and bugle calls. With patriotic airs and "Alexander," the audience didn't care what became of it. That combination is enough to make anybody happy.

Jane Dara and Co. (New Acts) in a very talky sketch, "The 'Phone Girl'" could have rung off in about ten minutes. The act worked twenty and would have gone further perhaps but the theatre had to be locked up sometime.

Not an act showed even "big small time" class. But if that little kid keeps growing and learning, there is one act bound to land at the top.

*Mark.*

Charles Grapewin and Co. will start over the Orpheum Circuit Nov. 12, opening at St. Paul. Rajah will take the same trip, commencing next March. Would mention the agents for each, but that might mix the names, which would bring around a bigger "small time" war than that on between Turkey and Italy (John De Loris and Doc Steiner).

## WASHINGTON.

Six acts and pictures played to capacity at the last show Tuesday evening. It is a pretty easy going audience at the upper Amsterdam avenue house. The show went very big.

The orchestra leader was there with a bit of comedy that caused a big laugh. At the end of Pathe's Weekly Gazette a series of the latest styles of Parisian hair-dressing is shown and when the first head appeared the orchestra struck up "Oh, You Beautiful Doll."

Woods and Meadows in a singing and dancing act were placed about in the middle of the show. The two do some talking that could better be left unsaid. The fellow gives an imitation during the act of Bert Williams that is the mainstay. The girl sings alone, and shows clearly where she shouldn't do it.

Barrow and Milo show a corking hand balancing act that should be useful on the big time. They do a couple of brand new tricks that are starters. The dive over four chairs to a hand-stand with the understander stretched out on the stage is certainly a brand new one.

Rutledge-Pickering and Co. (New Acts) succeeded in pleasing with a comedy sketch. There are a whole lot of laughs attached to this little playlet.

The Rainbow Sisters did nicely with singing and dancing. "Sister acts" are popular uptown.

Carrie Lillie (New Acts). *Jess.*

(Continued From Page 17.)

Miko and Co.

Musical.

13 Mins.; One.

7th Ave.

Miko and Co. may or may not be the proper billing for the act. Miko may be alright, but why the company? A man appears in evening dress with a colored scarf across his shirt front. He announces the numbers, but a dress suit doesn't make a company. The girl plays some sort of an Hungarian instrument that sounds like a piano and is played like a xylophone. It is interesting and novel and as part of a musical act would be very nice. It may do alright as placed this week, opening the show on the small time. *Dash.*

Rutledge Pickering and Co.

Comedy Sketch.

18 Mins., Interior (Special Set)

While quite an old idea in story, this sketch is very well acted and the situations are well worked. It is the story of a college boy's return to his home on the farm after being away for his first year at school. The boy comes back a real city chap. He tells of all the money he has spent. The father makes him change his clothes for overalls. They boy promises to work his way through college and all ends well. The father is a rube character, exceedingly well done. The son also does well, as does a girl who plays the boy's old sweetheart. There are plenty of good lines in the sketch and many laughs. *Jess.*

Harry Hayward and Co. (1)

Comedy Sketch.

15 Mins.; Two (Special Setting). Union Square.

Mr. Hayward has the basis of a very good farcical sketch that when worked out will develop into a good big-time act of the novelty kind. The setting shows a combination railway station, hotel, train despatcher's office, baggage room, etc., in a wayside burg. Hayward is general factotum. A girl enters and seeks information on all kinds of subjects, doing all the "straight" feeding, to which Hayward responds with rapid fire comedy answers. He is the hotel clerk, telegraph operator, train despatcher, ticket seller, Pullman agent, baggage master and everything else. It finally comes out she is the daughter of his friend, who is ill and the girl is anxious to reach her father in a hurry. At the finish there is a shift to full stage with a panorama effect showing Hayward transporting her down the railroad via a hand truck. In its present shape the act is crude and in need of considerable attention. A number of weeks of work-out in the tall grass should bring forth "something new" for the blasé managers of the big time in search of up-to-date material. *Jolo.*

Herbert and Wallace.

Talking and Singing.

11 Mins., One.

Two young fellows have very good voices and in starting their act sing a few new parodies on the latest songs. The act, however, develops into a worthless talking affair towards the finish and the bad patter slows it up considerably. One of the fellows wears almost a German make-up and is just as much of a German comedian. On the "small time" the act can fill in. *Jess.*

Carrie Lillie.

Songs.

10 Mins., One.

Carrie Lillie has a good idea of singing a song and could do an act that should be kept busy on the "small time" if she would learn to stand still while singing. After getting in pretty good with the "small time" audience she sang a song with gestures and being very awkward in these she lost all the ground she had gained. Carrie is a pretty big girl and not bad looking. *Jess.*

Mason and Pierce.

Singing and Burlesque.

12 Mins.; One.

Union Square.

This team, a man and a woman, offer an ordinary act at the opening and in fact until the finish, which is an excellent travesty duet on "Trovatore," but even this good material is wasted. *Jolo.*

J. H. Treadwell and Jean.

Animal Act.

15 Mins.; Full Stage.

Union Square.

The animal is a very intelligent collie that has been taught to go through a regular routine of conventional tricks. *Jolo.*

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# BILLS NEXT WEEK (Oct. 30)

In Vaudeville Theatres, Playing Two Shows Daily

(All houses open for the week with Monday matinee, when not otherwise indicated.)

## NEW YORK.

**HAMMERSTEIN'S**  
Irene Franklin  
White & Stuart  
Eddie Leonard  
Conroy & LeMaire  
Courtney Sisters  
Will Rogers  
Five Pierrescoffs  
Mack & Williams  
Dennis Bros.  
Fannie Fondeller  
(Others to fill.)

## FIFTH AVENUE

Ruth St. Denis  
Digby Bell & Co.  
Howard & Howard  
Will Rogers  
Frozzini  
James Leonard & Co.  
Emma Francis  
Samson & Bellah  
Lane & O'Donnell

## COLONIAL

Rock & Fulton  
"The Great Suggestion"  
Paul Concha  
Fox & Millership  
Sisters  
A. O. Duncan  
Waterbury Bros. & Tenny  
Will Dillon  
Gray & Peters  
Meehan's Dogs

## ALHAMBRA

"Hello, Paris"  
"The Son of Solomon"  
James J. Morton  
Kaufman Bros.  
Wilfred Clarke & Co.  
Maxini & Bobby  
De Fra  
The Kemps

## BRONX

McIntyre & Heath  
Gladys Cline  
James & Bonnie  
Thornton  
Annie Yeamans  
Ward & Curran  
Gus Williams  
Snyder & Buckley  
Fox & Ward  
Caron & Herbert

## ORPHEUM

Carrie De Mar  
Mason, Keeler & Co.  
Murphy & Nicholson  
Ada Overton Walker  
Charlie Case  
Edwards, Ryan & Tierney  
Asaki Troupe  
Musical Avollos  
The Daleys

## GREENPOINT

"The Signal"  
Edgar Atchison-Ely  
& Co.  
Jack Lorimer  
Stuart Barnes  
Marion Garson & Co.  
Jones & Deely  
Three Doolleys  
Van Hoven  
Smythe & Hartman

## BUSHWICK

Master Gabriel & Co.  
Valerie Bergere & Co.  
Big City Four  
Collins & Hart  
Hoey & Lee  
McConnell & Simpson  
El Cota  
Frank Hartley

## ATLANTA.

**FORSYTHE**  
Morat Opera Co.  
Milton & De Long  
Bert Fitzgibbon  
Asaki Troupe  
Neff & Starr  
Mr. & Mrs. J. Barry  
Marie Fenton

## ATLANTIC CITY.

**YOUNG'S PIER**  
Stevens & Vicars  
"The Vaudeville Broker"  
Helle Gold  
Edmund Hayes & Co.  
Mark Sullivan  
Spink & Welch  
Isikawa Japs

## BALTIMORE.

**MARYLAND**  
(Running Order)  
Chas Melrose  
Kate Watson  
Homer Miles & Co.  
Moore & Haager  
Barry & Wolford  
Old Soldier Fiddlers  
Bernard & Weston  
Aurora Troupe

## BOSTON.

**KEITH'S**  
"Everybody"  
Jolly & Wild  
Blum & Lerner  
Martineti & Sylvester  
The Rexes  
Ed Morton  
O'Brien-Havel Co.  
Brooks & Harris  
Dare Bros.

## NATIONAL

Tom Linton & Junie  
Gilda  
Wm Raynor & Co.  
Cameron & Gaylord  
Sydney Deane & Co.  
Harry Thriller  
Eddie Ross  
Pollard

## BRIDGEPORT.

**POLIS**  
P. Dickey & Co.  
Lyons & Yocco  
Wilson & Pierson  
LeRoy & Harvey  
Chapman & Birnbe  
Fred Watson  
Manning & Ford

## CHICAGO.

**MAJESTIC** (first  
American appearance)  
Simone De Bery  
D. Crolius & Co.  
Violet MacMillan  
Carmen's Animals  
Sherman Krans & Hyman  
Ray & Rogers  
Brent Hayes  
Chick & Chikits

## CINCINNATI.

**KEITH'S**  
(Open Sun. Mat.)  
Eva Fay  
"Honor Among Thieves"  
Alex & Scott  
Wynn & Russell  
Burnham & Greenwood  
Marvellous Millers  
Five Satusadas  
Robledillo

## CLEVELAND.

**KEITH'S**  
Alice Lloyd  
Rice & Cohen  
Bell Family  
Arthur J. Pickens & Co.  
Raymond & Caverly  
Fred Dupres  
Fray Twins

## COLUMBUS.

**KEITH'S**  
Dwight Norrine  
Bryon & Langdon  
3 White Kuhns  
Barnes & Crawford  
Mack & Walker  
"Magic Kettle"  
Sharp Turek  
Hon & Tracey

## CEDEA RAPIDS.

**MAJESTIC**  
Madam Herman  
George Roland & Co.  
Fiddler & Shelton  
Jere Sanford  
Stan Stanley & Bro.  
Sadie Helf  
Cora Simpson & Co.

## DALLAS.

**MAJESTIC**  
Charmion  
Stewart Sisters & Escorts  
Hanson & Bjou  
Ben Smith  
Olympic Trio  
Lillian Sisters

## DAVENPORT, IA.

**AMERICAN**  
Stephen Grattan & Co.  
International Opera Co.  
Vernon  
Pero & Wilson  
Collen Brothers

## DENVER.

**ORPHEUM**  
Hermine Shone & Co.  
Cheyenne Days  
Lloyd & Roberts  
Klein Bros. & Brennan  
Henry Clive  
Laurenza & Victor  
Trio Du Gros

## DES MOINES.

**ORPHEUM**  
(Open Sun. Mat.)  
"Scrooge"  
Four Londons  
Henders & Mills

## SMITH & MEINOTTE

Sisters  
Paulinetti & Piqua  
Mason & Murray  
(One to fill.)

## DULUTH.

**ORPHEUM**  
(Open Sun. Mat.)  
Clifford Walker  
Dolan & Loharr  
Dorothy Rogers & Co.  
Mack & Orth  
Rice, Sully & Scott  
Wood Bros.  
(One to fill.)

## FALL RIVER.

**SAVOY**  
Sabel Johnson  
Mayme Remington  
Castelle & Vallorie  
Harry Richards & Co.  
Quigley Bros.  
Wilton Bros.  
(One to fill.)

## PORT WAYNE.

**TEMPLE**  
Dr. Herman  
Joe Deming & Co.  
Emmett Bros.  
Cracker Jack Four  
Lynn & Bonnie  
Hazard  
Charles Crenyon  
King & Lovell

## PORT WORTH.

**MAJESTIC**  
Cell Opera Co.  
Marco Twins  
Ethel McDonough  
Beatrice Ingram  
Players  
Egawa  
Moh & Welas  
Art Raphael

## HAMILTON, CAN.

**TEMPLE**  
Staley & Birbeck  
Nellie Nichols  
Smith & Campbell  
Mr. & Mrs. H. Thorne  
Duffy & Edwards  
Clair & West  
The Stanleys

## HARRISBURG.

**ORPHEUM**  
Four Hanlons  
Armstrong & Clark  
Callahan & St. Geo  
Cochran & Clark  
E. Herron & Co.  
Fordyce Trio  
Ioleen Sisters

## HARTFORD.

**POLIS**  
Bert Leslie & Co.  
Jack Wesley & Co.  
"Jap Honeymoon"  
Ward Bros.  
B. K. Wells  
Marquards  
Ed George  
Conway & Leland

## HOUSTON.

**MAJESTIC**  
Loja Troupe  
Lorraine-Dudley & Co.  
Burns & Lawrence  
Lea Alvarez  
Emmonds, Emerson & Emmons  
Knickerbocker Trio  
Emily Nice

## INDIANAPOLIS.

**KEITH'S**  
(Open Sun. Mat.)  
Palace Girls  
Montgomery & Moore  
Clifford & Burke  
Clark & Bergman  
Ed Vagranis  
Hayward & Hayward  
Marensa & Deltons  
Corrigan & Vivian

## LAWRENCE, MASS.

**COLONIAL**  
Les Mountfords  
Hanon & Morrison  
Karl Hewitt & Co.  
Hilda Hawthorne  
The Mosarts  
The Boldens  
Kelly & Laferty

## LINCOLN.

**ORPHEUM**  
Cheyenne Days  
Crouch & Welch  
Cadets De Casagone  
Haviland & Thornton  
Paul Barnes  
Marcus & Gattelle  
Keith & Kernan

## LOS ANGELES.

**ORPHEUM**  
"Romance of Underworld"  
World & Kingston  
Avon Comedy Four

## INTERNATIONAL POLO

Teams  
Seven Belfords  
Harry Brown  
Conlin, Stiebel & Carr  
Six American Dancers

## LOUISVILLE.

**KEITH'S**  
(Open Sun. Mat.)  
"Turkish Bath"  
G. Miller's Players  
Hawthorne & Burt  
Mustaklairs  
Brown & Newman  
Bobbie Gordonie  
Lydel & Butterworth  
Bob & Tip

## LOWELL, MASS.

**KEITH'S**  
Kellogg  
Leonard & Whitney  
Great Richards  
Harvey De Vora  
Trio  
Kimberly & Hodgkins  
Mintz & Palmer  
Savoy Trio

## LYNN, MASS.

**KEITH'S**  
Jewell's Manikins  
Dale & Boyle  
Paul Le Croix  
The Allisona  
Lockhart & Cress  
The Rials  
Mural Windom

## MILWAUKEE.

**MAJESTIC**  
Blanche Walsh & Co.  
Princess Barotoff  
Four Entertainers  
Four Farmel Sisters  
Cockley Hanvey & Dunley  
Felix Adler  
Ronair & Ward  
Marselles

## MONTREAL.

**ORPHEUM**  
Joe Welch  
Florentine Co.  
Donovan & McDonold  
Rivoli  
Harlan Knight & Co.  
Fay Miller & Boys  
Rem Brandt

## NEW HAVEN.

**POLIS**  
"Dinkiespleis"  
Xmas  
Merrill & Otto  
Hibbert & Warren  
Mason & Bart  
Elynn Ardell & Co.  
Williams & Warner  
Farrell & Brannell

## NEW ORLEANS.

**ORPHEUM**  
"School Boys and Girls"  
Macart & Bradford  
Ida O'Day  
W. B. Whittle  
Guerra & Carmen  
Rita Redfield  
(One to fill.)

## NORFOLK.

**COLONIAL**  
Mrs. G. Hughes & Co.  
J. Wilson Trio  
Julian & Dyer  
The Hlands  
Bell & Caron  
(One to fill.)

## OTTAWA.

**DOMINION**  
G. B. Fletcher & Co.  
G. B. Reno & Co.  
Jarrow  
College Trio  
Lillian Ashley  
Watson & Little  
(One to fill.)

## PHILADELPHIA.

**KEITH'S**  
Lillian Russell  
Wentworth, Vesta & Eddy  
Willard Simms & Co.  
Frank Fogarty  
Stepp, Mehlinger & King  
Stewart & Alexandria  
Brothers Gordon  
Shirley & Kessler  
Six Abdallahs

## PITTSBURG.

**GRAND**  
Amelia Bingham  
Clifford Vance  
May Tully & Co.  
Fregolia  
Thurber & Madison  
De Koe Trio  
Bretlch  
Field Bros

## PORTLAND, ME.

**KEITH'S**  
Smalls  
Great Santell  
Carlin & Penn  
Geo. C. Davis  
Milo Bolden & Co.  
DeSchelle Bros.  
Holden & LeClair

## PORTLAND, ORE.

**ORPHEUM**  
"The Courtiers"  
Tom Nawn & Co.  
Moshier, Hayes & Moshier  
Arlington Four  
Boynton & Davis  
Kramer & Spillane  
Cummings & Gladings

## ROCK ISLAND.

**EMPIRE**  
(Open Sun. Mat.)  
dirdeller's Dog  
Morris Golden  
Carter, Stanley & Willis  
Grace De Winters  
Martines & Martines

## ST. LOUIS.

**COLUMBIA**  
Russell Orchestra  
Edna Aug  
Felix & Barrys  
Julius Tannen  
De Clark Trio  
"Little Stranger"  
Ward & Cullen  
Nettie Carol Trio

## ST. PAUL.

**ORPHEUM**  
(Open Sun. Mat.)  
Wm. Thompson & Co.  
Pender's Giants  
Gordon Eldrid & Co.  
Two Colyers  
Kelly & Wentworth  
Wilson & Wilson  
Fatty & Desperado

## SALT LAKE CITY.

**ORPHEUM**  
(Open Sun. Mat.)  
Blank Family  
Three Leightons  
Four Miles  
Primrose Four  
Williams & Segal  
Siems  
(One to fill)

## SAN ANTONIO.

**MAJESTIC**  
"Kountry Kids"  
Bert Cutler  
Flying Gilmours  
Hufford & Chain  
Lockhart Sisters  
Ames & Corbett  
Undine Andrews

## SCRANTON.

**POLIS**  
"Leading Lady"  
Warren & Keefe  
Julie Herra & Co.  
Sayton Trio  
Jarvis & Harrison  
Harry Gilbert  
De Witt Young & Sis

## SPRINGFIELD, MASS.

**POLIS**  
Curson Sisters  
Haydn Borden & Haydn  
Wilson Bros.  
The Langdons  
M. & E. Hart  
Helm Children  
Louis Stone

## SYRACUSE.

**GRAND**  
4 Mortons  
Marimba Band  
J. C. Nugent & Co.  
Work & Over  
Linton & Lawrence  
Juggling Burkes  
Arl Lawrence  
Aerial Weavers

## SHOWS NEXT WEEK.

### NEW YORK.

**ABORN OPERA CO.**—Manhattan O. H.  
"A SINGLE MAN" (John Drew)—Empire (9th week).  
"AROUND THE WORLD"—Hippodrome (9th week).  
"BOUGHT AND PAID FOR" (Charles Richmond)—Playhouse (6th week).  
"BUNTY PULLS THE STRINGS"—Comedy (4th week).  
"DISRAELI" (George Arliss)—Wallack's (7th week).  
"GREEN STOCKINGS" (Margaret Anglin)—Maine Elliott's (6th week).  
"GYPSY LOVE"—Globe (3d week).  
KINEMACOLOR PICTURES—Kinemacolor.  
"MADAME X"—West End.  
"MAGGIE PEPPER" (Rose Stahl)—Harris (10th week).  
"MRS. AVERY"—Weber's (2d week).  
"SNOBS" (Frank McIntyre)—Grand Opera House.  
SPOONER STOCK—Metropolis (13th week).  
STOCK—Academy.  
"THE ARAB"—Astor (7th week).  
"THE CAVE MAN" (Robert Edeson)—Fulton (1st week).  
"THE DUCHESS" (Fritzi Scheff)—Lyric (3d week).

## THREE HAUTE.

**VARIETIES**  
Lora  
Four Prevosts  
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Barto & Clark  
Ferguson & Nothlans  
Schrode & Mulvey  
Clark & Verdi  
La Vine & Inman  
Stickney's Circus  
Six Steppers

## TOLEDO.

**KEITH'S**  
"Baseballville"  
Marshall Montgomery  
Arthur Whitelaw  
Middleton & Spellman  
Bowers, Walters & Crooker  
Al & Fanny Stedman  
The Grasers

## TRENTON.

**TRENT**  
(Running Order.)  
Cher Devonde & Co.  
Jetter & Rogers  
Grant & Hoag  
Covington & Wilber  
Fol De Rol Girls  
H. T. McDonald & Co.  
Hickey's Circus

## UNION HILL, N. J.

**HUDSON**  
Cliff Gordon  
Temple Quartet  
Athena & Aleka  
Hall McAllister & Co.  
Russell & Church  
The Wheelers  
Stan & Ella Warner  
Banks-Brezeale Duo  
Correct

## UTICA.

**SHUBERT**  
Geo. Drury Hart  
Marie Russell  
Chadwick Trio  
Swor & Mack  
Roberty Dancers  
Tina Cronin  
Kit Carson

## WASHINGTON.

**CHASE'S**  
Mabel Hite  
"Police Inspector"  
F. Stafford & Co.  
Mimmon  
LaToy Bros.  
(One to fill.)

## WATERBURY, CT.

**JACOBS**  
Hardeen  
Bliss City Four  
J. B. Cook & Co.  
Witt's Melody Males  
Four Huntings  
Corline Francis  
Richardini Troupe

## WILMINGTON.

**DOCKSTADER'S**  
"Bathing Girls"  
"The Bandit"  
J. P. Wade & Co.  
Kraton Bros.  
Irene & Zaza  
(One to fill.)

## LONDON.

**PALACE**  
Fifine de la Cote  
The Zantrellas  
Walter Walters  
Martha Farkoa  
Rose & Jeanette  
Willuhn Trio  
The Bogagnys  
Beyers & Hermann  
Nina Gordon  
Ouida Macdermott

## "THE ENCHANTRESS" (Kitty Gordon)—

New York (3d week).  
"THE GARDEN OF ALLAH"—Century (3d week).  
"THE KISS WALTZ"—Casino (7th week).  
"THE LITTLE MILLIONAIRE"—Cohan's (6th week).  
"THE MILLION"—39th St. (3d week).  
"THE NEVER HOMES"—Broadway (5th week).  
"THE ONLY SON"—Gaiety (3d week).  
"THE PASSERS-BY"—Criterion (3th week).  
"THE PINK LADY"—New Amsterdam.  
"THE PRICE" (Helen Ware)—Hudson (1st week).  
"THE QUAKER GIRL"—Park (3d week).  
"THE RETURN OF PETER GRIMM" (David Warfield)—Belasco (3d week).  
"THE RUNAWAY" (Billie Burke)—Lycium (4th week).  
"THE SIREN" (Donald Brian)—Knickerbocker (10th week).  
"THE WHIRLWIND" (Mlle. Simone)—Daily's (4th week).  
"THE WIFE HUNTERS"—Herald Square (1st week).  
"THE WOMAN"—Republic (7th week).  
"UNCLE SAM"—Liberty (1st week).  
VIENNESE OPERATIC CO.—Irving Place.  
WINTER GARDEN—Variety.

## BROOKLYN.

"MOTHER"—Majestic.  
"RED ROSE" (Valeska Suratt)—Montauk.  
"SPRING MAID" (Christie MacDonald)—Broadway.  
STOCK—Payton's.  
"TAXI GIRLS"—Gaiety.  
"SAM DEVERES"—Casino.  
"CRACKER JACKS"—Star.  
"MERRY BURLSQUERS"—Empire.

## CHICAGO.

**AMERICAN Music Hall**  
(1st week).  
"EVERY WOMAN"—Auditorium (3d week).  
"THE CONCERT"—Leo Dietrichstein—Wabash (3d week).  
"THE LITTLEST REBEL" (Dustin and William Farnum)—Chicago O. H. (10th week).  
"NAUGHTY MARIETTA" (Mme. Trentini)—Colonial (1st week).  
"A MAN OF HONOR" (Edmund Breese)—Cori (2d week).  
"THE HEN PECKS" (Law Fields)—Garrick (1st week).  
"MUTT AND JEFF"—Globe (1st week).  
"THE NEW MARRIAGE" (Mrs. Flake)—Grand O. H. (1st week).  
"REBECCA OF SUNNYBROOK FARM" (Edith Taliaferro)—Illinois (6th week).  
"L'ETRIAN LOU" (Alex Carr)—La Salle (10th week).  
"THE THREE LIGHTS" (May Robson)—Lyric (3d week).  
"MACUHLA" (Chauncey Olcott)—McVicker's (1st week).  
"SEVEN DAYS"—Olympic (1st week).  
"THE GRAB OF DUST" (James K. Hackett)—Power (3d week).  
"OVER NIGHT"—Princess (6th week).  
"EXCUSE ME"—Studebaker (3d week).  
"A DESPERATE CHANCE"—Alhambra.  
"THE DAWN OF A TO-MORROW"—Crown.  
"POLLY OF THE CIRCUS"—Haymarket.  
"FID IN FULL"—Imperial.  
"THE LIGHT ETERN"—National.  
"WITH EDGED TOOLS"—Whitney O. H. (1st week).

## PHILADELPHIA.

"SEVEN SISTERS"—Broad.  
"EXCUSE ME"—Garrick.  
"DR. DE LUXE"—Forrest.  
"PEGGY"—Chestnut St. O. H.  
"GRAFT"—Walnut.  
"A REAL GIRL"—Grand O. H.  
ORPHEUM PLAYERS—Chestnut St.  
SPOONER STOCK CO.—American.  
"BEYOND THE DIVIDE"—National.  
DUMONT'S MINSTRELS—Ninth and Arch.

## LOS ANGELES.

"THE COMMUTERS"—Mason.  
GERTRUDE HOFFMANN—Majestic.  
"HOUSE NEXT DOOR"—Lycium.

## BOSTON.

"THE THREE ROMEO'S"—Colonial (1st time here).  
"REN HUR"—Boston.  
"THE BLUE BIRD"—Shubert (3d week).  
"GET-RICH-QUICK WALLINGFORD"—Park (6th week).  
"THE NEWLYWEDS AND THEIR BABY"—Globe (2d week).  
"NOBODY'S WIDOW" (Blanche Bates)—Hollis (2d week).  
"POMANDER WALK"—Plymouth (1st time here).  
"THE GAMBLERS"—Majestic (6th week).  
"MADAME SHERRY" (Lina Abarbanel)—Tremont (2d week).  
"THE SMART SET"—Grand Opera House.  
"THE RIGHT OF WAY"—Castle Square.  
IMPERIAL RUSSIAN BALLET—Boston Opera House.

## ST. LOUIS.

"THE POWER OF THOUGHT" (Henry Woodruff)—Shubert.  
"THE FAUN" (William Faversham)—Garrick.  
"THE FORTUNE HUNTER" (Will Deming)—Olympic.  
"THE GIRL IN THE TAXI"—Century.  
"THE ROSARY"—American.  
"ACROSS THE PACIFIC"—Havlin's.

## CINCINNATI.

ETHEL BARRYMORE—Grand.  
"DINAFOR"—Lyric.  
"THE THIRD DEGREE"—Walnut.  
"THE GIRL OF THE STREETS"—Heuck's.

## TRENTON.

30-1. "THE COLLEGE WIDOW" (Ty Cobb).  
1-2. "THE MASTER OF THE HOUSE" (Julius Steger).—Taylor's



**LOUISVILLE.**  
"THE HEART OF CHICAGO."—Avenue.  
"BEVERLY OF GRAUSTARK."—Walnut.  
"ELEVATING A HUSBAND" (Louis Mann).—Macaulay's.  
"THE MAN FROM HOME" (Wm. Hodge).—Masonic.

**KANSAS CITY.**  
"CHOCOLATE SOLDIER."—Shubert.  
DOCKSTADER'S MINSTRELS.—Grand.  
"THE GIRL IN THE TRAIN."—Willis-Wood.

**PITTSBURG.**  
"WAY DOWN EAST."—Lyceum.  
ROBERT MANTELL.—Alvin.  
"TRAIL OF THE LONESOME PINE" (Charlotte Walker).—Nixon.  
STOCK.—Duquesne.

**KANSAS CITY.**  
"MRS. WIGGS OF THE CABBAGE PATCH."—Grand.  
"THE FAUN" (Wm. Faverham).—Shubert.  
"THE OLD TOWN" (Montgomery and Stone).—Willis-Wood.  
PAT WHITE'S GAYETY GIRLS.—Century.  
"JERSEY LILLIES."—Gayety.

**DENVER.**  
"SWEETEST GIRL IN PARIS" (Trixie Frigani).—Broadway.  
"SIS HOPKINS" (Rose Melville).—Taber Grand.

**CLEVELAND.**  
ENGLISH OPERA CO.—Colonial.  
"THAIS."—Opera House.  
"BUSTER BROWN."—Lyceum.  
"THE SIXTH COMMANDMENT" (Stock).—Cleveland.  
"IMPERIALS."—Star.  
"HASTINGS BIG SHOW."—Empire.

**INDIANAPOLIS.**  
"FOLLIES."—English's.  
1-4, "THE WALL STREET GIRL" (Blanche Ring).—Shubert-Marat.  
10-1, "MRS. WIGGS OF THE CABBAGE PATCH."  
2-4, "THE THREE TWINS."—Park.  
"SUNBONNET SUE" (Halton-Powell Stock Co.).—New Colonial.

**BALTIMORE.**  
"THE RED WIDOW" (Raymond Hitchcock).—Ford's.  
"OVER NIGHT."—Auditorium.  
"BETSY" (Grace La Rue).—Academy.  
"THREE WEEKS."—Savoy.  
"THE NIGHT RIDER."—Holiday St.  
BEN WELCH'S BURLESQUERS.—Gayety.  
"COZY CORNER GIRLS."—Monumental.  
IMPERIAL RUSSIAN BALLET.—Lyric.

**NEW ORLEANS.**  
"THE GAMBLERS."—Dauphine.  
"THE ECHO."—Tulane.  
"FIELD'S MINSTRELS."—Crescent.  
STOCK.—Lyric.  
STOCK.—Majestic.

**BUFFALO.**  
"THE COUNTRY BOY."—Star.  
30-31, HENRIETTA CROSSMAN; Nov. 1, HARRY LAUDER; 4, "SAVAGE'S GRAND OPERA."—Teck.  
THURSTON.—Lyric.  
"ROSE SYDELL."—Garden.  
"AMERICANS."—Lafayette.

**ST. PAUL.**  
"GIRL I LOVE."—Metropolitan.  
"WHITE SLAVE."—Grand.

**SAVANNAH.**  
"THE GOOSE GIRL."—Liberty.

**SYRACUSE.**  
30, HARRY LAUDER; 31-Nov. 1, "BALKAN PRINCESS" (Louise Gunning); 2-3, "GIRL FROM THE GOLDEN WEST."—Wellington.  
Nov. 1-3, "CHANTECLEER" (Maud Adams).—Nov. 1-3, "Miss Dudieback" (Lulu Glasser).—Empire.  
"WHITE SISTER."—Majestic.  
Bastable.

**TORONTO.**  
GRACE GEORGE.—Royal.  
MARIE DORO.—Princess.  
BILLY B. VAN.—Grand.

**PORTLAND, ORE.**  
"HE CAME FROM MILWAUKEE" (Sam Bernard).—Hellig.  
"SPRING MAID."—Baker.  
"WHITE SISTER."—Majestic.

**DETROIT.**  
"THE PINK LADY."—Detroit O. H.  
"THE PIPER" (Edith Wynne Mathison).—Garrick.  
"SATAN SANDERSON."—Lyceum.  
"GIRLS FROM MISSOURI."—Avenue.  
"MIDNIGHT MAIDENS."—Gayety.

**PARIS.**  
"LE PETIT CAFE" (farce) (new)—Palais Royal.  
"LE PAIN" (drama) (new)—Theatre des Arts.  
"LE TYPHON" (drama) (adaptation from Hungarian)—Theatre Sarah Bernhardt.  
"MADAME FAVART" (opérette)—Apollo.  
"MADAME FAVART" (new)—Athenes.  
"LA FLABEE" (comedy) (new)—Porte Saint Martin.  
"LE CID" (opera) (new)—Opera.  
"LES FAVORITES" (comedy) (new)—Varietes.  
"ET VOILA" (revue) (new)—Capucines.  
"THERESE" (opera) (revival)—Opera Comique.  
"REVUE DES X" (revue) (new)—Bouffes Parisiens.  
"PROSPERINE" (opera) (revival)—Trionon.  
"UN BEAU MARIAGE" (farce) (new)—Renaisance.  
"COURSE AUX DOLLARS" (spectacular) (new)—Chatelet.  
"MUSOTTE"—Odeon.  
"SA FILLE" (comedy) (new)—Vaudeville.  
"MIX I." (opérette) (new)—Scala.  
"PRIMROSE" (comedy) (new)—Comedie Francaise.  
"FEMME ET LE PANTIN" (revival)—Antoine.  
"SABOTAGE" (new)—Grand Guignol.  
"BLUE BIRD" (revival)—Rejane.  
"LE CANARD JEUNE" (new)—Cluny.  
"REINE DE GOLCONDE" (opérette) (new)—Folies Dramatiques.  
"PAPA" (comedy)—Gymnase.

Josh Daly has put out a minstrel troupe for vaudeville with five people. Josh will see how it goes before naming it. Until then you can call the act anything you like.

Joe Welch will present a new act in a few weeks written by Charles Horwitz called "Cohen's Five-Cent Opera House." The act will be in "one" in front of a special drop.

J. W. Fitzmaurice and W. H. Farrell have formed a partnership in a music publishing business now located at 1431 Broadway. The company will be known as The Farrell Music Co.

A trolley car smashed into a transfer wagon carrying the properties of "The Gamblers" (Eastern company) at Jamestown, N. Y. last week, injuring Charles Collins, electrician, so severely he had to be left behind in a hospital there. No one else was hurt.

May Irwin and company, including James H. Bradbury, Franklyn Roberts, Henry Duggan, Charles A. Gay and Mary K. Taylor, started rehear-

sals this week in "Mrs. Tompkins," a new play by Agnes L. Crimmins. Liebeler & Co. are putting on the show.

Johnny Johnson at the Fifth avenue and Hibbert and Warren at Hammerstein's objected to early positions this week. Both acts left the bills Monday. Rose, Young and Friedman went on in place of Hibbert and Warren. Sampson and Douglas filled the 5th Avenue vacancy.

The Friars have purchased for \$125,000 three lots, 106-108-110 West 48th street and will erect their new clubhouse, at an additional cost of about \$300,000. The property was purchased from the Countess Lena Mankowski of Paris. Harry Allen Jacobs is the architect selected for the new home, which will be twelve stories high.

W. Buchanan Taylor ("Bayard"). now dramatic critic of Sporting Life, (England) and London representative for VARIETY, was given a big send-off at Manchester, Oct. 6, by about seventy of his influential friends. At the testimonial, Bayard, for fourteen years on the Manchester Chronicle, was presented with a check for \$500, an illuminated address and an original caricature by "Matt." Bayard was toasted in eloquent speeches and made a timely reply.

Elliott Foreman, who has been connected with the advance of "He Fell in Love With His Wife," which closes Saturday night, is back in New York, playing his old circuit, the Friars' Club and Times Square. Elliott is still officially connected with Frazee & Lederer forces, and will likely be assigned to one of their numerous road companies.

Gaby Deslys is the only living competitor of Harry Lauder. Mlle. Deslys asked Kate Ellmore if Kate would write a sketch for her. Gaby promised if she would that her name could go on the program as the author. In other ways also Gaby has proven that Mr. Lauder will have to go some yet if he wants to hold his thrifty reputation all to himself. Still Gaby is sitting for a portrait, being painted by S. P. Dickinson.

The Satanello Trio will flag the William Morris' Harry Lauder Road Show at Pittsburg, hanging around the town from Nov. 25 until the next Monday, when the foreign act will open for the United Booking Offices at Harry Davis' Grand Opera House. Between this engagement and the Road Show playing the Keith Hippodrome, Cleveland, there likely won't be any more talk of the Lauder Show acts being "blacklisted."

## CORRESPONDENCE

Unless otherwise noted, the following reports are for the current week.

JOHN J. O'CONNOR  
(WYNN)  
Representative

CHICAGO

VARIETY'S CHICAGO OFFICE:  
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MAJESTIC (Lyman B. Glover, mgr.; agent, Orpheum Circuit).—Headed by James O'Neill and a company of eleven competent players, presenting a condensed version of his great play "Monte Cristo" and closely seconded by Cressy and Dayne, the current week's bill contains some real classy vaudeville. With one or two exceptions, O'Neill is about the only legit who has shown taste and care in his vaudeville selection. "Monte Cristo" went over with ease Monday afternoon and the final curtain stamped the rewritten playlet with success. Offered in four scenes, all carefully staged, the piece looks right for the vaudeville houses. Ordinarily, duel scenes are positively tiresome. O'Neill has arranged his duel bit somewhat differently and it proved the best of the four. "Monte Cristo" is a big thing for vaudeville. Those fussy individuals who are continually crying for vaudeville's uplift should have something to talk about after they see it. Cressy and Dayne in their familiar character comedy "The Town

Hall Tonight" took away second honors without any trouble. Cressy's lines were all appreciated and the day's laughing hit went to the skit. George Felix and the Barry Girls started rather slowly but came through with a rush and scored heavily at the close. Another feature and the hit of the program proved to be Conrad and Whidden. The "rag" work brought the boys a number of bows, and they were a real riot Monday matinee. Julius Tannen, following the big sketch, had no trouble in bringing the audience around his direction and cornered his usual success. Goldsmith and Hoppe with a new line of material since last reviewed here went over nicely in an early spot. Corrigan and Vivian opened with sharpshooting, excellently arranged. In the top spot they started things off well. The Dekoe Family of acrobats closed the bill. WYNN.

CRESCENT (Bert Goldman, mgr.; Earl J. Cox, agent).—Brand new theatre opened for

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the first time 16, and has been literally packing 'em in ever since. A corking good show the first half of the week and an equally strong bill the last half and all this week. Rheno and Azora opened the show with an exhibition of contortion and acrobatic stunts in full stage. A well dressed act with plenty of good, clean comedy. Did ten minutes of lively work and went well considering the disadvantageous position. Rose Johnson, attractive blonde, well known herabouts, followed in a "one" offering what consisted of a vocal opening in which she used the song "Smile." Went directly afterward to a piano and introduced a line of patter that will never get over on account of the performer's crude manipulation of the ivories. Her kid imitations saved the act. Cutting out the piano business entirely and substituting another song with a quick change for a close is strongly suggested. The Musical Geraldine, two in number, were on third, invariably a soft spot, and scored big in twelve minutes of an instrumental entertainment presented with a full stage forest set. Paul Bauwens, the "cleaning up" kid, was their successor. His stuff went strong enough to keep him out a full thirteen minutes. Some entertainer, this "show me boy." Ferguson and Mack, the veteran exponents of the rough and tumble game, closed the show with ten minutes of the most strenuous kind of entertaining, and scored satisfactorily. The Crescent is a fourth class theatre, owned and operated by M. B. Ludick. Manager Goldman was in charge of the Oak Vaudeville theatre last season, and for several years in the employ of the Kohl & Castle enterprises. John Miller, formerly musical director at the Oak, is in charge of an orchestra of four musicians. The Crescent has a total seating capacity of approximately 800. It is conceded to be one of the best equipped and most up-to-date fourth-class in the city.

HEBO.

CASINO (M. B. Schlesinger, mgr.; W. V. M. A., agents).—Formerly home of barlesque and familiarly known as Sid Euson's theatre. After a season of idleness and inactivity was taken over last year by Hurtig & Seamon and converted into a "pop" vaudeville house. Made good from the start. Is presenting a good list of acts weekly and enjoying continued prosperity. Alvin and Kenny, comedy-acrobats, opened the show on the last half of last week's bill and scored satisfactorily. They use a special act with full stage and do the major portion of the work on flying rings. One of the duo does a straight and the other supplies an amusing line of strong comedy. That Clamy Trio (New Acts) were on second, not the choicest spot by any means, but won well deserved applause. George Paul and Co. of three people presented an intensely dramatic labor sketch in "two," with parlor set. The lines of the story were ably read and the acting was strong and finished, but the playlet seemed faulty in that the part essayed by Mr. Paul appeared to be strained and unnatural at times. This was more the fault of the author. The theme deals with the love affair of the son of a wealthy tannery owner and the daughter of the tannery foreman. An imaginative mob scene off stage produced by supposed to be striking tannery employees has the effect of working up a thrill and there is the conventional matrimonial finish. Taken on a whole, the sketch is one of the best offered here in the "pop" houses. Working in "one" with a piano on stage was Johnson, Smith and Johnson, colored, singers, dancers and sidewalk conversationalists. The combination was made up of two men and a woman, and the offering passed nicely. The closing act was Millard Brothers, cycling.

VIRGINIA (W. E. Heaney, mgr.; Frank Q. Doyle, agent).—Following a policy of three shows a night, arranged to make a continuous

performance that runs intermittently from six until 10.30. In addition to the regular bill, several unprogramed acts of merit given a try-out last Friday night and made good. On the second show, the bill opened with Huegel and Sylvester, clever team of comedy acrobats. They worked in full stage and presented a lively and diversified routine of entertaining stunts. Germain and Regale, singers and sidewalk conversationalists, followed with an offering that was given a tinge of novelty with the aid of a special drop. The woman gave evidence of being a gifted vocalist and her songs were given a musical coloring by a trombone accompaniment, by her partner. For a finish she sings "The Rosary" while he accompanies her on an organ. This is done back of the drop where the pair are in clear view through a window provided in the canvas. There was a touch of the sensational in the presentation of an attractive young woman who was billed as Cleopatra, an Egyptian enchantress and wonder worker. This offering is simply an exhibition of modern magic and black art, in which G. W. Searjeant, styled "Prof" introduces several illusionizing feats of the mystic art. One of the most interesting features is a voluble line of descriptive chatter which Searjeant hands out incessantly. The set is in "two" and consists of a large frame of a combination of bronze and old gold effect, with a dark red plush curtain for a background. A partly darkened stage aids the illusionists. The exhibit is quite pretentious and experienced no difficulty in scoring. The house was practically sold out at the second and last shows.

HEBO.

FOLLY (John Fennessy, mgr.).—Morris Wainstock in his "New Century Girls" brings back Tom McRae and his well known and equally popular "The Two Fivers" with an all new version in two acts. While the theme

remains intact from former seasons, McRae has added a script fully of new and good material that keeps the two pieces on the jump throughout and supplies laughs aplenty from curtain to curtain. While Tom Nolan still remains in the cast, this season McRae has Joe Madden for a working partner. Madden gets through nicely but the material would guarantee any one's success in the part especially with McRae on the receiving end, and there is no danger of a let-up on the comedy once the pair get busy. The show has been supplied with a new set of scenery and wardrobe and a score of new numbers are introduced. The opening act is worked on a race track scene, McRae and Madden impersonating two touts. This naturally allows for the introduction of some good slang, and McRae, who wrote the book, has not passed up an opportunity. Nolan is still the "rube," with Helen Marvelle as his stuttering cheerleader. This season Nolan has passed up the Irish character and unfortunately so, for, if memory serves right, Nolan was one of the few who handled the "lad" naturally a few years ago. Mabel Leslie, tall and stately with a good singing voice and a splendid appearance comes first in the female division, with Lydia Jospy playing ingenue. Miss Jospy and Miss Leslie were both prominent in the musical end with the latter slightly in the lead. Ed. Stewart and Ernest Fisher had principal parts, but were both in the background most of this time. The second act is given in an interior scene and allows Madden and McRae more opportunities for comedy. Of the numbers, "Baseball" looks the best, but is slightly missing in the staging end. This could be developed and probably will. "Good night, Mr. Moon" (by Mabel Leslie) and "Oceans Roll" went well, the latter because of the dance which can fit any occasion. A sextet of different dances in the burlesque failed to arouse interest, but is a good bit nevertheless.

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less and should remain. The olio of "The Century Girls" could stand strengthening. Opening with Johnson and Stewart, two youngsters who sing and dance well, it was completed with the Three Stewarts and Tilford, the latter a ventriloquist. The Stewarts might invest in new wardrobe. Tilford is a corking ventriloquist but unfortunately has chosen his entire act from others. Frank Tinney's routine of old jokes, told with the leader exactly as Tinney delivers them, failed to help Tilford, because he cannot present them properly. Tilford has ability and with an original routine would be a vaudeville candidate. He closed by walking through the audience with his dummy. The costuming of the show is along the average line and looks well. "The Century Girls" is a good lighthearted burlesque show and should please in any Western Wheel house. At the Folly it pulled a near capacity attendance Monday evening and went big.

WYNN.

COLUMBIA (E. H. Wood, mgr.).—With practically the same book as used the opening season, although cleverly rewritten, "The Great Star and Garter Show" scored one of the season's hits at the Columbia the opening day and well deserved to for the management has supplied a capable cast to back up the author's efforts. Everything is practically complete in the production end and it can be safely stated that "The Fantastic World" renamed "The Flirting Widow" will run neck and neck with the best on the

Eastern Wheel, so far as burlesque originality is concerned. The opening frolic tells of a wealthy Irishman (Jack Conway) being induced to speculate in a theatrical enterprise in which an ambitious widow with operatic ideas is to be starred. The promoter (James J. Collins) finally secures an opening and the German composer (Harry Lester Mason) is to lead the orchestra. The opera is called "The King in the Bathtub." The first scene shows the interior of a restaurant on New Year's eve. The usual New Year's gaiety is going on, the comedy led by an over-allocated midnight son (George Betts) whose one ambition is to consume all the booze on tap. Several good numbers are introduced, the best being "My Heart," a solo by Betts, and "Call Me a Taxi," the latter rendered in "one" immediately after the first scene. The opening scene breaks when the "souse" is ejected into the street. A drop is lowered showing an exterior of the same chop house. Betts then puts over the taxi song, and while not quite as well as John T. Powers, who created the role, Betts does very well and was forced to sing the limit in encores. The next and third scene shows the stage door of the theatre in which the opera is to be produced. The principals and chorus are seen entering and a bit of dialog between the stage doorman and the German composer, about the latter's laundry, brings a few laughs. "Whitewash Man," led by Fannie Vedder, is introduced here and helps considerably. The stage of the same theatre is shown next with the

opera going on. A travesty that sounds both good and original is presented, interrupted when the prima donna faints and is replaced by the soubret, who kills the whole thing with a very flat voice. The manager rushes down the aisle and demands the curtain lowered. The scene then returns to the stage door when the company is shown leaving one by one with their worldly goods. The "Dutch" composer comes last of all and closes the scene and first part with the "laundry gag" introduced earlier. The second act opens with a hotel scene showing the cast in the same characters as portrayed in the first act. Next shows a corridor scene unchanged from the original show and full of good comedy. This runs along the farce order and is a succession of big laughs. The final setting is an aviation field probably written around "The Eagle and the Girl," a novelty number led by Fannie Vedder. Conway is a somewhat different Irishman with a quiet original style of humor that can't miss. During the action of the burlesque he brought in the old mallet bit, used in his quartet some years ago. This proved a scream throughout. Mason makes a good "Dutchman" with a rolling dialect, while Collins is the up-to-date straight man running closely along light comedy lines. The trio work together like a well-oiled machine and can be credited with the success of the comedy end. While Eloise Matthews heads the list of female principals, the majority of the work falls to Fannie Vedder. Miss Vedder handles her share excellently and proved a

big help to the cast. Miss Matthews makes a splendid appearance and wears some fifty costumes. Her voice and work shows a splendid improvement over that of a few seasons ago and with proper management and opportunities she should develop into a first-class leading woman for burlesque. George Betts shines through his voice and bolstered up the singing end greatly. The chorus has been well selected both for looks and the other necessary essentials, and with some handsome costumes, this end is not lacking. On the whole, "The Star and Garter Show" will rank up with the best on the Wheel, principally because the idea is original. M. Zelenko is credited with the music, while William Rock is programmed as staging the piece. Zelenko has shown some good work, especially in the taxi song, provided he wrote it. Frank Welberg is credited with the book.

WYNN.

CORT (U. J. Hermann, mgr.; Ind.).—Edmund Breese re-emerged 22 as a star in a new play, entitled "A Man of Honor," by Isaac Landman, a writer unknown to Chicagoans. It is a Joe Weber production creditably staged. The play is in three acts, and the cast is limited to eight people. The performance was marred by long, tedious waits between the acts, but these will no doubt be overcome ere long. There was an encouraging attendance for a first night. The audience was friendly and appreciative.

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GRAND.—In point of setting, action and thrills, Teddy Hardcastle and Co. have recently introduced here for the first time, a dramatic playlet which is quite the class of the serious sketches that are making the rounds of the small time. Given the worst of it Wednesday night of last week by being selected to close a six-act show, "The Cat's Paw" (New Acts) made good from the start.

LYRIC (A. Toxen Worm, mgr., Shubert).—May Robson opened 22 in a new comedy, entitled "The Three Lights" which is the joint literary of herself and C. T. Daney, the well-known author of "In Old Kentucky." The comedienne and her company are presented by L. S. Sire, and the production is under the stage direction of William H. Post. In the supporting company are Jack Storey, Faye Cusick, Paul Decker, Lotta Blake, Edith Conrad, Lenore Phelps, John Rowe, C. G. Gwynne, Eddie Leaman, Eugene Ordway, George Hall, W. Haentges and Elenor Flowers. The engagement is limited.

Major Doyle and Jack Matthews struck town Monday after several weeks of vaudeville through Michigan and Wisconsin. "Maj" is wearing his famous "North Pole suit" which he bought last year in Halifax when playing what he terms the "Cook and Peary Circuit."

The opening performance of Lew Fields in "The Hen Pecks" at the Garrick will be given on 29 instead of the following night, as previously announced.

"By Right of Sword" will be the initial bill at the People's Palace theatre, when that house opens with stock Monday night.

Adolph Meyers, the vaudeville agent was thoroughly vindicated by a coroner's jury last week for the charge of killing an old lady with his new machine. Meyers proved beyond a doubt that the accident was unavoidable and was immediately released. Early this week the agent was again "pinched" for going eighteen miles an hour and paid the city something over eleven dollars.

The Western Vaudeville Manager's Association received a verdict in court last week against the Verdi theatre, calling for a payment of \$58.75 for unpaid commissions due the agency on service rendered.

A recent ruling of the South Park Commissioners makes it necessary for all theatres along Jackson and Michigan Boulevards to get along without sidewalk awnings. This will effect the Blackstone, Illinois and Lyric.

Fred Curtis, formerly booking agent in the Crilly Building, is out of the offices of the Theatre Booking Corporation and is going on the road with a vaudeville act in which his wife is featured. Curtis also lost out at the People's Palace theatre, which he was managing recently, as a result of the house going to stock.

Gus Daniels, the moving spirit in the North-side Transfer Co., which has sort of a monopoly on the hauling here of the burlesque shows, will very shortly be at the head of a vaudeville producing concern.

Walter F. Keefe is booking the Grand theatre in Waterloo, Ia., which formerly played the acts of Charles Douthick. The shift in the booking is due to a change of ownership and management. Frederick Koppelsberger, the owner of the Crystal, having taken over the other theatre and transferred the Crystal vaudeville bookings there. In the latter house he is offering pictures.

Through the manipulations of Jake Stern,

the Chicago office of Sullivan-Considine has taken over the bookings of the Jake Wells circuit in the south, and Stern's former partner here in the agency business, John Simon, is slated for the management of a branch S-C office in Louisville.

The Charles Hodkins Lyric Vaudeville circuit recently lost the booking of the Majestic, Ft. Worth, Tex., to the T. O. Tuttle agency in Dallas. The latest advices state that Hodkins' lieutenant Leopold Pam has been sent to Ft. Worth on an errand of retaking the house. Ft. Worth is a strategic point for the Hodkins circuit as it breaks the jump between Waco and Dallas.

Glenn Burt of the Theatre Booking Corporation is booking manager of a road vaudeville show that is doing the one-night stands in Michigan and Indiana under the direction of Richard Tossell. Burt is also doing the booking in the Keefe offices for Grand, Lake Linden, Mich.; the new Garrick, Escanaba, Mich. (of which Frederick G. Barrett is manager), and the Music Hall in Crawfordville, Ind. Another theatre that will be added to the Burt string Nov. 6 is the Crown, Calumet, Mich.

H. L. Brown, president of the H. L. Brown Carnival Co. (Inc.) of Denver, who was successful in achieving a lot of undesirable notoriety here late last summer by virtue of his

STUDEBAKER (Edward J. Sullivan, mgr.; K. & E.).—Henry W. Savage's production of Rupert Hughes' three-act Pullman car comedy, "Excuse Me," commenced an indefinite engagement 22. George Marion is credited with staging the show. The offering scored strong from start to finish and predictions are freely made that the attraction will enjoy a prosperous engagement of unlimited proportions. In the cast are Charles Meakins, Philip Staats, Scott Cooper, John Findlay, Harry Carter, Wilfred Seagram, Willis P. Sweatnam, Thomas H. Walsh, Edwin Evans, E. H. O'Connor, Frank Manning, E. J. O'Connor, Frank Dee, Ann Murdock, Rita Stanwood, Grace Fisher, Lottie Alter, Isabell Richards and Vivian Blackburn.

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connection with the "Festival Days of the World" show (which stranded at Aurora, Ill.), is reported to have shaken the dust of Chicago from his feet and gone back to his native State.

H. A. Bailey, the new manager of the Haymarket, is furnishing the city of Chicago and adjacent territory with conclusive evidence of his seasoned experience as a circus agent, by literally plastering the town with extra house-billing matter. If there is virtue in billboard advertising, Manager Bailey should win out on the strength of his "dash."

A company of local student actors presented two short plays, "The Minister's Wife" and "Manners and Modes," last Saturday at the Ziegfeld theatre.

At the regular monthly meeting of the Theatrical Vaudeville Agents' Association Charles Douthett was elected to the directorate. Applications for membership were received from several eastern booking agents who either have or contemplate having Chicago business connections. The next meeting will be held Nov. 7 and some unusually important business is scheduled for transaction.

Mrs. Fiske will appear in three plays during her eight weeks' engagement at the Grand Opera House, which opens 10. These comprise Langdon Mitchell's "The New Marriage," "Julia Franco," by Gertrude Atherton, and "The War of Souls," from the pen of Paul Hycinthe Loyson.

In the cast of "Excuse me," which opened 22 at the Studebaker, is Charles Meakins, who did tenor service in "The Merry Widow." He replaces Hugh Ford.

It is expected that James K. Hackett's engagement in "The Grain of Dust" at Power's theatre will be brought to a close Nov. 4 and that the succeeding attraction will be "Thais," a dramatization by Paul Wistach of Anatole France's story of the same name. The cast is expected to include Tyrone Power, Constance Collier and Julian L'Estrange.

The usual vaudeville bill at the Plaza theatre was replaced week 18 by a condensed musical-comedy entitled "The Royal Reception," lately adapted from Victor Moore's former vehicle "The Happiest Night of His Life," a play that had a short-lived existence last season at the Garrick. The adapted piece is the production of Victor Hugo, an Iowa impresario, and Rube Welch.

Vera Maxwell, a material portion of the cast of "The Follies" at the Colonial, has been out of the show temporarily as the result of a sprained leg.

One of the latest morsels of gossip here is that the Rev. John Horton, the confessed big-

amist who was released from the city jail at Joliet, Ill., 18, is seriously considering the offer of a Chicago vaudeville manager to go on the variety stage. Somebody has cruelly stated that in event of accepting the offer, the act of the bigamously inclined Divine will consist principally of an explanation of his original views on matrimony.

Arthur Keller, for a year and a half assistant to Nellie Revall in New York, is supplying the newspapers here with advance notices about the merits of "A Man of Honor," the new play at the Cort.

Edward H. Robin, in the supporting company of Edmund Breese at the Cort, was a stock actor three years ago at the Bush Temple where he played under his right name, Edward Haas.

Frederic C. Walton, formerly superintendent of the Olympic theatre, has been placed in charge of the box office at that playhouse.

Mabel McCane has left the road company of "Madame Sherry" to take up the rehearsal of an important part in "The Girl from New York," scheduled for production some time next month at the Olympic.

Sam Harris, of Cohan & Harris, was here last week on some mission that has not been made public. Rumor has it that the visit had to do with securing a lease on some one of the "loop" theatres wherein the Cohan & Harris shows may have a Chicago haven. This report is unconfirmed.

After spending last week here with his wife, Gertrude Elliott, the star of "Rebellion" at the Grand, Forbes Robertson returned to New York on Sunday to commence rehearsals on what is expected to be his final season in "The Passing of the Third Floor Back."

Patrons of the Grand Opera House are lamenting the absence of an orchestra which so effectively and enjoyably entertains between acts in any and all theatres. At present there is not even a piano in evidence in the orchestra pit.

AUDITORIUM.—Henry W. Savage's production of "Everywoman" is delighting good-sized audiences, and has indefinite booking. F. C. Whitney presents Kubelik, the violinist, 29.

BLACKSTONE (Augustus J. Pitou, mgr.; K. & E.).—Capacity business rewarding "The Concert." Looks good for a run, unless forced out for some other scheduled attraction.

CHICAGO O. H. (George W. Kingsbury, mgr.; K. & E.).—Of the "plays that remain," none is enjoying greater prosperity than "The Littlest Rebel." Is one of the regular fixtures of the "loop" entertainments. COLONIAL (James J. Brady, mgr.; K. & E.).—Last week of "The Follies" in an en-

gagement that has been a financial success. Mme. Trentini 29 in "Naughty Marietta." CORT ("Sport" U. J. Herman, mgr.; Ind.).—Opening week of Edmund Breese in "A Man of Honor," new to local theatre goers; here for a limited time.

GARRICK (A. Toxin Worm, mgr. Shuberts).—Farewell week of "Speed"; seats selling for the engagement of Lew Fields in "The Hen Pecks," commencing 30.

GLOBE (J. H. Browne, mgr.; Stair & Havlin).—Will reopen 29 with "Mutt and Jeff."

GRAND O. H. (Harry Askin, mgr.; Ind.).—Final week of Gertrude Elliott in the religious divorce-problem play "Rebellion"; Mrs. Fiske follows 30 in London Mitchell's new piece "The New Marriage."

ILLINOIS (Will J. Davis, mgr.; K. & E.).—Fourth crowded week of "Rebecca of Sunnybrook Farm"; no evidence of a wane in the popularity of the attraction.

LA SALLE (Harry Askin, mgr.; Ind.).—"Louisiana Lou." Seats are selling as far ahead as Thanksgiving; good show that pretty generally plays to capacity.

LYRIC (A. Toxin Worm, mgr.; Shuberts).—Opening week of an engagement of May Robson in "The Three Lights"; stay shortened to two weeks in order to make room for "The Rebellion," to be shifted over from the Grand 30.

McVICKER'S (George Warren, mgr.; Ind.).—"The Deep Purple" last week of a successful engagement of nine; Chauncey Olcott 29 in "Macushla" for three weeks.

AMERICAN MUSIC HALL (George Harrison, mgr.; Ind.).—Reopens 31 with "Hanky Panky." The company is planning to remain for the winter with an occasional change of vehicles.

OLYMPIC (Sam Lederer, mgr.; K. & E.).—"The Fortune Hunter" last week; "Seven Days" 29, limited engagement.

POWERS (Harry J. Powers, mgr.; K. & E.).—Capacity audiences have followed James K. Hackett from the Blackstone and may be expected to continue for the remainder of the engagement, ending Nov. 4, when "Thais" is to be the attraction.

PRINCESS (Mort H. Singer, mgr.; Shuberts).—"Over Night," reported to be going like a house afire, and will no doubt be retained for an indefinite period.

STUDEBAKER (Edward J. Sullivan, mgr.; K. & E.).—Rupert Hughes' mirthful parlor comedy "Excuse Me" first week of what is expected to be a successful engagement; here indefinitely.

ALHAMBRA (Marvin-Roche Co., mgrs.; Ind.).—"The Squaw Man"; next, "A Desperate Chance."

BIJOU (Ralph T. Ketterling, mgr.; Stair & Havlin).—Nellie Holland in "Human Hearts."

COLLEGE (T. C. Gleason, mgr.; Ind.).—Stock; "Sunday"; next, "The Nigger." CROWN.—Eugenie Blair in "The Light Eternal"; next week, "The Dawn of a Tomorrow."

HAYMARKET (H. A. Bailey, mgr.; Stair

& Havlin).—"Graustark"; next, "Polly of the Circus."

IMPERIAL (Klimt & Cassolo, mgrs.; Stair & Havlin).—"Three Twins"; next week, "Paid in Full."

MARLOWE (W. B. Marvin, mgr.; Ind.).—"Merely Mary Ann."

NATIONAL.—"Rock of Ages"; next week, "The Light Eternal."

WHITNEY O. H. (O. H. Peers, mgr.; K. & E.).—After several weeks of darkness reopens 30 with an English acting company in an English play entitled "With Edged Tools"; engagement indefinite.

KEDZIE (Wm. Malcolm, mgr.; agent, W. V. M. A.).—Four Bragdon, Emmett Bros., Anderson Twin Sisters, Lewis & Green, Dr. Herman. Last half: Not filed on Wednesday. SOUTH CHICAGO (Harry Wilson, mgr.; agent, W. V. M. A.).—Van Cello, Ferguson & Northlane, Carroll, Pierlot & Co., Finn & Ford, Shrode & Mulvey. Last half: Alberto, Pumpkin Trio, Anderson Twin Sisters, Lewis & Green, Sutton & Sutton.

LYDA (Geo. Hines, mgr.; agent, W. V. M. A.).—Alberto, Mr. & Mrs. Low Rose & Co., Johnson, Smith & Johnson, Carroll, Gillette Troupe, Hanson & Nelson Sisters. Last half: Van Cello, Lizzie Otto, Porter J. White & Co., Redwood & Gordon, Joe Deming & Co.

EVANSTON (Chas. New, mgr.; agent, W. V. M. A.).—Ray Samuels, Redwood & Gordon, Von Mitsel & Maynard, Low Wells, "Models of the Jardin de Paris." Last half: Emmett Bros., G. Herbert Mitchell, Ernest Carr & Co., Pringle Allen & Co., Dr. Herman.

ASHLAND (Al Wiedner, mgr.; agent, W. V. M. A.).—Joe Deming & Co., Brianzo Trio, Floyd Mack, Roser's Dogs.

WILSON AVENUE (M. Licata, mgr.; agent, W. V. M. A.).—Morgan & West, Gladish & Cranston, Millard Bros., Four Masons, Paul Kleist & Co. Last half: Blockson & Burns, Barto & Clark, Graham & Randall, Harry Webb, Morton Jewell Troupe.

WILLARD (J. G. Burch, mgr.; agent, W. V. M. A.).—Blockson & Burns, Graham & Randall, Barto & Clark, Harry Webb, Morton Jewell Troupe. Last half: Morgan & West, Gladish & Cranston, Millard Bros., Four Masons, Paul Kleist & Co.

CLARK (Jim Matthews, agent).—Trolley Car Trio, Hazel May Swanson, Albert Gray & Co., Pero & Wilson, Halligan & Ward. Last half: Willach, Knotts & Lawrence, Stephen Grattan & Co., Herbert & Langweid Sisters, Adams Bros.

LINDEN (Chas. Hatch, mgr.; agent, Jim Matthews).—Adams Bros., Dallas Romains, Herbert & Langweid Sisters, Willach, Stephen Grattan & Co. Last half: Lorette & Dog, Dan Robey, Eleanor Otis, Halligan & Ward, Dumitrescu & Guilan.

ACADEMY (Tom Carmody, mgr.).—Winkler's Military Dancers, Ralph Seabury, Emil Kruscke & Co., Walter Rogers, Delino. Last half: Three Flying Valentines, Three McDonalds & Doc Kealy, Ward & Martin, Weston Benton. The Merediths.

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ORPHEUM (Martin Beck, gen. mgr.; agent, Orpheum Circuit).—Nat Willis, hit of show; La Titcomb, pleased; Six Brown Brothers, big; Pedersen Bros., scored; Odiva, very good; Scott & Keane, cleverly acted sketch; Burns & Fulton, well received; Madam Fanita, good. EMPRESS (Sid Grauman, mgr.; agent, S-C Circuit).—Miller, Eagle & Eagle, good; Charles Bartholomew, fair; Venetian Four, big hit; Robert Fulgora, good; Rae Brosche & Co., went well; Niblo & Reilly, got by; Pekin Zouaves, very good. Crowded houses. PORTOLO CAFE (Alburn and Leahy, mgrs.; agent, Bert Levy).—Burk & Barton, Tim Welch, Newcomb & Williams, Attaway & Green, Two Colemans, Poly Thompson & Co. Capacity business.

Gertrude Hoffman is playing her second week at the Cort theatre and the box-office receipts show an increase over last week's business.

"Seven Days" which looms up here as a better show than last season, had a light opening at the Columbia.

"The Flower of the Ranch" opened at the Savoy to two big houses.

At the Alcazar, Harry Mestayer opened in "The Penalty" and scored big individual hit. Business is very good.

Max Dill closed his show last week for a short time to come into Frisco and reorganize. Mr. Dill decided to take this step at the finish of his engagement at Merced. He will shortly take up his time booked commencing at Portland, thence through the northwest to Canada.

Ralph Pincus announces that he will build a new Wigwam on the site of the present house in the Mission. He states that the house will be ready for occupancy early next summer.

Charles David, treasurer of the Columbia, will be married early in November to Aileen Meyers of this city.

Dick Wilbur is organizing the Wilbur Dramatic Co. which will tour the state shortly.

## PHILADELPHIA

By GEO. M. YOUNG.

The presence of many out of town visitors for the baseball series between the Athletics and New York for the game Monday which was postponed made it good for the opening of the new shows here. Business was reported as big at all the houses.

The "Winter Garden Revue" and "Baby Mine" contested for patronage in the adjoining Shubert houses, the "Revue" getting a shade the better of it. The big list of "names" in the cast brought the crowds. Mlle. Dazie, Stella Mayhew, Al Jolson, Billie Taylor, Harry Fisher, Barney Bernard, Tempest and Sunshine, Yvette, and the Hess Sisters who claim more or less popularity won in musical comedy and vaudeville offered plenty of entertainment of the light and airy, musical kind. "Baby Mine" met with warm

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# WILL ROGERS

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**"A WILD ROSE"**

Written by GERTRUDE DEAN FORBES

Direction of ROLAND WEST

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approval from a big house at the Adelphi. "Dr. De Luxe" with Ralph Hers and "Excuse Me" opened strong at the Korrest and Garrick, respectively, coming in for a share of the warm welcome which seemed to be going the rounds Monday night. The critics handled all four openings generously.

"The Seven Sisters" began its second week to good business at the Broad. Helen Ware in "The Price," which scored, is in its last week at the Walnut, and "The Spring Maid," which will end its run at the Chestnut Street Opera House, has met with success.

The stock houses also caught some of the big business, "Mid-Channel" by the Orpheum Players at the Chestnut Street, "In the Bishop's Carriage" by the Blaney-Spooner Company at the American and Dumont's Minstrels at the Ninth and Arch Street house being well received.

KEITH'S (H. T. Jordan, mgr.; agent, U. B. O.).—There was only one weak spot in the bill this week, and it came too far down to injure the running of a first rate show. The break in the world's series baseball schedule was soft for the theatres, and Keith's got its usual draw, Monday's opening being to a crowded house. It was a fast moving show with plenty of laughs distributed through it, and it was a little too good for Rolfe's "The Leading Lady" sketch to fill the closing position. It was not so much the fault of the piece as the position. There was no other place for it without weakening the running of the program. Clarice Vance and Sam Chip and Mary Marble got about all there was to be had through the singing channel, and Joe Welch was placed to advantage just ahead of the Rolfe piece so that there was little left for the singing numbers and comedy offered by "The Leading Lady" company. Marguerite Hance made a pretty picture in the principal singing role, and Ralph Lynn labored hard for the laughs. The sketch is a good number and had the position favored it would probably have drawn forth its share of the laurels. Clarice Vance is making her first appearance here in about three years. The southern singer proved that old memories hold good in her favor. She was accorded a warm welcome, and the big house warmed up more and more with each song until she was forced to come back for a little speech of thanks after singing five numbers. "In Old Edam" was not such a stranger, but it scored just as heavily. There is no denying the cuteness of this couple and the merit of the piece. It's worth while bringing the sketch back to listen to Mary Marble laugh and say "Lemmy Pie," while Sam Chip made his song and dance a corking good bit. Welch used some material that was new here and held on to some of the old. He built up the opening with two boys and in this went back to the days of Jimmy Hox for the gag about the boys asking for cake. It was so old it sounded new and got a big laugh. A real comedy playlet is "Youth," presented by Mrs. Gene Hughes and Co. The entrance of Mrs. Hughes as "Cor, the First" in the bloom of youth started the laughs going, and they held right up to the finish. Edgar Allen Woolf has concocted a story which beams with bright lines, with a strong finish, and it is given splendid treatment by Mrs. Hughes and her helpers. Grant and Hox were a happy couple in a snappy bit of talk and song. Grant has freshened up his talk with some new stuff, and Miss Hox helps it along with her attractive appearance. The Hanlon

## A MALICIOUS FALSEHOOD

I WILL PAY A REWARD OF \$1000 CASH to anyone who will assist me in bringing about the arrest and conviction of the so-called reputable song writer who is trying to spread a rumor that the song mentioned herewith was barred from the Proctor's 5th Avenue Theatre last week on account of its impropriety.

The song is BILLY GASTON'S success

**"DARNED IF THE FELLOWS CAN DO WITHOUT GIRLS, GIRLS, GIRLS"**

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CHARLES E. BARTON'S ENTERPRISES Present

# Aida Overton Walker Co.

VAUDEVILLE'S BIGGEST BEST BET For a Limited Number of Weeks

THIS WEEK (Oct. 23) COLONIAL, NEW YORK  
NOV. 6, HAMMERSTEIN'S, NEW YORK

NEXT WEEK (Oct. 30) ORPHEUM, BROOKLYN  
NOV. 13, BRONX, NEW YORK

Personal Direction, **ALF T. WILTON**

Brothers and Co. in the panic, "Just-Phor-Phun," did a lot towards starting things moving in the first half of the bill. A few minutes cut out would bring it down to a better running time, it being just a trifle draggy. The "double" and shadow dance bits were wonderfully worked and brought good reward. The upside-down boxing stunt shown by Vittori and Georgetto proved a corking good opener. It was none too favorable a spot for the act and their making good in it showed the real merit of the act. The Williams Brothers did some neat stepping, and one of the boys borrowed a funny hand-shake for taking an encore. It was funnier than one of those "God Bless You" speeches.

VICTORIA (Jay Maasbaum, mgr.; agent, H. Bart McHugh).—The bill was not in good shape for the first show, Monday, and caused some fixing up to be done. Lillian La Rent was picked to open, and got through with fair results. It would have been easier for Lillian had she selected snappier songs. Martini and Carl are comedy acrobats who never get away from the over-familiar routine. The team also does one of the feature tricks with a handkerchief used by Muller and Correll, lifting a lot of the talk used by this pair also. Shaw and Lamar offered a singing turn which failed to get over. The Aerial Falls are two women on trapeze. Pretty dressing and a routine of tricks with several showy ones mixed in sent them through nicely. They need only to acquire speed to have a useful number for the small time. Valena and his band was the featured number. The director who has followed the others in burlesquing as leader worked up the comedy in good shape, and the fifteen musicians succeeded in getting a lot of music out of the instrument. Ed Begley, who works in a Tall, make-up, was well liked. He used the "trust" stuff which Nat Willis uses. The Worths, who were with a burlesque show this season, pleased with their sketch.

There hasn't been any burlesque business done in this city to equal that done by Dave Marlon's "Dreamland Burlesquers" at the Casino last week. It is impossible to give figures to substantiate this claim for the reason that Messrs. Koenig and Elias, the lessees of the house, refused to divulge the house record. Crowds, equalled only by those which marked some of the midnight performances on New Year's or other special occasion were noticed in front of the Casino several nights during the week. Ticket speculators were working freely within a short distance of the house during the last half. From these conditions it is assumed that Marlon hung up a record for the Casino which will be pretty hard for any show to tie. Marlon's show not only attracted the regular clientele of the Casino, but drew away from the other burlesque houses where "Snuffy" is a well-known character and a popular favorite. Henry Dixon's "Big Review" was at the Trocadero and Gordon & North's "Passing Parade" in the Gayety. Probably both suffered through coming in contact with Marlon, though business at the Trocadero and Gayety was good, the rainy weather which caused the postponement of the world's series baseball games scheduled for this city last Tuesday and Thursday helping every house in town and, no doubt, added several hundred dollars to Marlon's bankroll. The "Dreamland Burlesquers" not only drew big houses to the Casino, but the show pleased them when they got the crowd into the theatre. Marlon has the best drilled show that has been seen along the burlesque route in a long time. The "Dreamland" chorus is capable of carrying the show should everything else fail, and when this is said it carries a mark of merit which any burlesque manager should be glad to make. Marlon has arranged his show so as to have his chorus in view the greater part of the time, and in doing this has put forth efforts to have his chorus make its mark. In doing this he has accomplished a great deal. A lot of burlesque



VIRGINIA GRANT

## VIRGINIA GRANT

Scores Another Hit as

### "MY LADY DAINTY"

The Norfolk, Va., paper, The Virginian Pilot in its issue of October 17th says: "Miss Virginia Grant, billed as 'My Lady Dainty,' scored a distinct success here last night."

"My Lady Dainty" fits Miss Grant—the name of her act is well chosen. She sang beautifully, and her costumes were wonderfully chic and fetching."

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managers who think they have a capable and well drilled chorus should take a peep at the way the "Dreamland" girls work through their numbers and they will get the answer of why many of their good numbers fall down. The costumes are at all times attractive and harmonious in color and a close inspection failed to find one dress, stocking, slipper or hat that did not look as if it had been lifted right out of its box for the first time. To a manager who takes pride in making a show display its cost of production in the way it looks to the average patron, this will be something worth making note of. More than one number in Marlon's show won one or more encores on the manner in which it was sent over by the chorus. The Scotch number, led by Elsie Leslie, and "Moon, Moon, Moon," led by Marlon himself, being worthy of special mention for this alone. Marlon has what might be called a "one man" show so far as the comedy is concerned, for almost all of the material at hand for laughing purposes is carried by Marlon in his "Snuffy" character, with the other principals taking turns in feeding the principal. As "feeders" there can be no fault to find with Harry Sheppell, Charles Manne, James X. Francis and John Roland. The first named proved himself capable of clever work in handling characters, each of his Dutch, Irish, Italian and "straight" being given splendid treatment. Mr. Francis is a droll looking "straight" with a good delivery and pleasing voice. He scored strongly with the chorus in the "Immigrant" number, which brings to memory the days when Marlon and Hastings used to sing "Across the Bridge He Goes." Mr. Roland shows some real ability as a "villain" and his "bit" with the wharf rats is one of the character gems of the show. Mr. Manne makes a corking good juvenile, handling the bit of an English chap cleverly. This boy has improved a lot, adding considerable to the vocal strength of the show and "feeding" Marlon in the biggest laughing hit, working from one of the boxes. The other men make themselves useful, too, in the singing. The Lyric Trio landed one of the big hits. The women principals add just as liberal a share of the honors. At no time do they advance to any degree of individual prominence, because the business and dialog of the show calls for two or more of them being on the stage at one time, except in leading numbers, but Agnes Behler, Elsie Leslie, Mildred Gilmore, Ines De Verdier, Eva Bryan and one or two others who have "bits," not forgetting Lillian Allen, who becomes noticeable through her help in making the numbers go over, form a corps of women principals who hold up their end at all times. Some pretty dressing is disclosed in the several changes made by these women. Marlon has the big laughs to himself and has them nicely placed throughout the several scenes where they will do the most good in relieving the long musical melange. While Marlon is the sole principal in comedy, he is never on long enough to become tiresome, and each entrance he makes is greeted with a laugh. His one speech where he offers his horse to Manne if he will come close enough to him to get the wallop that he promises all through the show, is a gem. Marlon gets a hundred laughs out of his threats and goes through the entire show without striking a blow. Isn't that something worth the attention of the burlesque comedians who think they have to use a slapstick to get a laugh? Marlon's show is clean, too. The one number—the four show girls—is the nearest approach to even suggestiveness. This may have been injected for the purpose of working it up in houses where there is a demand for the rougher sort of comedy, but in the better class of houses Marlon can put it over without fear of hurting any one's sense of modesty and at the same time make it funny.

One of the best things the Columbia Amusement Company ever pulled off was to entice Marlon from the Empire Circuit's Wheel.

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Marion took some time over the thought of changing and when he made the move he had things shaped up to "do things." He is doing this with the "Dreamland Burlesques," making good his promises, giving the Eastern Wheel houses something to brag about and, as he deserves, he is getting a lot of money.

**KEYSTONE** (M. W. Taylor, mgr.; agent, direct).—Manager Taylor furnished a first rate bill for the opening show, and the audience just "ate it up." Mme. Belle and Francois opened it nicely with their classy dancing number. The Cowboy Minstrels won liberal honors in their singing number, though they appeared more nervous than anyone else about the place. The sketch, "My Wife Won't Let Me," proved a scream and acted as a sort of a "feeler" for the pulse of the uptown theatregoers. Cotter and Boulden scored solidly with their dandy singing and dancing number, and Russell and Weyl followed with another big hit in a lively singing and dancing sketch. Pete La Belle and Co. fitted in just right for the closing position. Harry Tammie is stage manager.

**FOREPAUGH'S** (Miller & Kaufman, mgrs.; agent, I. Kaufman).—Buch Bros.; Piano Wizards; Jessie Edwards' Dogs; Adde & Coulter; Morse & Fry; Bill Jones.

**GIRARD** (Chas. & Miller, mgrs.; agent, I. Kaufman).—36-28, Burris, Travis & Co. Mr. & Mrs. Thornton Friel; Challis & Challis; Tom Bateman.

**EMPIRE** (Stanford & Western, mgrs.; agent, I. Kaufman).—26-28, Nick Santoro & Co.; "Baby Mine" Elephant; Reynolds & Mori; Jimmy Green.

**DIXIE** (D. Labell, mgr.; agent, I. Kaufman).—26-28, Harry Leander & Co.; Lloyd & Berry; Fox & Demay; Miller, mind reader.

**PLAZA** (Chas. Oelschlagel, mgr.; agent, H. Bart McHugh).—Mizuno Japs; Metz & Metz; Roach & McCurdy; Twenty Min. in Kollege; Gaiety Trio.

**GREAT NORTHERN** (M. Greenwald, mgr.; agent, H. Bart McHugh).—26-28, Imperial Trio; Overing; Brooklyn Comedy Four; Three Junes.

**GLOBE** (B. Israel, mgr.; agent, H. Bart McHugh).—26-28, Four Regals; Bert Parker; Pierson Trio; Brady & Dougherty.

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**AUDITORIUM** (W. C. Herchenreider, mgr.; agent, H. Bart McHugh).—Frank La Mar; The Allens; Revel Bros.

**ALEXANDER** (Geo. Alexander, mgr.; agent, Stein & Leonard).—La Zelle Bros.; A. E. Scaraf's Dog & Goat Act; Lewando Circus.

**FAIRHILL PALACE** (Carl Stengle, mgr.; agent, Stein & Leonard).—Syd Cook's National Stock Co.

**CRYSTAL PALACE** (D. Baylison, mgr.; agent, Stein & Leonard).—"Girls in Love-land"; Adams & Co.

**CRYSTAL PALACE** (S. Morris, mgr.; agent, Stein & Leonard).—The Bentells.

**MAJESTIC** (Wm. Valli, mgr.; agent, Stein & Leonard).—Mansfield & Clark; Rosso & Howard; Sheldons; Robert's "Prince Darling," pony.

**EMPIRE** (E. J. Buckley, mgr.).—"Face-makers."

**CASINO** (Ellas & Koenig, mgrs.).—Ben Welch Show.

**TROCADERO** (Sam M. Dawson, mgr.).—"Gay Widows."

**GAYETY** (John P. Eckhardt, mgr.).—"Crackerjacks."

**PALACE** (Al Rains, mgr.; agent, H. Bart McHugh).—Two Mullers; Folette and Wicks; Gravette and Lavonda; Mascagni Trio; Bot and Dot; Smith Brothers; George Offerman.

**BIGOU** (Joseph Dougherty, mgr.; agent, U. B. O.).—Deaves manikins; Richards and Montrose; Three Dooleys; Richardson's posing dogs; George H. Wood; Master Nelson and Kathryn Sterling; Beldon, Chapple and Co. in "Oh, Doctor."

**WILLIAM PENN** (Geo. Metale, mgr.; book-ed direct).—"High Life in Clark; Pete Lawrence Trio; Weston, Fields and Carroll; Mack and Williams; The Kratons; Peona.

**LIBERTY** (M. W. Taylor, mgr.; agent, M. W. Taylor Agency).—Fifteen U. S. A. Boys; Stubblefield Trio; Gilmour and La Tour; Tan nean and Claxton; Henry A. Lappin and Co. Mann and Frank.

**NIXON** (F. G. Nixon-Nirdlinger, mgr.; agent, Nixon-Nirdlinger Vaudeville Agency).—"The Gerts; Genevieve Warner; Pingree and Co.; Weston and Young; Barnes and Barron; Motoring.

**PEOPLES** (F. G. Nixon-Nirdlinger, mgr.; agent, Nixon-Nirdlinger Agency).—"26-28; Kathleen Foster; Adele Marie and Co.; The Leighs; Stutman and Mann; Lasky's Six Hobos; Sheedon and Herson; Bernard and Roberts.

**COHOCKSINK** (F. G. Nixon-Nirdlinger, agent).—"Petite Sisters.

**GERMANTOWN** (Walter Stuenkel, mgr.; agent, Chas. J. Kraus).—"Murphy's American Minstrels and Eddie Cassidy; Les Navarros; Nat Goetz, Brady and Ward; Le Velle and Day.

**MODEL** (H. A. Lord, mgr.; agent, Chas. J. Kraus).—"Emile Egamar; Tom Siddons, Miles and Miles; Hoyt and Marion, Whites Dancing Wonders.

**IRIS** (M. J. Walsh, mgr.; agent, Chas. J. Kraus).—"Joe Spissel and Co.; Harry Dare, Latell Bros. Wm. Mack and Co.

**DARBY** (Mr. Harrigan, mgr.; agent, Chas. J. Kraus).—"Milt Arnsman, Gertrude Dudley and Co.; Kipp Ried, Alah Rajah.

**GRAND** (Chas. J. Kraus, agent).—"Four Musical Hodges; Pat Le Vois, Alf Ripon. Clinton Hart Four.

**LYRIC** (D. Tyrell, mgr.; agent, Chas. J. Kraus).—"Carronna, Sarah Goody, Frevoll.

**BOSTON**

By **J. GOOLFEZ**.

80 Summer Street.

**PARK** (W. D. Andrews, mgr.; K. & H.).—"Gen-Rich-Quick; Wallingford" still turning them away. Fifth week.

**HOLLIS** (Charles J. Rich, mgr.; K. & H.).—"Nobody's Widow," with Blanche Bates, got a very good start. Here for another week.

With Special Scenery and Electrical Effects.  
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"THE PREACHER AND THE MAN"  
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Late Star and Successor to Nell Burgess in the "County Fair" as AUNT ABBEY.

## Sabel Johnson

She Laughs Alone You'll Laugh With Her Let's All Laugh Together  
Direction, JAMES E. PLUNKETT

Hartford & Davis; The Marlon Shellit Trio. Pictures.  
PASTIME (F. Allen, mgr.; agent, National).  
—Ermine Louvet; Marie & Hutton; Mae Green; J. A. Whitcomb. Pictures.  
BOWDOIN SQUARE (J. E. Commerford, mgr.; agent, National).—Jessie Gerard; Rostrom Bros.; Miller & Russell; Mile. Fregola; Mabel Whelan & Pickett. Pictures.  
CAMBRIDGE THEATRE (National, agent).—Davis; Boulden & Quinn; Bessie Rossa; LeBarth; Powers Trio; Balf O'Reilly; Three Delmars; Lillian Carter. Pictures.

Raymond Hitchcock, in the "Red Widow," gave a professional matinee Thursday. It is not often that a successful play will shift the matinee day to accommodate members of the profession. The real guests of honor were members of the "Irish Players," now at the Plymouth Theatre. The Hitchcock show is at the Colonial.

This is the last week of the New England show at Mechanics'.

Mead's B. O. is booking Mechanics' Hall, Manchester, in connection with Concord and Laconia houses. Frank Mead, head of the office, is quite able to get about now. Despite the fact that he is carrying considerable weight, he manages to get up and down the stairs of the building with ease. The loss of his limb is hardly noticeable.

Loew's South End Theatre is going to put on for an added feature "a baby show that has them all talking. It is a mighty good ad for the house. Irving Hamilton, the manager, has been refused as a risk by the life insurance company. He is going to be the judge at the show, and will award the silver cup to the baby with "qualifications." Mr. Hamilton says that he will hold a similar show every month. He expects to survive the first one.

### ST. LOUIS

By JNO. L. ERNEST.

COLUMBIA (Harry D. Buckley mgr.; agent, Orpheum Circuit).—Edward Abeles, supported by Charlotte Landers, was featured and proved a strong drawing card in "He Tried to Be Nice." The Palace Girls by long odds carried off the honors of the evening. Princess Barattoff made her appearance in Russian folk songs. Her beauty alone was sufficient to elicit favorable comment. Coakley Hanvey & Dunlevy received good applause. The Five Parrell Sisters are able, competent gymnasts. The Musical Fredericks is an act worthy of note. Pope and Uno, among the best man and canine combinations in vaudeville.  
SHUBERT (Melville Stoltz, mgr.; Shubert).—Wm. Hodge, "The Man From Home."  
GARRICK (Mathew Smith, mgr.; Shubert).—William Collier in "Take My Advice."  
OLYMPIC (Walter Sanford, mgr.; K. & E.).—Ethel Barrymore in "The Witness for the Defense."

CENTURY (W. D. Cave, mgr.; K. & E.).—Chauncey Olcott in "Macaulay."  
AMERICAN (D. E. Russell, mgr.; T. & H.).—"The Dawn of A To-morrow."  
IMPERIAL (Walter Baldwin, mgr.; Baldwin-Melville).—Stock company. The Imperial is enjoying a most satisfactory patronage at popular prices. The caste is carefully selected.  
HAVELEN'S (Harry Wallace mgr.; T. & H.).—"Chief of the Secret Service."  
STANDARD (Leo Reichenbach, mgr.).—"Zallah's Own Company." Usual burlesque business of an improved type.  
GAYETY (Charles Walters, mgr.).—Al Reeves' "Beauty Show. Bids fair to enjoy a banner week.  
GEM (F. L. Talbot, mgr.; agent, Frank Doyle).—Crisconio Italian Operatic Trio; Hallikan & Colby; Frank Carroll.  
DEUTSCHER'S THEATRE "ODEON" (Hans Loebel, director).—Excellent production of Strauss' "Die Fledermaus" ("The Bat") was given by the German Stock Company headed by Jenny Lenbach, with a well-balanced company.

Society in all of its splendor greeted Ethel Barrymore in E. W. Mason's play, "The Witness for the Defense." Monday night, at the Olympic. The renowned Barrymore name was apparent by the magnitude and the quality of the assemblage.

The annual Horse Show holds forth at the Coliseum for the week commencing 30. Extras from all parts of the United States are booked; and a gala week in society circles is already assured. Many inducements have been offered in the way of liberal prizes.

Jan Kubelik appears at the Odeon for one night, Nov. 1, for his farewell tour. A large advance sale is recorded.

### CINCINNATI

By HARRY HESS.

KEITH'S (J. J. Murdoch, general mgr.; C. L. Doran, representative; agent, U. B. O.; Sunday rehearsal 11).—Robbie Gordone, good; Clark & Bergman, fine; Frank Milton and De Long Sisters, hit; "La Samnabule," clever; Carson & Willard, scream; Blanch Walsh & Co., featured; Gene Greeng, hit; Howard's Animals, good.

EMPERESS (H. E. Robinson, mgr.; rehearsal Sunday 10).—Budd & Clare, strong opener; Amoros & Mulvey, hit; James Grady & Co., very good; Merlin, scored; Ray Dooley and Metropolitan Minstrels, headliner, real feature; Mary Barley's Bulldog, Music Hall, excellent.

AMERICAN (Harry Hart, mgr.; agent, Gus Sun; rehearsal Monday 9).—Elmore & Washburn, good; Williams & Culver, riot; Geis & Miner, very good; Smith & Brown, very good; McGee, Hayes & McGee, very good.

PEOPLES (James E. Fennessy, mgr.).—"The Girls from Reno." An all-night drug store presided over by two Hebrews, Nat Brown and Mike D. Collins, who furnished most of the comedy in the skit. "Business is Business." Some of the comedy is older than that. The chorus is anything but good-looking, but they are good singers and fairly good dancers. "High Life in Reno" has many funny situations. Lew Hoffman, an "eccentric juggler," scored. Lockwood, Sweet and Barry, as "The Small Town Minstrels," scored.

STANDARD (Frank J. Clements, house agent).—"The Big Manner Show." "Regatta Day" did not go any too strong, although it contains much good comedy. Ed. Gallagher, Al. Shean and Mike McDonald sent over some good, healthy fun. Mildred Stoller made a very fine appearance, but Blanche Baird won the biggest applause. In the closing burlesque she wore a tan-colored gown which made the boys straighten up and take notice. Miss Stoller also wore a blue costume that made her look charming. The chorus are an excellent looking "bunch." The singing and dancing equaled the best in burlesque. Howard Martin and Howze Sisters scored with their singing and dancing, but the wigs worn by the girls during the specialty are not at all becoming. Gallagher and McDonald in "The Battle of Too Soon" were a scream. Miss Baird proved the best single female entertainer here this season. Rosita Manilla who last year was billed as the "Maid of Mystery," scored. The closing burlesque very funny. Shean and McDonald had the house screaming with laughter.

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# William Dillon

AUTHOR OF

"ALL ALONE"

"I WANT A GIRL"

"IT'S GOT TO BE SOMEONE I LOVE"

"SOFT PEDAL"

"HIP, HIP, HYPNOTIZE ME"

"APRIL FOOL"

"SHUT YOUR EYES AND MAKE BELIEVE"

"EVERY LITTLE BIT ADDED"

"MARIOLA DO THE CUBANOLA"  
(Restricted for my own use)

"KEEP IT UP" (Salvation Army)

"THOUGHT IT WAS WHAT I  
THOUGHT IT WAS," Etc.

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560-562 7th Ave. New York

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JOHN GRIEVES

LYRIC (James E. Fennessy, mgr.; Shubert).—Edith Wynne Matheson in "The Piper."  
WALNUT (W. W. Jackson, mgr.; agent, S. & H.).—"The Rosary." Frank Kilday, Roy Laidlaw, Eugene Dautall, Douglas Lawrence, Bobby Woolsey, Mary Jordan Lea, Addie Dougherty, Helen McCabe Mabel Hamlin in the cast.  
LYCEUM (Andy Hottelheimer, mgr.).—The stock company presented "Brown's in Town." Elmer Buffham was good. Theresa Martin was clever as the wife.

HEUCK'S (James E. Fennessy, mgr.; S. & H.).—"The Convict's Daughter." Cast includes Dave Livingstone, Delancey Barclay, Arthur Matthews, Jack W. Mauston, Royce Alton, James Ellis, Harry Winters, Frank Shelby, Ethel Hollingshead, Josephine Roberts, Rose Fields.

GRAND. O. H.—(John H. Havlin, mgr.; K. & E.).—Louis Mann in "Elevating a Husband." Story deals with the efforts of an ambitious wife to instill culture in her husband, a keen and alert business man. Emily Ann Wellman, the wife, excellent. Mr. Mann scored. In the third act Mr. Mann did a bit of character acting that brought forth many curtain calls. Wm. L. Gibson also scored. Charles Halton as the German professor was quite "witty."

Rumor has it Pittsburgh parties have been in Cincinnati and secured a location for a new theatre. Nothing definite was given out and all matters so quietly arranged no information is now obtainable. It is believed, however, a Mr. Kennedy will be the architect for the new theatre.

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## BALTIMORE

By ARTHUR L. ROBB.

MARYLAND (F. C. Schanberger, mgr.; agent, U. B. O. Rehearsal, Monday, 10).—Good bill, comedy the dominating factor. "The Man Hunters," scored. Edmond Hayes & Co., big; Ethel Green, greatly liked. H. T. MacConnell & Co., laughs. Nevins & Erwood, pleased. Bisley & Lerner, clever. Chinko, excellent. La Toy Bros., appreciated.

NEW (George Schneider, mgr.; agent, Chas. Kraus. Rehearsal, Monday, 10).—Robert Hildreth & Co., hit. Pearl Stern & Co., first class. Delores & Co., pleased. Howell & Scott, laughing hit. Modernistas, excellent.

VICTORIA (C. E. Lewis, mgr.; agent, Nixon-Nirdlinger. Rehearsal, Monday, 10).—Edna Queen of the Air, scored. Lawrence & Tompson, funny. "Old Home Choir," excellent. Adele Marie & Co., very good. Gertrude Bala-ton, liked. J. J. Deleire Trio, enjoyed.

WILSON (G. O. Wonders, mgr.; agent, J. W. Hoover. Rehearsal, Monday, 10).—Jadoo, very good. Mozart Duo, well liked. Frederick & Kirkwood, pleased. Bowers & Wade, laughs. Victor, clever.

FOUR'S (Charles E. Ford, mgr.; K. & E.).—Robert Edeson in "The Cave Man." AUDITORIUM (R. McBride, mgr.; Shubert).—Mizner & Armstrong's strong melodrama, "The Deep Purple."

ACADEMY (Tunis F. Dean, mgr.; K. & E.).—"The Three Romances."

GAYETY (William Ballauf, mgr.).—"Passing Parade."

MONUMENTAL (Montague Jacobs, mgr.).—"Whirl of Mirth."

SAVOY (H. Bascom Jackson, mgr.).—Boston Players in "Northern Lights."

HOLIDAY ST. (William Rife, mgr.; S. & H.).—"Ten Nights in a Barroom."

TRAYMORE CASINO (C. Rosenbrook, mgr.).—Delitios Musical Comedy Co. in "A Trip to the North Pole."

LEHMAN'S HALL (J. Bangert, mgr.).—Adele Meade, Violinist, and Roberta Glanville, gave an excellent concert.

## NOTES

Wilson Theatre reopened as a vaudeville house this week. G. O. Wonders is manager.

## ATLANTIC CITY

By I. B. PULASKI.

YOUNG'S PIER (Jack D. Flynn, mgr.; agent, U. B. O.).—William Rock & Maud Fulton, solid hit for big production. Five Sateudas, good. Charles E. Evans & Co., cleverly acted. The Clevelanders, did well. George Yoc-man, scored. Emma Francis, well liked.

MILLION DOLLAR PIER (J. L. Young & Kennedy Crossan, mgrs.; Wistar Crockett, business mgr.).—M. P.

CRITERION (J. Child, mgr.).—M. P.

STEPPLECHASE (R. Morgan & W. H. Fen-nan, mgrs.).—M. P.

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"Our Miss Gibbs" is now playing at New-  
castle, with a tour of New Zealand to follow.  
"Miss Gibbs" is the Australian record-breaker.

HER MAJESTY'S (Melbourne).—H. B. Irving  
as "Hamlet"; usual success.

"The Chocolate Soldier," now being played  
at Melbourne Royal, is described as the  
hit of the year. Winifred O'Connor, Leslie  
Gage and Mabel Graham are features.

KING'S (Melbourne).—"The French Spy";  
containing amongst other capable artists:  
Frances Ross, Walker Baker and Arthur Sty-  
an.

The Princess has "The Speckled Band" as  
an attraction. "Sherlock Holmes" has a  
good following here. Business, in consequence,  
is satisfactory.

The Clark-Meynell Company's touring or-  
ganization are to play Adelaide with Miss  
Hook of Holland, Belle of Brittany, and other  
favorites.

TIVOLI.—Harry Allister, impersonator, ar-  
tistic hit; Clark & Hamilton, good; McLallen  
& Carson, American skaters, big; Louie Tra-  
cey, real artist. Holdovers, Fred Bluet; Irving  
Bayles; Bright Sisters and others.

NATIONAL.—A Very powerful bill, headed  
by Jordan & Harvey, the Hebrew comedians,  
riot at every performance; Eva Mudge, fine;  
Julia Garrison & His Maids, excellent; The  
Totos, French acrobats, moderate; Maudie  
Stewart; Blavin & Thompson; Geo. Rorile, and  
others.

J. C. Bain is still going strongly with his  
suburban house. This week he opens a metro-  
politan house and should do well. A strong  
bill, headed by Harris & Vernon, is prom-  
ised for the opening.

OPERA HOUSE (Melbourne).—Binns &  
Binns, headliner; Alcide Capitaine, gymnast,  
good; Spisell Bros. & Mack; Alexander

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Prince; Daly & O'Brien; Albert Rees; The  
Saxony Sisters; Pearl Smallie.

GAILEY (Melbourne).—Millie Doria, hit of  
bill; Armstrong & Verne, usual big scream;  
The Tyrells; Chas. Pope; Archie Glen.

ADELAIDE.—Compact show, headed by  
Maud Mortimer, English singing comedienne,  
and Smite & Smote, European acrobats; busi-  
ness good.

Hessle, comedy juggler, is now featuring  
the Brannan tent show, which plays record  
houses to pictures and vaudeville; seating ac-  
commodation, 4,800; packed every night.

The Jandeschewsky Touring organization  
is working the country towns with consid-  
erable success. In addition to the principals,  
the following are billed: Hugo Lear & Boy  
Lear and Conjurer Hermann.

Alf. Holt had to cancel all existing time  
and is now an inmate of a Sydney hospital,  
where he was successfully operated on for  
appendicitis.

Spisell Bros. & Mack leave for England  
early next month. The combination will split  
on the termination of their present engage-  
ment. Two Australian acrobats (Miller and  
Lund) will probably fit in with the act to  
be framed by Spisell.

Harry Allister, who opened on the Rickard's  
time last week, lost his front setting which  
was probably stolen from the mail steamer  
on the voyage across.

Johnson & Wells, the American colored per-  
formers, are playing Newcastle this week.  
They open at Sydney National on Saturday.  
They are proving a big hit.

A movement is being initiated by the Mel-  
bourne A. V. A. to suppress the wholesale  
working of child acts. Investigation has dis-  
closed a direful state of affairs. In several  
instances children have been working for  
practically nothing but the experience and, in  
consequence, many adult acts have had to  
walk about and study the stars.

Tom Rees and La Petite Laurie arrived  
from America by the last mail. During the  
week the act gave a try-out, which was  
enormously successful, and it is now booked  
for the Rickard's time. Some years ago, Rees  
was a member of the Tivoli orchestra here.

McGee & Reecr, the American dancers, are  
the features at the King's theatre, Hobart.

The minstrel first-part will be discarded by  
Bain at his new house, the Princess, the  
bill being run on American and English lines.

Millie Doria, owing to enormous success, has  
secured a considerable extension on her origi-  
nal contract, which will delay her Ameri-  
can appearance somewhat.

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Another one of those ALBEE, WEBER &amp; EVANS Hits from the West

LACEY

MABEL

# SAMPSON AND DOUGLAS

FIFTH AVENUE, THIS WEEK (Oct. 23)

NEXT WEEK (Oct. 30), PROCTOR'S, NEWARK

Wilton Swift, a past-president of the A. V. A., died after an operation in Melbourne last week. Deceased was also a clever performer and well respected. A wife and daughter survive, the latter a coming star artiste.

## DENVER

By WILL P. GREEN.

ORPHEUM (Martin Beck, gen. mgr. agent, direct).—Dr. Ludwig Wullner, season's biggest hit; Madam Benson & Co., clever; Wynne Bros., good; Chick Sale, hit; Mollie & Nellie King, entertaining; Le Quartette Renomme, excellent; Brothers Martin, fairly received. Big business.

PANTAGES (Alex. Pantages, gen. mgr.; direct).—Harry A. Davis & Co., fair; Budd & Wayne, good; Beauvis-Maridor & Co., hit; Bernard & Jones, pleased; Spook Minstrels, hit.

## ANN ARBOR, MICH.

MAJESTIC (J. W. Lane, mgr.).—Dixon, Bowers & Dixon, feature; John Zimmer, good; Miss Julia Redmond & Co., pleasing; Seymour & Robinson, hit; Berry & Wilhelm, great.

NEW WHITNEY (D. S. McIntyre, mgr.).—25, Norman Hackett in "Satan Sanderson"; 28, "Baby Mine." MELTON.

## ELGIN, ILL.

GRAND (Prickett & Thellen, mgrs.; agent, W. V. A.; rehearsal Monday 1).—23, "Uncle Tom's Cabin." S. R. O.; 24-26, Lorna Doone; Jackson & "Rah Rah Boys." STAR (Prickett & Thellen, mgrs.; ind).—Stock.

H. F. BARTLETT.

## BANGOR, ME.

NICKEL (H. F. Atkinson, mgr.).—Etta Gardner; Geo. Moon; pictures. OPERA HOUSE (Frank A. Owen, mgr.).—24 "Naughty Marietta" 28 "The Missouri Girl." HOWARD.

## BRIDGEPORT, CONN.

POLI'S (R. B. Royce, mgr.; agent, U. B. O.).—Knapp Bros., good; Williams & Warner, good; Great Howard, very good; Belle Blanche, hit; Harry H. Richards, scream; Eddie Leonard & Mabel Russell, excellent; Five Melody Maids, big.

PARK (J. F. Burke, mgr.; agent, K. & E.).—23, Marie Dressler in "Tillie's Nightmare." H. REICH.

## BUFFALO, N. Y.

SHEA'S (M. Shea, mgr.; agent, U. B. O.; Monday rehearsal 10).—Rattling good bill. "A Romance of the Underworld," excellent; Kennedy & Rooney, fair; Leo Cavrito, humorous; White & Perry, hit; McGinnis Brothers, fair; McLaughlin's Dogs, good; Four Bards, fine. Business top notch.

GARDEN (Charles E. White, mgr.).—"College Girls." LAFAYETTE (Chas. Bags, mgr.).—"Girls from Missouri."

STAR (Dr. P. C. Cornell, mgr.; K. & E.).—23-25 "Seven Dogs"; 26-28 Elsie Janis. TECK (Shubert Bros., mgrs.).—"The Boss."

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LYRIC (John Laughlin, mgr.).—Billy B. Van in "A Lucky Hoodoo."

NEW ACADEMY (Henry M. Marcus, mgr.; agent, Consolidated).—Close Brothers, clever; Bisciaux, fine; Blake's Circus, hit; Josephine Knoll, fair; Schillinga, fair; Raymond & Hall, Classy; Mona Lisa & Pal, good; James Litcher, clever; McAleary Marvella, very good; Dave Kindler, clever.

PLAZA (Emery N. Downes, mgr.; agent, U. B. O. Family).—Caprice, Lewis & Ida Bell, very good; Warren, Hatch & Co., big; William O'Care & Co., good; Four Loryards, hit; Miller Trio, good; Kramer & Krebs, good.

FAMILY.—Harry Henry, good; Pearl Stevens, clever; Keogh & Francis, humorous; Watson & Dwyer, very good; American Trumpeters, excellent.

"FAIR PLAY."

## BUTTE, MONT.

EMPIRE (A. B. Sosman, mgr.; ind.).—Week 15, stock; big business.

BROADWAY (Jas. K. Heslet, mgr.; ind.).—19 Grace Van Studiford in "The Paradise of Mahomet"; 20 Richard Carle in "Jumping Jupiter."

## CLEVELAND, O.

HIPPODROME (H. A. Daniels, mgr.; agent, U. B. O.; rehearsal Monday 10).—Sprague & McNeese, clever roller skaters; Field Bros., unusual; Bowers, Walters & Croker, uproar; May Tully & Co., fair; Nonette, well received; "Magic Kettle," baffling; Wynn & Russon, good; The Romany Opera Co., headliner.

GRAND (J. H. Michaels, mgr.; agent, Marcus Loew; rehearsal Monday 10).—Harry Beatty, good; Manthorpe & Davis, pleased; Broades & Carlisle, won favor; Greta Mack, good; Adler & Arline, novelty; Williams & Williams, hit.

PROSPECT (H. A. Daniels, mgr.; agent, U. B. O.; rehearsal Monday 10).—Eddie Rawley, clever; De Witt Young & Slater, original; Ruth-Skeel, scored; Woods, Hyland & Co., feature; Sam Hood, good; Araminta & Burke, pleased; Newhoff & Phelps; Sam J. Curtis & Co., headliner.

PRISCILLA (Proctor E. Seas, mgr.; agent, Gus Sun; rehearsal Monday 10).—Irma Orbanany's Cockatoos; Harvey Speck; Bert & Emma Spears; Charette & Frank; Morrissey & Rich; McDell & Corbely.

COLONIAL (R. H. McLaughlin, mgr.; Shubert; rehearsal Monday 10).—John Mason in "As a Man Thinks."

OPERA HOUSE (Geo. Gardner, mgr.; agent, K. & E.).—"Alma."

LYCEUM (Geo. Todd, mgr.; agent, Stair; rehearsal Monday 10).—Beulah Poynter in "The Call of the Cricket."

CLEVELAND (Harry Zirkler, mgr.).—Stock. WALTER D. HOLCOMB.

## DES MOINES, IA.

ORPHEUM (H. B. Burton, res. mgr.; rehearsal Sunday 10).—Week 16, Wm. H. Thompson, feature; Dan Burke & Girls, pleased; Fay, Two Coleys & Fay, good; Simlan Jockey, great; Wilson & Wilson, pleased; Ward Baker, entertaining; Mabelle Fonda Co., good.

BERCHEL (Elbert & Gitchell, mgrs.).—15-16, "The Heart Breakers," good business; 18-19, Fred Niblo in "The Fortune Hunter," S. R. O.; 20-21, Hyams & McIntyre in "The Girl of My Dreams," excellent business.

PRINCESS (Elbert & Gitchell, mgrs.).—Stock. JOE.

## ELMIRA, N. Y.

COLONIAL (Schappe Bros., mgrs.; agent, U. B. O.).—Three Duball Bros., good; Mr. & Mrs. Perkins, amusing; Dave Lynn, good; Robert De Mont Trio, well received; Ivy & Ivy, fair.

MAJESTIC (G. H. Ven Demark, mgr.; agent, U. B. O.; rehearsal Monday 12.30).—23-25, Lindeman & Lloyd, pleased; Harry Booker & Co., splendid; 26-28, Four Rose Mary Girls; Gracey & Burnett.

LYCEUM (Lee Norton, mgr.; agent, Rels Circuit).—23, "The Confession," good house; 25, "The Girl in the Taxi"; 26, "The Country Boy."

MOZART (G. W. Middleton, mgr.; agent, Mozart Circuit).—23-25, Stanford & Western Players; large houses. J. M. BEERS.

## ERIE, PA.

COLONIAL (A. P. Weschler, mgr.; C. R. Cummins, asst. mgr.; Gus Sun, U. B. O.; agent; rehearsal Monday 10).—Frank Spiswell & Co., clever; Dotson & Lucas, excellent; Hayward & Hayward, went big; Laurina McNeil, good; "Photo Shop," hit.

HAPPY HOUR (D. H. Connelly, mgr.).—Militaire, good novelty; Flo Chatham & Two Girls, fair; Harlow & Smith, good.

PARK OPERA HOUSE.—Stock.

MAJESTIC (J. L. Gibson, mgr.).—19 "Excuse me"; 25 Elsie Janis; 27 Buster Brown; 28 Grace George.

M. H. MIZENER.

## FALL RIVER, MASS.

ACADEMY OF MUSIC (Julius Cahn, lessee & mgr.; Geo. Wiley, res. mgr.).—Monday matinee, Harry Lauder, business very good; 27-28, "The Girl of the Mountains."

SAVOY (Julius Cahn, lessee & mgr.; agent, Loew; rehearsal Monday 10).—Valentine's Dogs, good; Mamie Harnish, excellent; Palfrey, Barton & Brown, good; Chas. James & Co., good; John & Mac Burke, applauded; Cooper & Robinson, very good; Harry Taude, excellent.

BIJOU (Chas. L. Benson, mgr.; agent, Loew; rehearsal Monday 10).—23-25, Great Niche.

# Charles Harrison and Fern Sisters

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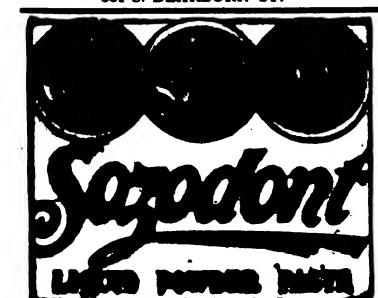
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good; Spiegel & Dunne, very good; Gwynne & Gosette, good. 26-28, Edward Lawrence; Eldon & Clifton; Roselle Trio.  
**PREMIER** (Chas. L. Benson, mgr.; agent, Loew; rehearsal Monday 10).—23-25, Newell & De Forest, very good; Walker & Ill, good; Musical Dixon, very good. 26-28, Cameron & Kennedy; Milano Duo; Deltorelli & Gillesand.  
**PALACE** (J. W. Barry, mgr.; agent, Mardo; rehearsal Monday 10).—23-25, Mr. & Mrs. Raymond Gilbert, very good; Demetrious, good. 26-28, Coogan & Bancroft; Lillian Herbert.  
**EDW. F. RAFFERTY.**  
**FORT WORTH, TEX.**  
**MAJESTIC** (A. C. Best, mgr.; agent, Interstate).—Week 16, Loja Troupe, clever; Lorraine Dudley & Co., very good; Emmons, Emerson & Emmons, well liked; Knickerbocker Trio, very good; Les Alvares, good; Emily Nies, splendid.  
**IMPERIAL** (W. H. Ward, mgr.).—Stock.  
**PRINCESS** (Gus Arnold, mgr.).—Stock.  
**BYERS** (P. W. Greenwall, mgr.).—17, Lew Docketader, fair business; 18-19, "Red Rose," fair business.  
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**HARRISBURG, PA.**  
**ORPHEUM** (Wilmer & Vincent, mgrs.; agent, U. B. O.; rehearsal Monday 10).—The Hylands, fair; Brooke & Harris, applauded; Homer Miles & Co., well received; Creighton Bros., very funny; Mabel Hite, won instant favor; Cook & Lorenz, roars; Clemens Bros., liked.  
**MAJESTIC** (N. C. Myrick, mgr.; agent, Reia).—18, "Cory Corner Girls," ordinary business; 21, "Billy the Kid," ordinary; 23, Louise Gunning in "The Balkan Princess," S. R. O.; 24, Alberta Gallatin in "The Strugglers"; 25, "Merry Maidens"; 26, Hattie Fox in "The Fair Co-Ed"; 27, Grace La Rue in "Betty"; 28, "Alma."  
**HARTFORD, CONN.**  
**POLTS** (O. C. Edwards, mgr.; agent, U. B. O.; rehearsal Monday 10).—"Dinkelpiel's Christmas," hit; Marie Russell, big; Billy & Marie Hart, good; Louis Stone, clever; Henry & Laxill, opened well; Warren & Keefe, laughs; Meehan's Dogs, good.  
**HARTFORD** (Fred P. Dean, mgr.; agent, James Clancy; rehearsal Monday & Thursday 11).—23-25, Mildred Jewel, fair; Sterling & Chapman, hit; Evans & Lawrence, clever. 26-28, Miss Jewel; May Hendricks; Musical Stripes; Burt & Irene Jack.  
**PARSONS** (H. C. Parsons, mgr.).—23-25, "Over Night," fair business; 26-28, Guy Bates

Post in "The Challenge"; 29, English Grand Opera Co. in "The Girl of the Golden West." **R. W. OLMSTED.**  
**INDIANAPOLIS, IND.**  
**KEITH'S** (Ned Hastings, mgr.; agent, U. B. O.; rehearsal Monday 10).—"Honor Among Thieves," splendid; Felix & Caire, entertaining; Marvelous Millers, splendid; Hawthorn & Burt, very good; Musical Girls, liked; Tom Mahoney, very good; Zara Carmen Trio, opened; Sherman, Kranz & Hyman, first honors.  
**ENGLISH'S** (A. F. Miller, mgr.; agent, Boda).—18, "The Other Mary" (Nasimova), capacity house; 19-21, "Thy Neighbor's Wife," good business; 23-26, "Thais"; 27-28, "The Girl in the Taxi."  
**SHUBERT-MURAT** (F. J. Dalley, mgr.; Shubert).—19-21, "The Piper" (Edith Wynne Mathison), splendid business; 23, Aborn English Opera Co.  
**PARK** (Phil Brown, mgr.; agent, S. & H.).—18-18, "Polly of the Circus," splendid business; 19-21, "The Dawn of a To-morrow," good business; 23-25, "Paid in Full"; 26-28, "Across the Pacific."  
**NEW COLONIAL** (A. R. Sherry, mgr.).—Stock.  
**EMPIRE** (H. K. Burton, mgr.).—"Bohemian Burlesquers."  
**GAYETY** (B. D. Crose, mgr.; agent, Gus Sun; rehearsal Monday 10).—Joe Kettler & Co.; Waldron & Vase; Howard Judge; Simons Duo.

**JAMESTOWN, N. Y.**  
**LYRIC** (H. A. Dourdouff, mgr.; agent, Gus Sun).—Six Gypsy Singers, excellent; Four Charles, clever; Royal Italian Four, hit; Clark & Duncan, good; Armadi, satisfactory.  
**SAMUELS** (James J. Waters, mgr.; agent, Reia Circuit).—19, "The Gamblers," largest house of season; 23-25, Murray-Mackey Co., except 27, Grace George in "Just to Get Married"; 30, "The Wolf"; Nov. 2, "Forty-Five Minutes from Broadway."  
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**KNOXVILLE, TENN.**  
**GRAND** (Frank Rogers, mgr.; agent, Interstate; rehearsal Monday 10).—Week 14, Earl Wiggins, excellent; Hilda Walker, good; Sans & Sans, fair; S. Jack Baxley, excellent; Ramsdell Trio, went well.  
**STAUER'S** (Fritz Staub, mgr.; agent, K. & E.).—26, "Girl from Rector's."  
**WALTER BLAUFELD.**

**LEWISTON, ME.**  
**MUSIC HALL** (A. P. Bibber, mgr.; agent, U. B. O.; rehearsal Monday & Thursday 11.30). 23-25, "Summertime Girls"; Murphy & Francis; Louis Granat. 26-28, Wm. Murphy & Co.; Brinkman & Steele Sisters; Valdire Trio.

**LOWELL, MASS.**  
**KEITH'S** (Wm. Stevens, mgr.; agent, U. B. O.; rehearsal Monday 10).—Mme. Sumiko, scored; Morrisey & Hanlon, good; Lockhard & Kress, very funny; Dale & Boyle, good; Kelly & Lafferty, strong; Pelots, good.  
**MERRIMACK SQUARE** (J. H. Carroll, mgr.; agent, Johnnie Quigley;—Thos. & Co.; The Hartmann; Earl & Bartlett; Kendall Weston; Miss Jackson.  
**HATHAWAY** (Garland & Shapiro, lessees; Donald Meek, mgr.).—Stock.  
**OPERA HOUSE** (Jules Cahn, mgr.).—Frank Deahon in "The Beauty Spot."  
**ACADEMY**—Laurie Ordway; Musical El-Hott; Jimmie & Mayzie Barrett.  
**JOHN J. DAWSON.**

**LOW ANGELES, CAL.**  
**ORPHEUM** (Martin Beck, gen. mgr.; agent, direct; rehearsal Monday 10).—Week 16, excellent program, Lily Lena, big; Edwin Stevens & Co., took well; Four Elites, entertaining; Australian Woodchoppers, novel. Hold-over, Primrose Four; Three Leightons; Hermine Stone & Co.; Blank Family.  
**EMPIRE** (D. B. Worley, mgr.; agent, S-C; rehearsal Monday 11).—Week 16, La Vine (Carmen Trio, snappy); Hill & Ackerman, comical; Terry & Lambert, clever; Willard Hutchinson & Co., pleasing; Geiker & Walters, bright; Florence Hughes, fair.  
**PANTAGES** (Carl Walker, mgr.; agent, direct; rehearsal Monday 11).—Week 16, Edw. de Coria & Co., entertaining; Three Deans, dexterous; John P. Reed, funny; Premier Saxophonists, artistic; Keeler & Don, passable; Bernhardt Marionettes, pleasing.  
**HYAMS** (S. B. Hart, mgr.; agent, direct; rehearsal Monday 11).—Week 16, Hugo & Mendoza, artistic; Smith & Graham, catchy; Juggler Miller, pleasing; Drawce, entertaining.  
**MASON** (W. T. Wyatt, mgr.; agent, K. & E.).—Week 16, "The Country Boy."  
**MAJESTIC** (Olivier Moroco, mgr.; Shubert).—Week 16, Max Elgman, "Mary Jane's Pa."  
**LYCEUM** (Clarence Drown, mgr.; agent, Corb).—Week 16, "The Barrier."  
**EDWIN F. O'MALLEY.**

**LOUISVILLE, KY.**  
**KEITH'S** (J. L. Wood, mgr.; agent, Orpheum).—Havelocks, clever; Belle Adair,

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NEXT WEEK (Oct. 30) HIPPODROME, CLEVELAND

good; Welch, Mealy & Montrose, very good; M. Golden Troubadours, unique; Bert Fitzgibbon, great; Rice & Cohen, good; Clifford & Burke, received well; Cole de Losse Trio, good.

BOPKINS (I. Simons, mgr.; agent, S. S.).—Seven Aviating Girls, very good; Arturo Benardi, good; George Bandy, good; Mr. & Mrs. Dowling, hit; Carlisle's Ponies & Dogs, pleased.

BUCKINGHAM (Horace McCrocklin, mgr.).—"Jardin de Paris Girls." GAYETY (Taylor, mgr.).—"The Runaway Girls from Dixie."

AVENUE (Morton Show, mgr.; agents, S. & H.).—"The Cowboy and the Thief." WALNUT (Col. Shaw, mgr.; agent, H. & D.).—"The Third Degree."

MACAULEY'S (John McCauley, mgr.; agent, K. & E.).—24-25, "Madame Sherry"; 26-27, "Thy Neighbor's Wife."

MASONIC (F. Ray Comstock, mgr.; Shubert).—26-28, "Pinafore"; 27, afternoon, De Pachmann Recital.

J. M. OPPENHEIMER.

## LYNN, MASS.

LYNN (Jef. Callan, mgr.; agent, U. B. O.; rehearsal Monday 10).—"The Mayor and the Manicure." headlined; Harvey DeVora Trio, hit; De Michael Bros., fine; Willard & Bond, laughs; Hayes & Wynn, scored; Daveys, excellent; Lew Bloom, nicely; Dare Bros., great.

OLYMPIA (Mr. Lord, mgr.; agent, Shedy; rehearsals Monday 10).—Adgie & Lions, featured; Burke & Richmond; Frank Ardell & Co.; Lowe & Lowe; Ben Pierce; Advance Trio; Housley & Nicholas; Green & Parker.

CENTRAL SQUARE (Col. Stanton, mgr.).—Gertrude Flemming; Ross & Shaw; Manley & Sterling; Rensetta & La Rude; Fannie Hatfield & Co.

AUDITORIUM (Lindsey Morrison, mgr.).—Stock.

## MACON, GA.

GRAND (D. G. Phillips, mgr.; Shubert).—19 "The Gamblers," good house; 20 Jolly John Larkin, top-heavy house; 25 "Mutt & Jeff"; 26 "The Chocolate Soldier"; 29 Creator and His Band.—Note: Jolly John Larkin's show attached here by four members of his company who have claims against said company.

BIJOU (J. B. Melton, mgr.).—Stock Co. PALACE (J. B. Melton, mgr.).—Madame Rodes, Raphael Droitt and R. Arwood.

LYRIC (Dan Holt, mgr.).—Guy Harris.

THEATRIUM (Dan Holt, mgr.).—Billy Beard. VICTORIA (N. L. Royster, mgr.).—Morris & Parker.

ANDREW ORR.

## MERIDEN, CONN.

POLTS (Tom Kirby, mgr.; agent, K. & E.).—21, "Uncle Tom's Cabin"; 22, "The Girl and the Tramp"; 24, "The Russian Ballets Orchestra"; 25, Fiske O'Hara in "Love's Young Dream."

## MILWAUKEE, WIS.

MAJESTIC (James A. Higler, mgr.).—"The Dorlands," clever; Redway & Lawrence, neat; Du'Callon, very clever; Simone De Beryl, beautiful; "Three Vagrants," merry; Robert T. Haines & Co., strong; Montgomery & Moore, pleasing; Bennett Sisters, clever. EMPRESS (Wm. Gray, mgr.; agent, S. & C.; rehearsal Sunday 11).—Paul Stevens, unusual; Three Dixons, pretty; Mr. & Mrs. Mark Murphy, humorous; Lew Hawkins, good; Malvern Troupe, fine.

CRYSTAL (Ed. Raymond, mgr.; agent, Orpheum & W. B. A.; rehearsal Monday 11).—Meinotte-Lanoie Trio; Fred Rivenhall, pleasing; Erch, novelty; Fisher & Green; Joe Whitehead & Poster Girls, attractive.

STAR (B. Schoenecker, mgr.).—"The Star Show Girls." GAYETY (S. R. Simons, mgr.).—"Robinson Crusoe Girls."

HERBERT MORTON.

## MUNCIE, IND.

STAR (Ray Andrews, mgr.; agent, Gus Sun; rehearsal Monday 10.30).—The Two Robinsons, pleased; Mae Taylor, went well; Fred & May Waddell, laughing hit; Ingalls, Duffield & Ingalls, clever; Edgar Foreman & Co., hit.

GEO. FIFER.

## ONEONTA, N. Y.

ONEONTA (George A. Roberts, mgr.; agent, Prudential; rehearsal Monday & Thursday 1).—19-21, Evans' Trio, good; Bland & Clayton, well liked. 22-25, Viola Violetta, pleased; Penn City Trio, fair. 26-28, Van Cooks; Kennedy & Byrne. Big business.

DE LONG.

## PITTSBURGH, PA.

FAMILY (John P. Harris, mgr.; agent Morganstern).—Visocchi Bros., hit; De Loe &

Pearl, good; Mysterious Moore, amused; Sig. Bassalari, went well; Two Sheas, pleased; Bird & Co., good; Ben Fields, won favor.

LIBERTY (Abe Cohen, mgr.; agent, Gus Sun).—Arthur Orrin; McLaughlin & Stuart, won applause; "Guise," delightful; Edith Lemmet & Co.

GAYETY (Henry Kurtzman, mgr.).—Hastings' "Big Show."

ACADEMY (Harry Williams, mgr.).—"Lady Buccaneers."

LYCEUM (C. R. Wilson, mgr.; agent, S. & H.).—"Way Down East"; capacity house.

ALVIN (J. B. Reynolds, mgr.; Shubert).—Lew Fields in "The Henpecks."

NIXON (Thomas F. Kirk, Jr., mgr.; agent, Nixon-Zimmerman).—Mrs. Fiske in "The New Marriage"; large audience.

DUQUESE (Harry Davis & John P. Harris, mgrs.).—Stock.

M. S. KAUL.

## PORTLAND, ME.

JEFFERSON (Julius Cahn, mgr.).—"The Round-Up."

KEITH'S (James W. Moore, mgr.).—Boston Consolidated Modern Minstrels, featured; Hughey Dougherty, applause; "The Wound-up," laughing hit; Momarts, novelty; Muriel Window, hit; Rials, clever.

PORTLAND (J. W. Greeley, mgr.; agent, U. B. O.; rehearsal Monday 10.30).—Kendall's Doll, novelty; Howard & Linder, laughing hit; R. A. G. Trio, excellent; Madeline Shone, hit; Pelham, featured; Kinemacolor pictures.

CONGRESS (F. Earle Bishop, mgr.; agent, Quigley; rehearsal Monday 10).—Chiquita; Manson Sisters; Mae Whitley; Musical Buskirk Co.; Ah Ling Foo; Nickle; Cole & Coleman; Edquard Scott; Virginia Huber.

A critic, or rather press agent, of one of the local evening papers really criticised the show at one of the leading vaudeville houses in this city last week, and the result of the "roast" is that that paper no longer carries the advertising of said theatre.

## READING, PA.

ORPHEUM (Wilmer & Vincent, mgrs.; agent, U. B. O.; rehearsal Monday & Thursday 10.30).—Baker's Players; Rose & Adams, laughs; Peppino, excellent; Amaden Opera Co., pleased.

HIPPODROME (C. G. Keeney, mgr.; agent, Prudential; rehearsal Monday & Thursday 10.30).—Will Davis, good; Elverton & Jago,

laughs; Harrison & Fern Sisters, well received; Ruth Lackwood & Co., scored.

PALACE (W. K. Goldenberg, mgr.; agent, Bart McHugh; rehearsal Monday & Thursday 10.30).—Romaio & Delano, nicely; Van Leer & Lester, liked; Imperial Musical Trio, well received; Brooklyn Comedy Four, pleased.

G. R. H.

## RICHMOND, VA.

ACADEMY (Leo Wise, mgr.).—22 "The Firing Line"; 25 "Excuse Me"; 26-27 Anna Held.

BIJOU (C. S. McKee, mgr.).—"The Goose Girl," big business.

COLONIAL (E. P. Lyons, Richmond representative; Norman Jefferies, agent).—Ansell & Edwards, excellent; Friendly & Jordan, great; Pays & Fennien, hit.

LUBIN (M. E. Knight, mgr.; Norman Jefferies, agent).—Cox Family Quartet, good; Everly Ross, fair; Van Hardin, good.

THEATO (D. L. Toney, mgr.; Sun & Nerdlinger, agents).—Fred Kramer, good; Les Frimini & Co., excellent; Dupress & Deyoe, good; Lee & Clements, hit.

GERSON W. HELD.

## ROANOKE, VA.

JEFFERSON (Isador Schwartz, mgr.; Norman Jefferies, agent; rehearsal, Monday and Thursday 3).—22-25 Col. Ned Seymour, excellent; Booth Trio, clever; Somers & Law, hit; Elsie Van Nally, well liked; 26-28 Three Creighton Sisters, A. Moris, Booth Trio, Holden & Harron.

ACADEMY (Chas. Beckner, mgr.).—22 "The Arrival of Kitty," good business; 27 "Excuse Me."

## SALT LAKE CITY, UTAH.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct).—"Cheyenne Days," immense; Henry Clive, riot; Klein Bros. & Brennan, great; Lloyd & Roberts, hit; Dugros Trio, good; Laarenara & Victor, liked; June Ines, passed.

COLONIAL (Cori).—"Jim, the Penman"; Florence Roberts, Theodore Bergen, Theodore Roberts lead; good business.

SALT LAKE (K. & E.).—Trixie Friganzza in "The Sweetest Girl in Paris."

GARRICK (Stock).—"The Easterner"; good business.

## SAVANNAH, GA.

NEW SAVANNAH (William B. Seeskind, mgr.; agent, K. & E.).—19, Thomas Jefferson

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"That Carolina Rag" "Let's Make Love While The Moon Shines"

"I'D LOVE TO LIVE IN LOVELAND WITH A GIRL LIKE YOU"

in "Rip Van Winkle," small attendance; 20. "Mutt and Jeff," packed houses; 22-24. "The Chocolate Soldier"; 25. United States Marine Band; Nov. 1. "The Girl in the Taxi"; 2. "Frederick the Great"; 3. "The Cansman." 4. LIBERTY (Henry C. Fourton, mgr.; agent, S. & H.).—"The Millionaire Kid," to packed houses.

BIJOU (Henry C. Fourton, mgr.; agent, Wells Circuit; rehearsal Monday & Thursday 2).—19-21. Lee Legata, fine; Patern & O'Neill, went well; Addison & Livingston, great; Italia & Ben Greene, ordinary. 22-25. Three Navarros, very good; Zeno & Madell, scored; Wallace & Beach, entertaining; Billy Barron, funny. 26-28. Dodge Brothers; Amo Girls & Billy Bevens; Lamont & Milham; Harry Taylor; pictures.

"REX."

## SAN DIEGO, CAL.

EMPRESS (Wm. Tomkins, mgr.; agent, S. & H.). rehearsal Monday 10.—Week 14. Russell & Smith, scored; Gerard, good; Dan Mason & Co., scored; Mable Howard, pleased; Orth & Lillian, funny; Frans Meisel, artistic. PRINCESS (Fred Baillen, mgr.; agent, Bert Levey; rehearsal Monday 10).—Week 16. Josephs; Lamb & Lamb, good; Sid Verna, pleased; pictures.

ISIS (J. M. Dodge, mgr.).—20-21. "Alias Jimmy Valentine." SAVOY (Scott Palmer, mgr.).—Stock. MIRROR (Fulkerson & Edwards, mgrs.).—L. T. DALEY.

## SHREVEPORT, LA.

GRAND (Ehrlich & Coleman, mgrs.; agent, K. & E.).—16. Nat Goodwin; 21. Al. H. Wilson, good business; 21. "Miss Nobody from Starland"; Nov. 2. "Madame Sherry"; 4-5. "Alma."

HOWARD T. DIMICK.

## ST. PAUL, MINN.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct).—Marcus & Gartels, good; Gordon & Marx, good; Dolan & Lenhart, nicely; Grace Cameron, good; Dorothy & Rogers, good; Mack & Orth, good; Rousby's Scenic Review, good.

EMPRESS.—Joe Watson, good; Hal Stephens, fine; Robert & Roper, good; Luckie & Yeast, good; Trinkle Girls, good; Black & White, fine.

PRINCESS.—Carono Trio; Five Columbians; Gates & Gates; Les Lung Too.

COLONIAL.—Jefferson & Dorex; Joe Buell; Grace Farand; Ben Fox.

GAITY.—Famett Trio; Cataldo; Belmontti; Bettie Blake.

ALHAMBRA.—Texas Cleo; Vale & Vale.

METROPOLITAN.—Walker Whiteside.

GRAND.—"Bugsy Issy."

SHUBERT.—Knickerbockers.

STAR.—"Follies of Day."

AUDITORIUM.—24. Farrar & Clement.

BEN.

## ST. JOHN, N. B.

OPERA HOUSE (H. J. Anderson, mgr.).—16-18. "The Roarery," business fair; 27-28. Tamara de Swirsky.

NICKEL (W. H. Golding, mgr.; agent, U. B. O.).—Margaret Brock; pictures.

LYRIC (Thos. O'Rourke, mgr.).—16-18. The Robinson Trio; 19-21. Broe & Maxim; pictures.

L. H. CORTRIGHT.

## SYRACUSE, N. Y.

GRAND (Charles Plummer, mgr.; Keith's Vaudeville, Chas. Anderson, mgr.; agent, U. B. O.).—The Grassers, unusual; Arthur White-law, well received; Middleton & Spellmeyer, excellent; Frey Twins, splendid; Al. & Fannie Steadman, big hit; Fred Karno's London Co., featured; Marshall Montgomery, well received; Flying Martins, snappy work.

CRESCENT (John J. Breslin, mgr.).—Great Sterk; Marekay & Finlay; Walters & Frank; Lowe & Mack; Great Barnett & Co.

WEITING (Francis J. Martin, mgr.; Shubert).—Kinemacolor.

EMPIRE (M. E. Wolfe, mgr.; agent, K. & E.).—"The Pink Lady"; large business.

BASTABLE (Stephen Bastable, mgr.).—25-26. Thurston; 26-28. "Let George Do It."

## TERRE HAUTE, IND.

VARIETIES (Jack Hoffman, mgr.; agent, W. V. M. A.). rehearsal Monday & Thursday 10).—Jugglers De Lisle, good; Wilkins & Wilkins, pleased; Porter J. White & Co., hit; Van Bros., clever; Livingston Trio, good; Erna Troupe, fair; Floyd Mack, pleased; Seymour & Dupre, good; Groves & Claire, fair; Four Masons, fair. Business good.

GRAND (T. W. Barry, mgr.; agent, K. & E.).—16. "The Dawn of a Tomorrow"; 17. Nashville, poor house; 21-23. "Madame Sherry," good business; 24. "Pinefore"; 26. Jack Curley Athletic Aggregation; 27-28. "Hosier Schoolmaster."

PARK (Joe Barnes, mgr.).—Bohemians.

CERIS.

## TRENTON, N. J.

STATE (Herman Wahn, mgr.; agent, Prudential; rehearsal Monday & Thursday 11).—19-21. Harry Holman & Co., good; Evelyn Sisters, excellent; Gravatta & Lavonire, good; Rose & Burke, pleased; Cadieux, pleased; 22-25. Bensley, passed; Those Four Boys, hit; White & Fuchs, good; Tyson Brown & Co., very clever; De Leon's Monkey Circus, pleased. 26-28. Overing Trio; Musical Macks; Stevenson & Nugent; De Leon Monkeys.

TRENT (M. Moses, mgr.; agent, U. B. O.; rehearsal Monday 10).—Joleen Sisters; Eva Shirley & Sam Kessler; Leonard & Whitney; Stepp, Mehlinger & King; "Bathing Girls"; Belle Baker; Chick & Chickletts. NEW BROAD (George F. & L. Forpaugh Fish, mgrs.; Shubert).—Stock; good business. TAYLOR'S (M. Moses, mgr.; agent, K. & E.).—17-18. Barrymore & Wise in "Uncle Sam," fair business; 20-21. "Excuse Me," good business. A. C. W.

## TORONTO, ONT.

SHEA'S (J. Shea, mgr.).—Soudal, great; Grapewin & Chance, well received; Brown & Ayer, good; Mr. & Mrs. Erwin Connolly, above ordinary; Work & Ower, funny; Guatemala Marimban Quartet, novel; Gilbert Loose, clever; Mlle. Martha, sensational.

MAJESTIC (Peter F. Griffin, mgr.).—Wanta & Co.; Barker & Barker; Verona Duo; Fred G. Col.

STRAND (E. G. Well, mgr.).—Barnes & Robinson; Marie Laurent.

GAYETY (T. R. Henry, mgr.).—"London Belles."

STAR (Dan F. Pierce, mgr.).—Broadway Gaiety Girls.

ROYAL ALEXANDRA (L. Solman, mgr.).—"With Edged Tools."

PRINCESS (O. B. Sheppard, mgr.).—Maude GRAND (A. J. Small, mgr.).—"The Roarery."

Adams in "Chantecler."

HARTLEY.

## TROY.

MUSIC HALL (Ben Frankila, mgr.).—22. Harry Harden; full house.

RAND'S (W. L. Thompson, mgr.; agent, Reis; rehearsal 10).—25-26. Hugh Fray & Co. in "Little Miss Kut-Up"; good attendance.

LYCEUM (G. H. Friedman, mgr.; agent, Belenstien; rehearsal 10).—"Straggle Barbers, plenty fun; Mortimer Fox, very good; Tinkham & Co., caught on; Mildred Lee Grant, fair; Claus & Hoffman, pleased; Wally Trio, good; Lester Quinn Lowrie, very good.

J. J. M.

## WASHINGTON, D. C.

BELASCO (W. S. Taylor, mgr.; Shubert).—"Chocolate Soldier"; capacity houses.

COLUMBIA (E. Berger, mgr.; Ind.).—"The Trell of the Lonesome Pine"; S. R. O.

NATIONAL (W. Rapley, mgr.; agent, K. & E.).—Thos. A. Wise and John Barrymore in "Uncle Sam."

ACADEMY (John Lyons, mgr.; agent, S. & H.).—Bonita in "The Real Girl."

MAJESTIC (F. B. Weston, mgr.).—Stock.

GAYETY (Geo. Peck, mgr.).—"Girls from Happyland."

LYCEUM (A. C. Mayer, mgr.).—"Cosy Corner Girls."

CHASE'S (H. W. De Witt, mgr.; agent, U. B. O.; rehearsal Monday 10).—"Everywhere," headliner; Toots Pakas' Hawaiians, dancers, clever; Kate Watson, hit; Barry & Wolford, well received; The Wheelers, pleased; Three Saytons, amused.

CASINO (W. Kirby, mgr.; agent Galsaki; rehearsal Monday 10).—"Mabel McKinley," hit; Guy Hunter, honors; O'Dowd & Rose, clever; Catherine Chaloner & Co., well received; Cowboy Williams, pleased.

COSMOS (A. J. Brylawski, mgr.; agent, Jeffries; rehearsal Monday 10).—Five Alvords, hit; Williamson & Watson, clever; La Belles, honors; Winnie Stewart, well received; Tom Kerr, pleased; Mack & Burgess, applause.

WM. K. BOWMAN.

## WILMINGTON, DEL.

GARRICK (W. L. Dockstader, mgr.; agent, U. B. O.).—Peloquins, good; Knight Bros. & Sawtelle, big; Chester De Node & Co., pleased; Van Dyck & Fern, hit; Musical Cutty, big; Mr. & Mrs. Jimmie Barry, good; Five Perico's, good.

AVENUE.—Stock.

WILLIAMS.

## YOUNGSTOWN, O.

PARK (L. B. Cool, mgr.; agent, Felber & Shea).—McConnell Trio, good; M. Wood, clever; Ronaire & Ward, pleasing; Capt. Geo. Auger & Co., fair; Victoria Four, good; Fields & Lewis, hit.

PRINCESS (Charles E. Smith, mgr.; agent, Gus Sun).—Augustus Neville & Co., fine; Sue Miett's Dog Circus, entertaining; Dill & Ward, pleasing; Al. G. Harris, fair.

GRAND (Joe Schagrin, mgr.; agent, S. & H.).—22. "Salvation Nell," good business; 26-28. Ward & Vokes.

C. A. LEEDY.

## VARIETY ARTISTS' ROUTES

FOR WEEK OCTOBER 30

WHEN NOT OTHERWISE INDICATED.

The routes given from OCT. 29 to NOV. 5, 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 Social Maids B R  
Abeles Edward Orpheum Memphis

**MABELLE ADAMS,**  
**C. H. O'DONNELL CO.**  
Orpheum Circuit.

Adair Belle Orpheum Memphis  
Adair June Girls from Happyland B R  
Adams & Taylor Altmeyer McKeesport Pa  
Adams & Lewis 100 W Baker Atlanta  
Adams Sam J Trocadero B R  
Alburtus & Millar Orpheum Lincoln Neb  
Aldines The 2923 Cottage Grove Chicago  
Allen Leon & Bertie Majestic Paris Ill  
Allinel Joseph 423 Bloomfield Hoboken N J  
Allyn Amy Queens Jardin de Paris B R  
Alpine Troupe Forepaugh & Belle C R  
Alquist & Clayton 545 Bergen Brooklyn  
Altrona Zoeller Troupe 269 Hamlock Brooklyn  
Altus Bros 122 Cottage Auburn N Y  
Alvarado Goats 1235 N Main Decatur Ill  
American Newsboys Grand Evansville Ind  
Andrews Abbott & Co 2565 Morgan St Louis  
Apdals Animals Fair Shreveport La  
Apollon 104 W 46 N Y  
Arald Troupe Sun Bros C R  
Arberg & Wagner 511 E 73 N Y  
Ardelle & Leslie 19 Broesel Rochester  
Arlington Four Orpheum Portland  
Armstrong Grace Orpheum Victoria B C  
Ascott Chas Cracker Jacks B R  
Atkinson Harry 21 E 20 N Y  
Atlanta & Fisk 2611 1 av Billings Mont  
Atwood Warren 111 W 31 N Y  
Atwood Vera 17 W 52 N Y  
Austin Jennie Social Maids B R  
Austin Margie Girls from Happyland B R  
Austin & Krumker 2118 E Phila  
Australian Four 222 W 43 N Y

B.

Bader La Valle Trio 230 N Christiana Chic  
Bailey Frankie Trocadero B R  
Baker Elsie 1914 Newport Chicago  
Baker Harry 225 W 26th W Philadelphia  
Baker John T Star Show Girls B R

Baraban Troupe, 1204 Fifth av N Y  
Barbour Hazel Girls from Missouri B R  
Barnes & Crawford Keiths Columbus  
Barnes & West Casino Buenos Ayres

## IDA BARR

ENGLISH COMEDienne

Sullivan-Conadine Circuit. Address VARIETY.

Barrett Ella Girls from Happyland B R  
Barrett Patry Robinson Crusoe Girls B R  
Barrington Mildred Star & Carter B R  
Barron Geo 3025 Fifth av N Y  
Barron Billy Majestic Little Rock  
Barry & Black 1523 Fairmount av Phila  
Bartell & Garfield 2699 E 53 Cleveland  
Bartlett Harmon & Brangif 258 W 54 N Y  
Barto & Clark 2221 Cumberland Phila  
Bates Clyde Miss New York Jr B R  
Bates & Neville 57 Gregory New Haven  
Baum Will H & Co 37 Wolcott New Haven  
Bauman & Ralph 260 Howard av New Haven  
Baxter Sidney & Co 1722 43 av Melrose Cal  
Bayton Ida Girls from Happyland B R  
Becher Will S Imperial Providence  
Bean & Hamilton 222 Hickory Buffalo  
Be Ano Duo 2423 Charlton Chicago

## EVERETT THE TWO BEES

"The Changeable Wife"  
Playing New York. Booked Solid.  
Copyright, Class D.XXc., No. 20450  
Copyright, Class D.XXc., No. 21226

Behren Musical 52 Springfield av Newark NJ  
Bell Arthur H 422 12 av Newark N J  
Bella Italia Troupe Box 795 Brookfield Ill  
Belmont Joe 70 Brook London  
Belmont & Umberger 113 Delavan Newark  
Belisac Irving 269 W 113 N Y  
Benn & Leon 229 W 23 N Y  
Bennett Florence Belles of Boulevard B R  
Bennett & Marcello 204 W 67 New York  
Benway Happy Guy Bros Minatrels  
Berg Bros Schuman Frankfurt Ger  
Betta George Star & Carter B R  
Beverly Sisters 5723 Springfield av Phila  
Beyer Ben & Bro Bijou Lansing Mich  
Bicknell & Gibney 441 Marion Oak Park Ill  
Big City Four Bushwick Bklyn  
Bimbo 273 Laws Appleton Wis

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Temporary " _____				
Week	Theatre	City	State	

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Bisset & Shady 348 W 37 N Y  
Black John J & Pearl Miss New York Jr B R  
Black & Leslie 3723 Eberly av Chicago  
Blake Chas Knickerbockers B R  
Blockson & Burns Ashland Chicago  
Bogard James Rose Sydel B R  
Booth Trio 343 Lincoln Johnstown Pa  
Boulden & Quinn 113 W 42 N Y  
Boutin & Tillson Myrtle Springfield Mass  
Bouton Harry & Co 1365 E 55 Chicago  
Bowers-Walters & Crocker-Keiths Toledo  
Bowman Fred 14 Webster Medford Mass  
Boyd & Allen 3706 Howard Kansas City  
Bradley & Ward Barnum & Bailey C R  
Bradleys The 1214 Brush Elmham  
Brand Laura M 527 Main Buffalo  
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 & Britton 708 Lexington Brooklyn  
Broad Billy Empire London Indef  
Broe & Maxim 1340 Wabash Av Chicago  
Brooks Harvey Cracker Jacks B R  
Brooks & Carlisle 23 Glenwood av Buffalo  
Brooks Thos A Girls from Happyland B R  
Brooks & Jennings 361 West Bronx N Y  
Browder & Browder 430 E 12 B Minneapolis  
Brown Jimmie Girls from Happyland B R  
Brown Bros Orpheum San Francisco  
Brown & Brown 69 W 115 N Y  
Brown & Foster Palace Memphis  
Brown & Wilmet 11 Glen Malden Mass  
Bryan Will Sam Devere B R  
Bryant Mae Bway Gaiety Girls B R  
Brydon & Hanlon 26 Cottage Newark  
Bryson James Follies of Day B R  
Buckley Joe Girls from Happyland B R  
Bullock Thos Trocadero B R  
Bunce Jack 3219 13 Phila  
Burbank & Carlisle 1218 N Y  
Burdett Johnson Burdett 331 Main Pawtuoket  
Burgess Harvey J 627 Trenton av Pittsburgh  
Burke Minnie Trocadero B R  
Burke Jos 244 W 14 N Y  
Burnell Lillian 2050 North av Chicago  
Burnett Tom Star Show Girls B R  
Burns May & Lily Jefferson Roanoke Va  
Burt Wm P & Daughter 132 W 45 N Y  
Burton Sydney 126 S av N Y  
Butlers Musical 432 S 8 Phila  
Buttersworth Charley 850 Treat San Francisco  
Byers & Hermann Palace London Indef  
Byrne Golsen Players Elton Bay Wis  
Byron Gleta 107 Blue Hill av Roxbury Mass  
Byrons Musical 5133 Indiana av Chicago

## C.

Cafferty Nat K Orpheum Sioux City  
Cahill Wm 305-7 Brooklyn  
Caine & Odum Empress Cincinnati  
Campbell Al 2721 Bway N Y  
Campbell Henry Belles of Boulevard B R  
Canfield & Carlton 2318-30 Bensonhurst L I  
Canway Fred R 4445 Woodlawn av Chicago  
Capron Neil Majestics B R  
Cardonnie Sisters 253 W 42 N Y  
Carle Irving 4203 N 41 Chicago  
Carlin & Penn Keiths Portland Me  
Carmelos Pictures Star Show Girls B R  
Carmen Frank 465 W 162 N Y  
Carmen Sisters 1133 Washington av N Y  
Carmontelle Hattie 3 W 63 N Y  
Carroll Nettle Troupe Barnum & Bailey C R  
Carroll Chas 429 E Kentucky Louisville  
Carrollton & Van 5432 Monte Vista Los Angeles  
Carter Tom Taxi Girls B R  
Carter The Ava Mo  
Casad Irvin & Casad Darlington Wis  
Case Paul 31 S Clark Chicago  
Casey & Smith 124 Franklin Allston Mass  
Casius & La Mar Box 247 Montgomery Ala  
Cattin Marge Irwins Majestics B R  
Cecil Mildred Girls from Missouri B R  
Celest 74 Grove Rd Clapham Pk London  
Chameroys 1449 41 Bklyn  
Chandler Claude 219 W 68 N Y  
Chantrell & Schuyler 219 Prospect av Bklyn  
Chapman Sisters 1629 Milburn Indianapolis  
Chase Dave 90 Birch Lynn Mass  
Chase Carmel 1816 Halstead Chicago  
Chatham Sisters 303 Grant Pittsburgh  
Cheers & Jones 218 W 59 N Y  
Chubb Ray 107 Spruce Scranton Pa  
Chunns Four 19 Loughborough Rd London  
Church City Four 149 Fairfield Bklyn  
Chalmert Joe 545 W 42 N Y  
Clare & West Temple Hamilton Can  
Clark Floretta 10 Lambert Boston  
Clark Mull Sam Devere B R  
Clark & Duncan Grand Pittsburgh  
Clark & Ferguson 121 Phelps Englewood  
Clark & Turner Majestic Detroit  
Claton Sisters 285 E 11 N Y  
Claus Radcliffe & Claus 1849 Dayton av St P  
Clear Chas 459 W 123 N Y  
Clermento & Miner 39 W 9 New York  
Cliff & Cliff 4106 Artesian Chicago  
Clifford Dave B 173 E 103 N Y  
Clifford Jake Trocadero B R  
Clifford & Burke Anderson Louisville  
Close Bros 41 Howard Boston  
Coben Mark Beacon Boston  
Coden & Clifford 21 Adams Roxbury Mass  
Cole Billy 19 4 av Bklyn  
College Trio Dominion Ottawa  
Collins Jas J Star & Garter B R  
Collins Eddie & Reed Jersey City N J  
Compton & Plumb 2220 Emerson av Minneap  
Comrades Four 824 Trinity av New York  
Conn Richard 201 W 109 N Y  
Connors Jimmy Social Maids B R  
Connolly Bros 1906 N 24 Philadelphia  
Conroy & Le Maite Hammerstein N Y  
Conway Jack Star & Garter B R  
Cook Geraldine 675 Jackson av New York  
Cooke & Two Rotherbs Orpheum Budapest  
Corbett & Forrester 71 Emmet Newark N J  
Corin Joel P Queens Jardin de Paris B R  
Cornish Wm 11109 Broadway Seattle  
Costello & La Croix 313 Ewing Kansas City  
Cota El 905 Main Wheeling W Va  
Coyle & Murrell 3327 Vernon av Chicago  
Crane Mrs Gardner & Co Orpheum Winnipeg  
Cresio State Denton  
Cromwells 6 Danecroft Gardens London

## CROSS AND JOSEPHINE

Direction Max Hart.  
Now with Blanche Ring in  
"The Wall St. Girl."

Cross & Josephine Murat Indianapolis

## CROUCH AND WELCH

Next Week (Oct. 30), Orpheum, Lincoln, Neb.  
Direction, M. S. BENTHAM.

Cunningham & Marion Orpheum Memphis  
Cursun Sisters Polk Springfield

## D.

Dacre Louis Follies of Day B R  
Dallay Jas E Gay Widows B R  
Dale Johnnie Belles of Boulevard B R  
Dale Josh Majestic Little Rock  
Dale & Harris 1610 Madison av New York  
Dalton Harry Fen 175 Irving av Brooklyn  
Daly & O'Brien Tivoli Sydney Australia

## DALE AND BOYLE

Next Week (Oct. 30), Keith's, Lynn.  
Direction, Alf. T. Wilton.

Damsel Frank Gay Widows B R  
Dantes Inferno Coalings Cal  
Dare Bros Keiths Boston  
Daugherty Peggy 5524 20 Portland Ore  
Davenport Blanche Taxi Girls B R  
Davis Hazel M 3523 La Salle Chicago  
Davis Mark Rose Sydel B R  
Davis & Cooper 1920 Dayton Chicago  
Dawson Bill 344 E 53 N Y  
De Costa Due 413 Poplar Phila  
De Frankie Sylvia Saratoga Hotel Chicago  
De Grace & Gordon 232 Liberty Brooklyn  
De Hollis & Valora Saigon India  
De Leo John B 713 Jackson Milwaukee  
De Mar Rose Queens Jardin de Paris B R  
De Mar Zella Knickerbockers B R  
De Mario Sidoli Bucarest Romania  
De Milt Gertrude 213 Sterling pl Bklyn  
De Oesch Mile M 356 S 10 Saginaw  
De Renzo & La Due Lyrie Dayton O  
De Vere & Roth 549 Belden av Chicago  
De Witt Burns & Torrance Stoll Circuit Eng  
De Wolf Linton & Lanier Belles Blvd B R  
De Young Tom 155 E 113 New York  
De Young Mabel Wintergarden N Y  
Dean Jack Robinson Crusoe Girls B R  
Dean Lou 452 2 Niagara Falls  
Dean & Sibley 465 Columbus av Boston  
Deery Frank 304 West End av New York  
Delmar & Delmar Bway Gaiety Girls B R  
Delmore John Orpheum Sioux City  
Delmore & Onelda 437 W 46 N Y  
Deltos Bros 261 W 38 New York  
Demascos Stoll Circuit England  
Demonic & Belle Englewood N Y  
Denton G Francis 451 W 44 New York  
Deveau Hubert 264 Prospect pl Bklyn

JIM DIAMOND  
and  
OLARA NELSON

Next Week (Oct. 20), Orpheum, Spokane.

## DIXON AND HANSON'S

"Merry Kids." Direction, Lee Krauss.

Dobbs Wilbur Social Maids B R  
Dodd Emily & Jessie 201 Division av Bklyn  
Doherty & Harlowe 423 Union Brooklyn  
Dolce Sisters 349 W 14 N Y  
Donaghy G Francis 219 55 Brooklyn  
Donald & Carson 216 W 103 N Y  
Donner Doris 443 Lincoln Johnstown Pa  
Donohue & Stewart Empress Butte  
Dooley Ray Empress Chicago  
Dooleys Three Greenpoint Bklyn  
Dorsch & Russell Bijou Elgin Ill  
Doss Billy 102 High Columbus Tenn  
Dow & Lavan 598 Cauldwell av New York  
Downey Leslie 2114 Michigan Chicago  
Doyle & Fields 2545 W Taylor Chicago  
Drew Dorothy 377 3 av New York  
Drew Lowell B Stratford N J  
Drew Virginia 3235 Michigan av Chicago  
Du Barry & Leigh 3511 Beach av Chicago  
Du Bois Great & Co 80 N Wash av Bridgep't  
Duffy Thos H 4518 Virginia av St Louis  
Dulzell Paul Anderson Louisville  
Duncan A O 942 E 9 Brooklyn

## DUNEDIN TROUPE

Stoll Tour, England.  
JAMES E. DONEGAN, Mgr.

Dunn Arthur F 3051 E 14 Cleveland  
Dunn Chas Robinson Crusoe Girls B R  
Dupres Fred Hip Cleveland

## E.

Eagon & D'Arville Columbia Htl Anderson Ind  
Early John Sam Devere B R  
Eckert & Berg 66 W 46 N Y  
Eddie Jennie Cracker Jacks B R  
Egardo & Martin 12 N Howard Baltimore  
Edwards Geo Grant Hotel Chicago

KATE ELINORE  
AND  
SAM WILLIAMS

Winter Garden, New York.  
Personal Direction, Lee & J. J. Shubert.

When answering advertisements kindly mention VARIETY.

Edwards Shorty 213 Carroll Allegheny  
Edythe Corinne 325 S Robey Chicago  
Elliott L C 36 Baker Detroit  
Ellis & McKenna Empire Pittsfield Mass  
Elson Arthur 455 E 149 N Y  
Elton Jane 244 W 116th N Y  
Elwood Perry & Downing 934 Harlem av Balto  
Emale Troupe 604 E Taylor Bloomington Ill  
Emerald & Dupre National Sydney Australia  
Englebreth G W 2313 Highland av Cincinnati  
English Lillian Queens Jardin de Paris B R  
Esmann H T 1234 Putnam av Bklyn  
Espe & Roth 1711 Wells Chicago  
Evans Beatie 3701 Cottage Grove av Chicago  
Evans Emila & Evans 2446 7 av N Y  
Evans & Lloyd 223 E 13 Brooklyn  
Evelyn Sisters 260 St James Pl Bklyn  
Evers Geo 210 Losoya San Antonio  
Eweling Charlie 514 W Oconee Fitzgerald Ga

## F.

Fairchild Sisters 320 Dixwell av New Haven  
Falla Billy A 5 Virginia av Gates N Y  
Farr Frances Gay Widows B R  
Farrell Taylor Trio Taxi Girls B R  
Fay Two Cooleys & Fay Orpheum Duluth  
Fenney & Fox 639 Central av Camden  
Ferguson Dick 63 W 53 Bayonne N J  
Ferguson Frank 704 W 180 N Y  
Ferguson Jos 137 W 67 New York  
Ferrard Grace 3716 Warsaw av Chicago  
Field Bros Grand Pittsburgh  
Fields Nettie 173 Elmoro Rochester  
Fields & Hanson Casino Grafton W Va  
Finn & Ford 259 Revere Winthrop Mass  
Finney Frank Trocadero B R  
Fitzgibbon Marie Empress St Paul  
Fitzsimmons & Cameron 5699 S Green Chicago  
Fletcher Ted 470 Warren Brooklyn  
Flynn Frank D 55 W 133 N Y  
Follette & Wicks 1324 Gates av Bklyn  
Forbes & Bowman 201 W 112 N Y  
Force Johnny 500 Edmondson Baltimore

Max Dora Mebel Edwin

## 4 FORDS 4

Next Week (Oct. 20), Orpheum, Portland.

Ford Corinne Trocadero B R  
Ford & Wesley Coxy Corner Girls B R  
Fordyce Trio Orpheum Harrisburg  
Formby Geo Waltheus House Wigan Eng  
Foster Billy 3316 Centre Pittsburgh  
Foster Phyllis Darlings of Paris B R  
Fowler Kate 324 W 96 N Y  
Fox Florence 173 Elmoro Rochester  
Fox & Summers 517 10 Saginaw Mich  
Fox & Ward Bronx N Y  
Foyer Eddie 9320 Pierpont Cleveland  
Francis Paul Queens Jardin de Paris B R  
Francis Willard 67 W 133 New York  
Francisco 343 N Clark Chicago  
Frankie Sisters 123 Carroll Jr B R  
Frans J & Edythe Taxi Girls B R  
Freeman Bros Taxi Girls B R  
Frevoll Family Lewistown Pa  
Frobel & Ruge 314 W 23 New York

## G.

Gaffney Sisters 1407 Madison Chicago  
Gaffney Al 292 Vernon Brooklyn N Y  
Gage Chas 179 White Springfield Mass  
Gardner Georgia 4646 Kenmore av Chicago  
Gardner & Stoddard Orpheum Nashville  
Garfield Frank Passing Parade B R  
Gass Lloyd Bway Gaiety Girls B R  
Gastunkl Mins 12 George Cincinnati  
Gaylor Chas 752 17 Detroit  
Gehrue Emma Girls from Happyland B R  
George Stella Girls from Happyland B R  
Germane Anna T 25 Arnold Revere Mass  
Geyer Bert Palace Hotel Chicago  
Gilden Sisters 316 Schuykill av Pottsville Pa  
Giles Alpha Star Show Girls B R  
Gilmore & Le Moynes 1415-22 Des Moines  
Girard Marie 41 Howard Boston  
Gladstone & Talmage 145 W 45 N Y  
Godfrey & Henderson 2200 E 14 Kansas City  
Goforth & Doyle 351 Halsey Brooklyn  
Golden Max 5 Alden Boston  
Goodall & Craig 145 W 36 N Y  
Goodman Joe 2018 N 3 Philadelphia  
Goodrode J Folly Oklahoma City  
Goodwin Shirley Girls from Happyland B R  
Gorden Geo F Girls from Happyland B R  
Gorden Paul Empire London Indef  
Gordo El 121 Bway N Y  
Gordon Ed M 6118 Drexel av Chicago  
Gordon Paul L 314 W 59 Los Angeles  
Gordon Dan 1777 Atlantic av Brooklyn  
Gordon & Barber 26 So Locust Hagerstown Md  
Gordon & Marx Orpheum Winnipeg  
Gordon & Warren Casino Washington Pa  
Goss John 22 Sawyer Haverhill Mass  
Gottlieb Amy 609 N Clark Chicago  
Gould Sisters Plymouth Htl N Y  
Goyt Trio 355 Willow Akron O  
Graham & Randall Bijou Decatur Ill  
Grannon Ila Melrose Park Pa Indef  
Gray Trio 1402 Woodlawn av Indianapolis  
Gray & Graham Vaudeville Club London  
Gray & Gray 1932 Birch Joplin Mo  
Green Winifred 168 W 56 N Y  
Gremmer & Melton 1437 S 6 Louisville  
Grieves John Follies of Day B R  
Griffith Myrtle E 8065 Kirkwood av Pittsburgh  
Griffith Marvelous 11 W Eagle Buffalo  
Griffe & Hoot 1328 Canfield Philadelphia  
Grimes Tom & Co Williamstown N J  
Grimm & Satchell Savoy Atlantic City  
Grossman Al 582 North Rochester  
Gruber & Kew 408 Av B Flint Mich  
Guilfoyle & Charlton 303 Harrison Detroit

## H.

Hall Alfred Queens Jardin de Paris B R  
Hall Geo F Coliseum London  
Hall & Pray 80 Columbia Swampscott Mass  
Hall & Briscoe 58 Orchard Norwich Conn  
Halla Dogs 11 Walnut Revere Mass  
Halpern Nan 1621 17 Denver  
Halsey Boys 31 E 98 N Y  
Halton Powell Co Colonial Indianapolis Indef  
Hamilton Estella Grand Evansville Ind  
Hampton & Bassett 237 Poplar Cincinnati

Hanes G Scott 313 Rittner Phila  
Haney Edith Grant Htl Chicago  
Hanlon Bros & Co Orpheum Harrisburg  
Hansone & Co 1037 Tremont Boston  
Hanvey Lou 553 Lenox av New York

## CHAS. HARRIS

"The 21st Century Girl."  
Playing W. V. M. A.  
Direction, JAMES FLUNKETT.

Harkins Geo Taxi Girls B R  
Harper Annette Girls from Happyland B R  
Harrigan Harry Star Show Girls B R  
Harrington Bobby Girls from Missouri B R  
Harris Murray Belles of Boulevard B R  
Harris & Randall 5 Av Nashville  
Hart Bros Barnum & Bailey C R  
Hart Stanley Wade Hyman Los Angeles Indef  
Hart Maurice 156 Lenox av New York  
Hartman Gretchen 521 W 135 N Y  
Harvey De Vora Trio Keiths Lowell Mass  
Hatches 47 E 132 New York

## E. F. HAWLEY AND CO.

"THE BANDIT."  
Next Week (Oct. 30), Garrick, Wilmington.  
EDW. S. KELLER, Rep.

Hawthorne Hilda 3813 Jamaica av Richm'd Hill  
Hayden Jack Grand Indianapolis  
Hayes Frank Social Maids B R  
Hayes Gertrude Follies of Day B R  
Hays Ed C Vogels Minstrels  
Hayman & Franklin Tivoli London  
Hazzard Lynne & Bonnie Temple Ft Wayne  
Hearn Sam Follies of Day B R  
Heather Josie Orpheum San Francisco  
Hebron Marie Irwins Majestics B R  
Held & La Rue 1238 Vine Philadelphia  
Henderson & Thomas 227 W 40 N Y  
Henella & Howard 646 N Clark Chicago  
Henry Dick 207 Palmetto Brooklyn  
Henry Girls 2246 So 17 Philadelphia  
Henry 423 E 143 N Y  
Herbert Barnum & Bailey C R  
Herberts The 47 Washington Lynn Mass  
Herman & Rice 332 W 36 N Y  
Herr Noodle Box 66 Witter Pa  
Hers Geo 323 Stone av Scranton

## HEUMAN TRIO

A Novelty on Wheels.  
Next Week (Oct. 20), Star, Brooklyn.

Heywood Great 43 Clinton Newark  
Hicker Bonnie Follies of Day B R  
Hickman Geo Taxi Girls B R  
Hillman & Roberts 516 S 11 Saginaw Mich  
Hills Harry Robinson Crusoe Girls B R  
Hilton Robt Sam Devere B R  
Hilton Marie Follies of Day B R  
Hines & Fenton 151 W 63 N Y  
Hines & Remington Harrison N Y  
Hodges Musical Winter Garden N Y Indef  
Hoffman Dave 324 E Clearfield Phila  
Holman Barry & Co McKinley N Y  
Holman Bros 61 Lake Cadillac Mich  
Holmes Ben 114 W Montana Allaine Neb  
Holt Alf Sydney Australia  
Honan & Helm 123 Lockwood Buffalo  
Hood Sam 721 Florence Mobile Ala  
Hoover Lillian Belles of Boulevard B R  
Hopp Fred 326 Littleton av New York N J  
Horton & Le Trinks Orpheum Winnipeg  
Hotelling Edward 557 S Division Grand Rap  
House Carl C 409 Cadillac av Detroit

## HOWARD

THE FINISHED VENTRILOQUIST.  
Next Week (Oct. 30), Polk's, Worcester.  
Representatives, MORRIS & FELL.

Howard Jack Coxy Corner Girls B R  
Howard Katherine Follies of Day B R  
Howard Bros Majestic Montgomery Ala  
Howard Emily 444 N Clark Chicago  
Howard George Four 925 1 av Bklyn  
Howard Harry & Mae 323 S Peoria Chicago  
Howard Bernice 3009 Calumet av Chicago  
Howard & Howard 5 Av N Y  
Hoyt Edward N Palmyra N Y  
Hoyt & Starks 15 Bancroft pl Bklyn  
Hughes Mrs Gene & Co Forsyth Atlanta  
Hughes Fred 75 E 34 Webster Mass  
Hulbert & De Long 4416 Madison Chicago  
Hurley F J 153 Magnolia av Elizabeth N J  
Hyatt & Le Nora 1613 W Lanvale Baltimore  
Hyde Bob & Bertha Trenton Lynchburg Va  
Hynde Beatie 518 Pearl Buffalo

## JUNE IMES

Orpheum Circuit.

Inglis & Reading 192a Bower Jersey City  
Ingrams Two 1304 Story Boone Ia  
Inness & Ryan Lyda Chicago  
Ioelen Sisters Orpheum Harrisburg  
Ireland Fredk Irwins Majestics B R  
Irving Pearl Indian Lane Canton Mass  
Irwin Flo 227 W 45 N Y  
Irwin Ferdinand 84 Horton Fall River

## J

Jacobs & Sadel Goe & Atkins av Pittsburgh  
Jeffries Tom 389 Bridge Bklyn  
Jennings Jewell & Barlow 882 Arl't'n St L  
Jess Johnnie Cracker Jacks B R  
Jewell Mildred 5 Alden Boston  
Jewells Manikins Keiths Lynn Mass  
Johnson Great 257 W 37 N Y  
Johnson Henry 39 Tremont Cambridge Mass  
Johnson Bros & Johnson 5245 Callowhill Phila  
Johnstone Chester B 49 Lexington av N Y  
Johnstons Musical Hip London  
Jones & Rogers 1351 Park av N Y  
Jones Maud 50 W 125 N Y  
Jones & Gaines 413 W 55 N Y



Julian & Dyer Orpheum Harrisburg  
June & Wells 511 E 73 N Y

K

Kane Leonard Gardiner Mass  
Kaufmans 340 E 35 Chicago  
Keaton & Barry 74 Boylston Boston  
Keeley Bros & Haymarket Sq London  
Kelley & Parke Plaza Buffalo  
Kelso Zena 110 W 44 N Y  
Kellam Lee & Jessie Bijou Ann Arbor Mich  
Kelley & Wentworth Orpheum Minneapolis  
Kelly Walter C Shaws Buffalo  
Kelley Sisters 4223 Christiana av Chicago  
Kennedy Joe 1121 N 3 Knoxville Tenn  
Kennedy & Hollis Orpheum Victoria B C  
Kent Marie Folies of Day B R  
Kenton Dorothy Felix Portland Ht N Y  
Kessner Rose 423 W 164 N Y  
Kiddler Bert & Doris 236 Santa Clara Alameda  
King Bros 311 4 av Schenectady

## MAZIE KING

Orpheum Circuit.

King Violet Winter Gard'n Blackpool England  
Klein Ott & Nicholson Majestic E St Louis 111  
Knight Harry 2 Orpheum Montreal  
Knight Bros & Sawtelle 4450 Sheridan rd Chic  
Koehler Grayce 6050 Calumet Chicago  
Kolb & La Neva O H Rumford Falls Me  
Koler Harry Queens Jardin de Paris B R  
Koners Bros Apollo Vienna  
Kubns Three White Keiths Columbus O

L

Lacey Will 1516 Capitol Washington  
Laight Pearl Sam Devere B R  
Lake Jas J Knickerbockers B R  
Lamont Harry & Flo 30 Clinton Johnstown N Y  
Lane Goodwin & Lane 2715 Locust Phila  
Lane & Ardell 165 Alexander Rochester  
Lane Eddie 305 E 73 N Y  
Lane & O'Donnell 5 Av N Y

## THE LANGDONS

in

"A Night on the Boulevard"

Always a laughing HIT  
ALBEE, WEBB & EVANS, Mgrs.  
Next Week (Oct. 30), Pol's, Springfield.

Langdone Pol's Springfield  
Langdon Joe 103 E 51 Phila  
Lansner Ward E 323 Schaefer Bklyn  
La Centra & La Rue 3461 3 av N Y  
La Mase Trio Orpheum Budapest  
La Moines Musical 333 S Baraboo Wis  
La Nole Ed & Helen 1111 Troy N Y  
La Ponte Mary 113 W Commerce San Antonio  
La Rue & Holmes 31 Lillie Newark  
La Tell Bros New Baltimore  
La Tour Irene 34 Atlantic Newark N J  
La Vier Palace Fall River Mass  
Larriev & Lee 32 Shuter Montreal  
Lashes Great 1611 Kater Phila  
Laurent Bert 3 Platt pl Scranton  
Laurent Marie Family Buffalo  
Lavardes Lillian 1209 Union Hackensack N J  
Laveen Cross & Co Majestic La Crosse Wis  
Lawrence & Edwards 1140 Westm'r Providenc  
Lawrence & Wright 55 Copeland Roxbury Mass  
Layton Mary 355 E Indiana St Charles Ill  
Le Pages 355 S Milwaukee  
Le Roy Lydia Folies of Day B R  
Le Roy Geo 35 W 115 N Y  
Le Roy Vic 323 Everett Kansas City Kan  
Le Roy & Adams 1812 Locust av Erie Pa  
Leahy Bros 259 East av Pawtucket R I  
Leberg Phil & Co 324 Tremont Boston  
Lee Audrey Girls from Happyland B R  
Lee Rose 1040 Broadway Bklyn  
Lehr Corinne Star & Garter B R  
Leipsig Orpheum Minneapolis  
Lenox Cecil Trocadero B R  
Lenns 1814 Newport av Chicago  
Leonard Joe Pat White's Gaiety Girls B R  
Leoni Ruby Cracker Jacks B R  
Lepp Frank Sam Devere B R  
Leslie Genie 361 Tremont Boston  
Leslie Frank 134 W 139 N Y  
Lester & Kellett 318 Fairmount av Jersey City  
Levering G. Wilbur Folies of Day B R  
Levy Family 129 N Y  
Lipson Chas Girls from Happyland B R  
Lingermans 705 N 5 Phila  
Linton Fred Taxi Girls B R  
Linton Tom 1985 S Penn Denver  
Livingston Murray 330 E 133 N Y  
Lloyd & Gasano 104 E 61 N Y  
Lockhart & Kress Lynn Mass  
Lockwoods Musical 132 Cannon Poughkeepsie  
Lois & Love 2914 2 Bklyn  
London & Riker 33 W 98 N Y  
Londons Four Orpheum Des Moines  
Longworths 8 Magnolia av Jersey City  
Lowe Musical 47 Ridge av Rutherford N J  
Lucas Jimmie Keiths Providence  
Luce & Luce 325 N Broad Phila  
Luckie & Yeast 1053 Bway Bklyn  
Lucier & Ellsworth Grand Fargo  
Lynch Gertrude Sam Devere B R  
Lynch Jack 93 Houston Newark  
Lynch Hazel 365 Norwood av Grand Rapids  
Lynn Louie Star Show Girls B R

M

Macey Helen Girls from Happyland B R  
Mack Tom Miss New York Jr B R  
Mack Floyd 5924 Ohio Chicago  
Mack & Walker Keiths Columbus  
Macy Maud Hall 213 E 26 Sheephead Bay  
Madden & Fitzpatrick Vaudeville Danville Ill  
Major Valroy Victoria Rochester  
Mallory Dannie 11 Glen Morris Toronto  
Malvern Troupe Empress Minneapolis  
Manning Frank 365 Bedford av Bklyn  
Manning Trio 154 N Wanamaker Phila  
Mantell Harry Trocadero B R  
Mantelle Marionettes 414 Elm Cincinnati

## The MARIMBA BAND

(THE REAL ACT.)

Open from Dec. 25 to Mar. 15.

Marine Comedy Trio 137 Hopkins Bklyn  
Marion CHB Grant Hotel Chicago  
Mario Aldo Trio 304 W 43 N Y  
Marsh Chas 305 14 Milwaukee  
Marsh Harry Taxi Girls B R  
Martha Mille Bijou Phila  
Martine Carl & Rudolph 457 W 67 N Y  
Marx Bros & Co Crystal Waterlee Ia  
Marshall Harry L Star & Garter B R  
Matthews Mabel 3231 Burling Chicago  
Mayne Elizabeth 1233 S Wilton Phila  
McCann Geraldine & Co 706 Park Johnston Pa  
McCarthy & Barth 3901 Missouri av St Louis  
McConnell Sisters 1347 Madison Chicago  
McConnick & Irving Pol's Worcester  
McCune & Grant 636 Benton Pittsburgh  
McDermott Harry Star & Garter B R  
McDonald & Gevorneaux 2223 Maxwell Sp'k'ne  
McDowell John & Alice 39 Day Orange N Y  
McDuff Jas Orpheum Montreal  
McGarry & Harris 531 Palmer Toledo  
McGuire Tuts 49 High Detroit  
McIntyre Wm J Folies of Day B R

## JOCK McKAY

With Lulu Glaser in "Miss Duddleson"  
Management, WEBB & LUESCHER.

McLain Sisters 32 Miller av Providence  
McNallye Four Irwins Majestic B R  
McNamee 41 Smith Poughkeepsie  
MacNichol Jas Charlottetown Canada  
McWaters & Tyson 471 60 Bklyn  
Melrose Ethel & Ernest Bway Gaiety Girls B R  
Mendelsohn Jack Pat White's Gaiety Girls B R  
Meredith Sisters 163 W 66 N Y  
Merrick Tom Midnight Maidens B R  
Methen Sisters 13 Culton Springfield Mass  
Meuther & Davis Francis Montreal  
Meyer David 1534 Central av Cincinnati  
Michael & Michael 330 W 53 N Y  
Milam & Du Bois 1205 E 7 Phila  
Miles P W Irwins Majestic B R  
Miller & Mack 3641 Federal Phila  
Millman Trio Folies Bergere Brussels Belgium  
Mills & Moulton 53 Rose Buffalo  
Milton George Bway Gaiety Girls B R  
Milton Joe Big Banner B R  
Mints & Palmer 1205 E 7 Phila  
Mikel Hunt & Miller 103 14 Cincinnati  
Mitchell Bennett Miss New York Jr B R  
Mitchell Geo Irwins Majestic B R  
Moller Harry 34 Blymer Delaware O  
Montambo & Bartell 40 E Liberty Waterbury  
Moore Geo W 1144 Cedar Phila  
Moore Mito Orpheum Newark O  
Morgan Bros 3535 E Madison Phila  
Morgan King & Thompson St 603 E 41 Chic  
Morgan Meyers & Mike 1236 W 36 Phila  
Morris Sisters Bowery Burlesquers B R  
Morris Mildred & Co 350 W 36 N Y  
Morris & Wortman 123 N Law Allentown Pa  
Morris & Kramer 1206 St Johns pl Bklyn

SAM KATE

# 4 Mortons 4

CLARA PAUL

IN VAUDEVILLE

Morton Harry Queens Jardin de Paris B R  
Morton & Keenan 574 11 Bklyn  
Moto Girl Tichya Prague Austria  
Mozarts Colonial Lawrence Mass  
Mulvey Eddie Bway Gaiety Girls B R  
Mulford Arthur D Vaudeville Hickm'r N Y  
Mull Eva Girls from Missouri B R  
Murphy Frank Girls from Missouri B R  
Murphy & Frances M H Pawtucket R I  
Murray Harriet Girls from Happyland B R  
Muskagirls Anderson Louisville  
My Fancy 13 Adams Strand London

N

Nazarre Nat & Co 3101 Tracy av Kansas City  
Neary Bliss & Ross 459 E Main Bridgeport  
Nelson Florence Girls from Happyland B R  
Nelson Henry P Taxi Girls B R  
Nelson Oswald & Berger 150 E 123 N Y  
Nevaros Three Majestic Little Rock  
Nevis & Erwood Proctors Newark

## NEWELL AND NIBLO

The International Instrumentalists  
Week Nov. 5, Empress, Butte.

Newhoff & Phelps 12 W 117 N Y  
Newman Val & Lottie Knickerbockers B R  
Nichols Nelson Troupe Grescoen Tampa Fla  
Nichols Nellie Temple Hamilton Can  
Nicoli Florence Rose Sydel B R  
Noble & Brooks Saratoga Ht Chicago  
Nonette 617 Flatbush av Bklyn  
Norton C Porter 6242 Kimbark av Chicago  
Noss Bertha Gerard Hotel N Y  
Nowak Eddie 595 Prospect av Bronx N Y  
Nowlin Dave 3300 E av Austin Tex  
Nugent Jas Irwins Majestic B R

O

O'Brien Ambrose Social Maids B R  
O'Clare Wm & Co Family Detroit  
O'Connor Trio 706 W Allegheny av Phila  
O'Dell & Glimore 1145 Monroe Chicago  
Odina Orpheum Oakland  
O'Donnell J R 123 E 124 N Y  
O'Haus Edward Folies of Day B R  
Omar 7 W 36 N Y  
O'Neal Emma Bway Gaiety Girls B R  
O'Neill Trio Bijou Fitchburg Mass  
O'Neill & Regency 693 Warren Bridgeport

Orioff Troupe 303 E 57 N Y  
Ormabell Will Folies of Day B R  
Ormsby Geo Folies of Day B R  
Orr Chas F 121 W 41 N Y  
Owens Dorothy Mae 3047 90 Chicago  
Owase The 43 Kinzel av Kenmore N Y

P

Parker & Morrell 137 Hopkins Bklyn  
Parke Marie Girls from Missouri B R  
Parris Geo W 354 N Franklin Phila  
Patterson Sam 39 W 123 N Y

# PAULINE

Bellocclair Hotel,  
77th St. and Broadway, New York City.

Paulinetti & Piquo Orpheum Des Moines  
Paul & Bogert Columbia St Louis  
Pearl Mary 35 Marcy av Bklyn  
Peckerson Bros 535 Greenbush Milwaukee  
Pelota The National Boston  
Pepper Twine Lindsay Can  
Peter the Great 43 B'mfield av Hoboken N J  
Peters & O'Neill Princess Hot Springs  
Peysay Dave Bway Gaiety Girls B R  
Phillips Mondane Majestic Seattle  
Phillips Samuel 316 Canson av Bklyn  
Phillips Sisters Boufies Moscow Russia  
Piccolo Midgits Box 33 Phoenixia N Y  
Pickens Arthur J Keiths Cleveland  
Pierson Hal Girls from Happyland B R  
Pillard Henrietta Social Maids B R  
Piney Dick Hadenback Wallace C R  
Pisano & Bingham 50 Christie Gloverville  
Potter & Harris 620 Wayne av Chicago  
Powers Elephants 745 Forest av N Y  
Price Harry M Gertrude Elliott Co  
Primrose Four Orpheum Salt Lake  
Proctor Sisters 111 Halsey Bklyn  
Propp Anna Folies of Day B R  
Prossit Trio Ringling Bros C R

Q

Queen Mab & Wels Princess Hot Springs  
Queer & Quaint Star Show Girls B R  
Quinian Josie 444 N Clark Chicago

R

Raceford Roy 607 W 173 N Y  
Radcliffe Ned Sam Devere B R  
Rah Rah Boys Orpheum Peoria Ill  
Rainbow Sisters 340 14 San Francisco  
Raycox E. Adams Social Maids B R  
Raymond Clara 312 Lawrence Bklyn  
Raymond Great Bombay India Indef  
Raymond Ruby & Co Orpheum Omaha  
Raymore & Co 147 W 95 N Y  
Redford & Winchester Her Majestys Sydney  
Redmond Trio 351 Halsey Bklyn  
Redmond & Co 215 Sutter San Francisco  
Redway Juggling 141 Inspector Montreal  
Reed & Earl 326 E 43 Los Angeles  
Reeves & Werner Family Pittsburgh  
Reid Sisters 45 Broad Elizabeth N J  
Remington Mayne Gerard Hotel N Y  
Renalles The 3054 Suite San Francisco  
Reno Geo & Co 2 Dominion Ottawa  
Reno Great & Co Weir City Kan  
Renzetta & La Rue 3231 So Hicks Phila  
Rese Len 1031 Cherry Phila  
Reynolds Francis T Miss New York Jr B R  
Reynolds Nonie Star & Garter B R  
Rice Frank & Truman Pol's Bridgeport  
Rich Geo Star Show Girls B R  
Rich & Howard 314 E 19 N Y  
Richards Great Keiths Lowell Mass  
Riley & Lippus 35 Plant Dayton O  
Rio Al C 320 W 146 N Y  
Ripon Alf 545 E 37 N Y  
Ritter & Bovey 48 Billerica Boston  
Ritter & Rumley Comique Detroit  
Robbins & Trenaman 469-10 Bklyn  
Roberts Edna Majestic B R  
Roberts C & 1551 Sherman av Denver  
Roberts & Downey 56 Lafayette Detroit  
Robinson Chas Robinson Crusoe Girls B R  
Robins Lane & Kead 125 W 43 N Y  
Rosenthal Don & Bro Victoria Clarksburg W Va  
Ross Dave Gay Widows B R  
Ross Kittle Hopkins Louisville  
Ross Frank Trocadero B R  
Ross & Lewis Hip Portsmouth Eng  
Rossis Musical Novelty 218 W 45 N Y  
Rother & Anthony 8 Patterson Providence  
Russell Fred Girls from Missouri B R  
Russell May Pat White's Gaiety Girls B R  
Russell & Held 5 Green London  
Rutans Song Birds Family Detroit

## THOS. J. RYAN-RICHFIELD CO.

This Week (Oct. 23), Hammerstein's, N. Y.

## SALERNO

JUGGLER.  
BOOKED SOLID.  
United Time.

Savoy Lucille O H Bliddeford Falls Me  
Savoy & Savoy Auditorium York Pa  
Savoy Vano & Sack Howard Boston  
Scanlon W J 1691 Vinewood Detroit  
Scarlet & Scarlet 818 Longwood av N Y  
Schilka Abe 23 Ridgewood av Newark

Schilling Wm 1000 E Lanvale Baltimore  
Schroeder Carol Knickerbockers B R  
Scully Will P 8 Webster pl Bklyn  
Sears Gladys Darlings of Paris B R  
Seibini & Grovini Colonial Erie Pa  
Semon Duo Taxi Girls B R

## CHAS. F. SEMON

Orpheum Circuit. Pat Oasey, Pilot  
Next Week (Oct. 29), Dominion, Winnipeg.

Sensell Jean 313 Eleanor Pittsburgh  
Sevens Olympia Lynn Mass  
Seymour Nellie 111 Manhattan N Y  
Sexton Chas B Jefferson Birmingham Ala Indf  
Shes Thomas 1664 Pine Grove av Chicago

## SHARP AND TUREK

Next Week (Oct. 30), Keith's, Columbus.  
Direction Albee, Weber & Evans.

Shedmans Dogs Dumont N J  
Sheperly Sisters 330 W 43 N Y  
Sherlock Frank 614 W 135 N Y  
Shermans Two 353 St Emanuel Mobile  
Sherry Joe V Sparks Circus C R  
Shields The 907 City Hall New Orleans  
Siddons & Marie 344 S 3 Phila  
Sidiello Tom & Co 4230 Cottage Grove av Chic  
Siegel Emma Bon Tone B R  
Siegel & Matthews 334 Dearborn Chicago  
Slager & Slager 516 Birch av Indianapolis  
Small Johnnie & Sisters 630 Lenox av N Y  
Smith Allen 1243 Jefferson av Bklyn  
Smith & Champion 1747 E 43 Bklyn  
Smith & Larson 140 W 49 N Y  
Snel Corinne & Co Oxford Bklyn  
Snyder & Buckley Bronx N Y  
Soper & Lane 1238 N Alden West Phila  
Spears The 47 Clinton Everett Mass  
Spencer & Austin 3110 E Phila  
Sprague & McNece Temple Detroit  
Springer & Church 3 Eather Terrace Pittsfield  
Stadium Trio St Charles Hotel Chicago  
Stafford Frank & Co Chases Washington  
Stanley Harry Grant Hotel Chicago  
Stanley Stan 905 Bates Indianapolis  
Stanley Teddy Folies of Day B R  
Stanwood Dave 364 Bremen E Boston  
Stedman Al & Fannie 695 6 So Boston  
Steinert Thomas Trio 531 Lenox av N Y  
Steppe A H 33 Barclay Newark  
Stepping Trio 5902 N 1 Phila  
Steven Pearl Francis Montreal  
Stevens E J 493 Marion Bklyn  
Stevens Lillie Sam Devere B R  
Stevens Paul 223 W 32 N Y  
Stevenson Geo Irwins Majestic B R  
St James & Dacre 163 W 34 N Y  
St John & McCracken 4151 Chestnut Phila  
Stone George Social Maids B R  
Strauss Bobby & Co 413 Cherry Chattanooga  
Strehl May Gay Widows B R  
Stuart Dolly Gay Widows B R  
Stubbfield Trio 5203 Maple av St Louis  
Stutman & May 619 Washington Williams't  
Suits Ann Social Maids B R  
Sullivan Madeline Folies of Day B R  
Sully & Phelps 3310 Bolton Phila  
Summers Allen 1956 W Division Chicago  
Sutton & Sutton 3213 W 3 Duluth  
Swisher & Evans 1147 W Huron Chicago  
Sylvester Celia Queens Jardin de Paris B R  
Symonds Alfaretta 140 E 11 Phila  
Symonds Jack Pastime Plymouth Mass  
Syts & Syts 140 Morris Phila

T

Tanean & Claxton 1287 St Marks av Bklyn  
Taylor Mae Murray Richmond Ind  
Taylor & Tenny 3044 Ridge av Phila  
Temple Luella Social Maids B R  
Temple & O'Brien 459 E 3 Fargo N D

## Tivoli Quartet

Next Week (Oct. 30), Pantages, Portland.  
Direction, Norman Friedenwald.

Terry Herbert Girls from Missouri B R  
Thomson Harry 1254 Putnam av Bklyn  
Thorne Mr & Mrs Harry 222 St Nicholas av N Y  
Thornes Juggling 53 Rose Buffalo  
Thornton Geo A Bowery Burlesquers B R  
Thriller Harry 40 Isabella Boston  
Thurston Leslie 315 W 46 N Y  
Tidmarsh Fred & Co 1324 Tattall Wilming'tn  
Till Violet Trocadero B R  
Tops Topsy & Tops 3442 W School Chicago  
Townsend Helena Star Show Girls B R  
Tracy Julia Raymond Bartholdi Inn N Y  
Travers Bell 207 W 38 N Y  
Travers Phil E 5 E 115 N Y  
Travers Roland 221 W 42 N Y  
Travers & Lunsford Portland Me  
Tremaines Musical 330 Caldwell Jacksonville  
Trillers Buffalo Bliss C R  
Troubadours Three 136 W 55 N Y

## TROVATO

Dec. 18 Colonial, 35 Washington, Jan 1 Fifth  
Ave, 8 Alhambra, 15 Victoria.  
Featured with the Harry Lauder Show.  
Vaudeville Management, MORRIS & FELL.

Tully May Grand Pittsburgh  
Tumbling Toms 3739 Fulton Bklyn  
Tyler Harry Queens Jardin de Paris B R

## HARRY TSUDA

Booked Solid. James E. Plunkett, Mgr.

U.  
Uline Arthur M 1759 W Lake Chicago  
Unique Comedy Trio 1937 Nicholas Phila

V.  
Vaggon Brennan Circuit Australia  
Valadone Les 71 Grand Central Falls R I  
Valdare Bessie 305 W 97 N Y  
Valentine & Bell 1461 W 103 Chicago  
Van Dille Sisters 514 W 135 N Y  
Van Horn Bobby 139 West Dayton O  
Vardon Perry & Wilkes 6 Green London  
Variety Comedy Trio 1515 North Indianapolis  
Vassar & Arken 324 Christopher Bklyn  
Vedder Fannie Star & Garter B R  
Vedmar Rene 2335 Broadway N Y  
Venetian Serenaders 676 Blackhawk Chicago  
Vernon & Parker 137 Hopkins Bklyn  
Village Comedy Four 1913 Ringgold Phila  
Vincent & Singer 320 Olive Indianapolis  
Viola Otto & Co Apollo Dusseldorf Ger  
Violetta Jolly 41 Leipsiger Berlin Ger  
Voelker Mr & Mrs 528 W 161 N Y  
Von Dell Bijou Bay City Mich

W.  
Wade Pearl Trocadero B R  
Walker Musical Ringling Bros C R  
Walker & Ill Keiths Portland

## WALSH, LYNCH & CO.

Presenting "BUCKIN' RUN."  
Direction, PAT GARREY.

Walsh May Irwins Majestics B R  
Walters & West 3437 Vernon Chicago  
Ward Billy 159 Myrtle av Bklyn  
Ward Will E Sam Dayton B R  
Ward & Bohman 333 Schaeffer Bklyn  
Ward & Smith Pekin Savannah Indef  
Ward Mack 305 W 79 N Y  
Washburn Dot 1936 Mohawk Chicago  
Washer Bros Oakland Ky  
Waters Jas R Miss New York Jr B R  
Waterson Tom Queens Jardin de Paris B R  
Watson Joe K Empress Duluth  
Watson Billy W Girls from Happyland B R  
Watson Nellie Girls from Happyland B R  
Watson Sammy Moremores N Y  
Weber Chas D 334 Tucker Phila  
Wall John A 111 E 14 N Y  
Welch Jas A 311 E 14 N Y  
Welch Thos Social Maids B R  
Wells Lew 313 Shawmut av Grand Rapids  
Wenrick & Waldron 353 W 33 N Y  
Wentworth Vesta & Teddie Keiths Phila  
Wesley Frank Coley Corner City B R  
West Sisters Ben Welch Show B R  
Western Union Trio 3341 E Clearfield Phila  
Weston Burt & Co Jewel Springfield Mo  
Weston Cecilia Irwins Majestics B R  
Weston Edgar 346 W 44 N Y  
Weston Dan E 141 W 416 N Y  
Wheeler Australia Victoria Rochester  
Wheeler The 149 Montague Bklyn  
Whelan The Star Show Girls B R  
White Kane & White 393 Vermont Bklyn  
White & Perry Sheas Toronto  
Whiteside Ethel 356 W 57 N Y

## ETHEL WHITESIDE

and those "Piccaninnies."  
"FOLLIES OF COONTOWN."

Whitting & Bohne O H North Troy Indef  
Whitman Frank 133 Greenwich Reading Pa  
Whitney Thelma 36 Kane Buffalo  
Wichert Grace 3625 Michigan av Chicago  
Wilder Marshall Atlantic City N J  
Wiley Herbert Girls from Missouri B R  
Wilkins & Wilkins 353 Willis av N Y  
Willard & Bond Empire Pittsfield Mass  
Willard Ora Follies of Day B R  
Williams Clara 3440 Tremont Cleveland  
Williams Cowboy 4715 Upland Phila  
Williams John Cracker Jacks B R  
Williams Chas 3635 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 Denver  
Williams & Stevens 3516 Calumet Chicago  
Williams & Sterling Box 1 Detroit  
Willison Herbert Al Fields Minstrels  
Willis Estelle X Taxi Girls B R  
Wilson & Arthur 43 W 33 N Y  
Wilson & Aubrey Bijou Green Bay  
Wilson Frank Cracker Jacks B R  
Wilson Raleigh Gollmar Bros C R  
Wilson Lottie 3208 Clifton av Chicago  
Wilson Billy 371 Wyona Bklyn  
Wilson Lizzie Gayety Indianapolis  
Wilson Patter Tom 3666 7 av N Y  
Wilson & Ward 8744 Grays Ferry av Phila  
Wilton Belle Belles of Boulevard B R  
Winchester Ed Lyceum Sydney N S  
Winfield & Shannon 277 E Milwaukee av Detrit  
Winkler Kress Trio 324 W 43 N Y  
Wise & Milton Brennan Circuit New Zealand  
Wood Ollie 133 W 143 N Y  
Wood Bros Orpheum St Paul  
Woods Hailon & Co Proctors 23 N Y  
Woodall Billy 420 First av Nashville  
Work & Ower Grand Syracuse  
World & Kingston Orpheum Los Angeles  
Wright & Dietrich Orpheum Sioux City  
Wyckoff Fred Linden Chicago

X.  
Xaviers Four 2144 W 20 Chicago

Y.  
Yeoman Geo 4556 Gibson av St Louis  
Yerxa & Adele Girls from Happyland B R  
Young Jeannette Trocadero B R  
Young & April Empress Cincinnati  
Young Sisters 376 W 135 Coney Island  
Young Frank Bway Gayety Girls B R

Z.  
Zanolza 36 Cliff av E Portchester N Y  
Zanfrelles 131 Brixton London  
Zeda Harry L 1323 Cambria Phila

## CIRCUS ROUTES

Buffalo Bill & Pawnee Bill 27 Roanoke Va  
28 Lynchburg 30 Norfolk 31 Petersburg Nov  
1 Richmond.  
Downie & Wheelers 37 Asheville N C 28 Morgantown 30 Newton 31 Gastonia Nov 1 Clifton S C 3 Union 3 Esley 4 Sonoma 5 Toccoa Ga 7 Roston 8 Bowersville 9 Lavonia 10 Cornelia  
Forepaugh Sells 27 Valdosta Ga 28 Thomasville 30 Albany.  
Gollmar Bros 37 Tunica Miss 28 Ripley Tenn 30 Obion 31 Cairo Ill.  
Hagenbeck Wallace 37 Austin Tex 28 San Marcos 29 San Antonio 31 Cuero Nov 1 Victoria 1 Wharton 2 Houston 4 Huntsville.  
Miller Bros. 101 Ranch 27 Hereford Tex 28 Roswell N M 30 Clovis 31 Vaughn Nov 1 Albuquerque 2 Gallup 3 Flagstaff Ariz 4 Prescott.  
John Robinson 27 Darlington S C 28 Wadesboro N C.  
Sangers 27 Johnston S C 28 Augusta Ga.  
Sparkes 30 Union Miss 31 Bay Springs Nov 1 Richton 2 Mobile Ala 3 Bainbridge Ga.

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Weeks Oct. 30 and Nov. 4.

Americans Lafayette Buffalo 6 Avenue Detroit  
Behman Show Murray Hill New York 6-8  
Gilmore Springfield 9-11 Franklin Sq Worcester  
Belles Boulevard Star & Garter Chicago 6  
Gayety Milwaukee.  
Ben Welch Show Gayety Baltimore 6 Gayety  
Washington  
Big Banner Show Columbia Chicago 6 Gayety  
Detroit  
Big Gayety Gayety Boston 6-8 Empire Albany  
9-11 Mohawk Schenectady  
Big Revue Howard Boston 6 Royal Montreal  
Bohemians Buckingham Louisville 6 Peoples  
Cincinnati  
Bon Tons Casino Phila 6 Star Brooklyn  
Bowers Burlesquers Columbia New York 6  
Casino Phila  
Broadway Gayety Girls Cooks Rochester 6 La-  
fayette Buffalo  
Century Girls Star Milwaukee 6 Dewey Min-  
neapolis  
Cherry Blossoms Star Toronto 6 Cooks Roches-  
ter  
College Girls Corinthian Rochester 6-8 Mohawk  
Schenectady 9-11 Empire Albany  
Cory Corner Girls Monumental Baltimore 6  
Empire Phila  
Cracker Jacks Star Brooklyn 6 Gayety Newark  
Daffydills Columbia Scranton 6 Eighth Ave  
New York  
Darlings Paris Apollo Wheeling 6 Academy  
Pittsburg  
Duckings Royal Montreal 6 Star Toronto  
Follies Day Krug Omaha 6 Century Kansas  
City  
Gay Widows Bon Ton Jersey City 6 Howard  
Boston  
Ginger Girls Westminster Providence 6 Gayety  
Boston  
Girls from Happyland Gayety Pittsburg 6 Em-  
pire Cleveland  
Girls from Missouri Avenue Detroit 6 Folly  
Chicago  
Girls from Reno Empire Chicago 6 Star Chi-  
cago  
Golden Crook Empire Hoboken 6 Music Hall  
New York  
Hastings Big Show Empire Cleveland 6 Em-  
pire Toledo  
High School Girls Folly Chicago 6 Star Mil-  
waukee  
Honeymoon Girls 30-1 Gilmore Springfield 2-4  
Franklin Sq Worcester 6 Westminster Providence  
Howes Lovemakers Gayety St Paul 6 Gayety  
Omaha  
Ideals Star Chicago 6 Star Cleveland  
Imperial Star Cleveland 6 Apollo Wheeling  
Jardin de Paris People Cincinnati 6 Empire  
Chicago  
Jersey Lillies Gayety St Louis 6 Gayety Louis-  
ville  
Kentucky Belles Eighth Ave New York 6  
Bronx New York  
Knickerbockers Gayety Omaha 6 Gayety Kan-  
sas City  
Lady Buccaneers Penn Circuit 6 Lyceum  
Washington  
Majestics 30-1 Empire Albany 2-4 Mohawk  
Schenectady 6 Gayety Brooklyn  
Marion's Dreamlands Gayety Newark 6 Em-  
pire Hoboken  
Merry Burlesquers Empire Brooklyn 6 Casino  
Brooklyn  
Merry Maidens Lyceum Washington 6 Mon-  
umental Baltimore  
Merry Whirl L O 6 Casino Boston  
Midnight Maidens Gayety Detroit 6 Gayety  
Toronto  
Miss New York Jr Bowery New York 6 Troc-  
adero Phila  
Moulin Rouge Bronx New York 6 Empire  
Brooklyn  
Pacemakers Luzerne Wilkes-Barre 6 Colum-  
bia Scranton  
Painting the Town Gayety Toronto 6 Garden  
Buffalo  
Parade Parade Gayety Washington 6 Gay-  
ety Pittsburg  
Pat White's Standard St Louis 6 Empire In-  
dianapolis  
Queen Bohemia Music Hall New York 6 Mur-  
ray Hill New York  
Queens Follies Berge-  
re Academy Pittsburg 6  
Penn Circuit  
Reverie Beauty Show Gayety Louisville 6  
Standard Cincinnati  
Robinson Crusoe Girls Gayety Minneapolis 6  
Gayety St Paul  
Rose Sydel Garden Buffalo 6 Corinthian  
Rochester

Runaway Girls Standard Cincinnati 6 Co-  
lumbia Chicago  
Sam Devere Casino Brooklyn 6 Bowery New  
York  
Social Maids Olympic New York 6 Gayety  
Phila  
Star & Garter Gayety Milwaukee 6 Gayety  
Minneapolis  
Star Show Girls Dewey Minneapolis 6 Star  
St Paul  
Taxi Girls Gayety Brooklyn 6 Olympic New  
York  
Tie Lillies Trocadero Phila 6 Bon Ton Jer-  
sey City  
Trocadero Gayety Kansas City 6 Gayety St  
Louis  
Vanity Fair Casino Boston 6 Columbia New  
York  
Watson's Burlesquers Century Kansas City  
6 Standard St Louis  
Whirl of Mirth Empire Phila 6 Luzerne  
Wilkes-Barre  
World Pleasure Empire Toledo 6 Star & Gar-  
ter Chicago  
Yankee Doodle Star St Paul 6 Krug Omaha  
Zallah's Own Empire Indianapolis 6 Bucking-  
ham Louisville

Harvey Allen  
Haynes Al (C)  
Haywood Harry (C)  
Healy Matt (C)  
Helf Sadie (C)  
Herman Hi (C)  
Hill Arthur (C)  
Hoffman Al (C)  
Hughes Musical Trio  
(C)  
Huntington Val (C)

I.  
Ibsons Musical  
J.  
Jaeger & Rogers  
Jarvis T F (C)  
Jernon Irene  
Johnson & Wells (SF)  
Junior John  
Jupiter Bros (C)  
Jurot Jennie (C)

K.  
Kane & Claire (C)  
Kaufman Chas & Inez  
Kaufman Bros (F)  
Keller Jessie  
Kelley Tom (S F)  
Kent Annie (C)  
Kerr Ida (C)  
Kirby Wm Maud (C)  
Kirksmith Pauline (C)  
Kirksmith Marguerite (C)  
Knight & Deyer (C)  
Knowles Dot (C)  
Kraton Harry

L.  
La Belle Serranita (S F)  
La Estrella (S F)  
La Mar Harry  
La Rose Chas (C)  
La Veen Sam  
La Veen B W (C)  
La Vine Inman (C)  
Lawrence Catherine  
Lawrence Effie  
Lee Sung Foo  
Lehman Three (S F)  
Le Mont Dan  
Leonard Bessie (C)  
Leonardo Trio (S F)  
Leons Two (C)  
Leslie Ethel (S F)  
Leslie Ethel (C)  
Leslie Ethel  
Lettellier M (S F)  
Lewin Harry W  
Lewin Byrd (C)  
Lhney Horace (C)  
Lloyd Dorothy  
Lola John K (C)  
Lolo  
Lorimer Jack  
Lorraine Olga (C)  
Luca Luciano (C)  
Lyons Dorothy (C)

M.  
Madcap Three (C)  
Madone Irene (C)  
Martyne & Hardy  
Mason Daisy  
Mason Chas P  
Mason J W (C)  
Mason W A (C)  
May Devona  
Mayne Frank (C)  
Massone & Massone  
McCauley Bob (C)  
McClair Edith (C)  
McDevitt Kelley and  
Lucy (C)  
McDonald Jas (C)  
McGlucky Dan (C)  
McMahon Tim (C)  
McIntosh H (C)  
Meyer Henry (C)  
Montrose Max  
Monte John (C)  
Moore Clarence  
Montambe & Bartelli  
(C)  
Morgan Walba Mrs  
Morley L (C)  
Morne Mrs F (C)  
Morris Miss  
Morton Louise  
Musher Tom  
Muller & Stanley (C)  
Munford & Thompson  
Murphy J Theo

N.  
Nadje (C)  
Nana (S F)  
Newkirk Mrs (C)  
Newman Bros (C)  
Nip & Tuck (C)  
Nixon Hugh (C)

O.  
Oberman The (C)  
O'Hearn Will (C)  
Orth & Lillian  
Orville Victoria  
Osgood Harry (C)  
Ott Phil

P.  
Patrick Sam (C)  
Patrick Harry (C)  
Peltier Jos C (C)  
Percival M  
Peto Fred (C)  
Pique  
Premier Musical Trio  
(S F)  
Prevost Vic (C)  
Pye B Gard

Q.  
Quinn Chas  
R.  
Ramey Marie (F)  
Randall Claude  
Ratcliffe E J  
Ratray Allan (S F)  
Ray Eva (C)  
Raymond Frank &  
Edith (C)  
Rayner Dan  
Reed C H (C)  
Rialto Kme  
Rice Nancy Lee (C)  
Richards Ellen  
Roberts Vera (C)  
Robinson M  
Roche J C (C)  
Rohn David (C)  
Rome Sam  
Rose Bert (C)  
Russell Harry (C)  
Royal Victor  
Russell Jas W (C)  
Russell Mrs M (C)  
Reid Bessie

S.  
Sales Chick (C)  
Samuels Ray (C)  
Schuman & Schuman  
(C)  
Schwarz Therese (C)  
Shady Hattie  
Sharrocks The  
Siebert Alice (C)  
Sina Robert (C)  
Smalley Ed (C)  
Smith Fred (C)  
Snook Great (S F)  
Snook Great (C)  
Sobaszo Ed (C)  
Souloff A (S F)  
Spiller Wm  
Strow Nina (C)  
Steele Sisters (C)  
Stewart Sisters (C)  
Stewart Rowena  
Sully Wm F (C)  
Swan Bert  
Swift June

T.  
Tard Harry (S F)  
Taylor Jerome  
Thompson Harry (C)  
Thurber A (C)  
Thurber Nettie  
Traut A (S F)

V.  
Valaire Bros (C)  
Van Camp Rose  
Van Jack (C)  
Velde Anna (C)  
Velderman Marie (C)  
Vischer Glenn

W.  
Waddell Madge (C)  
Walker Jack (S F)  
Warburton Jack  
Watson Jas (C)  
We Chok Be (C)  
Wells Harry (C)  
Whitlock L (C)  
White Al (C)  
Whitesides Ethel  
Wilkins & Wilkins (C)  
Williams Chas (C)  
Williams Ely  
Williams Lew (C)  
Wilson Dale  
Wilson Grad (C)  
Wilson Knox  
Wilson & Ambroy (C)

Y.  
Yamamoto Bros (C)  
Yea Sir (C)  
York B M  
Young C Harry (C)  
Young Chas

Z.  
Zahn Billy (C)

## LETTERS

Where C follows name, letter is in Chi-  
cago.  
Where S F follows, letter is in San Fran-  
cisco.  
Advertising or circular letters of any  
description will not be listed when known.  
Letters will be held for two weeks.  
P following name indicates postal, ad-  
vertised once only.

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Cunningham Georgia

Davey & Emerson  
Davis Chas H (C)  
Daub Jack  
De Muth Louis  
De Noyer Ed  
Dewey Frank  
Dilla & Geyer (C)  
Dillingham Sydney  
Discoll T F  
Dugan Jas  
Dunlavy Jos  
Dulmage Leo (C)

Baldwin Ray (C)  
Barbee Orilla (C)  
Barnes Mrs H D (C)  
Barnes Allen G  
Barrett Violet  
Barrington & Howard  
(C)  
Barows Chas  
Baylla Chas A  
Beaman Theresa (C)  
Berkman Marion  
Bergere Rose  
Billie (C)  
Bolton Ben  
Boom Maurice  
Booth Hope  
Boudini Bros (C)  
Boyle J C  
Boyer Hazel G  
Bogue Chas A (C)  
Breen Harry  
Bright Louise (S F)  
Bristoe Anita (C)  
Brockman Jan  
Brown J Randall  
Bruce The (S F)  
Burnham Clarence  
(C)

Earl Lew (C)  
Eddowis Evelyn  
Edwards Chas (C)  
Edwards Jessie (C)  
Edwards & Raymond  
(C)  
Elliott Goodwin (C)  
Ellis Edna (C)  
Ellsworth Estelle  
Elmore Alan  
Emmert L A (C)  
Erwin Jean  
Emeralda Players  
Emeralda Players  
(C)

Falls Agnes  
Fidelle & Carp (S F)  
Fortune Tellers Trio  
(S F)  
Foster & Fussy  
Fifer Bart (C)  
Fox & Clair (S F)  
Friedman Ted  
Fulton Rosa  
Fulton Jas

Garden Curt  
Garris Flora  
Garvey Leonard H  
Gaston Billy  
Genaro David  
Gilson J V (C)  
Gillette Fred (C)  
Gibson V (C)  
Gilmore Kincky  
(C)  
Girard Bettina (C)  
Glen Daisy (C)  
Goldberg Lew (C)  
Golden Sam  
Golden Morris (S F)  
Goodman Chas (C)  
Gorman Jack  
Graham Clara (C)  
Gray Barry (C)  
Grimm Harry  
Groves Hal

Hall Bob (C)  
Halter & Ray (C)  
Hanlon Alex (C)  
Harris Alex (C)  
Harrison Lenore (SF)  
Crollus R P

Cain A F  
Calder Chas Lee  
Campbell J M (C)  
Canton & William (C)  
Carlton Bertram  
Cates Musical  
Chadderton Lillian  
(C)  
Challoner Catherine  
(C)  
Charters Willette  
Clancy Geo (C)  
Clayton Ana (C)  
Clifford Franklin (C)  
Clifton Pearl (C)  
Coleman John (S F)  
Collins E C  
Collins Florence (C)  
Conderman J A (C)  
Conkey Clever (C)  
Connelly Arthur (C)  
Cook & Oaks (C)  
Cook Sam  
Cosar J H  
Creighton Mary  
Crispi Ida (C)  
Creolo Andy (C)  
Crollus R P

Cain A F  
Calder Chas Lee  
Campbell J M (C)  
Canton & William (C)  
Carlton Bertram  
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Chadderton Lillian  
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Challoner Catherine  
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Clifton Pearl (C)  
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Collins Florence (C)  
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Clifton Pearl (C)  
Coleman John (S F)  
Collins E C  
Collins Florence (C)  
Conderman J A (C)  
Conkey Clever (C)  
Connelly Arthur (C)  
Cook & Oaks (C)  
Cook Sam  
Cosar J H  
Creighton Mary  
Crispi Ida (C)  
Creolo Andy (C)  
Crollus R P

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WILLARD  
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 that makes the  
 act—

It's the act that  
 makes the name.

THE KING OF IRELAND  
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AND  
**RENA ARNOLD**  
 QUEEN OF VAUDEVILLE  
 DOING WELL, THANK YOU.  
 Director and Adviser, King K. C.



Sunderland this week. Should be Blumber-  
 land. Just a mistake.  
 All the milkmen are coping each other's  
 stuff. Very difficult to describe the many  
 ways they have of singing "milk." Most are  
 very good "Todiens."  
 Went 12 miles to New Castle to get a hair-  
 cut. When we got there we got 'em all cut.  
 The quietest audience in the world at this  
 place. You can hear a pin drop at any time  
 during the act. (At our finish it is just as  
 quiet.)  
 Met Adam Sourgy in London. Said he was  
 just looking over the "Music Theatres." Said  
 they puzzled him some on account of the  
 queer talk the folks used.

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 Pat Casey  
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 Next Week (Oct. 30), Poli's, New Haven.  
 Direction, Max Hart.

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 MUSICAL TRIO**  
 Management Jo Paige Smith.

GENE FRED  
**Marcus and Gartelle**

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 JAMES PLUNKETT, Mgr.

MAX GRACE  
**Ritter and Foster**  
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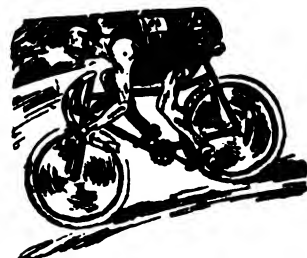
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