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VARIETY

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NEW YORK, FRIDAY, SEPTEMBER 6, 1912. 548717

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VARIETY

Vol. XXVIII. No. 1

NEW YORK CITY, FRIDAY, SEPTEMBER 6, 1912

PRICE 10 CENTS

BUYING OUT KLAW & ERLANGER HOPE OF SHUBERTS' BACKERS

Reported Attempt Being Made by Samuel Untermyer and Andrew Freedman to Negotiate Purchase of "The Syndicate" Properties. Retirement of Marc Klaw and A. L. Erlanger Necessary to Accomplish It. Shubert People Believe They Can Put Through Deal.

The factional fight in legitimate theatricals has resolved itself into an attempt by the financial sponsors for the Shuberts to buy out "The Syndicate," if that is possible. The Shubert people are said to believe it is, although the consummation of any such deal would practically mean the retirement of Marc Klaw and A. L. Erlanger from the show business.

Samuel Untermyer and Andrew Freedman are the prime movers in the effort to eliminate "opposition" in the first class show division by the absorption of the Klaw & Erlanger interests. The immense amount of money necessary to swing this deal can readily be commanded, it is said by Messrs. Untermyer and Freedman. The two men are rumored to have jointly invested with the Shuberts around \$700,000 in the latter's theatrical enterprises. Their first purchase in the Shuberts stock was reported at the time as \$400,000, with additional moneys put in since.

The source of the gold supply to place the legitimate field under one direction will come from the Wall street connections of the Guggenheimer, Untermyer & Marshall law firm, and the wealthy business associates of Mr. Freedman.

The story so far has been one-sided. While there have been an under-current report for some time the Shuberts were after the entire legit branch, nothing has been rumored as regards the attitude of Klaw & Erlanger. Nor is it made known by the reports whether with the sale of "The

Syndicate" as represented by K. & E., the properties of Charles Frohman and other managers allied with "The Syndicate" would be included, though Messrs. Untermyer and Freedman's plans comprehend the assimilation of all first class producing and theatre managers.

Overtures looking to an understanding or agreement between Klaw & Erlanger and the Shuberts have all been in vain. That these were futile is said to have been due to the obdurate position taken by Mr. Erlanger, who has steadfastly declined to treat with the Shubert camp.

This left no avenue of consolidation open for the Shubert backers (who are said to have primarily invested with them in the belief they could fix up the broken fences) but to arrange for a purchase of the opposing forces, if they were for sale.

Messrs. Klaw and Erlanger are wealthy men, and have occupied their pre-eminent position at the head of theatricals for many years. Each is still active in the management of "The Syndicate," besides the firm's attractions and theatres. Neither has expressed any opinion as far as they have been quoted, if they would sell. No one in the show business, without the aid of outside capital, is in a position to buy them out.

The people behind the Shuberts, who are first of all business men, have the idea that to obtain complete control of legitimate theatricals would mean a great saving, in salary, local opposition and in many ways intrench the theatre manager, where he is at drift under the present condition.

REED, SHUBERTS' GEN. MGR.

Chicago, Sept. 4.

The Shuberts' general manager for Chicago is now John A. Reed. Mr. Reed came here last week with J. J. Shubert.

Sam Gerson will be general press representative. Asher Levy will continue handling the financial affairs for the Shubert theatres here. They are the Lyric, Garrick and American Music Hall.

Charles W. Collins, formerly dramatic editor on the Inter Ocean, will have charge of one of the Shubert theatres.

The local Shubert shake-up has created as much talk almost as when the Shuberts let out Herbert Duce two years ago.

J. J. Shubert became nettled through some of the local papers neglecting the premiere of "The Society Whirl" the opening night. The Inter Ocean explains it by saying "Oliver Twist" took precedence over "The Whirl." Earl Delamater, the Inter Ocean's dramatic critic, at the same time handed a slap at both the show and Mr. Shubert, the latter having told Delamater when he called at the Lyric to see the "Whirl," that he was through with Chicago and would send no more shows here.

SYNDICATE TO BUILD.

A syndicate to build or buy theatres is said to have been formed by Moss & Brill, Cunningham & Fluegelman and interests outside the show business. The group have started off, according to rumor, by looking for a plot of ground on the downtown East Side.

The two firms mentioned are members of the Consolidated Booking Offices. Their operations, it is said, will be confined to theatres for vaudeville only.

ANOTEHR IN TIMES SQUARE.

Negotiations now going through for a site in the Times Square section are expected to be closed daily, when the announcement of a new theatre to be built around 42d street by a well known legitimate manager will be made.

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ASTOR, LENOX AND
TILDEN FOUNDATIONS.
1912

HENDERSON, WESTERN MANAGER.

San Francisco, Sept. 4.

Fred B. Henderson, of New York, has been appointed western manager of the Orpheum Circuit, and will make his headquarters in this city, taking the work off the shoulders of Morris Meyerfeld, Jr.

Mr. Henderson will devote much of his time to traveling over the circuit.

Edwin O. Child, here for several weeks acting as assistant manager of the Oakland Orpheum, has been appointed successor of John Morrissey as manager of the San Francisco Orpheum. Child commenced his duties Sunday.

Mr. Henderson expected to return east shortly, but was prevailed upon by Mr. Meyerfeld to accept the position.

TRIAL FOR BLANCHE WALSH.

Blanche Walsh will have a trial, week at the Fifth Avenue commencing Monday with a new act by Joseph A. Golden, entitled "The Countess Nadine" and a cast including George W. Howard, William A. Canfield, William M. Travers.

If the managers approve of the offering Miss Walsh will demand \$2,000 a week for the sketch.

Alf Wilton is Miss Walsh's representative.

SHIRLEY RIVES IN "WALTZ."

Shirley Rives has been engaged by Jos. Hart to sing the principal role in "The Eternal Waltz."

It is the part Vinie Daly was originally engaged for.

TANGUAY IN "SUN DODGERS."

The place for Eva Tanguay's gyrations this season has been found. It will be at the head of Lew Fields' "Sun Dodgers."

Miss Tanguay and Mr. Fields settled the terms Wednesday. The eccentric singer is to receive \$2,500 weekly, and will be starred with the musical comedy production.

It is said Fields is also after Cyril Scott as a member of the cast.

The new Fields show will open about Oct. 1 in Philadelphia. It is due to succeed "Hanky Panky" at the Broadway theatre. The latter show is not expected to move before Nov. 1.

ERMAN MANAGERS VS. AGENTS GO TO THE MAT TOGETHER

Agents Circumvent Managers' Association by Forming New Organization. Attempt to Evade German Agency Law Being Made, According to Reports from Abroad

(Special Cable to VARIETY.)

Berlin, Sept. 4.

The vaudeville agents here have left the Agents' Association, with the intention of forming a separate organization headed by H. B. Marinelli.

The reports of the German Variety Managers' Association having taken steps to blacklist the agents' association (with which they do business), resulting in the agents forming a new society, seems to be the outcome, from reports abroad, of the continental managers attempting to dive under the stringent agency law of Germany.

The managerial boycott was to have gone into effect Sept. 1. By that date the original agents' society was advised to disband, and effect a new organization. In the latter will not appear a few agents the German managers based their complaints against.

The step taken in Germany by the managers did not directly affect the artists, excepting those indirectly who were represented by the agents objected to.

A penalty was placed by the Managers' Association upon any member booking through a blacklisted agent, after Sept. 1.

OLGA NETHERSOLE HOPING.

(Special Cable to VARIETY.)

London, Sept. 4.

Olga Nethersole opens a provincial tour in "The Awakening of Helena Ritchie" at Birmingham, Oct. 7. She hopes for a West End production later.

\$193 NIGHTLY FOR GUITRY.

(Special Cable to VARIETY.)

Paris, Sept. 4.

Sacha Guitry has been booked for the Folies Bergere next March to write and play in a new revue at a salary of \$193 nightly. The contract is for one hundred nights.

Sacha is the son of the famous actor Guitry.

FRAGSON REAPPEARING.

(Special Cable to VARIETY.)

Paris, Sept. 4.

Fragson has been booked to reappear at the Alhambra for the month of October.

CHISWICK EMPIRE OPENS.

(Special Cable to VARIETY.)

London, Sept. 4.

The Chiswick Empire opened Monday, with every sign of permanent success.

AUSTRALIAN CIRCUIT REPORT.

(Special Cable to VARIETY.)

London, Sept. 4.

Springle Life publishes a cable from Australia to the effect Hugh Mackintosh has bought the Rickards Circuit for one million dollars and that

all existing contracts will be guaranteed by the new owner. The theatres in the circuit are under a thirty-year lease.

DICK KNOWLES IN LONDON.

(Special Cable to VARIETY.)

London, Sept. 4.

R. G. Knowles has returned from the east. The rumors of his serious illness were grossly exaggerated.

He was the guest of Sun Yat Sen and will remain in England for some time, returning under Imperial order two years hence.

ALHAMBRA'S GOOD BILL.

(Special Cable to VARIETY.)

Paris, Sept. 4.

The Alhambra reopened Aug. 31 to a tremendous house. The program sent by the Variety Theatres Controlling Co., of London, is a good one.

Heeley and Meeley and Ching Ling Soo went splendidly; Shell Brothers, comedy cyclists, indifferently; Green and Wood, comedy acrobats (copy of Rice and Prevost); Owkens Troupe, well, and Carbrey Brothers, excellent.

"LLEWELLYN" A BIG SUCCESS.

(Special Cable to VARIETY.)

London, Sept. 4.

"Little Miss Llewellyn" at the Vaudeville, is a big success.

Edmund Gwenn and Hilda Teveryan are both fine.

LIEBLER'S "MODERN WAY."

(Special Cable to VARIETY.)

London, Sept. 4.

McDonald Hastings has written "The Modern Way," from the French, for Liebler & Co.

It is a matrimonial comedy in three acts, already played by Rejane in France.

DRURY LANE ENGAGEMENTS.

(Special Cable to VARIETY.)

London, Sept. 4.

Dan Rolyat and Florence Smithson have been engaged for the Drury Lane pantomime.

George Graves has been released, as "The Princess Caprice," is now assured of a run into next summer.

The principal boy role at the Drury Lane was played by a man this year.

STOLL CONTRADICTS RUMOR.

The Stoll offices, London, cabled this week denying that George Abel would be taken into the booking department of the London Theatres of Varieties Co. (Gibbons Circuit) through Oswald Stoll's influence.

VARIETY printed a cable two weeks ago which rumored Abel in negotiations with the London Theatres Co., to act as first aid to Charles Gulliver, the new booking head who lately succeeded Walter Gibbons as head of the circuit.

PALACE PAYS 20 PER CENT.

(Special Cable to VARIETY.)

London, Sept. 4.

The Palace Music Hall Co. has declared a dividend of twenty per cent., having averaged \$10,000 a week in gross receipts throughout the year just closed.

Alfred Butt is managing director of the house.

In future there will be two matinees a week at the Palace, which will probably be increased to two shows daily, later on.

WESTONY MOVES ALONG.

(Special Cable to VARIETY.)

London, Sept. 4.

Vilmos Westony is in town and opens Sept. 16 at the Palladium.

THRILLER A FAILURE.

(Special Cable to VARIETY.)

London, Sept. 4.

"Seven Blind Men," one of the Grand Guignol thrillers, produced at the Palladium, is a failure.

Vaudeville atmosphere is not suited to the gruesome sketch.

ZIMMERMAN'S PARADISE BAND.

(Special Cable to VARIETY.)

London, Sept. 4.

Willy Zimmerman produces "The Musicians' Paradise" at the New Cross Empire Sept. 9, employing fifty people in a band, made up as famous composers in Paradise, Zimmerman reaching it by aeroplane, the second half comprising great generals, with Napoleon at Sedan and Waterloo.

"LOST SHEEP" IS TERRIS.

(Special Cable to VARIETY.)

London, Sept. 4.

"The Lost Sheep" has been secured for America by Tom Terris.

COMING OVER TO SEE PLAYS.

(Special Cable to VARIETY.)

London, Sept. 4.

Walter Hast is due to sail to-morrow for America, representing Cosmo Hamilton and Graham Moffat, to dispose of R. C. Carton's "The Bear Leaders" and "Mr. Bunker," the latter by Storer Coulson and Acton Bond.

PENLEY'S CONDITION HOPELESS.

(Special Cable to VARIETY.)

London, Sept. 4.

W. S. Penley's condition is declared to be hopeless. Daily bulletins are being issued.

"OH, MOLLY," A SUCCESS.

(Special Cable to VARIETY.)

London, Sept. 4.

"Oh, Molly," an operetta, at the Pavilion, brings Marjorie Maxwell into prominence again, with a notable success.

UNSATISFACTORY PERFORMANCE.

(Special Cable to VARIETY.)

Berlin, Sept. 4.

The Deutsche Schauspielhaus opened Sept. 2 with an unsatisfactory performance.

FOLIES BERGERE PROGRAM.

(Special Cable to VARIETY.)

Paris, Sept. 4.

The Folies Bergere reopened for the 1912-13 season Aug. 31. Manager Bannel has recruited a good program, comprising the French version of Leo Fall's short operetta "Eternal Waltz" from the London Hippodrome, in which Jane Marnac and P. Ardot appear—the latter having also signed the French version.

This work was unsuccessful, the adaptation being poor. Ardot is indifferent and cannot compare with Bert Coote. Delphin is a fiasco. Marnac very nicely saves the situation.

Splendid program of vaudeville numbers. Willy Pantzer was a tremendous hit. Dorothy Toye did nicely. Kasrack, Anna Doherty, Newhouse and Ward and Dr. Angelo's posing act good; Scamp and Scamp, fair.

REMOVES THE SURPLUS.

(Special Cable to VARIETY.)

London, Sept. 4.

Burglars broke into the Hippodrome safe Sunday taking \$2,500, using gelignite. There is no trace of the thieves excepting a gold pendant heart.

"REBECCA," NOT SO WELL.

(Special Cable to VARIETY.)

London, Sept. 4.

"Rebecca of Sunnybrook Farm" at the Globe, is only mildly successful, like milk and seltzer.

Edith Taliaferro and others in the cast are approved for a fine quality of acting.

The future of the play is doubtful.

MARIGNY SKETCH WEAK.

(Special Cable to VARIETY.)

Paris, Sept. 4.

The Marigny presented a new program Sept. 1. The chief item was a sketch by Sacha Guitry, entitled "Pas Complet" in which the author plays, supported by his wife, Charlotte Lysses and Louis Maurel. It proved a very indifferent sort of offering. The second part is very silly.

"The 'olio' or vaudeville section had among other things the Great Roland, an American illusionist, who proved clever; Tortola Valencia, Spanish dancer, did fairly well; Ioleen Sisters, wire walkers, good; Harker and Lester, did nicely; General Ed. La vine, held over and doing splendidly; Abbins, replacing Norman Telma, who failed to appear though programmed.

CHARLOTTE PARRY A HIT.

(Special Cable to VARIETY.)

London, Sept. 4.

Charlotte Parry, in her latest protean sketch "Into the Light," made her reappearance in London after an absence of four years, at the Hippodrome Monday.

Following the lion show and opening the second half of the program (a poor spot for a "dark" act), she was a decided hit.

BEAUTIFUL FREAK.

(Special Cable to VARIETY.)

London, Sept. 4.

Brunhilde, a beautiful giantess singer and pianist, at the Coliseum, is an attractive freak.

WILLIAM MORRIS PLACING FEATURE ACTS IN PROCTOR'S

**Some Deal of Significance Supposed to Have Happened
Between the Two Managers. Kellermann Opening
at the Fifth Avenue Sept. 23. A Defensive
Alliance Against the Field**

It was impossible to learn this week what there might be behind the placing of Annette Kellermann by William Morris as the feature at F. F. Proctor's Fifth Avenue theatre for the week of Sept. 23. Neither Mr. Morris nor F. F. Proctor, Jr., would say anything other than the booking was entered. It first became known Monday when the photos of Miss Kellermann were hung in the Fifth Avenue lobby.

VARIETY in its issue of June 28, last, reported some "deal" between William Morris and the Proctor Circuit was imminent upon Morris' return from Europe. The story was based upon rumors at that time of the strategic position in bookings the Keith Circuit had placed itself in in New York through the purchase of the Percy G. Williams theatres. That gave Keith seven "big time" Metropolitan vaudeville theatres as against the lone Proctor "big timer."

It is not improbable that there will be divulged in time facts sufficient to confirm VARIETY's intimation of over two months ago, although it is claimed by all the important persons on the Proctor staff that any stories to the effect Mr. Proctor will break away from the United Booking Offices are groundless. Proctor is the vice-president of the U. B. O., and this interest, it is said, together with his agreements with the agency, would prevent any such step. However the Broadway regulars believe a Proctor-Morris defensive alliance against the field has been formed.

Vaudeville people know, however, that the Kellermann booking must have been made direct between Morris and Proctor. Had it been entered through the usual channels of the United, it would have "leaked." It is also pretty well understood that the U. B. O. officials might have attempted to block any business dealings Morris and Proctor contemplated.

While speculation may be indulged in to any extent, and doubtlessly will be, over the apparent connection in some way of Morris with Proctor, the facts, whatever they are, seem to be kept closely guarded.

Kellermann will appear at the Fifth Avenue in "Undine," the act she played at the Winter Garden. The turn employs thirty people. It will be the first time the diver has appeared in Broadway vaudeville at the head of a production. She is closing a run at the London Palace, appearing at that hall after having opened at the Oxford.

Following the Kellermann engagement it is likely the Proctor-Morris deal includes the opening of the Harry Lauder American tour at the Fifth

Avenue, also any other feature attractions for vaudeville Mr. Morris has.

When the booking of Miss Kellermann for the Fifth Avenue became known the Keith people switched Odiva's route around, bringing her from the Bronx to the Union Square for the Sept. 23 week.

Another angle to the Proctor position in the U. B. O. came up this week in a story that the United Booking Offices would possibly be dissolved, accomplishing a double object thereby. The dissolution of the corporation, its officers believe, might relieve the U. B. O. of the prospective entanglements the "split commission" may cause it, if the officials are to run their booking business without lawsuits attending, and it will also remove the Proctor interest in the profit earned by the U. B. O. through commissions.

By forming another corporation (upon the U. B. O. surrendering its agency license) the present leaders in the United think they could then book "net" (contract for acts less the commission, such as a \$500 turn being engaged for \$475), and under a new corporate title declare Mr. Proctor out.

Since the purchase of the Williams houses the Keith people are of the opinion the Keith Circuit is contributing a far greater share of the United's earnings than Proctor does. The latter was given a share in the booking office when leaving the agency of William Morris some years ago.

It is said the United is contemplating a plan something akin to what the building trades have. Through that, the present bosses of the United would appoint agents who now do business through their offices as managers, and secure their "split," probably retaining the Vaudeville Collection Agency as an adjunct to collect.

ANNA CHANDLER DIVORCED.

Anna Chandler-Curtis was granted a divorce from her husband, Jack Curtis, by the Illinois courts last week. Mr. Curtis has been given the custody of their daughter. The decree carries no alimony stipulation.

FRANK JONES IS BACK.

The resignation of Frank Jones as one of the routers in the United Booking Offices, has been withdrawn.

Mr. Jones has returned to the agency, taking charge of the books for the Keith theatres in Cincinnati, Louisville and Indianapolis.

SOUNDS GOOD OVER HERE.

Ellis and McKenna have been booked solid for three years in Europe.

DEBERYL - AGOUST ELOPEMENT.

The United Booking Office was a bit annoyed early in the week because Simone De Beryl, billed to play at Keith's Providence, for the week, only played one day and then disappeared with Emile Agoust, who is appearing at the Winter Garden in the "Ballet of 1830." The act which had a route of sixteen weeks laid out for it at \$400 per must appear at Keith's, Philadelphia, next week, or the United, from report, will hold the Marinelli Agency responsible.

Leo Maase, head of the Marinelli Agency here, when questioned, said he had not received any notification to this effect from the booking office and didn't think he would.

He protested Marinelli could not be responsible for the love affair of the members in acts he booked.

The Providence papers gave quite a bit of publicity to the elopement.

ED REYNARD REMARRIES.

Before starting west about a month ago for the fulfillment of this season's vaudeville engagements, Ed. F. Reynard, the ventriloquist, remarried Bianca Froelich.

A divorce was granted the couple about a year ago. They had not since seen each other until both arrived in New York in June, when the misunderstanding that had arisen between them was explained away.

Mr. and Mrs. Reynard spent most of the summer at Southold, L. I. Mr. Reynard left for the west without making formal announcement of the ceremony.

IN VAUDEVILLE AT 69.

Chicago, Sept. 4.

Annie Inman, sixty-nine years of age, has gone on the vaudeville stage with a sketch called "Gannet Farm." She opened at the Virginia, on the West Side, and was later booked at the National, Detroit, where she gained a good deal of attention. She has been a pensioner on the Actors' Fund in Chicago for some time. Once a member of the McVicker stock company in Chicago, Miss Inman later played engagements with Modjeska and numerous other big stars.

ACT SPLITS QUICK.

The Tempest and Sunshine partnership did not even last until the opening of the engagement the act was billed to play at the Union Square this week. The separation happened last Friday, when the Square contract was called off, and Lucy Daly substituted.

Sunshine accepted an offer Monday to become a member of the Gertrude Hoffman Revue. Max Hart acted as agent.

Tempest and Ten will be the billing for the former Tempest and Sunshine act hereafter.

NEW THREE ACT.

Tom Dingle and Esmeralda and Viola, who were together in the Rathskeller turn put on early in the spring by Mabel Hite, have formed a three-act.

HIP'S AMERICAN REVUE.

Albert de Courville, the booking manager for the London Hippodrome, left New York Tuesday, after a visit here of a few weeks, during which he looked over and selected many American turns for a London appearance.

About twenty in all were chosen by Mr. de Courville. Some will appear in the "American revue" the Hippodrome will produce in December. The booking man stated he had picked up ideas while in New York, and the December production at the Hippodrome will have several of them embodied in it.

During October the Hippodrome will present an operette for the first time on any stage. It has been written by Kahnman and Hurgon, the authors of Vienna, where they have successfully turned out musical pieces.

A. Charlot, of the Alhambra, London, leaves tomorrow on the Olympic. The Alhambra will also present a revue during October. While in New York Messrs. Charlot and De Courville visited the same theatres. It will be interesting to note the selections of American acts and players by each for their respective productions. Neither cared to give out who had been engaged by them.

Before leaving Tuesday de Courville arranged to play a big rathskeller act at the Hippodrome, London, opening Sept. 23. Pete Bernard, who has been one of the big hits at Kelly's, Coney Island, this summer, will head the troupe, to be made up of seven entertainers picked by de Courville while doing the Caribaret at the Island.

GARDEN'S SUNDAYS ON.

The Winter Garden will start its Sunday vaudeville concerts Sept. 8, with most of the bill supplied by the people of "The Passing Show of 1912."

NO INTERMISSIONS NOW.

The B. F. Keith theatres opening Monday (Alhambra, Bronx, Orpheum and Bushwick) gave their vaudeville shows without an intermission. This practice will be carried into the Colonial, when that house starts the season next Monday. The Union Square has been running during the summer giving the entire show without a break.

On the title page of the former Williams theatres programs now appears a picture of B. F. Keith.

KELLY-KENT DIVORCE.

Spokane, Sept. 4.

Annie Kent, at the Orpheum last week, was granted a divorce from James Kelly by Judge William A. Huncke, of the Superior Court.

MANAGERS CHANGED.

New Haven, Sept. 4.

Poli's theatre is now managed by Ollie Edwards, who came here from Poli's Hartford. The latter house has been placed in charge of W. D. Ascouh.

L. D. Garvey, the former manager of the local Poli theatre, resigned, and is reported to have been offered a position in the headquarters of the United Booking Offices, New York.

SUIT TO RECOVER "SPLIT" COMMENCED BY JACK LEVY

Alleges Booking Agency Has Unlawfully Withheld Commissions. 50 Per Cent. Fee For Collections Not Equitable Charge

Whether the United Booking Offices, acting in collusion with the Vaudeville Collection Agency, can legally withhold one-half the earnings of the vaudeville agents booking through its office will be determined by the action that is to be brought by Jack Levy against the agency, its officers and the collection agency branch.

Levy says the United Booking Offices illegally withheld from him over \$15,000 before he was informed he could no longer book through it. The story of how the United Booking Offices had selected a cripple (Levy) to wreak its vengeance and to place before other agents a horrible example of what might happen to them was published in last week's VARIETY.

August Dreyer has been retained to start the suit against the U. B. O. Mr. Dreyer states it will be charged it is unconscionable and unilateral that an adjunct of the United Booking Offices can charge a fee of fifty per cent. for the collection of moneys over which the person authorizing the collection has no control.

It will also likely be alleged the agreements obtained from agents through an officer of the United Booking Offices were obtained under duress, upon the threat that if the agent did not sign the agreement submitted to him, he would not be permitted to book through the U. B. O.

Evidence will also be brought out to show the exact amount of work done by the Vaudeville Collection Agency in the collection of these moneys.

Mr. Dreyer is reported to be in possession of several matters in connection with the United Booking Offices "split-commission graft" that will play an important part in the legal proceedings.

Besides the Collection Agency and United corporation, B. F. Keith, F. F. Proctor, E. F. Albee and J. J. Murdock are to be named as defendants. Percy G. Williams, it is said, will be called as a material witness. Mr. Williams was an officer of the booking agency until recently.

In a statement made this week, Mr. Levy said the story as published in VARIETY regarding his expulsion from the U. B. O. booking floor was correct, although he mentioned while VARIETY stated the United complained against him receiving \$75 from an act, nothing was said to him regarding the peculiar transaction that occurred when Aleska Suratt broke her contract with William Morris, to play what was then alleged to be a prior contract with William Hammerstein. Nor did the United officers, added Mr. Levy, give any details of how this complication which resulted in Miss Suratt appearing for Hammerstein became possible, or how the United officers were concerned in this questionable transaction, which could easily

stand the light of a judicial investigation, since it went before the court which ruled on the papers and testimony submitted.

It was reported Tuesday that Joe Sullivan, who formerly booked through the United Offices, had retained William Ellison, Corporation Counsel, to appear for him, with H. & J. Goldsmith in a damage suit for \$100,000 Mr. Sullivan expects to bring against the U. B. O. Sullivan alleges he has been put at great loss and inconvenience through the United Offices not having fulfilled agreements made with him.

SHORT OF PRESS MATTER.

The Orpheum Press Department under the direction of John Pollock is short of material to properly send out its press sheets for the acts booked through the United Booking Offices in towns outside New York City.

The press work for these houses has been joined with that attended to by Mr. Pollock for the Orpheum Circuit. He sent out many letters to acts that were recently given him among United bookings, receiving but five answers.

Until the acts comply with the request to furnish data for the press sheet, Mr. Pollock says he will experience much difficulty.

FROHMAN'S SECOND PLAYLET.

"The Diamond Necklace," by Fred-eric Arnold Kummer, the second of Daniel Frohman's vaudeville productions, will have its premiere at the Union Square Sept. 16.

Helen Langford, formerly with Margaret Anglin, will play the central feminine role.

Frohman's third and last playlet will be produced during the holidays.

COOLEY RUNNING MANHATTAN.

Billy Gane is going away from the bright lights of Broadway. He will hie himself to Salem, Mass., as the main stem at the opening of Gane's Witch theatre, Sept. 7. Four acts and pictures will be played in the Salem house, booked in by Lester Mayne of the Family Department, U. B. O. The Witch seats 1,100.

Gane has severed all connections with the Manhattan, 32d street and Broadway. The house is now looked after by Hollis E. Cooley.

The Manhattan is now offering a straight picture policy at 10-15.

GLAD TO FORGET.

Adele Ritchie was snapped up by the United Booking Offices this week and a route of twelve weeks laid out for her. She will open for Wilmer & Vincent Sept. 30, and then Hammerstein's, with a trip over the Williams houses following.

Last season the United put the ban on Miss Ritchie, but that was last season.

"SPLIT" IN FAM. DEPT.

Reports of an impending "split" of commissions in the Family Department of the United Booking Offices circulated around the "small time" centres during the week. The new order was to go into effect about this time, according to the reports.

Sometime ago the same rumor appeared. It was then denied by D. F. Hennessy, manager of the U. B. O's Family Department. Mr. Hennessy said he would not permit a "split" while he was in command of the United's smaller agency.

It is understood that two weeks ago or so Mr. Hennessy, J. J. Murdock and E. F. Albee reached an understanding over the direction of the Family Department. It was agreed Mr. Hennessy should have complete control of the agency branch, with no interference from "upstairs."

Under this condition in the Fam. Dept., it is unlikely there will be any "split" of the very small commission the agents receive, while Hennessy retains sole charge.

SELLING SHUBERT, UTICA.

Utica, N. Y., Sept. 4.

The Shuberts are about to sell their one-half interest in the Shubert theatre here to Wilmer & Vincent, according to report. The firm owns the other half interest.

The sale is said to have been brought about through the dissatisfaction expressed by the Shuberts over the vaudeville bills furnished the theatre by the United Booking Offices.

NO INTERSTATE PICTURES.

Portland, Ore., Sept. 4.

F. Woody brought the Johnson-Flynn fight pictures from Washington to Oregon and the Federal authorities got after him for an alleged violation of the Interstate Commerce law.

Woody was fined \$100 when arraigned for showing the pictures in one state when they were staged in another.

Congress passed this law last July. It is the first time a decision has been reached pertaining to its edict.

New Orleans, Sept. 4.

United States District Attorney Charlton R. Beattie asserts that he will prosecute every motion picture man in the southern district who violates the new law with reference to the importation from one state to another of prize-fight films.

The law virtually puts an end to the prize-fight film for all time, as its provision makes it possible to exhibit a film only in the state where the fight occurred.

HOBBLITZELLE-WELLS AGREED.

Chicago, Sept. 4.

Karl Hoblitzelle, general manager of the Interstate Circuit, arrived in Chicago this morning, after a stay of about ten days in New York. While there Mr. Hoblitzelle and Jake Wells are said to have agreed upon their disputed possession with vaudeville of southern territory.

The terms have been settled upon, it is said, with nothing remaining but the papers necessary for each manager to sign.

FREE FIELD FOR AGENTS.

Chicago, Sept. 4.

With the new season officially opened through the arrival and passing of Labor Day, the middle-western vaudeville situation, which has been twisted and re-twisted into the various shapes of a paralyzed pretzel during the past summer, has finally simmered down and assumed its normal condition with very few changes from that of last year.

The persistent rumor that Charles E. Bray would eventually open luxuriously furnished offices in Chicago and establish another big independent agency has gradually backed down to a mere ambition. For a long while after his resignation as executive head of the "Association" it was said Mr. Bray anticipated going into the booking business for himself. At different times he was reported connected with every independent office in town and some claimed that twenty-five or thirty "Association" theatres were ready to move with him.

Every effort was made to keep his plans secret, but it became known this week that shortly before his departure east, Mr. Bray held a long consultation with J. C. Matthews with a view to joining with the Pantages Circuit, opening an office in Chicago and making an attempt to cut into the Sullivan-Considine and "Association" business. It is understood the proposition advanced so far that a complete floor in the First National Bank Building was considered for an office. Alex Pantages is said to have looked favorably upon the proposition, but inasmuch as his acquaintance with the middle-western situation is limited, he turned the responsibility of the final decision over to Matthews.

Matthews declined to talk about the matter to a VARIETY representative, but admitted that such a move had been contemplated, adding that it was definitely declared off.

There are still a number who insist that Bray will become active in this vicinity again, but it is hardly likely he will begin operations before next season, if at all.

The agency question has been definitely settled insofar as the "Association" is concerned, the ten percenters having been notified that they can sell their attractions on "the floor" without dividing their earnings with the agency. Incidentally, word has been passed that they need not confine their attentions to the "Association." This gives the agents a free field to work and makes things look brighter for the actor.

BRAY'S FUTURE FIXED.

Charles E. Bray left New York late last week for Chicago, and it is said he will continue onto the Coast. Mr. Bray is reported to have met DeWitt Young, owner of the San Francisco Chronicle and president of the Panama-Pacific Exposition, when Mr. Young arrived in New York for the other side about two weeks ago.

If Mr. Bray does not make a suitable connection upon the Coast, he will return to the Orpheum offices in New York.

PHILADELPHIA FRANCHISES FROM SULLIVAN-CONSIDINE

**Western Circuit Agrees to Supply Nixon-Nirdlinger
Vaudeville Houses in Philadelphia With Its Road
Shows. Exclusive Booking Agreement Made.
S-C Flying Independent Flag**

While John W. Considine and Fred T. Lincoln, general manager of the Sullivan-Considine Circuit, were in New York Tuesday, it was well reported that during the day, the heads of the Circuit (including Chris O. Brown, the general booking manager) had passed over Sullivan-Considine franchises for vaudeville bookings to Fred Nixon-Nirdlinger of Philadelphia.

The franchises cover the People's and Nixon theatres in Quakertown, and give the exclusive booking privilege for those houses to the S-C New York office, of which Mr. Brown is in charge.

The passing of the franchises which brings the Sullivan-Considine Circuit into the east, for the first time since it operated the Family theatre on 125th street, New York, some years ago, was accepted as an indication of the stand the S-C people have taken upon their relations to the vaudeville world, and the United Booking Offices in particular.

The Philadelphia transaction was also looked upon by the variety students around 42d street as equally indicative of the strong understanding that must exist between Sullivan-Considine and the Loew Circuit. They will shortly book from one office in the new quarters in the Heidelberg building. Under the territorial agreement between S-C and Loew, the former had to obtain the consent of the latter to book in the east, before issuing the Nirdlinger permits.

The Philadelphia franchises become operative in about three weeks. All the Sullivan-Considine Road Shows will play the Nirdlinger houses before jumping to Cincinnati to make the remainder of the S-C chain from there.

The United Booking Offices is reported as greatly troubled over the S-C-Loew connection. It is even said to be worrying the United's heads in no light manner.

A report has been around that some of the managers in the United Booking Offices who have but a single theatre to look after have stated that should the S-C-Loew booking office develop as seems likely, they may change their allegiance from the United to the combined agency.

Reports have been about for two or three weeks past that the Sullivan-Considine New York office would furnish the Nixon-Nirdlinger theatres with acts, but it had not been definitely decided upon, according to the rumors, that S-C would grant franchises, a proceeding that makes the Philadelphia theatres a part of the Sullivan-Considine Circuit, as far as the bookings are concerned, and means that at Sullivan-Considine are flying, even flaunting, the flag of independence.

Messrs. Considine and Lincoln left

for the west this week, Mr. Lincoln going as far as Chicago. No business is said to have brought Mr. Considine east excepting to keep Senator Timothy D. Sullivan, his partner, company. The Philadelphia transaction just happened to mature while Mr. Considine was in town.

The Loew Circuit programs are being closely looked over, in view of the rumor Loew will increase the cost of his shows upon the B. F. Keith houses attempting to compete with the "small timers" through reducing prices. A reduction occurred this week at the Bushwick, Brooklyn, the "big time" vaudeville theatre of that section, and one of the Percy Williams group Keith purchased. Admissions to the upper portions of the Bushwick were brought down to ten and fifteen cents last Monday, upon the opening of the house for the season.

ORCHESTRA GOING BACK.

The last New York vaudeville house to replace the orchestra will be Hammerstein's. Monday next George May will again conduct his musicians, who will be one minus their former membership, the second violin having been dropped out.

The Fifth Avenue installed musicians Monday of this week, with Warde Johnston again in the lead. The B. F. Keith theatres opening Monday also had orchestras.

OFFICES IN THE PALACE.

The United Booking office expects to move its entire office staff into the new Palace theatre building, now building, between 46th and 47th streets on Broadway, early in the spring. The building is rapidly nearing completion.

The offices will all be on the Broadway side.

Notwithstanding the many reports and rumors over the disposition of the Palace, upon its completion, there still remains a well grounded belief that B. F. Keith intends to play vaudeville under his own name in Times Square. Such obstacles as may be in the way of Keith doing that will be duly taken care of, it is said.

The Palace will not be in running order before Nov. 15, if by that time.

TALBOT'S CHICAGO HIP.

Frank L. Talbot and Mark L. Stone, of Talbot's Hippodrome, St. Louis, are in town making arrangements for the new hippodrome to be erected in Chicago, the property for which was purchased by the Marchall Field estate for \$1,700,000 and leased to the St. Louis managers for 198 years.

The new site is located on State street, with a frontage of 180 feet, and running back to Lake, a distance of 168 feet.

LASKY AFTER DAMAGES.

Through his attorney, Leon Laski, Jesse L. Lasky has started an action against Minerva Coverdale and George White, to recover \$1,500 for an alleged breach of contract.

The act known as Coverdale and White entered into an agreement with Cohan & Harris to appear in "The Red Widow." This was in violation of the contract held between the couple and himself, alleges Lasky.

August Dreyer appears for the act. It is said there are some elements in connection with the suit which may bring about an adjustment before trial is reached. One of the defenses may be that Miss Coverdale was a minor at the time of signing the Lasky agreement.

LEASES RICHMAN SKETCH.

Charles Deland has leased from Charles Richman the sketch "The Fire Escape," formerly used by Richman in vaudeville, and will have the same supporting company employed by its previous star.

SPOKANE AMERICAN DARK.

Spokane, Sept. 4.

The future of the American, the newest and best looking house here, is unsettled. The house has met with only indifferent success since opening in December, 1910. Different stock organizations, with a musical company or two, sandwiched in have been tried. The house may remain dark all winter.

GIRLS' COURT OF JUSTICE.

"Court by Girls" is the title of a vaudeville comedy skit written by Thos. J. Gray. It will be produced by Max Witt. Twelve people will be in the act. The setting will be a court room, with nearly all females as attendants, jury, counsel and judge.

GOETT, L-B'S MANAGER.

Since Clay Lambert severed his connections with the Leffler-Bratton Co., George Goett's name has gone up on the office doors as manager of the L-B. firm.

Goett has been personally managing the tour of "The Merry Go Rounders."

COLONIAL TIED UP.

Vaudeville managers in the Times Square district say the report of B. F. Keith being willing to lease the former Percy G. Williams Colonial theatre did not sound good to them.

That house, or any other of the "Williams houses" cannot be disposed of, it is said, without the consent of Mr. Williams, who holds a bonded mortgage upon all of the properties he transferred to Keith. The mortgage is for \$3,750,000, with yearly installments of \$350,000, besides interest on the bonds. \$1,250,000 was paid Mr. Williams when the properties passed.

The managers who profess to know claim Mr. Williams tied up all of his houses as far as possible, to prevent depreciation in value by the Keith management. No house booked by the United Booking Offices (Keith) can play a "small time" bill over a certain limit in the same territory as a "Williams theatre," nor can the Keith people change the policy of a "Williams house" without the consent of "P.G."

The mortgage bonds bear five per cent. interest, making a total yearly payment of interest of about \$175,000. This with the \$350,000 worth of bonds that must be taken up returns to Williams each year around the amount of income the Williams Circuit gave him when on its highest era of prosperity.

All of the vaudeville people seem to think Mr. Williams made an excellent bargain in every way, for himself.

FRED BORMANN DEAD.

San Francisco, Sept. 4.

Fred Bormann, pioneer manager of vaudeville in the old variety days, was found dead Sunday in his humble room in a cheap lodging house.

He made a fortune in "The Fountain," a famous resort of thirty-five years ago, and many prominent stars of the stage worked for him in the variety turns.

In the excitement of the Comstock days he gambled in stocks and lost his fortune. He was never able to recoup his losses, and spent the last years of his life working as a janitor.

ODETTE TYLER DEBUTTING.

Odetta Tyler will make her New York debut in a new sketch at the Fifth Avenue Sept. 23. She will have Billy Williams and Gideon Dame in her support.

BESSIE BROWNING.

Bessie Browning has been in the past connected with several well-known musical comedies, her last appearance being with "The Land of Nod," in which she played The Chorus Girl, the part originally taken by Carrie DeMar.

More recently she has been doing a "single act" of exclusive songs and imitations over the Orpheum and Western vaudeville circuits. All her songs are her own property, having been written by herself, for restricted use.

Miss Browning is about to make her appearance in the east shortly with a brand new act, in which ability and costuming will both play prominent parts in a bid for the biggest time.

Miss Browning known as "The Vivacity Girl," is pictured on VARIETY's front page.



ETHEL WHITESIDE.
IN VAUDEVILLE.

VAUDEVILLE IS VAUDEVILLE WITHOUT ANY DISTINCTION

Say William Rock and Maude Fulton. Open To Highest Bidder For This Season. Will Play Any Circuit Paying Their Salary, Whether Two or More Shows Daily

There is no distinction nowadays in vaudeville, according to the statement accredited to William Rock, of William Rock and Maude Fulton. Whether a house plays two or three shows daily mean no loss in caste to the act appearing for any manager or circuit paying the salary asked, is the principle upon which Mr. Rock is preparing to spend the season in the variety field.

Rock and Fulton play in New York at the Fifth Avenue theatre commencing Sept. 16. While there Mr. Rock is quoted as saying, they will place a price upon their act for the remainder of the season, without any restrictions. The first manager to meet that price (or another if mutually agreed upon) will secure their services. Once a manager pays what is asked, according to Rock, the manager is the sole arbiter of how many shows daily the act shall play. The Rock theory is the act sells its services at a stipulated figure, and it is up to the management paying the money to say how the services shall best be utilized.

Rock and Fulton are in the "headline class." They probably ask around \$1,000 weekly. It is the first big turn to publicly state they will play for whomever may meet their demands, although, other "headline" acts in the past (receiving as much as \$1,000) have appeared in theatres where three shows daily were given.

With the "small time" vaudeville (as the "three-daily" houses are called) rapidly advancing in quality and class of bills, the vaudeville contingent which has heard about the Rock and Fulton stand believe their attitude may be the start of a general reversal of feeling among artists over the "three-a-day" theatres.

APPEALING TO CONVENTION.

The Executive Council of the American Federation of Labor decided August 30 on the complaint and protest filed by Harry DeVaux and others against the White Rats Actors' Union (an affiliated body of the A. F. of L.) that "The White Rats Actors' Union has absolute autonomy to conduct the affairs of their union, and therefore the protests cannot be considered by the Executive Council, and for the further information of the protesters, that only in case of violation of the terms of amalgamation between the White Rats Actors' Union and the Actors' Union can the Executive Council take cognizance of a dissension in the ranks of the White Rats Actors' Union."

Upon the decision being handed down, Mr. DeVaux served notice upon President Samuel Gompers that he will appeal to the convention of the A. F. of L. to be held at Rochester, N. Y., in November.

Mr. DeVaux states that the decision of the Executive Council was anticipated and a ruling had been asked for merely to enable the complainants to officially bring the matter of the protests against the White Rats before the national convention, on appeal.

The friction in the actors' union dates back to the expulsion of Mr. DeVaux and other members, which matters have been taken up by several locals, with recommendations following that the charter of the Rats union be revoked.

At the weekly meeting of the Central Federated Union in New York last Friday night, a resolution was introduced calling upon the State Federation to unseat any delegate of the White Rats Actors' Union who may be present at the annual convention, to be held at Poughkeepsie Sept. 17.

This proceeding is not connected with the former hearing before the C. F. U. which decided to recommend the National Convention of the American Federation of Labor at Rochester in November, to withdraw the Rats charter.

It is claimed the White Rats violate the unions' constitution by refusing to recognize local autonomy. If the resolution to unseat is carried at Poughkeepsie, this will practically shut the Rats out from all A. F. of L. labor affiliation in New York State.

San Francisco, Sept. 2.

The local office of the White Rats Actors' Union has been closed. It is said to be along the lines of a new economic policy going into effect in various affairs of the Rats which have proven a heavy drain upon the society's resources.

The economy being practiced by the White Rats has reduced the staff of its official organ to four people, which includes one stenographer, two advertising solicitors and one writer. The policy of the paper, since the retirement of Walter K. Hill Aug. 31 (upon the expiration of his contract for one year) will be directed by the Publishing Committee, acting in conjunction with the Board of Directors. The Publishing Committee is composed of William J. Cooke and W. W. Waters, both officials of the Rats.

"DRAKE," GREAT SPECTACULAR.

(Special Cable to VARIETY.)

London, Sept. 4.

Louis N. Parker's melodrama, "Drake," produced by Sir Herbert Tree at His Majesty's theatre last night, is a great spectacular play, romantic and human. Its mounting is magnificent.

Lyn Harding, Phyllis Neilson, Terry and Basset Roe took the honors.

VAUDEVILLE EPILAUGHS.

By WILLIAM JEROME.

I stopped to light a cheap cigar,
That's how I lost my motor car.

I had a company of thirteen,
But twelve were painted on the scene.

I laughed so much at Harry Fox
The usher made me leave the box.

I used to be with Ward and Vokes,
Perhaps you know me, Harold Stokes.

Until I sang a song in tights
I had the agents dead to rights.

Jack Gleason said I'd be a hit,
Of course you will, said Jimmy Britt.

When J. H. Remick comes to town
You'll see more than Seymour Brown.

Oh, how I'd like to rest my back
Inside a 40 Cadillac!

OCEAN PARK WIPED OUT.

Los Angeles, Sept. 4.

The entire amusement zone at Ocean Park was swept by fire last night and all the places completely destroyed, including Frazer's Million Dollar Pier, Starland theatre, La-Petite picture theatre, Shell's picture theatre, Brooks' picture theatre, the skating rink, Thompson's "Dragon Gorge" scenic railway and practically all the concessions on the ocean front.

The total loss is considerably over a million dollars, partially insured.

There will be a joint meeting tonight of the Ocean Park Chamber of Commerce, the concessionaires and all others affected financially by the conflagration, to discuss ways and means for a general rehabilitation.

Frazer declares it as his intention to commence immediately the work of rebuilding. This is expected to become general, with a bigger and better resort than ever next season.

S-C'S NORTH SIDE EMPRESS.

Chicago, Sept. 4.

There will be a North Side Empress theatre for the Sullivan-Considine Circuit. It is said Fred T. Lincoln, general manager of the chain, selected the site before leaving here for the east. The house will seat 1,800 and open before this season ends. No information as to exact location will be given out until all the details are taken care of.

This will give the S-C people three Empress theatres in Chicago. The second one, at Halstead and 63d streets, is expected to be finished by New Year's. There is an Empress now playing the S-C road shows.

The three houses will be known as the Halsted Empress, Cottage Grove Empress, and probably the North Side Empress.

BRINGING OVER NEW PLAYS.

(Special Cable to VARIETY.)

Cosmo Hamilton sails on the Oceanic this week for America to superintend the production there of "The Blindness of Virtue."

William P. Hadden, manager of the Colonial Septet, is ill and will remain in a sanitarium until recovered.

"GUYS."

(Acknowledgment to Goldberg.)

Joe Howard—The guy that put the "Cop" in copyright.

Eddie Feiner—The guy that put the "stall" in installments.

Joe Schenck—The guy that put the "Pal" in Palisades.

U. B. O.—The guys that put the "leave" in Levy.

Houdini—The guy that put the "hand" in handcuffs.

B. F. Keith—The guy that put the "purse" in Percy Williams.

Frank Tinney—The guy that put the "Win" in "The Winsome Widow."

Fred Stone—The guy that put the "verse" in Versatile.

Doc Steiner—The guy that put the "rye" in Rialto.

Chris Brown—The guy that put the sack in Sacramento.

Johnnie O'Connor—The guy that put the barn in Barnebec.

Sittner—The guy that put the shut in shutters.

Pat Casey—The guy that put the Mart-in Beck.

Guy Rawson—The "guy" that's got the "Guy" in Rawson.

Leo Edwards—The guy that put the "Symp" in Symphony.

FUNNY GINK, THAT PATSY.

Bert Green and Patsy Morrison are at it again. Once every season Bert and Patsy go to the mat over some little thing or other.

Last season after Irene Franklin had played the house for a week, Bert laid a well founded kick against the dressing rooms of the Rockaway House. Patsy found the complaint quite interesting and amusing.

Patsy finds most things amusing. He can even see something funny in the prices for the food his brother serves at the restaurant annexed to the Rockaway theatre.

This time, however, it isn't dressing rooms, but \$100. Patsy may not deem this as humorous.

Miss Franklin was forced to postpone her original date at Morrison's this season through illness, and the engagement was moved back one week. Patsy had billed Miss Franklin heavily for the first date, but said nothing about that. When pay night came last week Patsy held out \$100, charging it up to extra billings.

And now Gus Dreyer is going to try to collect that \$100 from Patsy.

SEASIDE HOUSE, MILLER'S.

Atlantic City, Sept. 4.

William W. Miller, of Philadelphia, will manage the new vaudeville house to be built on Atlantic avenue. Contracts for the construction of the theatre will be let during the next couple of weeks. The estimated cost is \$150,000.

Miller's policy here will be the same as at the William Penn theatre, Philadelphia, which he controls, besides being interested in other houses there.

ITALIAN OPERA CO. AT COL.

(Special Cable to VARIETY.)

London, Sept. 4.

The Italian Opera Company opened in "Pagliacci" at the Coliseum Monday, revealing a fine organization of singers, with a special setting.

VARIETY

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Morrison's Rockaway, will close for the season Sept. 15.

The Hudson, Union Hill, resumed its vaudeville policy Labor day.

Lillian West has been granted a divorce from Charles Gill.

Walter Rosenberg was "pinched" in Long Branch, last Sunday for giving a performance on the Sabbath.

Fred and Adele Astaire have been booked for the Orpheum circuit, opening Sept. 27 at Winnipeg.

Snitz Moore has signed with Werba & Luescher for the southern company of "The Rose Maid."

W. S. Hart will appear in "Moonshine" at the Alhambra, New York, Sept. 16.

Harry Eanett, last with "The Gay Musician Co.," is very ill at the Providence Hospital, Washington, D. C.

Kitty Traney arrived from Europe Tuesdays for a tour of the United houses, booked by Paul Durand.

J. Edward Pierce and **Marie Roslyn** will not be in burlesque this season, playing vaudeville instead.

H. M. Addison is ahead of E. J. Carpenter's "School Days" company. Clay Vance is the manager.

Mrs. Ben Deeley, reported ill in St. Louis, is Elizabeth Deeley, ex-wife of the comedian. Mr. Deeley's wife is traveling with him.

Marty Ward and wife received a baby (girl) Sept. 2. The mother was formerly Georgia Lansen of the Eight English Cyclone Dancers.

"WITHIN THE LAW"

Pasteboard annunciators.
 Tyson Sisters coming back.
 Abel and Irwin teaming again.
 Louis Cohen selling meal tickets.
 Al Aarons writing another opera.
 Julius Cahn getting on earth again.
 Josephine Sabel singing at Martin's.
 Phil Nash applauding his daughters.
 Marcus Loew buying furs for Joe Weber.

Meyer Cohen singing Remick's songs.
 B. F. Brennan and Rea Boazman together.
 Julian Mitchell hearing some one knocking.

Lieutenant Becker playing at Hammersteins.
 Jack Welch attending "The Polish Wedding."

Louis Mann speaking well of his managers.
 Jane Cowl getting a good notice in the Times.

Fred Moore becoming Mayor of Atlantic City.
 Jack Levy making a living without J. J. Murdock.

Carl Lothrop weighing as much as Arthur Dunn.
 Billy Jerome writing hits with Harry Von Tilzer.

Chris Brown having cigars named after him, by the thousand.
 Sandy Dingwall smiling at McVicker's box office statements.

Carl Ritter's talk on each piece of marble in the Orpheum, Seattle.
 Elizabeth Brice buying the first page in the Findlay, Ohio, newspaper.

Tommy Shea beginning his 99th season as manager of the Empire.
 An actor admitting the author had something to do with his success.

Norman Jeffries rejecting the nomination for mayor of Bristol, N. H.
 Arthur Blondell speaking of the houses he books as "My Theatres."

The Monday morning speech—"We'll cancel if they don't change our spot."
 "The Pink Lady" at the Amsterdam, billed as "Direct from the Globe, London."

The Boston Managers' Association telling a big producer how to run his show.
 A. L. Erlanger talking about the days when he was ahead of George S. Knight.

George M. Cohan giving the first performance of "Broadway Jones" in Pawtucket.
 Music publishers telling actors "You get more out of it than any one who ever sang it."

(IN LONDON.)

Jack Davis' high hat.
 Tommy Dawe going on tour.
 Claude Marner minus "side."
 Charles Gulliver booking acts.
 Willie Passpart locating in Berlin.
 Joe Davis offering five pounds more.
 Bertie Sheldon paying for hire of piano.

Billy Abbott and **Elmore White** have dissolved stage partnership. Abbott will appear in a new act with Florence Topham.

W. H. Clemart declining a knight-hood.

Martin Sampter showing his check book.

Jack Hayman accepting the Victoria Cross.

Jack Somers parting his hair in the middle.

Paul Murray farming and snail training.

Ben Nathan giving birth to a scheme.

Chris Marner doing a Count D'Orsay act.

Jack Goodson taking tea at Mrs. Game's.

Barney Myers bringing more acts to England.

Walter Gibbons returning to management.

Jimmy Tate applauding Zona Vevey's act.

Walter Kelly playing at Buckingham Palace.

Harry Masters politely declining to take wine.

Archie Parnell smiling at someone else's jokes.

Dave Bliss scratching another fellow's back.

Llewellyn Johns providing "family" vaudeville.

Arthur Aldin forgetting he manages the Empire.

Harry Vernon booking a sketch with Moss-Empires.

Perry (Vardon, Perry & Wilbur), wearing a beard.

Leon Zeitlin taking control of the Syndicate Halls.

Richard Warner dilating upon the "tights" question.

Harry Burns and Willy Adacker going into partnership.

B. Sherek treating A. Braff to dinner at the Carlton.

A. D. Davis raising the salaries of all acts on the Stoll tour.

Albert Bulmer going to the rescue of the Weiland Agency.

C. B. Cochran buying the Houses of Parliament for a circus.

Walter Bentley booking refined acts of his own "temperature."

G. B. MacLachlan refusing the management of the Coliseum.

Karl Hooper admitting he gets too much money for his clients.

Charley Reed singing Flora Cromer's songs to his "friends."

Julian Wylie mentioning "Detective Keen" to a booking manager.

George Foster being presented with a prize lemon by American artists.

Ernest Edelsten writing a book on "How to be Happy Though Worried."

Will Collins presenting a stained glass window of St. Paul to Randvill House.

Walter Hast changing his racing colors—from green and gold to the Moffat Tartan.

Ernest Wighton booking American turns for Glasgow, Liverpool, Sheffield and Birmingham.

"Trapped," a one act play by Fred-eric Arnold Kummer, has been sold by Sanger & Jordan to Daniel Frohman for vaudeville production.

Herman Lieb signed a ten weeks' contract with Marcus Loew this week to play his act, "Dope," over the latter's circuit.

Marie Ray has placed Logansport (Ind.) on the map by joining the "Merry Go Rounders" on the Eastern burlesque Wheel.

Ila Grannon last season featured with Lasky's production "Phinophiend Minstrels" will take to her single specialty again this season.

Joe Macey, formerly of the Ted Snyder company, is now connected with the Jerome & Schwartz Publishing Co.

Cartmell and Harris will return to this country Oct. 21, to play eight weeks under the direction of Morris & Feil.

Lorraine Lester, formerly of "A Winning Miss" company, will appear with Billy Goodall (formerly of Goodall and Craig) in vaudeville.

John J. Kennedy, who formerly headed Kennedy's Players, has assumed the management of the Central theatre, playing "pop" vaudeville, at West Hoboken, N. J. The house reopened Labor Day.

Frank Burton, who has been playing the role of Cap Williams in "Paid in Full," since Frank Sheridan originated it four years ago, has refused to take the part again this season.

Elida Morris has had her foreign time moved forward. She will open her eight weeks' engagement on the other side Dec. 30 at the Victoria Palace, London.

Jos. K. Emmett and Co. started Monday to play southern engagements for the United Booking Offices, with the Sullivan-Considine Circuit booked to follow, giving Mr. Emmett a solid season.

Trixie Friganza, now at the Winter Garden, has been offered an engagement at the London Hippodrome following her stay at the Garden. Miss Friganza has a twenty-five weeks' contract with the Shuberts.

Sabel Johnson fell downstairs at her home, 1837 East 15th street, Brooklyn, the other day, and was seriously injured, sustaining a broken ankle and a dislocation. She is now recovering.

Frances Brook, formerly in support of Mildred Holland, is planning a dip in vaudeville with a sketch, "His Wife Came Back," which opens at Newport, Sept. 9. Viola Grant is in her support.

Fred Karno's English company (managed by Alf. Reeves) with Chas. Chaplin playing his original role of Archibald, will open Oct. 20 at Cincinnati, for a whirl over the S.-C. circuit in "Wow Wows, or a Night in an English Secret Society."

CHICAGO SEASON'S OPENING FINDS EMPTY SEATS GALORE

**Hot Weather Keeps People Away From Theatres.
Business Picks Up Monday Night. Some New
and Some Old Shows on View**

Chicago, Sept. 4.

Sunday, Sept. 1, next to the hottest day of the season in Chicago, witnessed four openings in the "Loop" district. Not one had a full house.

At the La Salle Opera House "The Girl at the Gate" had its premiere and for the first time in the history of the theatre it was not sold out on the opening night.

"Oliver Twist" at the Illinois, with all the publicity the fight over Wilton Lackaye, had a small audience; "The Bird of Paradise" at the Garrick and "The Whirl of Society" at the Lyric played to half houses.

"The Garden of Allah," opening Saturday night at the Auditorium, had a full house that evening, but the prices are popular and the piece has been boomed for months.

"Tantalizing Tommy" at the Chicago Opera House, which had its premiere Friday night, opened to big business, but there is no telling just how much "paper" was used. It was still hot on Monday, and the Labor Day matinees all suffered.

"The Littlest Rebel" at McVicker's, where the top price is \$1, was the only one to sell out. Others had small and listless audiences.

All but two of the openings were shows that had been seen in New York. The two originals were "The Girl at the Gate," at the La Salle, and "Tantalizing Tommy," at the Chicago. "The Garden of Allah" went big, as a matter of course. "Oliver Twist" received some attention, and "The Whirl of Society," the cooked-over Winter Garden revue, created a mild ripple on the local theatrical sea.

"The Bird of Paradise," another last-season show from New York, was presented first at a full-dress rehearsal at the Lyric to an invited audience, which received it with the usual cold, clammy approval of such a gathering. It went better when it reached the Garrick. Monday night, after a good rain, business went up with a pop all over town, and the season seemed fairly on its way.

LACKAYE PLAYS FAGIN.

Chicago, Sept. 4.

It happened, as stated in VARIETY last week. Wilton Lackaye played Fagin in "Oliver Twist" at the Illinois theatre Sunday night, at the opening of that piece. It was known all along that Lackaye wanted to play the role, and it was pretty well understood, excepting among the press agents fighting for publicity, that he would leave "Fine Feathers" at the Cort and play the part he wanted.

The courts decided that Liebler & Co. had the best right to Lackaye's services. It appears H. H. Frazee had only a verbal contract with Lackaye, while Liebler is said to have had a written contract. So sure, however,

was Frazee that he would win in the injunction he started to prevent Lackaye leaving, he had provided no one to take his place, and James Kearney, the stage manager, had to step in and read the lines Sunday, Monday and Tuesday.

Arthur Byron, a sterling player, is now getting up in the lines, and will take the role of John Brand. In the meantime the papers have been full of press matter about the case. Lackaye has been billed with both shows, not only in the newspaper advertisements, but on the billboards as well.

ALICE LLOYD AND SISTER.

Providence, Sept. 4.

The tour of "Little Miss Fix-It" opened Monday in this city for the week. The show will continue on the road until about Dec. 1, when a new production will be prepared for Alice Lloyd by her managers, Werba & Luescher.

In the company playing "Little Miss Fix-It" is Grace Hyams, a sister of Miss Lloyd. They both arrived in New York last Saturday on the Cedric. Alice McNaughton, also with the show, accompanied them.

STAIR & HAVLIN STAR.

Stair & Havlin are having a new play written for Beulah Poynter. It will get a late start over their circuit.

SOUL-THING PLAY.

Eugene Presbery's new play, "The Other Man," now in rehearsal, is expected to be given an out of town premiere by Cohan & Harris around Sept. 20.

As far as known now the piece is expected to be brought into New York after a road seasoning, and displayed at the Amsterdam.

With George Nash, who will be featured, will be Harrison Hunter, Charles Stevenson, Clifford Bruce and Thais MaGrane. The play is said to deal with the soul thing.

BERT CLARK LEAVES "FOLLIES."

"The Follies," now in rehearsal, will need another comedian to fill in the place made vacant by Bert Clark, the Englishman, "walking out" last Friday.

Clark will reopen Monday in vaudeville with his partner, Miss Hamilton (Clark and Hamilton) at Henderson's, Coney Island.

No reason is assigned for the departure from "The Follies," although it is said the barrenness of the manuscript submitted to Mr. Clark, as his "part," had something to do with it.

Atlantic City, Sept. 4.

Ziegfeld's "Follies" has been dated to open at the Apollo Sept. 16.

GOODWIN BACK ON BROADWAY.

Los Angeles, Sept. 4.

The identity of the new Belasco leading man has been revealed. Orrin Johnson is his name and he hails from far off Broadway, where he was corraled recently by Manager Oliver Morosco. He will begin a starring season at the Belasco Sept. 16.

The Nat Goodwin engagement at this house is reported to be off and if the Ocean Park comedian decides to give Angelenos a peek at his portrayal of "Oliver Twist," it will probably be a few weeks hence at the Burbank.

It is announced from the Morosco-Blackwood offices that Manager Morosco has about decided to present Goodwin in Hartley Manners' "Gauntlett's Pride" at one of the Shubert theatres in New York City in January.

STARS FOR PICTURES.

Daniel Frohman, general manager of the Famous Players Film Co., announces that among the stars to be seen before the camera and under contract to his company, are Sothorn and Marlowe, James K. Hackett, Weber & Fields, Viola Allen, Henry E. Dixey. Each will appear in scenes of plays they have been identified with.

BOSTON OPERA CO.'S AID.

Boston, Sept. 4.

William Hubbard, for many years a prominent musical critic in the Middle West, has been engaged by the Boston Opera Co. to lend his personal assistance and advice to Henry Russell, general director.

Mr. Hubbard who was in Los Angeles, will report in Boston Sept. 5.

PAVLOWA NEXT YEAR.

Anna Pavlowa, whose dancing captivated London and is now dancing in Russia, will shortly fill a brief season in Berlin which will be followed by a short tour of the Continent and then a long season in the British provinces.

Pavlowa comes to America in the fall of next year for a dancing season, lasting from October until April, surrounded by a big company and will appear in a new form of terpsichorean entertainment. She will be under the direction of Max Rabinoff.

ANDREW MACK'S SPECIAL.

San Francisco, Sept. 4.

Andrew Mack is to play a special engagement at Ye Liberty, Oakland. He will in turn be followed by Landers Stevens for a starring season.

KLEIN MOVES OFFICE.

Charles Klein, of the Authors' Producing Co., has moved his office paraphernalia from the Commercial Trust building and is now domiciled in the Hudson Theatre building.

Lee Kugel, who is finishing out his contract as press representative for the Henry B. Harris estate, is handling the publicity for the Authors' Producing Company's new show. "The Ne'er Do Well," at the Lyric.

ATWELL STAGING "THE WHIP."

The Drury Lane melodrama, "The Whip," will be staged by Ben H. Atwell. An arrangement to that effect was reached Tuesday between Mr. Atwell and the producers of the piece for the Manhattan Opera House, New York, Messrs. Shubert, William A. Brady and Comstock & Gest.

Mr. Atwell has located his headquarters in the Comstock & Gest offices in the Shubert Building. He will immediately set to work upon the heavy play, to be presented during November. Although the English production has been imported for the American run, the cost of staging the piece will be at least \$50,000, inclusive of the heavy transportation charges for the scenery.

"The Whip" is to be circused. Paper for a radius of between 500 and 1,000 miles from New York City will be put up.

The "'Op O' My Thumb" pantomime, also an English production, will likely be delayed for a New York showing until Christmas time, 1913.

STEERING ENGLISH TROUPE.

"A Scrape O' Th' Pen" company landed in Canada yesterday, reaching there from England. William R. Sill, representing Joseph Weber, was on hand to greet the troupe. Mr. Sill steered the foreigners to Sherbrook, where they open Sept. 16, then play a few Canadian one-nighters and reach Weber's Music Hall, New York, Sept. 26.

Mr. Sill isn't certain whether he will go the full route with the bunch or not.

"COVERED UP" PAPER.

Sunday morning there was revealed on the boards at the corner of Broadway and 42d street, six 3-sheets advertising "Ready Money," covering some of the Shubert paper adjoining the spot. Nobody knows how it happened, the billposting people claiming the paper must have been stolen from their establishment.

The locations belong to the Shubert attractions. There is no clue to the identity of the culprits.

"Ready Money" is playing at a Shubert theatre, the Elliott.

FRAZEE NOT BACKING IT.

Chicago, Sept. 4.

The report that H. H. Frazee will produce the musical piece written by Jos. Howard and to be called "Frivolous Geraldine" is denied by Mr. Frazee.

Since Howard found Frazee would not finance the piece, it is said Howard is trying to arrange to become his own producer, not expecting to put it on the show until about Dec. 1.

WARD AND VOKES MAY GO OUT.

From the way the atmosphere is clearing now it looks as though Ward and Vokes will start out on a tour sometime in October in a revival of "A Run on the Bank."

Last season the comedians played the Stair & Havlin time in "The Troublemakers."

SINGER'S PRINCESS, BRADY'S, FOR PRODUCTION THEATRE

**Possession Turned Over to New York Manager by
Mort H. Singer. Will Probably Open With His
Own Show "Bought and Paid For" Sept. 23.
"A Modern Eve" Now There**

Chicago, Sept. 4.

The Princess theatre has been turned over to William A. Brady, who will probably take full possession Sept. 23, opening his regime as director of his own theatre in Chicago with "Bought and Paid For," the big New York success of the past season, where it opened (and still remains) at Brady's Playhouse.

Mort H. Singer relinquished his control of the Princess in favor of Mr. Brady, who wanted an opening as producer here. The theatre was booked by the Shuberts for the past couple of seasons. At present "A Modern Eve" has the stage, that show having been shunted into the Princess from the Garrick, where it ran through the summer.

"PARADISE" SHOW IN CHICAGO.

Chicago, Sept. 4.

"The Bird of Paradise," the Hawaiian play by Richard Walton Tully, was shown for the first time in Chicago last week at a special invitation dress rehearsal given at the Lyric Theatre. This week the piece moves over to the Garrick, replacing Mort Singer's "A Modern Eve," now housed at the Princess.

At the dress rehearsal Joseph Burton, who handles the part of the missionary was absent owing to sudden illness, Robert Harrison "doubling" in that and the role of Hohenso, the fisherman. Considering the circumstances, Mr. Harrison gave a very creditable performance.

"The Bird of Paradise" comes to Chicago after a season's run in the east. This fact will have weight with the expected business and following in Singer's success at the Garrick, it should enjoy a fairly profitable run.

In the Chicago company, headed by Bessie Barriscale, the best work is done by Lewis Stone, Frank Sheridan and Guy Bates Post. Post was at his best in the first act as a dissipated beach comber. Both Sheridan and Stone shared the honors with Miss Barriscale throughout the performance.

"LIFE'S SHOP WINDOW" MILD.

Syracuse, Sept. 4.

"Life's Shop Window" (Victoria Cross' novel dramatized), had its premiere at the Bastable, Aug. 29. It is due for a trip over the Stair & Havlin Circuit.

The program did not give the name of the adapter. As Cliff Gordon presented, Aaron Hoffman was suspected, but after witnessing the performance, Mr. Hoffman is not guilty.

Victoria's novel was supposed to contain some little spice. Whatever snap was embodied in the book has been omitted from the piece. It is just an ordinary little melodrama of the usual Stair & Havlin type, about a

weezy wife neglected by her husband, and who turns to "the English gentleman" for sympathy. She gets more than that and is just saved at the edge of the precipice by a rough but faithful friend.

Olive Cooper stood out very prominently in the mediocre cast. Miss Cooper handled a very difficult role in an intelligent manner and saved the situation on several occasions. Emory Blunkall was the best of the men, which is not saying a great deal. Others are Alfred Britton, James Boyne, Theodore Gamble, Harry Hughes, Chas. W. Harper, Maud Grafton and Ruth Hayes.

While the play is crudely constructed in many ways, the staging is quite good. The first act has no direct bearing on the remainder of the piece. The play doesn't really start until the second act.

The name should draw some business. "Life's Shop Window" is rather well known as a book and the spicy reputation of the story will do something for it. As a play it will draw nothing on its own.

"CHARITY GIRL" COMING EAST.

Chicago, Sept. 4.

"To Whom Does Helen Belong?" management Comstock & Gest, at Philadelphia this week, will follow "The Charity Girl" at the Studebaker Sept. 16.

"The Charity Girl," which opened to a \$12,000 week and went as high as \$13,500, is now suffering from weather conditions.

It is being constantly worked upon to get into condition for New York, where it will in all likelihood be seen at the Globe, Sept. 23.

The successor to Ralph Herz in "The Charity Girl" will be Claude Gillingwater. He has been playing in the show since its opening here.

WEBER'S START, 32 HOUSES.

The L. Lawrence Weber Co-Operative Circuit claimed to have started the season last Sunday and Monday with thirty-two theatres and a like number of shows.

At the Weber office it was said business had been unexpectedly big Labor Day in the east, although the warm weather all over the middle west prevented that end from making an equal showing.

At the Grand Opera House, Brooklyn, it was stated Edna May Spooner had played to \$1,100 on the day.

The Gayety, Hoboken, on the same Circuit, started off with "A Bunch of Keys." At Jacobs', Newark, "Mother" was given. The next nearest theatre to New York is at Philadelphia.

GERMAN "FRANKFORTERS"

While the Shuberts are thinking about producing "The Five Frankforters" in English here sometime in October under a different name, the piece will first be given in German at the Irving Place theatre by a company under the direction of Dr. M. Baumfeld.

Mein Theatrical Host Baumfeld will start the new German show season at the 15th street playhouse Sept. 26 with a full production of "The Frankforters." The piece will hold for a week, perhaps longer if the occasion demands.

Last season the Irving Place was conducted by Gustav Amberg, who will not be connected with the house this season.

Dr. Baumfeld has engaged a new company for the new season and some notable German players appear on his list.

The Shuberts are planning to bring the entire English company now playing "The Five Frankforters" at the Lyric, London, to New York. Whether the successful English run will be interrupted to give New York the original company is something to be settled later.

SHOWS IN PHILLY.

Philadelphia, Sept. 4.

The regular season began this week with the opening of the Broad and Adelphi, the first of the legitimate houses of this city to start.

Marion Fairfax's play "The Talker" with Tully Marshall and Florence Malone in the principal roles, at the Broad, was well received. The house was about two-thirds full. It is not a play that will make a very lasting impression. The dialog is bright and well constructed. The company is capable and gave excellent treatment to the various roles.

The Shuberts presented "To Whom Does Helen Belong?" a farce adapted from the German by Ferdinand Gottschalk, at the Adelphi. The house was almost filled Monday night. The piece was given a good start. The farce ran for a long time in Berlin. This is its first metropolitan presentation in America.

The story is based on the complicated situations developed from the dilemma of a woman who is married to two men and her efforts to hoodwink both until the denouement comes. The story is frail, the dialog not bright and the action somewhat draggy until the third act, when it gathers speed and finishes in lively fashion. It is well played. Willette Kershaw, Teddy Webb and Leo Kohlmar are the principals.

FRISCO SHOWS.

San Francisco, Sept. 4.

Kolb and Dill opened to big business in "A Peck of Pickles." The piece looks like a big hit, and is due for a long run at the Savoy.

"Bought and Paid For" is drawing capacity at the Cort. Critics unanimously praise, some declaring it the strongest play seen here in years.

"Pomander Walk" is doing fair business at the Columbia. A beautiful play, and well acted.

"WEDDING" ON REVIEW.

Syracuse, Sept. 4.

The Empire had the appearance of a Metropolitan first night Saturday, when Cohan & Harris' imported "Polish Wedding" had its initial appearance. The New York delegation was strong in applause. The locals remained in their seats after the final curtain and the company helped them along in their desire to make it a real opening hit, pulling George V. Hobart, Jerome D. Kern and Sam Harris on the stage. Hobart responded for the party.

The show itself was probably a big surprise. Most of those present expected to see a musical comedy with the usual chorus. All that was forthcoming was a farce with music here and there.

The farce quickly develops with only three musical numbers in the first act. Two of these Winona Winter sings, the second with Sydney Bracey. Both are very pretty and catchy. The big comedy scene of this period arises from a man behind a screen who undresses and throws his apparel, piece by piece, over the top. This bit is no funnier than the many others. The second act has a good comedy idea. A collection of poor relations are to share the estate of a young couple, if they do not live happily together. The relations rooting for a quarrel all the time is amusing. There are several musical numbers in the act, including the hit of the evening in which Miss Winter again shines. It is "The Village Band." Mr. Bracey also works with Miss Winter in this number but to the girl must go the full glory. Cohan & Harris have given the "Polish Wedding" an excellent cast. Valli Valli has the lead but is rather outshone by the very clever work of Miss Winter who is easily at her best in this piece. Mathilde Cottrelly is excellent. William Burress, Armand Kalisch, Lincoln Plumer, John Reinhard, Frank Andress and Mr. Bracey do very well. The piece is mildly amusing. Its chance for a life seem to be bound up in its cast—if they can't put it over, it's impossible. George V. Hobart had written several brilliantly witty lines.

The production amounts to nothing. The one chance the management had in the way of a flash, the wedding scene, in the second act, they passed over with scant attention. Cohan & Harris do not stand to lose much on "The Polish Wedding."

From here the company left for Detroit, bound for the Grand Opera House, Chicago, next week, for a run.

Detroit, Sept. 4.

"The Polish Wedding" opened at the Detroit Opera House Labor Day. It has charm, interest, refinement, good melodies, pretty dances and a real plot, in which it rises above the average musical show, and is original. It combines humor with pathos, gives a dialog which is very interesting, and action, that is sometimes dramatic. There is no chorus. In one scene, the wedding, a large group is brought on to represent Polish peasantry, giving brilliant color to the scheme, although they neither sing nor frolic after the usual manner.

BIG ACT SIGNED UP BY THE CONSOLIDATED FOR STARTER

Thos. Jefferson in "Rip Van Winkle" at \$750 Weekly Given a "Blanket" Contract. Will Play Full Weeks in the New York Houses Booked by Agency. Jules Delmar Appointed Office Manager

The Consolidated Booking Offices stock settled more firmly into place this week when it became known the agency had issued a "blanket" contract to Thomas Jefferson for \$750 weekly. Mr. Jefferson will play "Rip Van Winkle." His first appearance in New York will be next week at Moss & Brill's 80th street theatre, a "small time" vaudeville house playing a "split week." Jefferson will be held there for a full week, however, as the feature. Sept. 23 at the Cunningham & Fluegelman's DeKalb theatre, Brooklyn, Mr. Jefferson will also play a full week. Both houses are a part of the Consolidated circuits.

The engagement of Mr. Jefferson is an important one for the "small time" in New York, both at the amount he is receiving and his name. After playing the eastern time of the Consolidated, which embraces other New York houses, also the Sheedy Circuit in New England, Mr. Jefferson will probably travel west to appear in the theatres on the C. H. Miles Circuit, another arm of the agency.

Other "blanket" contracts have been issued by the Consolidated for feature attractions.

Monday morning last Jules Delmar assumed the management of the Consolidated Offices. He was selected from a list of applicants, and is said to have been "loaned" by the Shuberts, with whom Mr. Delmar is under contract for a term of years.

AFRAID OF "THE TYPHOON."

Another company of "The Typhoon" expects to open a road season Sept. 14. The men behind the project are now recruiting the troupe.

Walter Floyd, who manages the Walker Whiteside "Typhoon" company, will take special pains that no infringement of his version is attempted by the other company.

Ferika Boros, the Hungarian playwright, who gave "The Seven Sisters" to the American stage and which has been made into a musical play for Jos. M. Gaites and recaptioned "The Love Wager," has turned down an offer to make a dramatic version of "The Typhoon." She does not care to be drawn into any legal controversy which might arise when the dramatization is done.

Miss Boros, who played an important role in "The Wife Decides," which fell by the wayside on its Broadway showing, is pushing a suit for back salary from Edward McKean, Philadelphia, who financed the show.

DISMISSAL EXCITES UNION.

Cincinnati, Sept. 4.

The local stage hands' union seems to be up in arms concerning the dismissal of Jack Alf at the Walnut the-

atre. When Henry Ziegler returns the local union says it will call upon Mr. Ziegler to explain why Alf was dismissed.

It is claimed that during the Kinemacolor engagement Alf, who has been the regular electrician of the house, was pressed into service. Afterward Alf continued to help the moving picture people, who had rented the Walnut for several weeks, but when a non-union orchestra was put in Alf called out his men, this being done at the instance of the union.

The union claims Mr. Ziegler believed Alf was not acting in the best interests of the house, and ordered that when the regular season opened he be not employed.

Alf is secretary of the stage hands' union. William Elliott, electrician for the Shuberts, is temporarily in charge at the Walnut.

"FRECKLES" LIKED.

Washington, D. C., Sept. 4.

"Freckles," a stage dramatization of Gene Stratton-Porter's novel, had its first performance at the Academy of Music here last week.

The press commented favorably, praising Perry Golden (Freckles), Ruth Gray, Robert Brook, Delancey Barclay, Helen G. Judson, Bernard Johnson, Josephine Roberts and James S. Kitts.

"Freckles" is the piece A. G. Delamater will send out four companies of this season.

ADVERTISING ALL SHOWS.

Omaha, Sept. 4.

The Censoring Committee of the Eastern Burlesque Wheel shows, did an odd advertising turn in the Sunday edition of the Omaha Bee.

All the shows that are to play the Gayety during the season were advertised in a special section of the paper devoted to it. A reading notice was printed for each attraction given, with its date of appearance.

SELLS OUT AND RETIRES.

York, Pa., Sept. 4.

B. C. Pentz, who has been building and managing theatres for thirty years, announces his retirement owing to ill health.

Pentz, who owned, built and managed the York Opera House, playing legitimate combinations, and the Auditorium, a "pop" vaudeville house, has leased both theatres to Nathan Appell and Wilmer & Vincent for a term of years.

The houses will continue their former policy under the new direction.

SHOWS ON BURT CIRCUIT.

Charles A. Burt, of the Southern Theatre Circuit, embracing theatres in Virginia, Kentucky, North and South Carolina, West Virginia, Tennessee, Alabama, Georgia and Florida, has compiled the list of attractions which will go over that time this season.

The Circuit started March 20, 1909, with sixty theatres but has increased steadily from season to season.

The list comprises.

"Yankee Prince"	"Polly Of The Circus"
"Girl In Taxi"	"The Pink Mask"
"Black Patti Co"	"Monte Cristo"
"Byans' Minstrels"	"The Hayoc"
"Smart Set"	"Goose Girl"
"Officer 888"	"Maddock-Field Players"
"Spring Maid"	"Naughty Marietta"
"Trail Lonesome Pine"	"Baby Mine"
"Vogel's Minstrels"	"Over Night"
"Old Homestead"	"Bought And Paid For"
"Confession"	"Bunty"
"Madame Sherry"	"Mutt and Jeff"
"White Squaw"	"45 Minutes From Broadway"
"Littlest Rebel"	"Balkan Princess"
"Coburn's Minstrels"	"Alma"
"The Roseary"	"Fields' Minstrels"
"Introduce Me"	"Rose Maid"
"Miss Nobody From Starland"	"Yankee Girl"
"The Heartbreakers"	"Servant In House"
"Aborn's 'Bohemian Girl'"	"Al. H. Wilson"
"Traveling Salesman"	"Prince of Pilsen"
	"Common Law"

"ROSE MAID" LEAVING.

Pittsburgh, Sept. 4.

It is reported Werba & Luescher's "Rose Maid," direct from the Globe theatre, New York, will open its road season here Sept. 30.

BILL COUNIHAN ABOUT.

William J. ("Bill") Counihan is about once more, after having been confined to his home for a fortnight with an attack of gout in his left foot.

LONG STAGE HANDS CONTRACT.

St. Paul, Sept. 4.

The stage hands' union of this city and Minneapolis has signed an agreement with local managers that settles the terms of labor employed for the next four years.

TWO NEW MANAGERS.

P. M. Cooley has been appointed manager of the Toodles theatre, St. Joe, and Chas. Houssman has the same post at the Auditorium, Toledo. Both are Shubert theatres.



MAYBELLE FISHER.

The American soprano who has created a furore on the Pantages Circuit. Direction FRED ZOEBDIE.

PLAY IN CHURCH.

Los Angeles, Sept. 4.

Those who have charge of the managerial affairs of the First Congregational church of this city are planning an unusual and unique method of sermonizing next Sunday and also for Sept. 22, when Benjamin Scovell, an English actor and entertainer, proposes to occupy the pulpit in the absence of the pastor, William Horace Day, and undertake to portray William Barrett's religious play, "The Sign of the Cross," in five scenes, and a Biblical piece of his own in three scenes entitled "King Saul."

Mr. Scovell announces that he will wear no "make up," but that otherwise his delineations will bear all the earmarks of stage acting.

OPENING FOR COMPOSER.

There is an opening at the Winter Garden for a composer, if the accounts are correct of a strenuous point between J. J. Shubert and Lou Hirsch having been finally settled by Mr. Hirsch leaving the berth of music maker for the Garden's productions. He composed "Gaby Glide," "My Sumurun Girl" and other Winter Garden musical hits.

LABOR DAY BUSINESS BIG.

The theatrical season received a running start in the east Labor Day when it rained or drizzled all of the day.

Nearly every theatre in New York, with an exception of two on Broadway (legitimate shows) held capacity at the two or more performances given. Some of the houses broke records.

Toward the west a hot wave affected business.

Chicago, Sept. 4.

This week with the reopening of the Palace as a vaudeville house the Majestic carried a block of the Palace tickets. Labor Day, after the Majestic had sold out, it succeeded in selling all the Palace tickets on hand.

Those who asked for Majestic tickets were referred to the Palace. In the majority of cases the Majestic treasurer succeeded in making a seat sale.

NEW IRISH SHOWS.

Kansas City, Sept. 4.

Bernard Daly opened his season here in "Dion O'Dare" Sunday evening to a large audience at the new Auditorium.

Indianapolis, Sept. 4.

"Rollicking Shannon," a new Irish play, had its premiere here last week. The piece was favorably reviewed by the local critics.

John O'Donnell is featured. The principal feminine role is handled by Fanny Simpson.

KLAW'S SON IMPERSONATOR.

Some young man is going the rounds palming himself off as Maurice Klaw, son of Marc Klaw. The wily chap has eluded all attempts at capture for the past three years.

MANY "SMALL TIME" HOUSES NEARLY READY FOR OPENING

Different Sections of Greater New York Have Numberless "Small Time" Vaudeville Theatres With The Cheaper Prices of Admission. Upper New York Heavily Dotted

With the opening of the season a swarm of "small time" vaudeville theatres building in Greater New York are preparing to start. The Harlem and Bronx sections have been heavily dotted with this class of house.

The 116th Street theatre, near Seventh avenue and 116th street, commenced business Labor Day, with shows booked by the Family Department of the United Booking Offices. But a few weeks ago the Albert E. Lowe "pop" house at Fifth avenue and 110th street opened. The Lowe theatre is booked by the Prudential agency. Oct. 1 the Mt. Morris, at 116th street and Fifth avenue, and the Lenox, at Lenox avenue and 111th street, both booked through the Consolidated Offices, will get under way. At the southwest corner of Seventh avenue and 116th street a new house being erected by the son of H. N. Marvin will shortly be completed. The Marvin theatre may play moving pictures only.

Besides these in Harlem are the Loew's Seventh Avenue and Proctor's 125th Street, with the Gotham and Family, the two William Fox "pop" houses. The B. F. Keith Harlem Opera House opened with stock this week.

On the upper West Side there are the Fox's Riverside and Fox's Nemo, while at 146th street and Broadway Moss & Brill are building the Lafayette, opening about Thanksgiving. At Broadway and 165th street Mr. Fox is finishing his large Hippodrome, starting about the same time. The Wadsworth is at Wadsworth avenue and 181st street, in the same section.

Over on the East Side, or Bronx, in addition to the new legit theatres going up for Cohan & Harris and John Cort, Fox is building the Tremont, on Tremont avenue; L. & I. Pincus are erecting a "pop" house on Westchester avenue, the McKinley Square and National are regular "pop" theatres, while Miner's and the Metropolis hold Sunday shows. The Bronx is the big time vaudeville house. Frank Gersten is building around the corner from the National, and Charles E. Blaney is putting up a stock house on the Southern Boulevard. The Prospect is playing stock at present.

On the lower East Side, with its many "pop" houses now open, are the new Marcus Loew theatre at 5th street and Avenue B, the 2d Avenue theatre at Houston street, and the Jefferson, on East 14th street, all nearing completion. The Delancey street house of Loew's opened during the summer, and the Grand Street theatre also caters to the East Side "pop" trade.

In the Williamsburgh (Brooklyn) territory, the "pop" field is as liberally invaded. The new Halsey over there now building can find no booking agent through the complications of the "small time" field in the surrounding

neighborhood. It will seat about 1,200 and is located around the upper Broadway portion of Brooklyn. A theatre called the Myrtle, seating 600, is at Broadway and Myrtle avenue, while Saks & Co., who also have the 5th Avenue, Brooklyn, and the 116th Street, New York, are putting up a house seating 2,600 at Halsey street and Saratoga avenue. Besides these are the De Kalb, Shubert, Folly and Royal, with the Broadway playing "pop" vaudeville Sunday, as will the Empire (burlesque) in the same vicinity.

The B. F. Keith "big time" house, Bushwick, has cut its prices to give admission into the gallery at ten and fifteen cents. This is now looked upon as "opposition" by the several "small time" managers who operate "pop" theatres in Williamsburgh.

EPIDEMIC BAN LIFTED.

Los Angeles, Sept. 4.

Once more the children of Los Angeles are permitted to troop back to the amusement places. The infantile paralysis epidemic resulted in children being excluded from the theatres and picture houses but the ban was lifted by the local health board Sept. 2.

Theatre managers are warned to use every precaution to prevent a further outbreak and must submit to another quarantine in event the number of cases increases.

BONVILLE'S ROUGH VOYAGE.

Jack Norworth arrived in New York from Europe Sunday. He spent a couple of weeks in Baden Baden for his health and returned much improved. While in Paris Norworth drove to the American Express Company's offices three times a day to get a drink of ice water. In London he saw Fred Emney, an English comedian who has come to the front with rapid strides recently, and entered into an arrangement to bring the performer to America for vaudeville.

On the same steamer was Nace Bonville, who went abroad to stage "The Pink Lady" for Klaw & Erlanger. During a severe storm at sea Bonville was buffeted about by a large wave and arrived in a very much battered condition. He barely escaped a fractured skull.

MORDKIN SUBSTITUTING.

Mordkin, the Russian dancer, who appeared in New York at big money for several seasons, is now playing at the Moscow Opera House (Russia) as a substitute artist. He is now working for one season at what he got for a single week when under contract with Max Rabinoff.

There is no telling when Mordkin will return to America, as the Russian dancing craze has taken an awful slump since last year.

REAL MEAN OF FREDDIE.

During the absence of Frederick Edward McKay in Europe this summer there were rumors of a serious rupture between he and his wife, Blanche Ring, but there was merely a slight "temperamental" tiff, which has since been patched up and they are now "living happy ever after."

It all happened over Miss Ring's appearance at the Ren Shields benefit at the Grand Opera House last spring. Emma Carus was on the program and scored a big hit with a new song. Miss Ring heard it and upbraided her husband-manager for not providing her with equally good song material. Freddie is a "wise geek" and a good husband. He merely smiled, patted Blanche affectionately and said nothing. Every now and then Blanche revived the subject, always with the same reception on the part of the doting Freddie.

One day it finally became unbearable even for Freddie. With the same amiability and imperturbability he turned and said: "That song you refer to is the one I had played for you many times in Montreal. You may recall that I brought the composer all the way from New York and kept him there nearly a week at my expense while he played his composition over and over again for you, changing the tempo and making all sorts of alterations in an endeavor to suit you. But you wouldn't have it."

That's what caused the little tiff. It was mean of Freddie, wasn't it?

SLIPPED IN EXTRA GUEST.

"A son was born" to Mr. and Mrs. Robert B. Mantell last Monday at the summer home of William A. Brady, in Asbury Park. The Mantell's were Brady's guests at the time of the event.

PLIMMER QUITTING PRUDENTIAL.

Walter J. Plimmer has handed in his two weeks' notice to the Prudential Booking Agency. He will retire Sept. 14. Plimmer was engaged by the Prudential people at the time that the present owners took over the agency, about two years ago. With Carl Anderson he had had entire charge of the booking end. Plimmer will take about twenty houses with him, which he handled individually. Plimmer says that for the present he is unsettled, but in the course of the next ten days will make some connection. Besides a salary Plimmer had ten per cent. interest in the profits of the booking office.



BILLY HART.

The well-known and popular comedian, says: "There are two sides to every story. I'm keeping mine on the inside. I'm perfectly contented."

BRADY'S PHILOSOPHY.

"I have learned better than to argue with the public," said William A. Brady the other day, in discussing his recent withdrawal of "Just Like John." In future I shall go with the public and not against it. When you see a production of mine on any stage for more than a fortnight you can feel reasonably certain it is a genuine success. Should it not show signs of animation in that time it will cease to be under my direction.

"Conditions have changed. A few years ago it frequently took the public several weeks to decide whether it wanted a play or not. Nowadays the manager who cannot tell inside three or four days is not a particularly observant individual."

McHUGH'S NEXT PIECE.

Cohan & Harris Wednesday signed a contract with Augustin MacHugh, author of "Officer 666," to produce this season an elaborated version of the author's former vaudeville sketch, entitled "Strictly Business." H. H. Frazee held an option on the piece but relinquished it.

Another of MacHugh's farces, "The Piker," will be produced in the early fall, with the author going in for a half interest in the business end of the venture.

MUSICAL SHOW IN REHEARSAL.

A new musical comedy production to be made by the Shuberts, went into rehearsal Tuesday at the Lyric theatre.

The book is by Rida Johnson Young, with music by Jerome Kern. Sam Mann will be featured in the show.

BOX OFFICE SHIFTS.

Chicago, Sept. 4.

Several changes in Chicago box offices are imminent.

Bert Perry, who has been at the Illinois for the past five years will learn there and be succeeded by Rollo Timponi, who has been assistant for some time. Timponi has not named his assistant. Mr. Perry gives failing health as his reason for resigning. Will J. Davis, Jr., has been relieving Perry during a sick spell.

Roy Bell will leave the Cort some time in October to take the chief box office place in the new Longacre theatre in New York for H. H. Frazee. Lawrence Garver, now assistant, will move up a notch and be the head of the ticket selling force at the Cort.

"ELIJAH" SINGERS.

As chronicled in last week's VARIETY America is to see Mendelssohn's "Elijah" in English, the oration to be given a full musical and dramatic presentation.

The Majestic Grand Opera Company (Inc.) is putting out the piece which is being routed through the Shubert houses. The transcontinental tour will be directed by S. Kronberg.

The artists engaged are Gwilym Miles, Bernard Fergus, Ester Adaberto (Metropolitan Opera Co.), Hortense D'Arblay, Pilade Sonagra, Sebastian Burnetti, Eva Vera, Marie Louise Rogers (Boston Opera Co.), Arturo Bovi, conductor.

WITH THE ROAD AGENTS

Charles Lawrence is managing the tour of Billy Van while George Hopper is doing the advance work.

William Woolford has gone ahead of the "Madame X" company in which Eugenia Blair is featured. Carl Zollner is manager.

Mortimer Lazar has signed to manage the tour of Mischa Elman, violinist, under the direction of the Quinlan Agency.

Ben Fitchett will be ahead of "The Parisian Model" on the Weber "pop" tour. John A. Mack will manage the show.

A. W. Herman is managing the road tour of George Sydney's "Busy Izzy" company.

Dan W. Mack will be with the executive forces of the Eleanor Montell show when it takes to the road in October.

P. S. Mattox is the general agent of the Neil O'Brien minstrel show.

Earl D. Sipe is personally managing the road tour of the Winifred St. Claire stock company.

Colonel Braden has been commissioned to manage the new production for Fritz Scheff.

Boyd Nolan has been assigned the advance duties for the new Jos. M. Gaite's show, "The Man Higher Up."

The Aborns' road staffs are as follows: English Grand Opera Co. (Atlantic) R. H. Symonds, manager; R. H. Dewey, William Hexter, agents; English Opera (Pacific), Roland G. Pray, manager; Richard Richards, Robert Soul, agents; "Bohemian Girl" (Atlantic), Samuel Cunningham, manager; John E. Coutts, Dave Solomon, agents; "Bohemian Girl" (Pacific), H. B. Emery, manager; William Love, Lew Owen, agents.

SUBURBS DOING WELL.

Chicago, Sept. 4.

Chicago's outlying theatres have been doing rattling business this season. The string of plays that are offered at popular prices are reaping good rewards.

The Marlowe now houses the Marlowe Players in stock, and "Mary Jane's Pa," the Henry E. Dixey success, was offered this week to good business.

At the Imperial "Alias Jimmy Valentine" met with a warm welcome, and "The Sweetest Girl in Dixie" held the boards at the Alhambra. The National entertained Murray and Mack in "Casey Jones," and "The Call of the Heart" was the bill at the Crown. The College began its season in stock with "Graustark"; The Mabel offered "Molly Bawn."

The following bills will be presented

next week: National, "The Girl in the Taxi"; Imperial, "Rollicking Shannon"; Alhambra, "The City"; Mabel, "At Piney Ridge"; Crown, "Casey Jones."

MINSTRELS GETTING MONEY.

Some of the many minstrel troupes on the road have started the season very well. The Primrose & Dockstader troupe got \$1,900 at Wilmington, Del., in two shows, while the Neil O'Brien Minstrels (playing in O'Brien's home town, Binghamton) in two performances drew in \$2,100.

In the south the season commenced very encouragingly. An indication of it is in the showing made by "McFadden's Flats" at Savannah. Though the show is familiar and to have fallen below last season's mark in the same city would not have discredited the company, "McFadden's Flats" played to \$112 more on this season's visit than it did a year ago. Last fall the show got \$408 at Savannah; this season \$520 was taken.

Cambria, Pa., Sept. 4.

"The Spring Maid" hit town Aug. 29 and carried away a nice bag of money. The show played two performances at the Cambria and the receipts totaled \$2,200.

RUFFO'S FIRST APPEARANCE.

Philadelphia, Sept. 4.

Titta Ruffo, recognized as the most famous baritone on the modern operatic stage, has been engaged by Andreas Dippel for the coming season of the Philadelphia-Chicago Grand Opera Company.

At Buenos Ayres, where Ruffo has annually appeared for the past four years, he received \$3,000 a night. It is believed he will receive \$2,000 a performance here.

Ruffo will first appear in the United States in this city during November in the title role of Ambroise Thomas' "Hamlet," a part considered his masterpiece. Although it is not officially announced it is likely that Mary Garden will be the Ophelia.

During the past season Ruffo has been singing at the Paris Grand Opera House. He is not yet 30 years old.

WITH THE PRESS AGENTS

HARD DORK DECIDING.

Although it seems now to be definitely settled that Sam Bernard will not join the Weber & Fields new music hall aggregation, he has not yet decided upon a vehicle for the coming season. The choice lies between two, one having a good book and undesirable music and the other with exactly the reverse verdict on the part of the comedian. An attempt was made to amalgamate the book of one with the music of the other, but this has met with untold difficulties.

Bernard says it is getting along in the season for the know-what-you-are-going-to-do crowd, and he wants to make up his mind. Meanwhile the Shubert press department is industriously sending out word of the rehearsal of the "Sam Bernard show."

Weber & Fields have not signed up any other people, but negotiations are pending with a great many important people. There is some big deal on in connection with the Music Hall that may shortly see the light.

NEW CO.'S NEW PLAYS.

The Jackson Theatrical Association, Inc., with George W. Jackson and Harry Koster as its guiding spirits, enters the new theatrical season with four enterprises.

Two of their shows, "A Parisian Model" and "My Wife's Family," will be sent over the Weber "pop" circuit. The report that the former would play a season of one nighters is erroneous.

"A Parisian Model," with Marie Beaugarde playing Anna Held's former role, gets a preliminary start at Allentown, Sept. 12, but its regular season opens at the Arch Street, Philadelphia, Sept. 16.

Grace Burke and James Gaylor will be among the other principals with the "Model" show. Bert Angeles is staging the production.

"My Wife's Family," with Arthur Clamate, Marie LaBooth and Joe Ward, has its premiere Sept. 6 at Altoona, with the regular Weber time opening at Columbus, Sept. 9.

"Sinful Love," a new comedy drama, is the third of the Jackson Co.'s ventures. It will be produced the last week in September.

"Der Meindbauer," a German piece, produced for three months at the Irving Place theatre last season, will be sent out by Jackson & Koster the first week in October. The company will present the piece in German on week stands.

COHOES HAS OPENING.

Cambria, Pa., Sept. 4.

The new Majestic will open for the first time Sept. 13 with "The Bohemian Girl."

The Eastern Managers' Association will send in the shows.

Milton and Sargent Aborn, through their press department, have counted up the leads in their various operatic enterprises, as follows: English Grand Opera Co. (Atlantic), Jane Abercrombie, Ivy Scott, Leonid Samoloff, Arthur Green, Eugene Battain, Jane Herbert, Zoe Fulton, Morton Adkins, Louis Kresler, George Shields, William Schuster, Philip Fein, Anna Hull, Carlo Nicosis, Emanuel Camoin, Karl Schroeder, Edward M. Simmonds; Opera Co. (Pacific), Aida Hemmi, Dianetta Alvina, Elaine De Sellem, Marie Louise Biggers, Henri Barron, Wallace Pyke, Louis D'Angelo, Arthur Deane, Francis J. Tyler, Bernard Cantor, Helen Campbell, Arturo Papalardo, Charles H. Jones, stage director; "Bohemian Girl" (Atlantic), Helena Morrill, Henry Taylor, Wilmet C. Goodwin, Nella Brown, Detmar H. Poppen, Stephen Stotts, George Lyding, Jas. J. Donnelly, C. W. Phillips; "Bohemian Girl" (Pacific), Blanche Morrison, Roy Pilcher, James Stevens, Claudia Albright, Joseph Florian, Clifton Webb, Joseph Nichol, Ralph Nicholls, Walter Halbach.

The Aborns are getting ready for the forthcoming production of "The Chimes of Normandy" (revival), and have already engaged Vinie Daly, William Wolff, Carrick Major, Carl Haydn, William H. White, Johnstone Flynn.

H. H. Frazee has announced his plans for the season. Frazee says he has \$5,000 from a London playbroker for the producing rights of "Ready Money" in Germany, France, Scandinavia, Hungary, Bohemia and Italy. "Fine Feathers" will continue for the present in Chicago, Arthur Byron succeeding Wilton Lackaye, who goes to the Liebiers "Oliver Twist." Frazee will be seen in New York some time this month in a new piece, "The Wedding Journey," by John T. McIntyre. In his support will be Josephine Victor, Alphonse Ethier, Julia Walcott, Edward McWade, Arthur White. Daly will also be given other new plays, namely, "The Deluge," Herman Berger's new drama, "Lorenzo, the Magnificent," a spectacular play by Sem Benelli and "Sweet Will Shakespeare." He will also likely play "Fancy Free," a one-act piece now scoring in London. Another new Frazee production will be "Bachelors and Benedicts," by Jackson B. Hays. "An Enemy to Society," a new play by Edwin Milton Royle is also promised.

Margaret Anglin will make her debut in "Egypt," by Edward Sheldon, at Albany late in September. After a week in Pittsburgh, Miss Anglin opens at the Garrick, Chicago, Sept. 30, for a run. Her company includes Myra Brooks, Maude Durand, Sally Williams, Juliet Fremont, Carolyn Darling, Wilfred North, Stanley Dark, Henry Vaughan, Elliott Dexter, Frank Currier, George Foster Platt, stage director, Dorothy Gilder, daughter of the late Richard Watson Gilder, and Margery Card, daughter of Prof. R. H. Card, of the University of California faculty, will also be with Miss Anglin.

O. D. Parker is doing the press work for Cliff Gordon's show, "Life's Shop Window."

Charles W. Collins, at one time dramatic editor of the Chicago Inter-Ocean, is now allied with the Shuberts. Collins will likely be appointed a house manager in Chicago.

George M. Cohan will open his own Broadway house Sept. 23 with the New York premiere of his new show, "Broadway Jones." Cohan will first appear in the piece at Hartford, Conn., Sept. 16.

Evelyn Dunmore, who will appear in "The Rose of Panama" until January 1, will return to New York to assume the leading role in John Cort's production of John Philip Sousa's "The Glass-Blowers."

Arnold Daly in "The Wedding Journey," under Harry Frazee's management, will open his American season at the Shubert, Boston, next Monday. During the Hub engagement he will also produce Oscar Wilde's "The Ballad of Reading Gaol."

The new Eltinge Theatre is announced to positively open Sept. 11 with the first New York showing of "Within the Law."

"SINCE WILLIE WENT AWAY"

By Thomas J. Gray.

Sam Kenny stopped his joking, Fred Ward is getting thin, Poor Lonely Haskell's crying, Doc Steiner's lost his grin, The old Lobby looks deserted, there's cars on every face, They know Oscar's hat and cane cannot take Willie's place.

Chorus.

For things are not the same at all since Willie went away; Bright lights no more are shining on THE CORNER of Broadway; There's none to pass out good free smokes, And there's no fall guy for the jokes; The Lobby's not the same at all since Willie went away.

Aaron Kessler has stopped talking 'bout the "cutest ever" kid; Answering people's questions has him nearly off his lid; The "Shooting Show Girls" feel so sad they cannot get a week; Now agents say that there's no sign in digging up a freak.

Chorus.

For things are not the same at all since Willie went away; When winter comes the "Lobby Guys" will have no place to stay; Joe Pincus, Klein and Morris Galt, Must find some other place to rest; The Lobby's not the same at all since Willie went away.

STOCK

COMEDY DRAMAS AND ACTS.

Walter Hill has organized the Hill Comedy Ko., which opened at Sag Harbor, L. I., Monday, the troupe to play Long Island all winter.

The Hill-Donaldson stock company closed its seventh season and fourth solid year on the Island last week.

Mr. and Mrs. Hill will travel with the Comedy Ko., but not playing with it.

The new company, headed by Goldie Cleveland, Clair Evans and Babette, will play three nights in a town offering comedy dramas with specialities between acts.

OPENED IN PROVIDENCE.

Providence, Sept. 4.

Spitz & Nathanson reopened the stock season at the Empire Monday with Alice Lovell-Taylor and Homer Barton again essaying the leads. The opening bill is "The Gamblers."

SEASON AT MT. VERNON.

Mt. Vernon, N. Y., Sept. 4.

Ira Hards will inaugurate a stock season here Sept. 16, the opening bill being "Nobody's Widow."

Averill Harris and Isabelle MacGregor will play leads.

BIG DES MOINES CO.

Des Moines, Sept. 4.

The Princess stock, managed by Elbert & Getchell, is at the Princess for the second week and business is highly satisfactory.

The company is a big one and comprises Robert Hyman and Blanche Hall, leads; Priestley Morrison, director; Jessie Mueller, Mary Horne, Harry Hayden, Frank Sylvester, W. W. Woods, Dorothy Schlesinger, James Donlan, Brenda Fowler, Esther Andrews, George Barbier, Julian Noa, Jack Barnes, Oane Hamilton.

Blanche Moulton will join the company Sept. 16.

MAY STOP EARLIER.

Hartford, Sept. 4.

It is reported on good authority that Poli's stock here will close Oct. 1, and not in December as originally planned.

LEADING AT ALCAZAR.

San Francisco, Sept. 4.

James Durkin and Maude Fealy have been engaged as the leading people for the Alcazar stock.

Durkin was the Alcazar's leading man for a time before the fire.

WEEKLY ROTATION CIRCUIT.

San Francisco, Sept. 4.

Irene Shaw's Players have inaugurated a rotation stock circuit, including Vallejo, Santa Rosa, Petaluma and Napa, touring the Circuit with a new play each week.

Mitchell Harris has been signed to play leads with the Euclid Garden stock company, Cleveland. Harris was formerly in support of Dustin and William Farnum.

Edward Gesale, formerly in Wm. Lytell's vaudeville act, has been engaged for juvenile roles with the Elitch Garden stock, Denver.

BROOKLYN GONE DAFT.

Brooklyn seems to have gone daft over stock. The Greenpoint, Crescent and Gotham theatres, formerly controlled by Percy G. Williams (the Greenpoint heretofore playing vaudeville), opened Labor Day with stock. People were turned away from each house at each performance.

Phillips' Lyceum also got in the running Monday and tremendous business was registered.

NEW START IN CLEVELAND.

Cleveland, Sept. 4.

The Holden-Edwards stock company, with Emma Lowry and Harold Mitchell, leads, opened a new season at the Cleveland theatre, Sept. 2.

Rebecca Ridgley, with the Ralph Kellard Stock Co., at Syracuse for the past six months, will join the new Vaughan Glaser Co., opening at Cleveland.

TREMONT SEASON OPENS.

The new stock season at the Tremont theatre (Bronx) under the direction of Jake Wells with little Emma Bunting and her players as a permanent attraction opened Saturday night. A big house greeted the New York premiere of "Tess of the Storm Country," which is on for this week.

For the present Charles W. Rex will look after the management of the house.

STILL GETTING THE MONEY.

Dover, N. J., Sept. 4.

The Kirk Brown stock company continues to get the money. At its stand at the Baker last week, the gross was \$2,386.

ANOTHER GUN IN BATTLE.

Schenectady, N. Y., Sept. 4.

Another gun in the local stock war will be fired Sept. 23 when a Mr. Connelly installs a winter company at the Mohawk theatre.

A company is now being formed in New York.

TWO IN CHICAGO.

Chicago, Sept. 4.

The College opened a stock season Labor Day with Victor Brown and Edna May Jackson playing the leads.

The Warrington, a suburban theatre, started its annual stock period with the Grace Hayward company in repertoire. Miss Hayward and Albert Morrison are the leading players.

Both the College and Warrington companies are operated by Miss Hayward's husband, W. B. Gatts.

HIGH PRICE CO. OPENS.

Jersey City, Sept. 4.

Packed houses greeted the new high price Orpheum stock company Monday afternoon and night, the opening bill, "The Liars," making an impression.

A big sale for the week was recorded as a result of the opening business.

Next week "When Knighthood Was in Flower" will be produced.

BERLIN

By E. A. LEVY
15 Karl Street

Berlin, Aug. 26.

Aug. 17 the theatrical season 1912-13 began. It did not do so with a rush. The only matter worth while writing of is the new and splendid program of the Wintergarten. This house played through all summer, closing for one day only.

That the variety houses over here can stand a little boosting is needless to say. All the new ventures of the last few years have ignominiously come to an end. The Icepalast, Berlin's latest innovation, will close Sept. 15, never to open again as a theatre. This was to be forseen, however, and I refer to my cable about the opening. The situation of the house and the house itself made success an impossibility.

In the legitimate fields also things are not so well as they might be. The failure of Director Halm of the Neue Schauspielhaus proves this again. Halm is a man with high artistic qualities. Only this summer he was called upon to be manager of the Festspiele Munchen Kunstlertheater. There he staged Caldron's Circe with undisputed success. Now he is in bankruptcy. Friends will try to get him out of his financial trouble and re-establish him again as director of the Neue Schauspielhaus. The cause of his failure there can be ascribed to several reasons, but the main one seems to be that the Neue Schauspielhaus is not well located. It is situated in what you might call the West End and although enough cafes and nightbars are in the neighborhood and seem to prosper, the theatre crowds don't go there. All this would have mattered little, however, if he had brought some real hits, something everybody would be talking about. Though he tried his best and produced some plays which under more favorable circumstances would have made money, the real successful pieces were missing.

The coming season will bring Berlin two new houses; Theatre Gross, Berlin, and the Municipal Opera House, Charlottenburg (the Brooklyn of Berlin). Theatre Gross, though perhaps lying on ground which still belongs to Berlin, must be counted as also in Charlottenburg.

The next week will bring no important openings, but from Aug. 31 the season promises to be lively.

Some changes have taken place at the former Komische Oper, where Sept. 1 the Deutsche Schauspielhaus opens, at the Neue Operettentheater, where also drama is going to be presented and at one theatre, not known yet. It seems strange that some changes are counted upon in a house, which has to be found out. The simple solution of the riddle is that for some time this or next season, the company of actors and actresses of the Lessing Theatre, who after the coming retirement of Dr. Brahm, propose to

play as a co-operative company and are looking for a suitable house. Amongst the theatres offered to them the Apollo is mentioned.

"STARS" ORDERED FIXED.

There is said to be quite a change for the better since the Sim Williams show, "The Rosebuds" has undergone alterations. The men behind the show claim that \$2,800 had been expended since the opening in reburnishing it to meet the approval of the censoring men.

The next show to be fixed up is that of Will J. Dunn's "Stars of Stageland," showing at Miner's Eighth Avenue this week. The governing board opined the show was not up to full requirement.

STOCK BURLESQUE GETS OVER.

New Orleans, Sept. 4.

The Dinkins & Stair Burlesque Stock Co. went over in good shape at the Greenwall Saturday evening. The company is quite pretentious, numerically, boasting twenty choristers.

The attendance Saturday and Sunday was very large.

This week's show is reviewed under New Orleans in the correspondence of this issue.

SETTLING IN OLD HOME.

Charlotte Liscord, formerly a member of Billie W. Watson's burlesque company, has deserted the Wheel ranks to marry William Sumner, and settle down at her old home in Keene, N. H.

ROBINSON SHOW PLAYING.

Chicago, Sept. 4.

The Charles Robinson Eastern Burlesque Wheel show, burned out at the Empire, Cleveland, a couple of weeks ago, reopened Sunday at the Columbia, this city.

No great damage beyond the loss of two weeks was suffered by Mr. Robinson, who was fully insured. Some costumes and scenery had to be newly made. Besides losing the remainder of the Cleveland week, the Robinson "Crusoe Girls" had to skip the Toledo date.

The Empire at Cleveland will reopen next Monday.

EASTERN CENSORS LEAVING.

The Censoring Committee of the Eastern Burlesque Wheel will start on their official tour sometime next week. J. Herbert Mack, Sam A. Scribner and Charles H. Waldron compose the committee.

The three men will make Detroit Sept. 15, when the new Gayety there opens, the completion of the house having been delayed three weeks beyond the start of the season.

The Piorea Sextet, a strong orchestra composed of all males, has been brought east from the Coast by Max Hayes, who will place the number on the vaudeville stages hereabouts.

THE WAIL OF THE HICK

BY JOHN J. O'CONNOR.

(Wynn.)

"Well, Cull, I've finally got a good report to hand you, and, believe me, I ain't slippin' you any o' the uncanned bull when I tell you that we simply mopped up at Michigan City. Why, boy, after they heard we was in town we had 'em doin' Texas Tommy giggles when they was passin' over the cold hard dough for the seat privilege. We had a little trouble o' course, but that was with the phony skirt guy what opened the show, but after Cribbage had creased his pan with a bunch o' fives he paddled right through his petticoat routine like a regular little lady.

"You understand, we blow into this camp like a carload o' Swift and Armour's thoroughbreds and right off the reel we make for the joy factory 'cause it was one o' the clauses in the contract that we had to flop at the guy's hotel what owned the slab. We get a flash at his joint and then hike up the alley to the employee's entrance. There's our friend, the female impersonator guy layin' out his junk in the star dressin' room. We took another squint around the hay mow, and, no likin' the other manger, we comes back and advises our friend to get hep to himself and go out and dress in the lot. He gave us an argument, but the kid backed him up in the corner and that settled it.

"We nail the star chamber and the other poor lob has to open the show. Well, after the manager closed up his grocery shop he comes around and has us hum over our music for his wife who played the organ when she wasn't teachin' school, and bein' she didn't kill any more than eight or nine bars, we let it pass and told her she was a fourteen karat bearcat on the harmony thing. That pleased his nob and we're in solid for the rest o' the week.

"Anyhow, the big row comes off about Tuesday. The kid is there with his bamboo and he's takin' a mild sniff between the ninth and tenth show when this squaw bloke comes off and makes a nasty crack about the ill smelling stage. Cribbage grabs him right between the skirt shield and bustle and sits him on his ear with a half-Nelson and then he makes that guy get away with three full-size pills. Makes him play the Star Spangled Banner on the yen hok until he's loaded up to the ear with the Chinese poppy and then you'd think they was a massacre goin' on. To keep him quiet we finally had to knock him down and sit on his chest.

"Outside o' that it was an orful swell two-day engagement. The flop the guy handed us wasn't anything to brag about, but you got to stand them things when you're playin' the dumps. Bein' we was the headliner, they was some satisfaction in that. And I know we got a swell report 'cause I wrote it in myself. You see, the grocery bloke couldn't write, and bein' he wanted to fourflush for the real thing he gets me to sling the ink for his weekly message. What I said about our act was somethin' terrible.

"We lay off this week and then take a flyer back towards the east. Goin' on."

NEWS OF THE CABARETS

Hickey's Cafe, Brooklyn, will open its Cabaret Sept. 10 under the direction of Sigmund Werner, who managed the Cabaret there last season.

Cafe Raub, Brooklyn, the only Cabaret of its kind in the borough, has enlarged its stage. For the opening week twelve acts have been engaged, besides an orchestra of ten pieces.

The entertainers at the Bedford Inn, Eastern Parkway, are Ruth Rogers, Zera Sydel, Joe Allen, John Prince and an orchestra of six.

Jack Zipp, Jack Richmond and Jack Moran, the "Three Jacks" will close their engagement at the Rye Beach Inn to open on the Orpheum time.

The Buena Vista, Clason's Point, held another big night Tuesday. Present to entertain were May Ward, Jim Burke, Billy Raymond, Babe Smith, Anna Tunney, Howard, James and O'Neil, Eug. Reichgott, Heins Brothers and Macklyn Hall, Babe Eleanor, Moe Kleeman, Tom Breen and Bob Redgate, Estelle Smith, Bob Willis, Billy Tracy and the Criterion Quartet, Jesse Willard, Hal Clarendon, Tenney, Moss, Dellon and Lou Delmally and Eddie Ables.

Arverne, Long Island, closed its Cabaret season Sept. 2.

The Coliseum, a new Cabaret, will open at 110th street and Cathedral Parkway about Sept. 15 with restaurant, roof garden and ballroom. J. & K. Bimberg will manage it.

Henri Tussenbroke, pianist, has returned to Raub's, Brooklyn.

Smith, Bole and Billy White are at the Bridgewater Inn, Long Branch.

William Dick, a guitarist and singer, was to have opened in the Cabaret show at the Cadillac Hotel last Monday, but failed to put in an appearance. Dick left Thursday of last week for New England, to receive \$2,000 due him from his mother's estate, and has not been heard from since.

Los Angeles, Sept. 4.

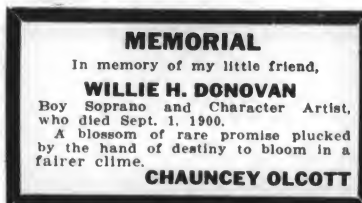
As a direct result of a denunciation of ragtime by the representatives of all the Women's Clubs of Southern California in session a couple of weeks ago at Santa Monica and their announced determination to put a stop to the tunes in this section of the country, the managers of the Alexandria, Angelus, Van Nuys and Lankershim Hotels in this city have placed

to get some swell summer rags now that their cheap and dash into Harlem like a clean magazine right off the press. Take a little hike up the street and I'll introduce you to a joint where they sell nine million cubic inches of good brew for a gitney a smash. Come on."

the ban on all syncopated melodies, both vocal and instrumental. As yet the movement to abolish the broken-time rhythm has not effected the other hotels, cafes and dance halls, and it still holds sway among the Cabaret entertainers about town.

OBITUARY

Peter Berlinghoff, age 52, died Sept. 3, after an illness of several years. The funeral will be held at the home of the deceased's family at 4619 Park avenue (near 186th street, Bronx) this Friday morning. "Pete" Berlinghoff had been an orchestra leader for twenty years. Henry and Louis Berlinghoff are his brothers. Louis was orchestral conductor at the American while the house was under the management of William Morris. "Pete" conducted the orchestra upon the several tours made over here by Harry Lauder.



C. S. Corse, aged 58 years, father of Evelyn Russell, wife of E. C. Fowler, of the Betts & Fowler agency, died Aug. 29 at Chicago, of typhoid fever. Mrs. Fowler went to Chicago immediately upon hearing of his demise.

James Mullen, husband of Miss May (May and Addis), suffered intense pain with an ulcerated tooth and went to the Bellevue Hospital Aug. 31 to obtain immediate relief. An operation was performed which resulted in Mullen's death Saturday night. Mullen was well known among the professionals and was at one time a performer himself.

Terre Haute, Sept. 2.

G. A. ("Buster") Conzman, a well-known property man, died here Aug. 29.

Harry Rodgers, actor and coster singer, died Aug. 28 at Norwalk, O., from a general breakdown. A widow survives.

Oakland, Cal., Sept. 3.

Adele Buck, a dramatic woman who has been doing picture work and who died here last week from the effects of an operation for appendicitis, has been identified as the daughter of Jerome Buck, a Brooklyn newspaper editor.

Daisy Palmer, who last was with "The Queen of Paris," died at her home, Walhalla, N. Y., Aug. 22.

Grace Van Studdiford opens in vaudeville at Chicago Sept. 16.

POP FOY AND HIS FOYLETS.

The Gerry Society "got" Eddie Foy Monday on the ground he had violated the permit granted him by the Mayor through allowing his Foylets to sing and dance upon the stage.

Father Foy did some tall hustling Monday. He commenced to swear at vaudeville while rolling out of bed in New Rochelle at 5.30 a. m. to make the New York court in time.

The Gerry action was stalled long enough to allow the Foy children to appear at the Alhambra, where the act is playing this week, before Pop Foy opens with "Over the River" in New-ark next Monday, again by himself as a star in the legit.

On top of all his other troubles Old Man Foy had his back start skyward Sunday night at the Union Square, when he found the management had held out \$100 on him just because the kids didn't appear Sunday. The Square played to two capacity houses Sunday. Eddie is said to have slowly thought it over, then refused to accept anything less than the full \$1,200 which he agreed to take for the Square engagement. His regular vaudeville salary is \$1,500 for this act. He is collecting that amount this week at the Alhambra.

The Foy Family, juniors, will go back to school next week and probably remain in the background until the fall, when all the Foy's will again fall upon vaudeville. Pop Foy figures each kid is good for a year, until he is seventeen, in the twice daily, and as he has seven, with the youngest but three years, it looks as though the old man will manage to keep busy for several seasons to come.



W. E. WHITTLE.

MANAGERS drop in and see Wonderful WHITTLE'S new stunt with the CORNET and the DUMMY at the AMERICAN THEATRE NEXT WEEK.

LA DUSE RETURNS TO STAGE.

La Duse, now living at Venice, has decided to return to the stage, and will shortly begin a tour with the German actor, Moissi. The latter was in Max Reinhardt's cast of "Sumurun" at the Paris Vaudeville in June last.

LONDON

VARIETY'S LONDON OFFICE

5 GREEN ST., LINCINN STREET SQUARE. (CABLE "JIMBUCK, LONDON.")

W. BUCHANAN TAYLOR, Representative.

(RAYARD)

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

London, August 28,
Antonio Pierri, "The Terrible Greek," who was responsible for some of the greatest wrestling booms ever known in England, is dead. He was the man who brought Madrali from Turkey to meet Hackenschmidt. He was a force in the wrestling game for over twenty years and was in addition, a great showman.

Alice Liebmann, the violinist, has made her first vaudeville appearance at the Manchester Hippodrome. She had considerable success.

The Weiland Agency having lost Jack Davies has now taken for its manager, Alfred Bulmer, ex-district manager for Moss Empires, and recently house manager of the New Cross Empire. Jack Davies is manager of the V. B. O., Ltd.

The Palladium people are going to get very near the limit in their production of thrillers. The adaptation of "Seven Blind Men," which will be done there on Sept. 2 tells the story of seven blind basket makers who become maniacs.

Willie Zimmerman has in preparation a big act in which he will employ close upon forty people.

G. B. MacLachlan has attached himself temporarily to the Foster office.

Miss Horniman, who runs the Manchester Players, wants a capitalist to come along to finance a repertory theatre in London. Her plan is to have every seat in the house numbered and bookable from twelve cents up. She also insists that whoever puts the money in the concern shall in no way interfere with the management. Miss Horniman is a strong woman, knows what she is about, and has thus far won all along a line against big odds. The Manchester Players are now at the Playhouse, London, in the big success, "Hindle Wakes."

Robert Loraine sails for New York Sept. 12 accompanied by Mary Blaney, Ethel Maryat, Marguerite Unett, Amy Coleman, Sidney Valentine, J. A. Shannon, A. P. Kayne and G. W. Anson.

Gustave Kerker is here conducting the rehearsals of "The Grass Widows" at the Apollo. The music is admitted to be specially good.

"**The Turning Point**" is the name decided upon by Sir George Alexander for his English version of "La Flambee," to be produced at the St. James's Oct. 1.

Granville Barker is going to conduct a Shakespearean season at the Savoy,

opening Sept. 21 in his own way. There will be no footlights, the orchestra will be out of sight, and he will employ Morris Dancers, and a pipe player in all the country scenes.

Martin Harvey has secured for a series of performances J. M. Synge's "The Playboy of the Western World," the provision being that he shall not play it either in Dublin or London, these being two strongholds of the Irish Players.

The Brothers John and Charles Clark, the hurricane jockeys, have been introduced into the Earl's Court Circus, and also Baroness von Tatzel, said to be a German aristocrat, who does high-school riding and dog training.

Joe Elvin is to put on a new spectacular production at the Palladium in September, called "The Sunny Seaside."

"**The Girl with the Golden Hair**" has been revived here. It was put on at the Brighton Hippodrome this week and proved to be a thoroughly approved act. The lighting effects and the general staging of the act were admirably carried out and the singing of Margaret Dempsey was sufficiently high class to retain the religious solemnity of the idea.

The Four Boises at the London Hippodrome are some remarkable aerial acrobatics. They had a better spot and a greater success than at the Alhambra.

G. P. Huntley has been re-engaged by George Edwardes to appear in the musical play which is to follow "Gypsy Love" at Daly's. Since his appearance at the London Hippodrome in "Arms and the Girl," Huntley has been doing nothing.

The players in "The Voysey Inheritance" (Kingsway) and "Everywoman" (Drury Lane) Sept. 12 are:

"Voysey Inheritance": Edmund Maurice, Florence Haydon, E. F. Meyeur, Geraldine Cliffe, Charles Fulton, Janet Hope, Eric Rae, Eric Wontner, Harcourt Williams, Grace Lane, Barbara Everset, Charles Maunsell, Jean MacKinlay, William Farren, Charles Daly, Moffat Johnston, Gwynneth Galton, Irene McLeod.

"Everywoman": H. B. Irving, Fred Lewis, W. H. Denny, Harry Wenman, Wilfred Douthitt, John Tresahar, Ion Swinley, Austin Melford, Bertie White, E. W. Royce, Howard Russell, Alexandra Carlisle, Kate Rorke, Gladys Cooper, Mary Brough, Vera Beringer, Clara Back, Wilda Bennett, Patricia Collinge, Jessie Winter

PARIS

By E. G. KENDREW
65 Bis Rue St. Didier

Paris, Aug. 27.

The Coliseum (the new house in Paris), which had such a disastrous opening a few weeks ago, closing after ten days, has been taken by a group with Lucien Klopp as manager, and they expect to open Oct. 1. Some necessary alterations are now being made. The Barnum gallery, from Luna Park, may show at this establishment the coming winter.

It is reported that G. Pasquier & Co. have taken the new concert hall in the Faubourg Montmartre, where programs similar to the Petit Casino will be given. The house will be called L'Empire, and should open in October.

The large concert hall on the Boulevard Rochechouart, now building, will be named the Palace Rochechouart. Although pictures will be the main attraction, some vaudeville acts will be presented, and this establishment will probably prove a big competitor to the Gaité Rochechouart opposite.

The new music hall at Oran, Algeria, to be the Casino, Boulevard du Lycee, will open Oct. 1, under the direction of Portal Thomieres.

The Theatre Sarah Bernhardt will reopen Sept. 22 with a revival of "Napoleon," to be followed by a French version of Conan Doyle's "Temperley House," after which Guitry pere will appear here in "Kismet." During this period Sarah will play two months in England and five months in the United States.

A. Franck will commence his new season at the Gymnase with a revival of A. Bisson's "Chateau Historique" (given at the Odeon twelve years ago), after which he will again give H. Bernstein's "Detour," formerly played at the Gymnase. Franck will remount P. Gavault and R. Charvay's "Enfant du Miracle" at the Bouffes Parisiens. This comedy was presented at the Athenée in 1903. Oct. 1 he will renew the run of the "Count of Luxembourg" at the Apollo, and from Sept. 7 a series of "The Merry Widow" at Theatre "National" de Belleville. Franck is not taking risks on new productions.

Efforts are being made to have the Alhambra ready for opening Aug. 31. The Etoile Palace opens Aug. 30, with vaudeville, for which Pasquier remains the exclusive agent.

Maurice Rheyal, former secretary of the French society, U. S. A. L., is lying seriously ill, having had another stroke—the third—of apoplexy. To fill his cup with bitterness his father died this week.

The reopening of the Olympia Aug. 20 was a success for all, the only dis-

cordant note (beyond the manner in which the music was rendered) being the sketch "American Hair Dresser," which did not come up to expectations. It had an air of being under-rehearsed, and failed to elicit much laughter. Rip and Bousquet, the revue writers, were to have signed this version of the barber shop scene from "The Hen Pecks," but for reasons unexplained the program stated the authors as Hip and Hurrah, which is perhaps the funniest part of the production. Vernon Castle had been specially engaged for the role of Doodle, but disappeared a few days before the opening. Paul Letombe, as conductor, lacks all conception of vaudeville. Few, if any, acts were satisfied and there was some grumbling on the Olympia stage on this account. Bird Milman took the hearts of many, the wire act being a revelation here. Ferry also scored as a big feature. The two Hopkins Sisters were pronounced charming; they now have the best number of their creations. Woodward's Seals went well, but considered much too long. The Four Ritchies put the house in laughter as eccentric cyclists, their new business being appreciated. Facorys, three trapezists, made fairly good. Harry De Coe's equilibrium again earned admiration, while Lane and O'Donnell caused great fun. Jackson has a troupe of sixteen pretty girls, in an artistic act. Eight dance before a mirror, the remainder portraying the reflection admirably. The idea is, of course, not new. Jacques Charles has an excellent program, which is attracting large crowds. It is certainly the best show in town at present, and a huge success. American acts predominate.

The Palais Royal reopens, like the vaudeville theatres, Aug. 31, continuing its run of "The Little Cafe" which has reached its 330th performance. Likewise the Ambigu, newly painted, revives the same date "Le train de heures 47," its amusing farce, and also the two-act drama "Au Telephone."

The Athenée will probably revive this coming season Henry Bataille's "L'Enchantement," created at the Odeon in the exposition year 1900. Jane Hading, Marthe Regnier and Abel Tarride will be listed for this. Abel Hermant's "La Semaine Folle" (being carnival week at Venice) was to have seen the light at the Athenée, but will now be mounted at the Marigny, when it plays comedy this winter. Both these theatres will then be under the same direction, for a time at least.

The cafe concert artists in Paris held their annual sports at the Velodrome Buffalo August 26, which met with success in spite of the dull weather. The gate money reached \$2,000.

NEW ACTS NEXT WEEK

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

Mysterious Edna, Hammerstein's.
Marion Garson and Geo. Buoguer,
Hammerstein's.
Zelland Hunt, Hammerstein's.
Blanche Walsh and Co. (New Act),
Fifth Avenue.
Wm. B. Patton and Co., Fifth Avenue.
Theo. Bamberg, Fifth Avenue.
Sallie Stembler, Union Square.
Williams, Thompson and Copeland,
Union Square.
Nina Morris and Co. (New Act),
Union Square.
Del Franco's Circus, Union Square.
Edna Goodrich and Co., Colonial.
Eva Davenport, Bushwick.
Mark Mersey and Co., Bushwick.
Chung Hwa (Chinese Quartet), Hen-
derson's, Coney Island.
Eddie Ford and Co., Henderson's
Coney Island.
Maye and Addis, Henderson's, Coney
Island.

Virginia Harned and Co. (3).
"The Call of Paris" (Dramatic).
25 Mins.; Three (Interior).
Orpheum.

In a playlet that bristles with talk from start to finish and gives the play-ers no chance to score from any angle, Virginia Harned returned to vaudeville at the Orpheum this week. The sketch is entitled "The Call to Paris" and the authorship is credited to Miss Harned. The Orpheum audience was genuinely disappointed Monday afternoon. It was a holiday crowd, too, but it manifested little approval of the act. The only thing that can keep the sketch on parade is Miss Harned's prestige. Miss Harned plays the role of Laura Wells, the wife of Anthony Wells (Charles White). To cure his mild infatuation for other women, curb his inclination to stay out late and neglect his wife and to demonstrate that she had power to attract other men, Laura puts up a job on hubby. She dresses fit to kill, with the gown showing her neck and shoulders and giving a peep at her pedal extremities, and informs Tony that she has been to the Opera Ball. Tony has been out all night himself, but that doesn't prevent him from raising one long howl. Laura, in slang parlance, "bawls him out" good and proper. Tony admits being negligent, but any slight indiscretion on his part does not excuse his wife from making a show of herself. Sally, his sister (Jane Gordon), helps to straighten things out. It seems Laura had worn a mask with her outfit and had only made fun at the expense of the night clerk (A. Carpe) in the hotel. Miss Harned does not rise to any great heights, although for one moment she gives a flash of her legitimate form. It's all dialog, with a point strained toward the end for comedy. Charles White was too stagey as the husband, while Jane Gordon tried to get something out of a thankless role. It is doubtful, though, even if Miss Harned's prestige will save the act from falling into the discard. **Mark.**

Emma Carus.
Songs.
24 Mins.; One.
Hammerstein's.

Miss Carus has a new repertoire, with one exception, "Be Sure It's Irish," and was a big hit. For the first time in vaudeville she now uses a pianist. The first song is probably entitled "You Can't Judge a Woman by Her Clothes." It is a "neat" number of the English type of song and is interrupted by a monolog, unquestionably of American origin, most of it excellent, with one or two "old boy" wheezes. Second number, "Good-Bye, Italy," an Italian dialect ballad carrying through it the melody of "Good-Bye Forever." This gives Miss Carus an unusual opportunity to show off her voice at its best, and she takes advantage of it. After "Be Sure He's Irish" she did "Ragtime Eyes," a raggy number with a little dance, in which she displayed one black and one white stocking. In this number Miss Carus exhibited the only touch of spontaneity as against all other rhapsodizing exposing the "manufactured" article. The audience seemed to feel it, for she was given a rousing recall, after her accompanist had retired, and she had ample justification for another song, which was almost as good, called when "Mother Played a Rag Upon the Sewing Machine." **Jolo.**

Rehlander's Pigs (7).
Trained Animal Act.
10 Mins.; Full Stage.
Hammerstein's.

Man in white butcher's (or baker's) cap and apron enters on roller skates, drawn by one of the swine. Then is shown a number of animal tricks made known by canines, which include the drawing of a wheelbarrow, walking on hind legs, the man tossing clown hats which are caught on the snout by one of the porkers, bowling, and so on. Performed by dogs the tricks would be very mediocre, but with pigs it has some claim to distinction as a novelty. The man has one very funny comedy bit of business. Whenever a pig exhibits a spirit of reluctance to go on with the act he seizes a huge carving knife and steel sharpener and proceeds to put an edge on the blade. Immediately the hog "gets busy." Just another of the Hammerstein freak acts. **Jolo.**

Six Brachs.
"Risley" Acrobats.
5 Mins.; Full Stage.
Hippodrome.

The Six Brachs are whisked onto the stage in an open barouche and work in natty full tight-fitting white outfits trimmed with black. They are a clean, young looking troupe that make their personality become part of the act. The boys work with clock-like precision and display showmanship that should make them big favorites during the Hip engagement. A number of new tricks will catch any crowd. This "Risley act" stacks up with the best, and on looks and style of performance is worthy of a spot on any bill. **Mark.**

Digby Bell and Co. (4).
"It Happened In Topeka" (Comedy Sketch).
27 Mins.; Full Stage (Interior).
Majestic, Chicago.

Digby Bell is the Majestic's headliner this week. Coming from the legitimate ranks with an established reputation, very few expected him to deliver the goods, since it has become an established fact that the average legitimate importation brings nothing to vaudeville but his rep. But Digby did deliver the goods, thanks to George V. Hobart. "It Happened In Topeka" is one of the best comedies that has ever rolled into the Majestic. The theme is original and Hobart has taken advantage of every angle of his inspiration. The scene shows a sample room in a Topeka hotel. The house stenographer, a young woman who specializes in slang, is on hand to attend to typewriting for the salesman. An Italian enters, excitedly announcing his intention of killing the salesman because he had been tampering with his wife's affections. Then comes the salesman, explaining that he is a substitute for the real fellow who was suddenly taken ill. Next enters the Italian's wife, closely followed by her better, but more excited half. She hides in the sample trunk. The husband carelessly exhibiting a revolver, fires a bullet through the trunk, barely missing the woman within. After he leaves, the salesman frames up a scheme to teach him a badly needed lesson. After coaxing the stenographer how to act delirious, he plants the wife in an adjoining room and sends for the excited Italian. Upon his arrival he explains that the bullet had passed through the trunk into the next room, striking the stenographer between the shoulder blade and the roll top desk. The girl feigns delirium. While the Italian is trying to quiet her, the wife returns to denounce him as a trifier. He finally promises to behave himself and forget his unwarranted jealousy in time for a twenty-seven minute curtain. This is one of the two faults with the sketch. It should undergo an immediate operation and have about seven minutes extracted. This could easily be done by eliminating some of the earlier dialog and speeding up the center of the piece. And when the gun goes off, which is quite a surprise, Bell could consistently become a trifle more dramatic. He doesn't take the matter quite seriously enough. This is a strong point and is the pivot of the story. From then on the action should quicken, for the succeeding material is almost a continuous laugh. The grand finale might be strengthened by arriving immediately after the complication is adjusted. Bell's tag speech as now presented introduces an unnecessary lag. Nellie Roland and Eugene Redding as the husband and wife gave a splendid performance, barring a noticeable nervousness which also bothered the star. Eileen Douglas as the stenog could tone down a bit in delivery, but, considering the circumstances, was excellent in the character. Hobart has provided Digby Bell with a good sketch, and in these days original sketches are a rarity. It finished a laughing hit at the Labor Day matinee. **Wynn.**

NEW SHOWS NEXT WEEK

Initial Presentation of Legitimate
Attractions in New York
Theatres.

"Discovering America" (Lewis Walker), Daly's (Sept. 7).
"Mind the Paint Girl" (Billie Burke), Lyceum (Sept. 9).
"The Governor's Lady," Republic (Sept. 10).
"My Best Girl," Park (Sept. 12).

Marvine.
Double Voice Pianologist.
11 Mins.; One.
Fifth Avenue.

The Fifth Avenue has a red plush curtain for acts which may appear in "one"—and ask for it. Maybe the house wishes it on some acts. Anyway the curtain is a "hoodoo." No one remembers anybody yet making good in front of it. Marvine tried it Monday afternoon. Marvine is a young man who wears full evening dress, with a black bow that runs around the neck twice. They did that stuff in Paris about three years ago, but New Yorkers have worn the black bows with Tuxedos since. But Marvine has a freak voice. So many men with freak voices could have been female impersonators if they had so chosen, that a double voiced singer nowadays is no novelty. Marvine gave an imitation of Melba, sang "When You're Away" and told the audience he would enlighten them about a French soubret. He did that, too. That's about all of Marvine's act, excepting he was singing off stage while the red plush curtain patiently waited for him. Marvine might hang around the small time until he has a regular act framed up for the bigger houses. He got on Broadway pretty early. **Simé.**

Patrick and Francesco.
Trampoline.
6 Mins.; Full Stage.
Hippodrome.

Dressed as haymakers and working on a trampoline set on a high wagon bed and drawn by two horses, Patrick and Francesco are the first of the special acts to appear in the new Hip show. The bounding net boys appear as Rubes, one in female attire. They go through a pleasing routine, with the "woman" doing a number of forward and back double turns. For the Hip show the men work fast and make their act as engaging as possible under the time limit. **Mark.**

Dippy Diers.
Table Act.
6 Mins.; Full Stage.
Hippodrome.

Dippy Diers, after some knockabout ground acrobatics, does a "break neck table" trick, featured in the German scene with the acrobatic act of the Six Brachs. Diers fools around with a chair after the manner of Bert Melrose, then casts it aside and standing straight up, starts to sway back and forth on the top of a four table high stand, also like Melrose. After the usual zigzagging, always good for a thrill, Diers goes over with the tables. Not new for New York, but it helps to fill out the variety end of the Hip show. **Mark.**

Carrie De Mar.
Songs.
23 Mins.; Full Stage.
Bronx.

Carrie De Mar, with everything new, is headlining the opening show at the Bronx under the B. F. Keith management. A pretty idea for introducing her numbers has been devised which lends a charm and a background for the singer's very beautiful wardrobe. A huge album which appears to be suspended in the purple velvet in which the stage is hung is opened by two boys in uniform. Inside there is a perfect little stage set, from which Miss De Mar makes her entrance for each song. At the side on a sheet the title of each number is flashed and at the finish the choruses of the songs. At the Monday matinee five songs were sung. "Anything That's Good Enough for You Is Good Enough for Me" was the opener. It is not a particularly good number, although if two verses only were used it would do as a starter. The gown and hat worn are easily strong enough to carry any song through to success. It would take a Melville Ellis to properly describe this gown, or, in fact, any of Miss De Mar's several elaborate ones. "Man, Man, Man" was the second number, the set in the album being in a Broadway car. "The Matinee Girl" (last season's song) was the third number, and "Across Broadway," a sort of descriptive ballad (a departure for Carrie De Mar), the fourth. The dressing was also out of the ordinary for the singer. She appeared in light blue silk knickers, and a pretty "Boy-Blue" boy she made indeed. "Two Sides to a Story" (a real Carrie De Mar song) closed and gave her an opportunity for the comedy which she can handle so well. While the idea and dressing are bulky, classy in every detail, two of the songs only, however, are strong enough. "Two Sides to a Story" and "The Matinee Girl" and probably for light and shade "Across Broadway," but the latter is a song that will be liked better in England than in America. The album effect and the little settings are great. Miss De Mar makes her changes in excellent time and should hold the picture inside the frame a bit longer in each instance. She might even try singing one song from the frame. The two boys used to pull up the curtains should be replaced by two girls in either livery or some fantastical stage page attire. The boys are not classy enough for the surroundings. The chorus sheet could be done away with entirely and the names of the songs flashed from within the album in some way. At the first show Monday the little things did not run as smoothly as they will later and this rather kept the singer on edge, but for a first showing it was more than creditable. Carrie De Mar's new "Album act" will be the best that the comedienne has offered vaudeville. *Dash.*

Alva McGill.
Songs.
7 Mins.; One.
American Roof.

Alva McGill is probably a good cabaret singer. For vaudeville she will need an act. *Dash.*

Mabel Berra.
Songs.
15 Mins.; One.
Fifth Avenue.

It is quite a while since Mabel Berra played New York vaudeville. The program mentions something about a "Continental Triumph." From Miss Berra's facial make up, it must have occurred in France. Her final costume suggested the Continent also, perhaps Hamburg, for in Berlin they would have insisted upon all tights, instead of only a suggestion. Hamburg doesn't get much and has been taught to be satisfied. So like Hamburg, the Fifth Avenue had to trail along with Miss Berra, her high notes and her changes of costumes until at the third number, she gave a free exhibition of her right leg. The audience was left to surmise that Miss Berra's nether limbs were perfect duplicates. Miss Berra's tights had no excuse for the number they were worn in, nor did her high notes, up to that time. She just put both in to make it harder, probably, knowing vaudeville. The house fell for the Woolworth Building singing, and probably appreciated the Hamburg flash, but Mabel monkeyed with her applause and nearly lost an encore. She grabbed it off, however, to imitate Trentini and this gave her some real applause, for Miss Berra can make them believe it over here, even without tights. Her third number employed a couple of "plants," Miss Berra singing to them (or maybe there was but one). The second song was a "kid" verse, illy fitting the young woman in every way, for she didn't costume the number. It seems Miss Berra is just changing clothes, with no special object excepting to show her wardrobe and legs. The program mentioned all of Miss Berra's songs were her own and original. She started in to clinch this statement by taking another fall out of "The Mocking Bird." The old bird has had everything in the world done to it, but ragging, and now Berra has done that. Her song is called "That Loving Mocking Bird Trill." She worked in the trill at both ends, also the middle. It isn't bad though, and neither is Mabel Berra, but she could stand a couple of new numbers to replace the second and third, and might sing a song of her own without relying upon Trentini's. But Mabel had better hang onto her right leg for public inspection. If necessary let her show New York both the right and left. Why should Berlin have anything on us? *Simé.*

Hunting and Francis.
Songs and Talk.
14 Mins.; One.
Murray Hill (Sept. 1).

Hunting and Francis appeared on a bill well supplied with singing and talking, but they were a big hit notwithstanding at the Murray Hill last Sunday. The female half of the duo makes a good impression from the start. She's nice-looking, has a pleasant manner, and not only sings well but has a good speaking voice. She makes a capital "straight" for her partner, who works in eccentric makeup. The man does a dance with an acrobatic finish which helps considerably. A good act for the big small time. *Mark.*

Robert Ainsley.
Songs.
13 Mins.; One.
American.

Robert Ainsley is very foolishly spoiling his chances as a big time single by following too closely, in manner and material, the further advanced boys. Al Jolson is taken as the model and Ainsley really does Jolson's stuff very well but it will never advance his own cause. There is a Harry Fox line here and there in the routine and a Fox action or two, but Jolson is featured. Aside from this Ainsley is all right. He has a couple of corking ideas of his own, a good singing voice, pleasing personality and had no difficulty in getting his material over. He delivers most of his opening song from the top of the piano in the orchestra. The second he sings with his feet dangling in the orchestra pit, the third from the top of a step ladder, from which he gets plenty of good comedy and the closing number is the "Rum Tum Tiddle," done in the audience. Ainsley was a big hit on the Roof and he will be anywhere, big or small time, but he must chuck the Al Jolson and Harry Fox material. Big time audiences would brand him with it. He has good "nut ideas" of his own. *Dash.*

Hershfield.
Cartoonist.
12 Mins.; Two.
Hammerstein's.

Mr. Hershfield is best known as the creator of the "Desperate Desmond" cartoons, and his work, for that reason, commands more than ordinary attention. He could, however, appear entirely on his merits without his reputation and "make good." He works rapidly and creates a lot of comedy with his pictures. Of course he has a "Desperate Desmond" series, and for fear the audience was not familiar with them he first drew the pictures of the three principals of his series and labeled them. This was unnecessary. For a finish he takes a small hand mirror, stands with his back to the house and by peering into the glass cartoons persons seated in the auditorium. Hershfield ranks with the best of the famous newspaper cartoonists who have been seen in vaudeville. *Jolo.*

Mazetti Troupe.
Acrobats.
5 Mins.; Full Stage.
Hippodrome.

The Mazetti troupe comprise seven men and one woman. They work from a sleigh drawn around the stage by three white horses. The men wear long black beards to make 'em look like regular Moscovites. They appear in the Russia scene of the new show but they were off color or off country on their first performance. The principal work is to turn back somersets from the sleigh. In trying the back turn to the shoulders of an understander three or four misses were made. The Mazettis hardly worked five minutes, but during that time showed no class. The act fills in and that's all. It may be their time is too short to show the full act, but they had nothing worth while during the stay on the Hip stage. *Mark.*

Felix and Caire.
Singing and Dancing.
25 Mins.; Open and Close in One.
(Special Set.)
Bronx.

Felix and Caire since their debut in vaudeville as children have at different times announced a new act. Each time it was merely the shifting of a song or an imitation, while the foundation remained the same. This trip, however, there can be no mistake. Ad. Newberger has arranged something entirely new for his youthful prodigies, who from now on will have to be treated as grown ups. The effort is to be highly commended. It carries a good idea and sends the couple over a varied routine of song and dance work in a novel and interesting manner. Entering in "one," Felix is pleading for the hand of Miss Caire. The girl insists he is too wishy-washy, she could never love a man who hadn't a past. To Felix a past looks easy and he starts out to get one. Miss Caire, thinking the search might carry him so far he never will come back, follows. She is his barmaid in England, in Paris his chanteuse, in Germany his flower girl and in Russia his madly whirly dancing girl. In each of the countries Felix also appears as a native. A song and dance go with each change. Young Felix is doing some very good dancing of the eccentric order, working harder than ever before, and that is probably the one fault to be found with him. He seems to push it too hard. Amelia Caire, prettier and just a wee bit more plump, looks very fetching in the different costumes, being especially attractive in the Russian outfit. The newness of the offering seemed to be worrying Miss Caire, who is forced to the limit at all times to get her changes through on scheduled time. After the couple have finished their seance with the foreign characters they get back aboard ship, where there is some comedy talk, with seasickness as the keynote. Seasick comedy is not always in the best of taste. It is better for Felix and Caire to leave that to others. The Yankee song and dance done on deck by Felix is very good. A silhouette dance is rather novel. It is interesting and in keeping with the rest of the act. The finish is good, although, like that which Bert Fitzgibbons is using right after them this week at the Bronx. The pair come down a gangway from the drop in "one" right over the footlights and go up the aisle shaking hands with the audience as though they were down to welcome them in. It gives them a good send-off. Felix and Caire are on the proper track with the new offering. A little working around will make it a capital entertainment. It is fast, full of life and interesting and novel. It is a pretentious act. An orchestra leader is carried. *Dash.*

DeBoe and Co. (2).
Dramatic Sketch (Comedy).
18 Mins.; Three (Interior).
Murray Hill (Sept. 1).

Three people play Hebrew roles in a little comedy wherein a married couple are the central figures. A "job" is fixed to prove that things are not just what they seem, much to the discomfort of the married man. A "pop" house act. *Mark.*

(Continued on page 25.)

THE MODEL.

Augustus Thomas, erstwhile playwright, now disseminator of philosophy, psychology, sophistry, et al., must be an independently wealthy man. "Disseminators" are usually found in but two walks of life—among those who are so rich they can afford to be, and those so poor it doesn't matter. Sacrificing his former pinnacle as America's foremost playwright for that of a "disseminator" is either a step forward or backward, to be decided purely from one's personal viewpoint.

One thing, however, must be conceded in favor of the playwrighting repute of Mr. Thomas, i. e., without it he could never hope to have his theories expounded through the medium of the theatre. Unless backed by his record of "past performances," it is extremely unlikely any manager could have been persuaded to produce so trivial and transparent a plot as the basic groundwork on which "The Model" (playing at Harris' theatre) is built.

An artist has a model who is living with her foster parents. A Frenchman arrives from Paris to see him. Years ago the Frenchman had married an opera singer, who came to America with their young daughter. The mother had died and the child was lost. The Frenchman is seeking his long-lost child. This is developed five minutes after the rise of the curtain on the first act.

It takes until the very finish of the fourth act before the audience is officially notified that aforesaid model is Frenchy's daughter. The remainder of the performance is given over to Mr. Thomas' brilliant lines and admirable technical construction, on which is hung his theories with regard to the code of morals existing in France and America. This "code" is discoursed upon throughout the meagre plot to an interminable degree, ingeniously surrounded by elemental dramatic situations and comedy interspersions. One cannot help but admire the undoubted genius that can string out so thin a story in a full evening's "show," at the same time regretting that such excellent technique should be wasted on so old a story.

One man in the audience Monday night claimed the story, and even some of "The Model's" situations, were used in a novel called "The Common Law." Certainly no modern author has the temerity to lay claim to the origination of the plot. The progression, and culmination—if not culmination—of the entertainment are worthy of Mr. Thomas, but not the story itself.

The cast was—as is always the case with a Charles Frohman presentment—excellent throughout. The best part is that of the French father, magnificently played by William Courtleigh, albeit a tendency to stray occasionally from the dialect. It is a "fat" character role full of comedy and pathos. Frederick Perry was the artist hero, who gave to his part a lot of genuine flesh and blood. To his credit be it said that he did not deem it necessary to wear a flowing necktie or long hair as a badge of his profession. Gail Kane was the long-lost daughter, with the true feminine touch of common-sense womanhood, admitting to herself without cavil her love for the man

THE PERPLEXED HUSBAND

Charles Frohman again showed his managerial sagacity when he ordered John Drew's name out in the lights alone. For after one sees "The Perplexed Husband," Drew's newest starring vehicle, he will readily admit John Drew is John Drew and that he towers head and shoulders above the play.

As one of the talkiest pieces ever wished on Broadway, "The Perplexed Husband" is it. Alfred Sutro, who also handed the stage "The Walls of Jericho," has always shown a penchant for writing pretty speeches—speeches that sizzle with superlatives and phrases and expose Sutro's fondness for grinding out something of a literary construction.

In "The Perplexed Husband" Sutro has written clever lines and Frohman has seen that they are spoken by clever players, yet there is nothing lasting about them or the piece. All the men and women do nothing but talk.

John Drew, suave, polite, sympathetically humane and loving as the husband and father, stalks through the dialog leisurely and self-composed, always John Drew. As John Drew the audience sits and watches him with the knowing satisfaction that it realizes fully that it is John Drew and not a stage character who has nothing else to do but talk.

The play brings forth a new actress to the Broadway limelight in the person of Nina Sevensing who admirably takes the role of the wife. She would leave her husband, children and happy home to live up to some ideals pertaining to woman's rights propounded by two people who dwell within the Thomas Pelling (Mr. Drew) home.

Miss Sevensing is of pleasing appearance and seemed at home on the Empire stage. Mary Boland, who has been with Drew for some time, was casted for a new character. She met every situation with credit. Miss Boland enacted the role of a pretty young woman whose whole being was wrapped up in Grecian gods, poetry and architecture.

Margaret Watson and Alice John gave Mr. Drew excellent support, while Herbert Druce as the preachy, talkative old fogey who spellbinded Mrs. Pelling and Dulcie Elstead (Miss Watson) and later fell under the spell of Kalleia (Miss Boland) got all there was out of it.

John Drew, an Empire fixture, is bound to draw despite any and all shortcomings "The Perplexed Husband" may have. It took a long time to build up "John Drew"—no Sutro can shut off the incandescents at one try.

Mark.

who was equally in love with her. Reginald Mason was a good modern "heavy" and John Findlay disclosed a careful and painstaking interpretation of a rich old American business man. The others of the cast were uniformly competent.

The names of Augustus Thomas as author and Charles Frohman as producer may carry "The Model" along for a brief period in New York, but it is extremely unlikely the piece will enjoy any extended local prosperity.

Jolo.

LITTLE MISS BROWN.

From the brain factory which gave "Over Night" to the stage comes another production, "Little Miss Brown," the second new show in two weeks to open at William A. Brady's newest playhouse, the Forty-eighth Street theatre. "Little Miss Brown" came to town Aug. 29. How long she will remain is uncertain.

A farce pure and simple, the piece is more simple than anything else. It needs a thorough overhauling to keep the comedy in a swift-moving channel and particularly enhancing the value of the last two acts.

The piece starts out like a house afire but smolders down in the last acts, although blazing forth intermittently with laughing results.

Nearly everybody in the show slipped a line or two or had momentary forgetfulness that caused a lamentable halt. A New York first night may excuse this lapse of memory but it slowed up the action considerably. There are a thousand and one lines in the piece. It's quite a talky play with the snappiest dialog in the first round.

Some say that "Over Night" was a forced hit but those who have seen both of Philip Bartholmae's products show no hesitancy in proclaiming the former the better of the two.

Some old farcical ideas are in "Little Miss Brown." There is one scene, however, that made quite a diversion. It was an exterior view of a hotel with Richard Dennison (William Morris) striving to drop Miss Brown (Madge Kennedy) out of the fifth floor so she can evade the house detective and day clerk (Ned A. Sparks) who had branded her a jewel thief. The sleuth halts them in the height of a funny scene.

The play deals with a pretty, young, unsophisticated girl who is robbed and is forced to seek shelter in a hotel through strategic maneuvers, the strategy being prompted by a slangy telephone girl (Rae Bowden). Some of the lines are good for laughs, but the show as it stands at present isn't there.

Mr. Sparks was sing-songy in the first act but toned down with credit later. Miss Bowden made the best of the loquacious hello girl. Richard Taber was a nice appearing Philip Dennison while William Morris accomplished all he could as Richard Dennison. The role does not give him full playing scope. Madge Kennedy scored an instantaneous hit as the ingenue lead. She's pretty, unaffected and plays her part in an impressive, modest way. Ellen Mortimer was an attractive Miss Wendel, but had nothing to do.

Mattie Ferguson as the talkative, jewel-loving and imbibing Irish maid acquitted herself well, though the part taxes the patience at times.

"Little Miss Brown" will never break any box office records but, doctored, it may afford mild entertainment for those whose tastes crave ye everlasting farce.

Mark.

THE NE'ER-DO-WELL.

The program of the Lyric theatre is authority for the statement that "The Authors' Producing Company presents Rex Beach's novel, 'The Ne'er-Do-Well,' prepared for the stage and produced under the personal direction of Charles Klein." Official programs are, as a rule, authoritative. Perhaps those responsible for this announcement were of the belief they were not misrepresenting. In this instance, however, it is not "the truth, the whole truth and nothing but the truth."

In any event the performance being offered at the Lyric is not exactly a play. And right here is where the management has "got it" on the audience for, don't you see, they do not announce it as such. If they did paying spectators might demand a return of their money on the ground of false representation.

Mr. Beach's novel, as shown on the stage, is in four acts, the first of which is divided into three scenes. Scene one is farce, closing with a dash of old-fashioned melodrama. Scene two is comedy, and the third is impossible of classification.

Act two is out and out farce, the one succeeding it is dress suit melodrama and the final act comic opera. But what a corking plot for a comic opera it would all make. What fine atmosphere "The Austrian Village" in the heart of the Tenderloin would give for the opening scene, and Panama, with its costuming and coloring, for the remainder of the play. Think of the "Texas Tommy" and "Turkey Trot" dances that might be interpolated in the riotous Tenderloin scene with the college boys celebrating a football victory, to be succeeded by the native South American dances we read about and really believe are being performed on the streets by the inhabitants.

The stage presentment at the Lyric requires thirty-seven people in its cast. Of these scarcely half a dozen are worthy of individual mention. Hale Hamilton and Katherine Kaelraed have the leading roles and acquit themselves creditably. Hamilton is very manly, though, not sufficiently youthful in appearance for his part. His overweening tendency to flippancy at times bubbles over even his serious moments. Miss Kaelraed gives a thoughtfully conceived and carefully executed interpretation, subduing all inclination to ranting and bombast. Orlando Daly gave an excellent imitation of Richard Mansfield, strongly suggesting the late actor's Baron Cheveril minus the roue make-up. Macey Harlan with stilted dialect and bad acting played a South American "juvenile heavy," while Robert Fischer, in appearance and voice, was a replica of George Fawcett, which may be accepted as encomium. A fine bit was contributed by Carmen DeGonzales as a native fruit vendor.

"The Ne'er-Do-Well" is not long for the stage. Neither Rex Beach, novelist, nor Charles Klein, dramatist, will reap any harvest in royalties from its theatrical transmutation.

Jolo.

GIRL FROM BRIGHTON.

The Academy of Music is giving a big show for the prices, thirty-five to seventy-five cents (at night). There are nearly sixty chorus girls in the musical piece ("The Girl From Brighton") William Fox inaugurated the stock season at the Academy with last Saturday night.

They have been supplied with some lively movements by Jack Mason, who put on the show, from the book by Jean Havez and the music by William Becker. The book was touched up by Aaron Hoffman in spots before the first performance.

Either the authors or the producer will have to get after the book and principals. The sags in the performance are when the principals occupy the stage alone with dialog. The greatest drag the opening night were the stretches of time consumed by Raymond and Caverly and Harry First, the first two as Germans and the latter as a Hebrew. Raymond and Caverly were playing parts. They were about to purchase a hotel for \$7,000 from Mr. First as the Hebrew. This came under the heading of "money changing." Raymond and Caverly threw a conversational act on top of it, with a lot of noise about "Watt Street," also some real estate talk that dates back to Kolb & Dill's "Lonesome Town" show.

Big cuts will have to be made to draw the piece together, so that the songs and action may be rapid, without tiresome waits. The 14th Streeters though laughed heartily at everything. It was a very friendly first night house.

Robert Dailey was the light comedian, with a flip manner that stood him well in stead. He was concerned in a "lawyer bit" that could have been played more briskly. Something similar is known in burlesque. Ned Norton was also a straight man. Clay Smith also played straight. He had the musical hit in "The Melody Man." This was staged very well, as was the first number of the evening. The fast start sharply contrasted with the slowness that followed. Another of Smith's numbers was "Keep Away From the Fellow Who Owns an Automobile." All of the music may not have been written by Mr. Becker.

The finales of the two acts were lively arranged singing ones, with all the girls and boys stepping to "rag" tunes. In the second finale the people on the stage form the letters F-O-X. In the second act, a comedy fishing scene did something, but is likewise worked slowly.

Mark Hart did good work as an Irishman, and Harry Lander was a passable blackface funny man in the first act. In the second he had a song with Kitty Flynn, also in blackface for it. Miss Flynn was the soubret. Sophia Petraye looked well. Maude Rockwell was the prima donna. Nearly all the women principals were comparatively unknown. The bright light among them was a little girl named Anna Orr, a sort of soubret also. Miss Orr has not a very strong voice, but she owns a pleasing personality and looks pretty, which helped her get numbers over.

Burns and Fulton did a conventional fast dancing act during the action. A

GIRL AT THE GATE

Chicago, Sept. 4.

With a first-class cast of principals, a second class chorus and production, and a third class book written by Messrs. Hough, Donaghey, and Jerome, Harry Askin has simply succeeded in turning out a mediocre musical comedy that just barely escapes the ordinary burlesque class.

At the premier performance Sunday evening the authors showed occasional flashes of class and originality, but it was only occasionally, and very brief at that.

The majority of the comedy lines, built around an ordinary burly-que theme, looked feeble with age. To top off the antique collection, one of the comics jumped into a scene with a stout stuffed club and gave an exhibition of high and lofty skull work. Not to be out-aged by the authors, Ben Jerome popped into the limelight with a few numbers that sounded suspiciously like the songs that mother used to sing. In "The World's All Wrong Again," the vocal hit of the evening, Jerome has a few bars that bear a strong resemblance to "The Light of the Silvery Moon," a ballad that has outlived its usefulness. And then a little later one of the principal introduced a number called "In Panama" that sounded more like a parody on "Tammany" than an original melody.

The story of "The Girl at the Gate" runs through the two acts and has to do with a stolen set of plans showing the fortifications of the Panama Canal. In the first act they are lifted and in the last they are returned. Complications and a thread of romance here and there complete the author's efforts.

The first scene is thrown outside the home of the Canal Commissioner at Taboga Island on Panama Bay. A panoramic back drop looks nice with the lights down, but assumes a coarse and unfinished appearance once the incandescents begin to glow. The second shows a booth at the Panama Pacific Exposition in San Francisco. The idea is about three years ahead of time, but the material is about thirty years in the rear.

Among the principals, which include Lucy Weston, Olive Wyndham, Cathryn Rowe Palmer, Angelina Novasio, Herbert Cothrell, Will Phillips and Billy Gaston, the honors rightly fall to Miss Weston and Mr. Phillips. Phillips had the better portion of the comedy lines and through hard work man-

hit among the specialists was a couple of roller skaters who turned off a neat "Texas Tommy" on skates. Henry Lewis, in the second act, with his singing act, was the big noise.

Mr. Fox has given his show a sufficient production. Even with its drawbacks, when considering prices and location, "The Girl from Brighton" may be accepted as a big bargain for the money. It draws from a neighborhood accustomed to burlesque shows (Olympic is next door). The Academy's patrons will naturally compare this with what they have seen in burlesque for the same prices. If looked at from that viewpoint instead of with a Broadway glance, the Academy's stock company should run on for a long time in the big house on 14th street. *Stim.*

aged to place the balance of the male contingent back near the rear wall. Cothrell teamed with Phillips. While it was Cothrell who monopolized the program space, it was Phillips who took the prize. Billy Gaston walked off with the singing hit of the piece in "The World's All Wrong Again." Near the final curtain Gaston and Miss Palmer ragged through a syncopated strain called "My Raggety Doll" that sounded more like a Jerome number. Miss Weston led the female contingent in billing and work. Miss Wyndham looked nice, and Miss Palmer in her customary rough comedy role managed to squeeze out a giggle here and there, but it was awful tough going with her time-worn material.

Arthur Bell, as the engineer commander, played rather stiffly throughout the evening, while Franklin Bendtsen, as a Jap, succeeded in passing the danger mark. Charles Huntington and John Wheeler had two unimportant parts and played them as though they fully realized the unimportance of the work.

The chorus can sing, but are away off otherwise. Remembering "Louisiana Lou" and its perfect squad of chorus ladies, this troupe doesn't take well. And Mr. Askin doesn't show any signs of speed in the production department either. Of the dozen or more changes, none can claim entrance to the "classy" division.

From the dollar-fifty standpoint, "The Girl at the Gate," is about seventy-five cents shy. It cannot be classified as better than a good all around burlesque production, but at that it's safe to predict that it will remain at the La Salle for the remainder of the season. Strange as it may seem, the Chicago theatregoers will persist in falling for those Chicago-made productions at the top price at the La Salle.

As a successor to "Louisiana Lou" "The Girl at the Gate" is a disappointment. *Wynn.*

HIPPODROME.

Judging from the way the new show, "Under Many Flags," went over with a bang Saturday night, it looks like a big winter at the Hippodrome. This year's Hip show goes last year's one better. In surpassing last season's brilliant entertainment "Under Many Flags" is doing something.

One thing that stands out is the staging of the production itself, its complete scenic investiture, chorus grouping and the rapidity with which each heavy scene is changed in darkness.

The two men who have smeared themselves with credit are Arthur Voegtlin and William J. Wilson. The former did the stage spectacles and worked out the scenic effects while Wilson whipped the chorus into line.

Carroll Fleming wrote and staged the drama while Manuel Klein turned out the music and lyrics. Both have worked hard with Klein doing himself justice on several numbers, excellently rendered by the principals.

"Under Many Flags," panoramically speaking, takes the Hip audience from one country to another and each scene is adequately staged and made

as impressive and picturesque as possible.

The start is made from the lawn of the White House with the show gaining greater momentum with a change to the parade grounds of the Annapolis naval academy. Here an airship whizzes away with some of the principals and in quick succession follows scenes in Brittany (a fishing village), a flight in the clouds o'er a lighted city, a Berlin summer garden, a canal view in Holland, a public square in Moscow, a pretty highland glen in Scotland, a street in Pekin, a street in Arizona and closing the country panorama with a plaza scene in Teheran, Persia.

During the showing of these various scenes a few vaudeville and circus acts are shown. Of these Patrick and Francesco, 6 Brachs Mazetti Troupe and Dippy Diers are New Acts. Others were R. C. Carlisle's Wild West Riders, Florenz Troupe of Acrobats, Harry LaPearl, eccentric dancing, and Clivette (magic). Some of the Hip clowns were Steve Miaco, LaPearl and Stanley Ferguson.

Scene 12 is styled the Flowers of the Nations in which Austria, Spain, Russia, Germany, Italy, France, England and America are lined up with the chorus girls doing a ballet dance illustrative of the flowers and their countries, the scene being laid in a peach orchard in Devonshire, England. The orchestra mingles strains of "Dixie," "America" and other patriotic airs.

After a short scene showing the magic city of golden palms, comes the finale with a glittering tableau arranged back of the Hip's water tank which becomes filled with divers, water founts and sprays. It made a very pretty and pleasing stage picture.

There is a new tenor and a new baritone at the Hip. Leonard Kirtly handled the high notes in good voice and does his best work in "Home Is Where the Heart Is" with male chorus. E. Percy Parsons is the baritone and his voice was heard in every nook and cranny of the big house. Albert Froome and Albert Bellaton did bully work. Of the women, Edith Singleton's solos were prominent, while Sabery Dorsell and Mildred Flora acquitted themselves creditably.

Several things leave a lasting impression. First of all is the cadet gun drill in the second scene, and the chorus grouping and rendition of the flower number in the Holland scene, closing the first round of the show. Some three or four hundred choristers work in this number which is wonderfully staged.

The Scottish scene is a beauty. One sees the Highlanders in full regalia. Wild deer stalk across the stage followed by hunters, etc. The glen perspective is immense. Following the wild west part a tornado is followed by a prairie fire capitably worked up.

It's a big long show, full of novel surprises and free for the most part of circusy tinsel and spangles and a lot of tiresome ballet pirouetting and whirling.

What is lacking in comedy is made up in the way of scenic impressiveness. It's panorama brought down to a fine point. The men behind the show have gotten as close to nature as possible.

Mark.

TANTALIZING TOMMY.

Chicago, Sept. 4.

George Marion must have held an eight-day clock in his hand when he staged "Tantalizing Tommy," for it ran several minutes beyond midnight at the opening performance at the Chicago Opera House last Friday evening.

This behooves one to suggest that Mr. Marion immediately attack the piece with a large carving knife, or perhaps a sharp buzz saw would be more appropriate. The fault lies in the length of the first act, requiring an hour and three-quarters to properly unfold. While it may seem incredible, the one and only song that really earned an encore in the entire period was "You Don't Know," sung by John Park, a nifty looking chap with a splendid voice.

"Tantalizing Tommy" was at one time exploited under the title of "The Richest Girl in the World" when Marie Doro portrayed the role of the tom-boy girl now acted by Elizabeth Brice. The theme, which is quite as unique as it is complete, tells of a girl, the daughter of a millionaire caramel manufacturer, who, through an accident which befell her motor, found herself forced to remain at the home of Paul Normand, a clerk in the Ministry of Fine Arts. Through this and the succeeding two acts follow complications wherein the girl tries desperately to force Normand to admit his love for her, the final adjustment arriving at the finale when Normand rescues the girl from a convent life. Mr. Park, in the role of Gaston Berolle, a friend of Normand's, helped make the situations interesting through the manipulation of some comedy.

The book doesn't carry any particular comedy strength, but is told in a nice way. It runs consistently through from beginning to end and manages to evolve into a number of interesting and funny situations. For this, the producer can thank George Anderson in a large way, for it was Anderson's excellent acting that helped keep the audience in a patient mood through the long period. It is to be regretted that so few good songs are contained in the entire piece, but for those who like the refined brand of amusement as it is being dished out in "Tantalizing Tommy" the absence of catchy numbers is hardly noticeable.

At the top of the cast is Elizabeth Brice, breezy, good to look at and a tireless worker. Her "Fairy Bells" number, the only one she handled without the aid of the chorus, did exceptionally well, but the audience did not fall for the song. It was Miss Brice's delivery and petite manner that charmed. Her work throughout was commendable and the ultimate success of the piece will be largely the result of her efforts.

Robert Pitkin and Dallas Welford handled the broad comedy, the former as the father of "Tantalizing Tommy" and the latter the dad of Anderson's sweetheart. Welford commanded attention at every entrance and Pitkin, with a mild "slide," cornered sufficient laughs to bring him into the hit column.

Perhaps the brightest section of the entertainment came near the opening of Act Two. Here Madeline Harrison jiggled her way through the singing and dancing hit of the evening, "Zizi" by name. The staging of the number together with Miss Harrison's dancing cornered several encores.

Harry Clark and Dorothy Webb had charge of two important parts, handling both to satisfaction. Donald Hall, supposed to be an aristocratic Englishman, gave a rather mild performance. Broadened a trifle, the bit could be developed nicely.

Aside from "You Don't Know" the only other number that comes in for praise was "Irish Stew," a duet handled by Miss Brice and Mr. Anderson. This happened in the second section. The scenic department has been well supervised, the first and third acts showing exterior views, while the second called for an inside setting. The costuming is well up to the two-dollar-show standard, being exceptionally neat and dressy without entering the freak class at any stage.

"Tantalizing Tommy" should develop into a big attraction. With the necessary cutting, the action will speed up and this in itself should serve to bring the piece among the topnotchers of musical comedy. A. H. Woods could consistently add someone to the cast who could introduce real singing, for aside from the lack of catchy melodies the most noticeable fault is the absence of a good voice.

However, such a pretentious production as "Tantalizing Tommy" should manage to get the money in Chicago. *Wynn.*

PACE MAKERS.

The review of last season's "Pace Makers" will do quite as well for this season's show. The I. H. Herk organization is giving the same performance, with one or two changes in the cast. There are a few more chorus girls carried, in keeping with the present leaning towards girly shows.

"The Pace Makers" can easily go over the circuit for a second season without meeting with a complaint. It was a good show last season and it will rank well up on the Western Wheel this year.

The biggest change was the replacing of Charles Burkhardt by Lew Hilton, in the feature comedy role. Hilton does very well in the Hebrew part, although he follows Burkhardt rather closely, using his slide freely to get laughs. The only other notable change was the placing of Margie Catlin alongside of May Yuir in the leading female roles. Who Margie replaces cannot be recalled, but it is almost certain she will at least equal her predecessor. The trouble with Miss Catlin is that there is not enough of her, and she is not singing numbers she can handle the best. It was too bad to saddle her with "Cleopatra" down near the closing. The number if it must remain in the show should be put on early. It is not strong enough for the late position.

As the shows start to move by, one by one, the fact becomes more evident

each week something is radically wrong with the burlesque chorus girls this season. There doesn't seem to be a show about that a producer has had the nerve to get out and try to put over a number in which the girls have to do any dancing at all. The numbers are simply a repetition of march formations. This can only be blamed to the girls' lack of ability, for any producer would have an idea or two away from the march thing.

"The Pace Makers" follow the general trend in this respect, although the numbers manage rather well through people to lead them. Miss Yuir is capable of putting over different styles of numbers and she manages extremely well even with the chorus only walking behind her. Miss Catlin also does well, and Hilton probably gets more out of a number than his predecessor did, although lacking the voice of Burkhardt.

Several new costumes show up amongst the last season's equipment which was very good and still looks well. Amongst the prettiest were those worn in the "Minstrel Band" number and the general effect in the "String a Ring of Roses." The lighting effects as is often the case are overworked a bit. A little of that spot and colored light thing goes a great way. The Misses Yuir and Catlin help the dressing end of the show.

The Four Dancing Harmonists who fill out the singing end during the pieces, get in a specialty that does not bring them much. It might better be embodied in the show in the form of a couple of numbers. At the same time the specialty of Hilton and Lewis might be cut in half with good effect. Even though they do well they retard the general speed of the performance.

Amongst the other principals who go to make up a very good cast and give an old around good laughing, lively show are Leslie Hunter, Bert Lewis, Billy Mossey, Harry P. Kelly, Jos. Feeney, Jas. Reilly, Jack Flanagan and Gus Knoll. *Dash.*

HIGH LIFE IN BURLFSQUE

The new show of Charles Falke's is a regular burlesque show, and through this, becomes what is aimed for, a laughing performance. It isn't every producer who could obtain the same results in the same way. Mr. Falke does through having Pat White and Carl Henry as principal comedians.

In the burlesque the "bladder" is indiscriminately employed by these two comedians. They work up to it, and use them to such good effect it becomes funny. The same might be said of the "soda water" bit (also in the burlesque) and other things in the show, which have been built for laughter only. This includes the olio act of Henry and Francis as well. It made the biggest hit at the Bowery last Friday night that has been heard in any burlesque house so far this season. Mr. Henry has fitted the turn to please himself, knowing that would please the audience.

The first part runs seventy-five minutes, much too long. If cut down to proper length, this section would gain the required speed and play much bet-

ter. Pat White in an Irish character throughout gets plenty of fun in a quiet way (excepting the "Bladder" and "Soda Water"). Mr. Henry pushes him closely, firstly as a "Dutchman," where Henry almost takes it away from White. In the closing piece, Henry is an Irishman also, often speaking with a Dutch accent however. In between Henry is a "cissy," doing well with that, especially in the quartet of the first part.

The principal women are May Bell and Nellie Francis. Miss Bell is full of ginger. Somewhat stouter than of yore, she leads numbers with much vim and gets all over the stage. Miss Francis shines more as a number leader. Both women look and dress very well. Leathe Keeney is the prima donna, but not so much so. Leathe seems new. Until she grows accustomed to the comedians and is able to look at them without laughing, Leathe won't give a true line on what she can do. Just now the best thing she does is to wear dresses.

The chorus of twenty girls is good looking on the average and dandy workers. Two of the black haired choristers, each with a kick, should be placed with the leaders for a couple of numbers. They are too fast for the rest of the girls. In the line are but three blondes. One of these, Allie Hughes, looked very nice in a pretty dress, as she assisted Charles Falke in a number in the burlesque. Falke sings two there, ending with "Robert E. Lee." This should have the girls doing a "Trot" instead of straight work. Closing the olio Mr. Falke did big with two songs, illustrated. They were "Good Bye, Rose" and "Take Me in Your Arms Again." Mr. Falke, notwithstanding the cares of managership, still retains his voice and gets his numbers far over.

The straight man is Tom Barrett (Barrett and Bell). Mr. Barrett isn't so strong in the pieces this season, but comes to the front in the team's act (opening the olio). During it he changes to blackface while on the stage. This turn and Henry and Francis, with the kidding both indulge in, makes the "High Life" vaudeville division very enjoyable.

The fourth (and remaining act) is the Whirling Erfords, in a Curzon Sisters number. The man and woman dress it nicely, but couldn't show to advantage on the Bowery stage. The smallness of that stage also deprived the show proper of considerable in appearance.

The other principal in the show is Tommy O'Neill, who does a "souse" quite well.

In the first part there are two table scenes, in each of which Mr. White takes part. Also a burlesque boxing match. In one of the numbers a surf effect is used, with Miss Francis in a bathing suit. The men might drop all the "bladder" work with the women. It's not right.

Mr. Falke should rehearse the chorus girls in ensemble singing. They are doing so well it seems as though the show could become noted for its singing. The "Great to Be in Love" number was excellently done.

"High Life in Burlesque" is not going to win any medals for originality, but it's going to please everywhere it plays. *Time.*

CRACKER JACKS.

"The Cracker Jacks" show needs more comedy in both parts, and a subplot. The only fun making is taken care of by John W. Jess. The main comedy scene is in the burlesque. Other than that, there is little to laugh at in the performance. During the first part Barney First as a Hebrew is in the action, but besides falling all over the stage often, Mr. First does very little in the comedy line.

Ruby Leoni and Beatrice Harlowe are the principal women. As both are really principal boys, the show is short of leading females. Miss Leoni dresses gorgeously, including her black rhinestone gown, and Miss Harlowe, who is a tall woman, also wears "clothes," coming to the front in the last half with a black union suit at the same time Miss Leoni is resplendent upon the stage in tights.

The wardrobe of the choristers could be easily improved upon. There are not many numbers during the evening, nor are the sixteen chorus girls given nearly enough to attend to.

Alice Niblo is a principal in the burlesque. She might be supplied with a better looking costume. At the finish of the first part, Niblo and Riley cleaned up the hit of the evening, with a singing and dancing act. Niblo is a loose dancer and his work at it caught the house. Just previously there had been a travesty on "The Thief." Though pretty ancient for nowadays, Miss Harlowe got some applause in it. For the finale, a scene of the past, present and future in women's dress, topped off with a suffragette speech, got a couple of curtains. The speech, while well written, is too long.

The only novelty (for burlesque) attempted in numbers was "Her Eyes," when the chorus girls hung over the lighted foots, with the stage darkened. This has become quite common among the Shuberts musical productions.

The burlesque, called "The Model and the Girl" is the usual skit employed to exploit Miss Leoni's figure. She fits this role very well. Not a lightweight, Miss Leoni does look real good in her clothes and tights.

The olio is weak. It would have been better to place Niblo and Riley in it, if a substitute for their time in the first part can be found. Miss Harlowe opened the vaudeville part with off-color songs and got away through this. Cogan and Mack followed with a military travesty, best recommended by its briefness. Harrison Mack and James Cogan did much better work in the pieces than they did in the act. Mack played straight for Jess in the only real comedy scene of the show.

William Sisto has a "Cliff Gordon act" as an Italian, using a special drop, with a young woman for assistant. He follows this up with trick playing on mouth organs, finishing with the girl playing two mouth organs on a sort of megaphone attachment, simultaneously. If Sisto must indulge in this "small time" bit of music, he had better open the turn with it. Last week at the Columbia an extra attraction was used to close the olio.

"The Cracker Jacks" should be strengthened up in almost every department. A burlesque producer if called in could do the most for the show.

Sime.

FIFTH AVENUE.

(Estimated Cost of Show, \$3,225.)

A line stood in the rain Labor Day matinee outside the Fifth Avenue. It was a certainty twenty minutes before the curtain arose the house would be packed.

The program was well received by the holiday crowd, somewhat more enthusiastically than several numbers were legitimately entitled to. The feature, Maud Hall Macy and Co. in "In the Gray of the Dawn," placed far down on the bill, was one of the big hits, even with a confliction with one of its chief characters appearing previously in the show. This confliction came through a blonde denizen of the underworld also in "The Little Mother" (New Acts). Neither of the young women essaying the role gave a good performance. Miss Macy has a strong sketch of the underworld, but it is of the underworld and tells too much for vaudeville. All of the principals with the exception are capable and well support the star.

The moving pictures only of Winsor McCay's sketches were shown. Mr. McCay's baggage having been delayed. If he doesn't find it all week, there won't be any harm done, for Mr. McCay doesn't need any more in his act with the pictures than the pictures offer. They are an act by themselves. Mr. McCay came on "No. 2" (through the delay). Montamba and Wells in grotesque comedy acrobatics opened the performance. They went through a good routine, closing with a variation of the Melrose toppling-chair trick, considerably differently worked, however. It brought them a lot of applause for an opening turn. Some of the stalling, though used for comedy effects, might be taken out, to work up to the finish more quickly.

"No. 5," the Five Mowatts, did fast club juggling. It is a long while since the Mowatts played around. They are as dexterous in the handling and passing of the clubs as ever. The act seems to have about the same personnel as before. Nothing particularly new in routine was shown, but these boys get away big by their showmanship as much as by the actual club work.

After the Maud Hall Macy sketch were Hoey and Lee, with some new jokes, old jokes and raw parodies. That they were a riot of applause may be ascribed wholly to the parodies employed. "Everybody's Doing It" and "Mr. Brown" were the worst samples. Vaudeville doesn't require parodies like these, although if Hoey and Lee had had a thousand of them the audience would have listened to them all. The entire bill carried too much off-color matter, and there were also too many operatic imitations in it.

Halliday and Carlin playing the former Shean and Gallagher ship scene travesty, closed the show, a bad position for it. Halliday is doing nicely as the "straight" and Carlin gets laughs in the Al Shean role. Mr. Carlin should be left alone to give his own conception of the "Dutch" part.

An orchestra with Warde Johnston again leading was in the pit. This made a regular show, and brought out the difference from those days when the piano did sole musical service.

Mabel Berra and Marvine, New Acts.

Sime.

BRONX.

(Estimated Cost of Show, \$3,000.)

The Bronx under the new management, with the picture of B. F. Keith on the front page of the program, got away to an excellent start, favored by a damp, cold, rainy Labor Day that must have packed every theatre in New York City at both performances. The new bookers sent up material enough and of a sort to make up a good show, but the placing together of the bill at the Monday matinee was anything but satisfactory.

The first five acts had everything their own way. Then the audience began to fidget a bit and toward the end became quite restless. Of the first five, four were big comedy numbers and Felix and Caire a pretentious song and dance production (New Acts), with rapid changes, followed the rapid rough-house of The Hanlons.

There was too much comedy in the first half, which left the end of the bill much too quiet.

Agnes Scott and Henry Keane should have been sent in three or four and either Hanlon Brothers or McDevitt, Kelly and Lucy placed down toward the finish. Four Solis Brothers, "No. 7," have no right to that position on any big bill and left a kink in the program just where it needed a boost. They were billed "No. 3" originally. Either "1" or "2" would fit them much better. Marcus and Gartelle opened and set the holiday crowd laughing with their antics on roller skates. The dancing at the finish won them a couple of returns.

McDevitt, Kelly and Lucy scored a regular hit. The eccentric dancing of the two men and the comedy of the tall, skinny boy tickled them to pieces in Bronxville. The trio have some really funny material. They will do better than "No. 2" on most of the programs about.

The Four Hanlon Brothers were moved from "6" to "3," which seemed a mistake as things worked out. It created such a fuss in the first half that everything became quiet after the next two numbers. The Hanlons are doing some very good work. The mirror bit is exceptionally well done.

Bert Fitzgibbons will have to be careful. He was a big hit at the Bronx unquestionably, but he is allowing it to run away with him. It won't do for him to refer to God as "that guy up there who is from Missouri and must be shown." There are several other missteps Fitzgibbons is making. He should pull himself up sharply. Small time managers are more particular nowadays, it seems, than many of the big time managers. Fitzgibbons' "When I Get You Alone Tonight" parody and a seaisick parody should both be tabooed. Scott and Keane followed Fitzgibbons, and it was rushing from cold water into hot water. A pretty little playlet prettily played, it didn't create much noise, but the impression was probably more lasting.

Carrie De Mar (New Acts) followed the Solis Brothers. Miss De Mar had a tough spot for her new turn. She managed to come through, however, and pulled out safely.

The Three Yoscarys closed the program with their acrobatic specialty, that hasn't been seen around New York for some time.

Dash.

ALHAMBRA.

(Estimated Cost of Show, \$3,925.)

If Doc Breed could have wished anything on himself Monday night it would have been for a double seating capacity. A million and one persons, it seemed, were unable to gain admission to the Alhambra on the opening night of the new season under the new management.

The holiday, the rain and the reopening of the house were enough to make even the S. R. O. sign long for space in which to rest. It was a big night for the new house manager, and as the show gave immense satisfaction, everybody went home to tell the next-door neighbor not to miss this week's Alhambra bill.

It should be a great money week, as there are some "names" on the program. With such a combination as Eddie Foy and Seven Foylets, Stella Mayhew and Billie Taylor and Valerie Bergere, it goes without saying that something is bound to break loose.

Lynch and Zeller opened hostilities. These boys put lots of ginger into their club juggling, and with their talking, yelling at each other and exchange of clubs gave the show a speedy start.

The Gordon Highlanders, with everything bordering on the Scotch, offered their musical turn. One of the men should take more pains with his makeup. By cutting out their Scottish dancing at the close and using a "rag" medley on the brasses the act would bring bigger results.

Nevis and Gordon did nicely with talk and songs, but became bigger favorites when they pulled the scarecrow finish. Rube Dickinson was a hit and the audience was on edge for his style of drollery. Miss Bergere held rapt attention in the Japanese playlet. She had a finished makeup as the Oriental belle whom the Washington Senator and sister reformed into American ways.

Miss Mayhew and Mr. Taylor made themselves at home and Miss Mayhew kidded as of yore. Her opening song, "The Way to Break Into Vaudeville," showing how baseball and cartoon work can turn the trick, was received with favor. The audience capitulated when she hit her "rag" routine.

Bert Melrose had the house screaming with laughter and his table rocking put it in an uproar. He worked the closing trick up to the pitch for which Melrose has become popular.

After the Foys had kicked the audience over and the applause would not die until Eddie had dragged Mrs. Foy out for a bow, the Richardini Troupe (New Acts) closed one of the best shows Harlem will see in moons.

Mark.

TWO MORE SMALL TIMERS.

Owner Hergenhan has already broken ground for a new variety house, seating 2,000, at 50th street and Fourth avenue, Bayside, Brooklyn. It will open some time in February, playing seven acts from Sam Meyers' agency.

Victor Moore and Emma Littlefield, in "Change Your Act," opened at the Hippodrome, Cleveland, this week for a tour of vaudeville directed by Max Hart.

UNION SQUARE.

(Estimated Cost of Show, \$2,800.)

Concert grand pianos are frequent in the Union Square program of the current week. Two follow one another in the early part. The young girl in the C. H. O'Donnell and Co. sketch (New Acts) is playing at a concert grand as the curtain rises, the same drop having just gone down on Edward Barnes (Barnes and Robinson) at another in "one." The Bendix Ensemble Players (New Acts) later on use the big piano also, Mr. Bendix seated at it.

For a holiday audience the Square had a pleasing program, but it doesn't mean much otherwise as a New York big time bill. The average of lightness spread over the program brings no act out prominently. Bixley and Lerner made the hit of the show. Marshall Montgomery and Rooney and Bent took the other awards, the latter couple appearing next to closing in their "At the New Year" sketch.

Mr. Rooney and Miss Bent were obliged to follow all of the show and immediately tag after the Bendix Players, a classical number the audience demonstrated was liked, although the straight musical matter with no comedy so late in the evening made the Rooney-Bent opening hard. Mr. Rooney is now doing a sand dance, not seen in some time; also a "Yiddish Turkey Trot" that is new, besides having new material in the form of jokes. The dancing, with added encore "business," pulled the turn out as one of the big three.

The topliner is Lucy Daly, who substituted for Tempest and Sunshine. Miss Daly has entered vaudeville with a production number, in which little dancing is indulged in. There are six chorus girls. No act on the big time should have less than eight. Six fail to make a stage picture worth while. One number sung by Miss Daly is "Different Phases of Life," including living characters from the miser with coin to a couple of old vets who looked like Brooklyn firemen. Miss Daly has an "audience song" and a "Parasol" number to open with. In this the people in front may throw balls at the girls behind the parasols. The closing number, with dancing and the choristers costumed as "show girls," was the best because it was the liveliest.

The ease with which Bixley and Lerner cleaned up the hit of the show was somewhat astonishing. Bixley formerly appeared with Henry Fink. With his voice and the grotesque female garb at the finale, Bixley did the trick, fairly well assisted throughout by Lerner, who is prone to laugh too much, without good cause.

The ventriloquial work and fun of Mr. Montgomery made him score, although he was in popular favor, as shown by the applause greeting his name. Barnes and Robinson have songs, comedy and piano playing, Mr. Barnes trying the trick of singing off-key in discordant tones at first, to bring out his healthy voice to better advantage afterwards. It worked very well. The couple sang "Not Tonight, Josephine," interspersing it with a strain of "Alexander's Band," which is pretty late if only a strain. They did nicely before the holiday bunch which

HAMMERSTEIN'S.

(Estimated Cost of Show, \$4,050.)

Holiday audiences are often made up of curious "critters." At "the corner" Monday afternoon Francesco Creatore and his band were third on the program and, owing to the length of the show, the bandmaster was instructed to keep within a limited number of minutes. After one heavy overture Creatore offered his "Visions of Great Masters," which consists of illuminated pictures of several famous composers, while the Italian musician and his band played selections of their best-known operas. The curtain descended after three or four pictures were shown and there was a most insistent demand for more. Creatore stepped to the footlights and, with an emphasis that indicated martyrdom, said: "The management doesn't want me to play any more numbers. I thank you." There was every appearance of the speech being a direct bid for sympathetic approval, and if such was the intent, it most certainly served its purpose. There ensued handclapping, stamping of feet and whistling galore, and when the succeeding act was sent out the din was increased twofold. This continued for full three minutes before it was quelled. Arthur Hammerstein rushed back stage and "called" the Signor. It looked as if there would be an immediate rupture between the conductor and "the management." It was finally adjusted and has not probably been forgotten.

Jack and Foris, acrobats, and Relander's Figs were the opening turns. They are under New Acts. The Novelty Dancing Four had their opening ruined by the Creatore din, but finished strongly. White and Perry were a hit throughout. Hershfield (New Acts) gave one a smattering of his well-known "Desperate Desmond" cartoons. Edwards, Ryan and Tierney went well with their ratskeller turn.

The laughing hit of the show was Charles Ahearn's comedy cyclists. This act appears to have something new every time it is seen. The latest is the "Hot Dog Express," a comedy balloon affair made up in the shape of a frankfurter. Henry Clive's "Spirit Paintings" depends more on his "smooth talk" than on the mystery of the trick. The audience accepted without protest that it was a good trick, letting it go at that.

Emma Carus, Gus Edwards' "Kid Kabaret" and Delmar and Delmar, New Acts. Captain Kleinschmidt's pictures of Alaska and Siberia had a hard time of it owing to the lateness of their showing.

There is a signal absence of comedy on the bill, undoubtedly due to the lack of it in the thirty-seven minute "Kid Kabaret" turn. *Jolo.*

completely packed the theatre on the rainy Monday evening.

Bob and Top Tip Co. with a couple of dogs and a good finish opened the show. The La Toy Brothers closed it. Whatever was missing in the performance the six musicians that are called an orchestra supplied. If a regular orchestra cannot be secured it might be as well for the Union Square to engage a first-class piano player once more. *Stmo.*

AMERICAN ROOF.

Sarah Bernhardt headlines for Marcus Loew atop the American theatre this week. It's in the picture of "Queen Elizabeth" the Divine appears, but she is none the less the headliner and the multitudes that have heard only of Bernhardt's wonderful histrionic ability for the past decade should flock to the American where they will be amply repaid.

The film, which runs an hour, is perfection in almost every detail. The acting of Mme. Bernhardt is not the only feature. Each part in the film is in the hands of an artist and the performance is finished to the slightest detail. The photography is also of the highest order. The picture on its merits would be a draw in a straight picture house. With Bernhardt's name attached, it should draw into any house.

The attendance was not as big Tuesday night as might have been expected, although it was good. Following a holiday, business usually falls off, but the picture should draw people to the roof and a high class lot, too.

Surrounding the feature film, the management laid out a fairly interesting program, much better after the film than before it. The picture closes the first half. Following the intermission Spiegel and Dunn gave the show a lift upwards that kept it floating for the rest of the evening. These boys put over a very entertaining black face specialty. They are just a trifle shy on some good comedy talk. The comedian has a funny manner, can handle material and sings and dances particularly well. The straight end who finishes as the wench fits right alongside the comedian. He does a very good wench without making it too much a female impersonation. A good singing voice also keeps up the average. The pair are easily big time material.

Gertrude Dean Forbes and Co., with a new man did rather well following the blackface boys. "Just Bobby" caught a well satisfied audience and they wouldn't be put out by even the inconsistencies and short comings of the piece. "Just Bobby" is a small time sketch, it pleases and will remain there.

Robert Ainsley (New Acts) put a hit in just before closing. A little more big time timber is Robert, if he will let Al Jolson and Harry Fox make a living with their own material.

The Four McNallys, an acrobatic, wire walking, singing and dancing act, closed the show and turned out a number that with a little dressing on the part of the boys will be strong enough to close any big bill in New York City. Three boys and a girl, the quartet, hit a pace for ten minutes that will be hard to beat.

The first half of the show uncovered Will Lacey doing his dancing on the single wheel. Trick bicycle riding is almost through. If there is no comedy with it, there is little use. Alva McGill (New Acts).

Victorine and Zolar do a nice act for the time. The girls could probably improve the specialty by a little rearrangement. The finish is too abrupt. Barnes and Barron finished off the first half before the picture and got

ORPHEUM

(Estimated Cost of Show, \$3,525.)

When the former prize vaudeville theatre of Percy G. Williams, the Orpheum, swung open its doors for the resumption of big time vaudeville Monday afternoon it seemed as if all of Brooklyn was trying to get in.

While a holiday crowd, and one that should have been expected to take extra pains in applauding and enjoying everything that came its way, it was just the reverse. There were no "knockouts" or "riots" on the opening under the B. F. Keith management.

Virginia Harned and Co. (New Acts) headlined, but the offering failed to go over for the desired results. The bill is one that will not break any box office records, and this takes in all allowances for Miss Harned's prestige as a legitimate star.

No one went into ecstasies over the first half, although Rice and Cohen took about all the applause in sight. They presented "The Path of the Primroses." The act provided many good laughs. The sketch was on just before intermission.

The Olympic Trio opened with their routine of parallel bars. A clean act, with nothing sensational featured. Mayme Remington and picks were second. The audience enjoyed the boy's work on the one-stringed instrument the best. Some new outfits are being worn and the dressing helps. The "picks" worked hard to please.

Burns and Fulton burned up the stage with their fast terpsichorean offering, while Jack Hazard found the audience ripe for his numerous stories. Hazard has some that date far back and a few that don't. As he apologizes at the opening for having compiled a few of the old boys, the audience forgave him and then laughed at each one he told. Hazard offers nothing but the stories. After Hazard, Rice and Cohen showed.

The Big City Four opened the second part and scored one of the biggest hits of the afternoon. As little singing had preceded them, the four men had everything with them.

After Miss Harned, Bessie Wynn put the show into stride again with her songs. She appeared to be in fine voice and each number was well received. Her "Ghost of the Violin" was a new one for Orpheumites and it went over nicely. The audience enjoyed her "You're My Baby" number the best. Mme. Alaska Techow and her cats closed the show. *Mark.*

NEW PITTSFIELD HOUSE.

Pittsfield, Mass., Sept. 4.

The new Court Square theatre, seating over 1,000, making the third Pittsfield modern house, will open with vaudeville Monday.

Mr. Cooney, formerly manager of the Academy of Music, which burned to the ground, has taken over the lease of the new house.

Severin Dedyne closed his summer stock company here last Saturday night.

all there was in the opening portion. The house liked the pair and on appearance alone, they got plenty of laughs. The boys need a connected routine of talk. Wedding, banquet, etc., talk for Hebrew comedians is through. *Dash.*

C. H. O'Donnell and Co. (2).
"A Man from the North" (Dramatic).
 19 Mins.; Four (Parlor).
 Union Square.

With the steady flow of dramatic sketches into vaudeville, it will become necessary to have the audience attuned for them, if all are to be accepted seriously. Bernard Coughlin in writing "The Man from the North" simply gave a new locale to a story often told on the stage and between the covers of books. A French Canadian living with his pretty native wife some eighteen years before gave succor to a city chap, and the boy from New York copped the family, excepting the husband. The runaways settled in New York, the wife dying two years after arriving there. Some sixteen years following that, when the daughter, now grown to young womanhood, and who believed the city chap her regular father, left the front door ajar one evening, the Canuck slipped through the opening. He had been waiting eighteen years for the man who put his household in the split column. The Canuck had bad thoughts about the man. He was going to kill him immediately, after making him listen to the lingo used in the Saskatchewan country. The city chap, now an elderly man and gray, told the Canuck, who came into the big metropolis without a haircut or shave, that he couldn't have his daughter. He gave the man from the north five minutes to talk to the girl. She was a sweet-looking young woman and played well the role, which in its way is not unlike the part Ruth Chatterton assumed in "The Rainbow." So, too, Margaret Field as the daughter need not be so very much in awe of Miss Chatterton, who at best has the most magnetism in her voice. Miss Field might remember this and place her vocal chords in training. But that is a slight digression, for after the Canuck saw his girl, spoke with her and got an idea she was too far away from his zero realm, he wilted, agreeing to return home with the secret he had been a father kept inviolate, but he informed the city chap that if he ever appeared over the ridge of an iceberg in summer he had better bring his tombstone with him. Before leaving the real father asked the daughter if he couldn't take a photo of her along. It was such a simple request the girl said yes. No one knows what the answer would have been if the Canuck had asked for the concert grand piano in the pretty parlor set. Mr. O'Donnell plays the French Canadian. He made it a companion bit to a halfbreed of any Latin clime. Frederic Montague was the original villain, who saved himself through having brought up the child as his own. "The Man from the North" doesn't hold. There is no trill or thrill to it, either in the writing or the playing. And through this it doesn't become weighty enough for a big time number, although before a small time vaudeville audience it can sweep along. Mr. O'Donnell is not very convincing, whether fiendishly revengeful or in repose. Mr. Montague lends no assistance of moment either. What there is to the piece Miss Field makes, in atmosphere, picture and playing. *Stmo.*

Gus Edwards' "Kid Kabaret" (15).
Musical Skit.
 37 Mins.; Full Stage.
 Hammerstein's.

Gus Edwards appears to have lost his "cunning" in the presentment of "kid" acts. His latest can scarcely be designated as a "hit" for the reason that he hasn't a single performer in the cast who may be signally mentioned for individual honors, unless it be Eddie Cantor, as a blackface butler. A young man—a very young man—gives a supper in the absence of his parents. None eats anything, but everybody does some sort of a specialty, interspersed with a few lines which are much better than those delivering them. All the specialties are songs. They are made "production" numbers with the assistance of the entire cast. For a finale there is a song labeled "Favors," so that the cast can run up and down the aisles distributing paper "favors." *Jolo.*

Richardini Troupe (4).
Roman Rings.
 12 Mins.; Four (Interior).
 Alhambra.

The work of the woman understander in this act is a feature. She and three men, of foreign appearance, comprise the turn. The woman and one of the men do all the under-work and make some good hand-to-hand lifts. In addition to the work on the rings, a number of balancing poses are made on a wooden support resting on the woman's knees and chest. The woman holds the three men in some triple formations. The Richardini Troupe works slowly, which has a tendency to drag the act. The woman has a powerful pair of arms and she carries the three men around on her arms at will. The work of the woman will keep the act on the big bills. Closing a long singing and laughing show at the Alhambra, the troupe held most of the Labor Day crowd in for the last trick. *Mark.*

Delmar and Delmar.
Acrobats.
 6 Mins.; Full Stage.
 Hammerstein's.

It seems hardly fair to judge the work of these two men, as they went on at 5.55 Monday afternoon, closing the show. In six minutes, however, they showed a series of fairly good tricks on a couple of horizontal bars placed close together, finishing with two teeth-holding balances that elicited applause from the handful of people left. *Jolo.*

Jack and Foris.
Acrobats.
 7 Mins.; Two.
 Hammerstein's.

Two men, one in a Tuxedo, the other with a cutaway, with three pearl buttons on each side of the trousers. Evidently foreigners by the comedy essayed, and which failed of its intention. Usual routine of tumbling, hand-to-hand and head-to-head stunts. Finishing trick a good one, but not new. Opening the show, they fared well with a holiday audience Monday afternoon. *Jolo.*

Louise Galloway, Joseph Kaufman and Co. (3).
"Little Mother" (Dramatic).
 24 Mins.; Four (Parlor).
 Fifth Avenue.

When the son in "Little Mother" found his mother had gotten onto his nasty habits, he wanted to shoot himself. The sketch had run quite a while by that time. He probably wanted to shoot himself because his mother had found him out. But his mother wouldn't let him. So the sketch ran itself through. While the son was cutting some ice around the 60's in New York with the proceeds of the stuff he had hooked from his mamma and pawned, his little mother was saving real money at home. The kid was a wine buyer according to the evidence, but even at that, the mother beat him out, for she saved \$3,000 to buy a home in the country—perhaps in New Jersey. One of the girls the son had made love to called on the mother to explain she was a perfect lady. A friend had suggested she sue the son for \$10,000 for breach of promise, but she would settle with mother for \$2,500. Mother settled, in the press of the situation giving the perfect lady the whole \$3,000, which left the house bankrupt, but by that time the son had gotten over his souse, a respectable young girl has regained her composure, and there being nothing left to do, the mother wouldn't let the son shoot himself. It's sad, this mother stuff, and it plays on the heart strings, if you have ever deceived your mother. Edgar Allan Woolf wrote the playlet. A line or two recalls the play of "Mother" which Emma Dunn appeared in. Maybe for all knowledge to the contrary, it is a condensation of that legitimate piece. Louise Galloway was the little mother, and Joseph Kaufman the bad boy. An Irish servant was fairly well done, with a few laughs. The "fat" part, a type of girl from the 60's, blonde hair, blase manner and all that goes with it gave a rather poor interpretation. The girl looked the role but ended with that. Miss Galloway made a sweet looking mamma but just missed the real note of the character. In this very big fault she was joined by Mr. Kaufman as the son. And on top of these defects some of the situations were made too stagey. Still, the holiday matinee audience at the Fifth Avenue liked the playlet apparently, for they applauded vigorously following Mr. Kaufman's declamation of his new life vision. But the sketch is without the tear it was written for. Without that, it is hardly likely the act can command the figure for the big time that may be asked by the present company. In writing for vaudeville it is all very well to fool mother, but after that you must fool the audience, and the latter is not so easy with dramatic sketches. *Stmo.*

Bendix Ensemble Players (5).
Musical.
 18 Mins.; Full Stage (Exterior).
 Union Square.

The opening act on the Union Square bill this week is Bob and Tip Co.—a man, boy and two dogs. The second number is Barnes and Robinson, a "piano act," with music, singing and comedy. The third is a dramatic sketch, the fourth Bixley and Lerner, in operatic travesties and grotesque comedy. The fifth is Theo. Bendix and his company of real musicians, including a baritone singer, who twice appears in costume amidst a woodland scene that has a concert grand piano located among a number of cane-seated chairs. Bixley and Lerner scored the big hit of the Union Square show Monday evening. Mr. Bixley did as much for it as anything else through playing several instruments handed him by the musicians in the orchestra. But the house thought a great deal of Mr. Bixley's comedy when dressed as a woman for the final bit, Mr. Lerner at the same time also being in comedy costume. So of what avail is the classy and classical turn of Mr. Bendix, the prolog from "Pagliacci" by Siegfried Philippe in a strong baritone, or his "Toreador" number, or the solos of Michel and Arthur Bernstein, or the excellent symphony playing on the strings? Were the vaudeville managers to force acts of this nature upon their audiences, the tendency to vaudeville advancement might become more than a press agent's story. Mr. Bendix is taking chances on future time in vaudeville. They will tell him he has a lye-cum number and things like that, but Mr. Bendix has a vaudeville act, only vaudeville with its badness and its rawness and its variety of much that is not variety has been denuded of those things which might make for a better vaudeville. And in these things may be included the Bendix Ensemble Players, who would most certainly appeal to a certain element, if that certain element had been catered to and captured as a steady vaudeville clientele. The vaudeville managers could well afford to send Mr. Bendix over the circuits as an illustration of what vaudeville can give in music if the price is paid. But in programming Mr. Bendix and his gentlemanly appearing associates, the booking men might as well refrain from placing on the same program any "cooch" dancers or smutty joke or parody slingers, for the combination won't jibe. *Stmo.*

VERDICT IN TWO MINUTES.

Atlantic City, Sept. 4.
 The fifth suit of Comstock & Gest against Louis Wesley and Harry Brown to recover possession of the Savoy theatre was tried last Thursday before Judge Smathers in the District Court. The jury was out two minutes, returning a verdict for the defendants. Comstock & Gest say that they yet will find another cause of action, and try again. The Wesley & Brown lease has two years more to run.

BILLS NEXT WEEK (September 9)

In Vaudeville Theatres, Playing Three or Less Shows Daily

(All houses open for the week with Monday matinee, when not otherwise indicated.)

Theatres listed as "Orpheum" with no further distinguishing description are on the Orpheum Circuit; theatres with "S-C" following name (usually "Empress") are on the Sullivan-Consigne Circuit.

Agencies booking the houses are denoted by single name or initials, such as "Orph." Orpheum Circuit; "U. B. O." United Booking Offices; "W. V. A." Western Vaudeville Managers' Association (Chicago); "S-C" Sullivan-Consigne Circuit; "P" Pantages Circuit; "Loew" Loew Circuit; "Inter" Interstate Circuit (booking through W. V. A.); "Bern" Freeman Bernstein (New York); "Clancy" James Clancy (New York); "M." James C. Matthews (Chicago); "Hod" H. H. Hodson (Chicago); "Hod" H. H. Hodson (Philadelphia); "Fox" E. F. Kealey (William Fox Circuit) (New York); "Craw" O. T. Crawford (St. Louis); "Doyle" Frank Q. Doyle (Chicago).

New York
 5TH AVE (ubo)
 Blanche Walsh Co
 Shanon Osterman Co
 Alex and Scott
 3 Keatons
 Chas Olcott
 Chas & Fanny Van
 Theo Baumberg
 W. H. Patton Co
 Chas Webber
 BRONX (ubo)
 Hermine Shone Co
 Cross Josephine
 Felix Adler
 Caesar Rivoli
 McMahon, Diamond &
 Clemons
 Pouchot's Ballet
 Haslings & Wilson
 (Two to fill)
 ALHAMBRA (ubo)
 Virginia Harned Co
 Willa Holt Wakefield
 Rice & Cohen
 Donovan & McDonald
 Arthur Deagon
 Techow's Cats
 Darrell & Conway
 Hobbie Gordone
 Ben Beyer & Bro
 UNION SQ (ubo)
 Franklin & Green
 Travato
 Nina Morris & Co
 Salile Stembler
 H. T. McConnell Co
 White & Perry
 Williams, Thompson &
 Copeland
 Del Franco's Circus
 Marcus & Gartelee
 HAMMERSTEIN'S
 (Sufrage Week)
 Lectures by members
 of women's clubs at
 each performance,
 feature of the pro-
 gram.
 Belle Baker
 Wilfred Clarke Co
 Julius Tannen
 Middleton Spellmyer
 Co
 Mysterious Edna
 Van & Schenck
 Marion Garson & Geo
 Boguer
 The Rials
 Zeland Hunt
 The Salvagings
 Romalo & Delano
 COLONIAL (ubo)
 Edna Goodrich Co
 Hissie Wynn
 Billmore & Williams
 Nina Payne Co
 Jack Hazzard
 Big City & Fulton
 Burns & Fulton
 Max's Circus
 Juggling Delisle
 AMERICAN (loew)
 Holmes & Relly
 Daning Kennedys
 W. E. Whittle
 "Mayor & Manicure"
 Mareena & Woods
 Sully & Larsen
 (Three to fill)
 2d half
 Shepperly Sisters
 Aurluma
 Lawrence & Edwards
 Bert & Lottie Walton
 Murray Bennett
 Gourmley & Cafferty
 (Two to fill)
 GRAND (loew)
 Geo Leonard & Co
 Lew Brice
 "Gent with Jimmy"
 LaMaze Blaise Co
 (Two to fill)
 2d half
 Moore & Young
 Leo Beers
 Telephone Girls
 Gladys Vance
 Lantry Bros
 (One to fill)
 DELANCEY (loew)
 The Baldwin
 Alva McGill
 Bert & Lottie Walton
 Aurluma
 "Futurity Winner"
 Josie Flynn
 Lawton
 (One to fill)
 2d half
 Healy Sisters
 Mr & Mrs Thomas
 "Futurity Winner"
 Al Herman
 Kelt & DeMont
 Altus Bros
 (Two to fill)
 7TH AVE (loew)
 Martin Howard
 Hilda Glyder
 Caulfield & Driver
 "Fun in Cabaret"
 Spiegel & Dunno
 Ed Zoeller Trio
 2d half
 The Baldwin
 Wesley Tricot
 "Fun in Cabaret"
 Holmes & Relly
 Lawton
 (One to fill)
 PLAZA (loew)
 Mlle Vanity
 Hilton & Bannan
 Ford & Maxwell
 W. L. Lacey
 (One to fill)
 2d half
 Golden & Meade
 Dow & Dow
 Harry Bachelor
 (Two to fill)
 GREELY (loew)
 Golden & Meade
 Shepperly Sisters
 Mr & Mrs Thomas
 American Trio
 Kelt & DeMont
 Schrodre & Chappelle
 Blake's Circus
 (One to fill)
 2d half
 Martin Howard
 Love & Haight
 Lew Brice
 Daning Kennedys
 Bernhardt's Picture
 Mattie Keane Co
 Fred & Bess Lucier
 Les Jeunettes
 NATIONAL (loew)
 Moore & Young
 Bettina Bruce Co
 Fred & Bess Lucier
 Mlle Herman
 Cadieux
 (Two to fill)
 2d half
 Alva McGill
 Mlle Herman
 American Trio
 Maurice Samuels Co
 Kelt Bros
 Wilkins & Wilkins
 Daniel Ryan Co
 Kelly & Mack
 (Two to fill)
 2d half
 Mlle Vanity
 Blanche Huntington
 Howard & Linder
 Walter Daniels Co
 Will Lacey
 (One to fill)
 JONES (loew)
 Blanche Huntington
 Maurice Samuels Co
 (One to fill)
 2d half
 Eddie Starr
 Wilkins & Wilkins
 Daniel Ryan Co
 Atlantic City
 SAVOY (ubo)
 "Night Turkish Bath"
 Edna Barry Co
 Old Soldier Fiddlers
 Paul Morton & Glass
 Heath & Raymond
 Richardson's Dogs
 Standish Sisters
 Seibini & Grovini
 Boston
 ORPHEUM (loew)
 Ford & Hyde
 El Cleve
 Great Tallman
 Quaker Girls
 "Love Speciall"
 Danny Simmons
 Milda & Don
 (One to fill)
 2d half
 Kashima
 Great Tallman
 Cummings & Gladding
 "Love Speciall"
 Mort Fox
 LeRoy, Wilson & Tom
 (Two to fill)
 BROOKLYN
 CITY (loew)
 The Stantons
 Friedland & Clark
 Old Soldier Fiddler
 2d half
 Cotter & Boulden
 Brady & Mahoney
 Old Soldier Fiddler
 Buffalo
 FAMILY (loew)
 Geo Clay
 Pauline Corbett
 El Ray Sisters
 Love & Haight
 Two Frankords
 Murray Bennett
 "Fun at the Surf"
 LaMont & Maley
 Major & Roy
 2d half
 Hilda Glyder
 Mable Florence Co
 Blisset Tricot
 "Fun at the Surf"
 LaMaze, Blaise & Co
 (Two to fill)
 SHUBERT (loew)
 Valentine's Dogs
 Farley & Butler
 Three Loretas
 Lawrence & Edwards
 Mattie Keane & Co
 Bernhardt's Pictures
 Altus Bros
 2d half
 Anna Bernard
 Bettina Bruce & Co
 Stirling & Chapman
 Albin
 Blake's Circus
 (Two to fill)
 FULTON (loew)
 Gladys Vance
 Geo Hall
 Howard & Linder
 Melodious Monarch &
 Albin
 (One to fill)
 2d half
 El Ray Sisters
 Spiegel & Dunno
 Melodious Monarch &
 Caulfield & Driver
 Schrodre & Chappelle
 Major & Roy
 LIBERTY (loew)
 Field Bros
 Walter Daniels Co
 Joe Deming & Co
 Orville & Frank
 (One to fill)
 2d half
 Jene Hodgkins
 "Gent with Jimmy"
 Victorine & Zolar
 The Menards
 (One to fill)
 COLUMBIA (loew)
 Harry Bachelor
 Wilkins & Wilkins
 Daniel Ryan Co
 Kelly & Mack
 (Two to fill)
 2d half
 Mlle Vanity
 Blanche Huntington
 Howard & Linder
 Walter Daniels Co
 Will Lacey
 (One to fill)
 JONES (loew)
 Blanche Huntington
 Maurice Samuels Co
 (One to fill)
 2d half
 Eddie Starr
 Wilkins & Wilkins
 Daniel Ryan Co
 Atlantic City
 SAVOY (ubo)
 "Night Turkish Bath"
 Edna Barry Co
 Old Soldier Fiddlers
 Paul Morton & Glass
 Heath & Raymond
 Richardson's Dogs
 Standish Sisters
 Seibini & Grovini
 Boston
 ORPHEUM (loew)
 Ford & Hyde
 El Cleve
 Great Tallman
 Quaker Girls
 "Love Speciall"
 Danny Simmons
 Milda & Don
 (One to fill)
 2d half
 Kashima
 Great Tallman
 Cummings & Gladding
 "Love Speciall"
 Mort Fox
 LeRoy, Wilson & Tom
 (Two to fill)
 BROOKLYN
 CITY (loew)
 The Stantons
 Friedland & Clark
 Old Soldier Fiddler
 2d half
 Cotter & Boulden
 Brady & Mahoney
 Old Soldier Fiddler
 Buffalo
 FAMILY (loew)
 Geo Clay
 Pauline Corbett

Kennedy & Berlin
 Niblos Birds
 London Sisters
 Clarence Wilbur Co
 Doz Moines
 ORPHEUM
 (Open Sun. Mat.)
 Ed Blondell Co
 David Kidd
 Flying Martins
 Bogert & Nelson
 Winslow & Stryker
 Reded & Currier
 Jedd & Ethel Dooley
 Detroit
 TEMPLE
 Sydney Drew Co
 Lambert & Ball
 Ed W. Reynard
 Ed Morton
 Hickey's Circus
 Four Rianos
 Bellboy Trio
 Juggling Burkes
 Duluth
 ORPHEUM
 (Open Sun. Mat.)
 "Mine Leichen"
 Great Howard
 Petite Mignon
 Claudius & Scarlet
 Two Alfreds
 Ronair & Ward
 Aerial Sherwoods
 Edmonton, Can.
 ORPHEUM
 (Sept. 16-18)
 Same bill as at Sher-
 man Grand, Calgary,
 this issue.
 Fall River, Mass.
 ACADEMY (loew)
 Mort Fox
 LeRoy, Wilson & Tom
 (Two to fill)
 2d half
 Danny Simmons
 Quaker Girls
 Milda & Don
 (One to fill)
 PREMIER (loew)
 Cummings & Glad-
 ding
 2d half
 Ford & Hyde
 El Cleve
 Grand Rapids
 RAONA PARK (orph)
 Milton & Dolly Nobles
 Barry & Wolford
 Swor & Mack
 Ethel McDough
 Schallier & Jordan
 Hoboken, N. J.
 LYRIC (loew)
 Menards
 Anna Bernard
 Dow & Dow
 Stirling & Chapman
 Telephone Girls
 2d half
 Field Bros
 W. E. Whittle
 Joe Deming Co
 Orville & Frank
 (One to fill)
 Kansas City
 ORPHEUM
 (Open Sun. Mat.)
 "Mme Butterfly"
 "Concealed Bed"
 Watson's Farmyard
 Kaufman Bros
 Delmore & Light
 Kaufman Sisters
 EMPRESS (sc)
 Krage Trio
 I & B Smith
 Dinehart & Heritage
 Herbert Brooks
 John T. Murray
 Harry Haywood Co
 Lincoln, Neb.
 ORPHEUM
 "Dinkspis' Xmas"
 McKay & Cantwell
 Edna Luby
 Weston & Bentley
 Kramka Bros
 Harry Atkinson
 Matilda & Elvira
 Los Angeles
 ORPHEUM
 Mrs Gene Hughes Co
 W. C. Fields
 Chas Case
 Bradshaw Bros
 W. H. St James Co
 Burr & Hope
 Johnson's Travelog
 Katie Guitlin
 EMPRESS (sc)
 (Open Sun. Mat.)
 The Sombros
 Curry & Riley
 Sullivan & Bartling
 Leona Guernsey
 Will Rogers
 Travilla Bros
 PANTAGES
 (Open Sun. Mat.)
 Cantor's Merry Kids
 Four Casters
 Matthews & Duffy
 Nadje
 Zenita
 Memphis
 ORPHEUM
 Lola
 Colonial Septet
 Will Dillon
 Thurber & Madison
 Sydney Shields Co
 Al Carleton
 Clara Ballerina

Milwaukee
 MAJESTIC (orph)
 Thos Wise Co
 Kirksmith Sisters
 Connolly & Wenrich
 Chris Richards
 J. C. Nugent Co
 DeWitt Young & Sis
 Lillian Ashley
 Reese
 EMPRESS (sc)
 (Open Sun. Mat.)
 Martineau & Doll
 Dale & Boyle
 Hyman Adler Co
 Grace Leonard
 Spadoni
 Minneapolis
 ORPHEUM
 (Open Sun. Mat.)
 Louise Farum Co
 Nat Nazario Co
 James J. Morton
 Lelzai Sisters
 Ward Bros
 Muriel & Francis
 Les Marco Belli
 "The Unique" (sc)
 (Open Sun. Mat.)
 Geo Gardner
 Van & C. Avery
 K. Chalonier Co
 Beaux & Belles
 3 Spa Bros
 Montreal, Can.
 FRANCAIS (loew)
 John Zimmer
 Karlton & Kilford
 Gladys Wilson
 Williams & Robert
 John F. Clark
 Riva Larsen Troupe
 Newark
 PROCTOR'S (ubo)
 Arco Bros
 Grace Wilson
 "The Clown"
 Merrill & Otto
 "Spirit Paintings"
 Lynch & Zeller
 Henry Clive
 Balaban
 Dolan Lenhar Co
 New Orleans
 ORPHEUM
 "Everywife"
 Grace Emmett Co
 Carl Demarest
 Edwin & Grant
 Edwin & Grant
 Lavine-Climaron 3
 New Rochelle, N. Y.
 LOEW (loew)
 Reif Bros
 Mabel Florence Co
 Lantry Bros
 2d half
 Geo Hall
 Bigelow, Campbell &
 Raydn
 McCro Players
 Oakland, Cal.
 ORPHEUM
 (Open Sun. Mat.)
 Elsie Ruegger Co
 "Visions D'Art"
 Milton & De Longs
 Caesar Neal
 DeWitt Burns & T
 L. Vier
 Sydney Ayres Co
 "Squaring Accounts"
 PANTAGES
 (Open Sun. Mat.)
 Summertime Girls
 Henry Hardgrave Co
 Rose & Ellis
 Calts Bros
 Irwin & Herzog
 Ogden
 ORPHEUM
 (Sept. 11-14)
 Bertha Kallach Co
 Nelson's Boys
 High Life Trio
 Carl McCullough
 The Kemps
 (Two to fill)
 Omaha
 ORPHEUM
 (Open Sun. Mat.)
 Elliott Savonas
 Semus McManus Play-
 ers
 Wynn & Russon
 Wilson Bros
 Ferguson & Northlane
 Eugene 3
 Great Libbey
 Philadelphia
 KEITH'S (ubo)
 Zelida Sears Co
 Olive Briscoe
 Bell Family
 Simone DeBeryl
 Casting Dunbars
 Bixley & Lerner
 Philna & "Picks"
 Andrew Kelly
 Carter's Magic
 Adair & Dahn
 St. Louis
 COLUMBIA (orph)
 Adrienne Augarde Co
 Vera Michelena
 Florentine Singers
 Jones & Deely
 Caselli's Dogs
 The Saytons
 Elmina Gardiner
 Nip & Tuck
 GRAVINGS (craw)
 Wayne Musical Show
 UNION (craw)
 Musical Minstrels

McIntyre & Hart
 John Higgins
 Harry Mayer
 EMPRESS (sc)
 Kreto
 Helm Children
 Belle & Mayo
 "Kid Hamlet"
 James Reynolds
 Ladella Coniques
 PANTAGES
 (Open Mon. Mat.)
 Child's Hawaiians
 Five Juggling Jewels
 Ned Burton Co
 Black Bros
 Orpheus Comedy &
 Spadoni
 Rochester, N. Y.
 COOK O. H. (m)
 Rostow
 Ellis Nowlin Troupe
 "Slums of Paris"
 Browning & Lewis
 Rappo Sisters
 De Faye Sisters
 Walker & West
 Sidney Irving
 Sacramento
 DIEPENBROCK
 (orph)
 (Sept. 11-13)
 "Antique Girl"
 Maude Odell
 Ashley & Lee
 Bertisch
 Grover & Richards
 Williams & Warner
 The Rexos
 CLUNIE (sc)
 (Open Sun. Mat.)
 Lewis & Edwards
 John Cook
 "Leap Year Girls"
 Jack Allman
 "Petite Gasse"
 PANTAGES
 "Star Bout"
 Lorraine Dudley Co
 Lillian Sisters
 Provol
 Apollo Trio
 Salem, Mass.
 SALEM (loew)
 Cotter & Boulden
 Brady & Mahoney
 Theo & Dandies
 2d half
 The Stantons
 Friedland & Clark
 Theo & Her Dandies
 Salt Lake
 ORPHEUM
 (Open Sun. Mat.)
 "Leading Lady"
 Lew Sully
 Florimonds
 Wm Raynora Co
 Shmudet
 Godfrey & Henderson
 Flying Weavers
 EMPRESS (sc)
 (Open Sun. Mat.)
 Les Leonardis
 Frankie Drew
 Jack Gardner Co
 Valentine Vox
 D'Arcy & Williams
 "Models Paris"
 San Diego
 EMPRESS (sc)
 (Open Sun. Mat.)
 Verona Verdi Co
 DeLyle & Vernon
 Constance Windom Co
 Hugo Lutgens
 Whites Circus
 PANTAGES
 (Open Sun. Mat.)
 Moretti Opera Co
 Four Bard Bros
 Great Eldon Co
 Imperial Dancing
 Four
 Billy Broad
 San Francisco
 ORPHEUM
 (Open Sun. Mat.)
 Wm Thompson Co
 Howard's Ponies
 Minnie Allen
 Gould & Ashlyn
 Ed Hayes Co
 Grace Cameron
 Bounding Pattersons
 The Tankines
 EMPRESS (sc)
 (Open Sun. Mat.)
 Granto & Maud
 Manley & Walsh
 Helen Primrose
 Onal
 Lee Tung Foo
 "Houseboat Party"
 PANTAGES
 (Open Mon. Mat.)
 Carter's Lion's Bride
 Mabelle Fisher Co
 Cook & Stevens
 Fred Zobedie
 Carter's Magic
 St. Louis
 COLUMBIA (orph)
 Adrienne Augarde Co
 Vera Michelena
 Florentine Singers
 Jones & Deely
 Caselli's Dogs
 The Saytons
 Elmina Gardiner
 Nip & Tuck
 GRAVINGS (craw)
 Wayne Musical Show
 UNION (craw)
 Musical Minstrels

JUNIATA (craw)
 The Thrillers
 Harry Mayer
 KING'S (craw)
 Claude Rauf
 Eva Thatcher
 Sidney Shepard Co
 Prince & Deane
 Zeb & Darrow
 CHESS (craw)
 Two Johns
 SHENANDOAH
 (craw)
 Richmond Trio
 Bodie
 Dunning
 Spilo Ross
 Kedon Bros
 PRINCESS (craw)
 Princess Wards
 Around the Town
 Maner & Wright
 Knickerbocker Four
 ARCO (craw)
 Werner & Frank
 La Vigne & La Vine
 Jess Helgard
 BRENNAN (craw)
 Lew Woods
 Graeme & Wilcot
 Arline & Saxon
 St. Paul
 ORPHEUM
 (Open Sun. Mat.)
 McConnell & Simpson
 Lester
 Nonette
 Geo H. Watt
 Altkin Whitman 3
 Tyson & Brown
 Meredith & Snoozer
 EMPRESS (sc)
 (Open Sun. Mat.)
 Marcellis
 Fred Morton
 "Fun Barber Shop"
 McGinnis Bros
 Prince Floro
 Seattle
 ORPHEUM
 (Open Sun. Mat.)
 Owen McGivney
 Howard & McCane
 Diero
 C. & Usher
 La Mae 3
 Lowe & Deyverne
 Gordon Bros
 EMPRESS (sc)
 McRae & Levering
 Hylands & Farmer
 John Delmore Co
 Chas Wildisch Co
 Scott & Wilson
 Hugh Lillie
 PANTAGES
 Eugene Troupe
 Lowell & Esther Drew
 Copeland & Payton
 Flo & Ollie Walters
 Great Harrah Co
 Sioux City
 ORPHEUM
 (Open Sun. Mat.)
 Bert Leese Co
 Stine Hum & T
 Bert Terrell
 Stewart Sis & Eacts
 Omrus Trio
 Fred Hammill Co
 Dare Bros
 Spokane
 ORPHEUM
 (Open Sun. Mat.)
 Mayon Opera Co
 Dorothy Dalton Co
 Owen Clark
 Gray & Graham
 Dixon & Fields
 Hotbottom Troupe
 Mintz & Wuerzt
 EMPRESS (sc)
 Nues & Eldrid
 Boheman
 Robt Hildreth Co
 Klass & Bernie
 Verona Troupe
 PANTAGES
 (Open Sun. Mat.)
 Schepp's Circus
 American Beauties
 Mabel Johnston
 Cal Stewart
 Espe & Roth
 Syracuse
 GRAND (ubo)
 Gus Edwards Co
 Lloyd & Whitehouse
 Johnny Johnson
 The De Voles
 (Three to fill)
 Tacoma
 EMPRESS (sc)
 Wallace
 Arlon Quartet
 Berry & Berry
 Dana Cooper Co
 Wayne's Girls
 Joe McDee
 PANTAGES
 Woolfords Chiclets
 Kene Trice
 Tom Kelley
 Paul Gordon & Rica
 Rolier Skating Bear
 Alice Teddy
 Terre Haute, Ind.
 VARIETIES
 Joseph Barnard Co
 Tom Gillen
 Roach & McCurdy
 Chas Loder Co
 Thos Q. Sankooke
 Grey & Peters
 (Four to fill)

Vancouver
ORPHEUM (sc)
 Busse's Dogs
 Mussette
 O'Rourke & O'Rourke
 Harry Brooks Co.
 Thos Peter Dunn
 "Night Roof Garden"
PANTAGES
 Monkey Hippodrome
 Dewey & Dancing
 Dolls
 Davis & Scott
 Van & Pierce
 Eldridge & Barlowe
Victoria, B. C.
EMPRESS (sc)
 Chapman & Berube
 Reed & St John
 Russell & Church
 Green McHenry &
 Dean
 Ward Klare Co.
Washington
CHASER (ubo)
 Stella Mayhew
 Genaro & Bailey
 Walter S. Dickenson
 Appolo Trio
 Winsor McCay
 Uni Clayton Co.
 Clemens Bros
Winipeg
ORPHEUM
 Amelia Bingham Co.
 Nelme Nichols
 Silvers
 Frank Morrell
 Lewis & Dody
 Flying Russels
 Azard Bros
EMPRESS (sc)
 Fails & Falls
 Glen Ellison
 Leonard & Whitney
 Howell & Scott
 "Dance Violins"
Paris
AMBASSADEURS
 Belicclair Bros
 Leolin
 Chambard
 Mattie Bever
 Yvonne Yna
 Marguerite Ollier
 Dearly Nett
 Blanche Naiton
 Revue with Merindot
 Dorville
 Rosny-Derys
 Bach
 Saldreau
 Pougraud
ALCAZAR
 Whilly Co
 Wright
 Caudieux
 Revue with May Blossom, Dranem, Fahey, Printemps, etc.
ALHAMBRA
 Sept. 1-15)

Vaunel
 Heeley & Meeley
 Ching Ling Soo
 Violet King
 Carbery Boys
 Green & Wood
 Shell Brothers
 Londe & Tilly
 The Perzoi
 Loyals
 Pictures
ALHAMBRA
 (Sept. 16-30)
 Dunsell Troupe
 Donegan Sisters
 Heeley & Meeley
 Violet King
 Carbery Boys
 Ching Ling Soo
 Green & Wood
 Mackwell Quator
 Pictures, etc.
FOLIES BERGERE
 (September)
 Anna Doherty
 Newhouse & Ward
 Willy
 Scamp & Scamp
 Kasack
 Russell Girls
 Angelo's Troupe
 "Eternal Waltz"
 Jane Marnac
 P. Ardor
OLYMPIA
 (September)
 Les Zeds
 Hopkins Sisters
 Ferry
 3 Facorys
 4 Ritchies
 Bird Millman Co.
 Jackson's Girls
 Woodward's Seals
 Harry de Coe
 Lane & O'Donnel
 "American Hair Dresser" with Moricoy,
 Preflis
 Mauville
 Mile Davrigny
MARIGNY
 (September)
 Great Roland
 Ioleen Sisters
 Les Totos
 Harker & Lester
 Norman Teima
 Tortola Valencia
 General Lavine
 Fred St Onge Co.
 Sacha Gultury & Mile
 C. Lysee
ETOILE PALACE
 Maurice Chevalier
 Leckie Roberty
 Ovaro-Smote
 Nine Pincon
 Suzanne Ellen
 Thales & Troupe
 Suzanne Ellen
 Etocade's Dogs

Smyrna & Le
 Rhodax
 Yaelle

Gragena
 The Ewallows
 Harry Dally

SHOWS NEXT WEEK.

New York.
"BOUGHT AND PAID FOR"—Playhouse (51st week).
"BUNTY PULLS THE STRINGS"—Comedy (48th week).
"DISCOVERING AMERICA" (Lewis Waller)—Daly's (1st week).
"ELEVATING A HUSBAND" (Louis Mann)—Grand Opera House.
"DISRAELI" (George Arliss)—Wallack's (2d week).
"HANKY PANKY"—Broadway (6th week).
"LITTLE MISS BROWN"—48th Street (3d week).
"MIND THE PAINT GIRL" (Billie Burke)—Lyceum (1st week).
"MY BEST GIRL"—Park (1st week).
"OFFICER 666"—Gaiety (5th week).
"READY MONEY"—Elm (4th week).
"RAINEY PICTURES"—Webster's (4th week).
"ROBIN HOOD"—New Amsterdam (6th week).
"SPOONER STOCK"—Metropole (55th week).
"STOCK"—Manhattan (8th week).
"STOCK"—West End (18th week).
"THE GIRL FROM BRIGHTON"—Academy (2d week).
"THE GIRL FROM MONTMARTE"—Criterion (6th week).
"THE GOVERNOR'S LADY"—Republic (1st week).
"THE MASTER OF THE HOUSE"—39th Street (4th week).
"THE MERRY COUNTESS"—Casino (4th week).
"THE MODEL"—Harris (2d week).
"THE NEER DO WELL"—Lyric (2d week).
"THE PASSING PARADE"—Winter Garden (8th week).
"THE PERPLEXED HUSBAND" (John Drew)—Empire (2d week).
"THE PINK LADY"—New Amsterdam (2d week).
"THE ROSE MAID"—Globe (20th week).
"UNDER MANY FLAGS"—Hippodrome (2d week).
Chicago.
"A MODERN EVE"—Garrick (21st week).
"THE POLISH WEDDING"—G. O. H. (1st week).
"WHIRL OF SOCIETY"—Lyric (2d week).
"THE WISDOM WIDOW"—Colonial (1st week).
"PUTTING IT OVER"—Olympic (6th week).
"THE CHARITY GIRL" (Ralph Herz)—Studebaker (6th week).
"THE TRAIL OF THE LONESOME PINE" (Charlotte Walker)—McVicker's (1st week).
"THE GARDEN OF ALLAH"—Auditorium (2d week).
"THE MILITARY GIRL" (Lean & Holbrook)—Ziegfeld's (5th week).
"THE BIRD OF PARADISE"—Garrick (2nd week).
"THE GIRL AT THE GATE"—La Salle (2d week).
"OLIVER TWIST"—Illinois (1st week).
"FINE FEATHERS"—Holt (2d week).

COLUMBIA (E. H. Wood, mgr.)—Some time back in the pre-historic period when theatrical papers were printed on a block of granite, some high-browed dispenser of philosophy announced that "all good things come in threes." He might have added that all bad things happen alone in the same groups and then one might imagine that he had reference to the burly-ques that have been meandering this way via the Columbia route since the opening of the season. The Robie show started things going, closely followed by Sam Howe and his live act, and then the round of the proceedings comes Charlie Robinson and his "Crusoe Girls." If the defects in Robinson's production were to be found in his equipment, one might remember his recent accident, but since it is concluded that the book escaped the scene, Robinson realizes that he must stand for a little ensuring for his material is decidedly weak. It is another case of one of those left-handed books that contain neither theme nor comedy and would hardly escape criticism in the hands of a Turkey court. It doesn't belong in Robinson's class and the sooner Robinson realizes the quicker his bank account will grow. Considering that an accident befell the aggregation, Robinson acquitted himself admirably in the costuming end, for his equipment equals anything that has happened this way in a decade. It's too bad the names didn't pass up the wardrobe and appear on the book. The first part, written by Matt Fordward and Robinson himself, labelled "In His Son's Place" and tells of a German just married. It contains some complications, but few possibilities. The principals, all well selected, did their very best with the material as hand, but were hopelessly handicapped by Robinson and Francis Sullivan too the male section of the cast and shared the work. Sullivan, a capable burlesque comedian, drew an occasional laugh with his eccentricity but beyond this floundered. The surprise of the evening was Dave Rose, usually a Dago comedian doing Irish. Rose is much better in the Gaiety character than the majority of those who make it a specialty. Later on he doubled into the Italian character, but after a close look at both efforts it must be conceded that his Irishman is a trifle ahead of his Italian. He does au Irishman the jobs as a natural thing, but but any attempt at buffoonery. Rose should continue and in time could undoubtedly perfect a characterization that would bring him better results than his customary study. Ed Manny made a capital wizard of the oriental type, tall and fetching and with a splendid pronunciation. The last contingent were three who scored heavily and repeatedly. Libby Blondell topped the list and carried the greater burden of the show. Miss Blondell's appearance is a valuable burlesque asset in itself and contributed much to ward off the dreariness of an uninteresting story. Crisles Martin landed a knockout with expected results, handling several vocal hits and dancing her way through to a volume of applause. May Bernhardt in a male impersonation was a pleasant surprise. This young woman carries unlimited possibilities that require but little development to bring her into the first rank of the particular line. She has a good idea of all the detailed characteristics of a man and wears trousers with apparent ease. In the burlesque she depicted a slinky character without dragging it to any improper length. Miss Bernhardt could be given more to do. With her small bits she scored an emphatic hit and left a pleasant and lasting impression. In the first part the singing hit was handled by Robinson and Miss Blondell, called "When I Get You Alone Tonight." This is a corking good duet when properly handled and called for several encores. The latter four of the male principals introduced a comedy bit, "one" to allow for a change of setting. A quartet dealing mostly in the lower brand of comedy with plenty of ad-libbing landed sufficient laughs to show what real possibilities really existed if properly worked. The band business fell short, and the poor work of new Palace two essays and the role of an eccentric director. Falco had an opportunity to corral the comedy bit of the show in his burlesque, but failed to take advantage. The finish introduced a floating ship, well staged and pretentious enough to bring several curtains. The olio contained four acts, including Charlie Robinson and his Remo monolog. Needless to say Robinson cleaned up. Rose and Martin have a character specialty in "one," the singing and dancing, particularly the dancing, scoring a mild hit. The material fell through bad handling. This suggests that it might be entirely eliminated. Sullivan, Blondell and a chorus of five girls worked a comedy sketch through to a hit. Sullivan's eccentric work cornering a number of good legitimate laughs. Manny and Falco followed with a musical affair that contains some of the oldest material in existence. This team might better stick to instrumental work and allow the comedy to come on with a sense of origination. Their work on the horns was especially good, but when a musical act introduces the gag of "Strike Do, Strike Ray, Strike Me" it's about time to declare an intermission. Robinson and his talk on Remo proved the old convention of the burlesque, called "Cohen and the Gay Widow," is merely a succession of small comedy bits and numbers. The chorus equal the best and besides looking well, sing well. Robinson, who has established a reputation for good shows, as well as a following, cannot consistently compare with his past book and rank with the top notchers. He should improve his olio also. With his present cast Robinson should find it quite easy to build up a first class entertainment, and probably will, for besides being an experienced showman, he is a good business man. WYNN.

Charles Hodgkins has finally completed plans for his road shows to tour the Holkins Southern time, the first one opening at the Royal Theatre, San Antonio, Sept. 15. Holkins will make a specialty of booking shows intact over his time this season. This scheme was supposed to materialize last season, but the con-

tinual addition of new houses made it impossible at that time.

Girard and Gardner were heavily billed to appear at the Linden theatre this week, but left New York without fulfilling the engagement. This was one of the outlying vaudeville houses this season and after being billed failed to appear. Last week Little Hip was due at the Wilson Avenue, but turned up at the Lincoln, an opposition stand, and played the engagement there instead.

Morris Greenwall, an attaché of the Norman Friedenwald Agency who seldom comes in for any publicity, sent out announcements to the papers a few weeks ago that he had married a non-professional girl while vacationing at Benton Harbor. This week Morris is busy denying the report, which somehow or other managed to date the ceremony at Atlantic City instead of Benton Harbor.

O'Neill and Wamsley, formerly two of the Garden City Trio, have arranged to do a double act in the vaudeville houses and have succeeded in lining up the season, opening on the Pantages Circuit Sept. 19 at Calgary.

The White City Cabaret Show at White City Park will continue right through the winter season at that stand. This will be the first time in the history of the park that the gates have been kept open for amusement purposes through the cold months. E. J. Cox will supply the attraction.

ALHAMBRA—The Alhambra, which during the past two seasons has run the entire gamut from Eastern Wheel burlesque to cheap vaudeville, charging a thin dime for admission, is making the possibilities of good shows that have been better days. This week "The Sweetest Girl in Dixie" is the attraction.

CHICAGO OPERA HOUSE (Geo. Kingsbury, mgr.; K. & E.).—"Tantalizing Tommy" arrived here this week to commence a long run. After the opening performance (reviewed in another column) the opera house has been open long, but is undergoing the pruning process and should tone down to a first-class affair before the week end. While there are no startling song hits in the book, the music is conceded sufficiently strong to guarantee the expected run. A good cast, well equipped to carry the A. H. Woods production through to a profitable engagement.

COHAN'S GRAND OPERA HOUSE (Geo. Cohan, mgr.; K. & E.).—"Officer 666" is breathing its last, inasmuch as Chicago is concerned. The piece will shortly be followed by "The Polish Wedding." The McHugh play has been a wonderful run here, considering the weather and other things.

CORT (U. H. Herrman, mgr.; Ind.).—"Fine Feathers" will remain here several weeks longer before jumping to New York for a run there. Both the house and the play have been given considerable publicity through the tangle of contracts that carry the signature of Wilton Lackaye. Business has been good around the house all summer, principally because Manager Herrman has picked a succession of "live ones."

GARRICK (Sam Gersten, mgr.; Shuberts).—"The Bird of Paradise" moved into the Garrick this week, noting out Mort Singer's "A Modern Eve," which has been playing to good business since its opening. The "Eve" show travels over to the Princess. The Morocco play showed up well at the dress rehearsal given for the benefit of the local scribes, but the nature of the piece is liable to hold down business. It will please the people if they equal the record made last season at the house by "Louisiana Lou."

ILLINOIS (Will J. Davis, mgr.; K. & E.).—"Oliver Twist" starts the season going at the Illinois this week, with Wilton Lackaye scheduled to play the principal role instead of Nat Goodwin who was originally picked for the part. The production procedure is not sound, as it is liable to affect the business, provided the management of "Fine Feathers" succeed in keeping Lackaye out.

LA SALLE (Harry Askin, mgr.; Ind.).—"The Girl at the Gate," a new musical comedy by Messrs. Hough, Donaghey and Jerome, will reopen the La Salle this week. The piece is scheduled to run through to February. R. H. Burnside is given credit for the staging. Among the cast are Lucy Weston, Herbert Cotherell, Olive Wyndham, Cathyrn Palmer, Billy Gaston, Will Phillips, Arthur Bell, Angeline Nevasio and Franklin Hendison. The Askin forces look forward to the new piece to equal the record made last season at the house by "Louisiana Lou."

LYRIC (Shuberts).—"The Whirl of Society" comes to the Lyric very strongly press agented by Nellie Revell and Will Reed Dunroy. Al Johnson is getting the bulk of the printer's ink. This house was a decided bloomer last season and the Shuberts show good judgment in sending in their strongest attraction. It was originally billed to open the American Music Hall.

McVICKER'S (K. & E.).—"The Littlest Rebel" is doing fair, nothing more. The piece had a long run at the Chicago Opera House some time ago and this helps the piece in the new house. Next week "The Trail of the Lonesome Pine," which gracefully fell down at the self same Chicago Opera House.

PRINCESS (Mort Singer, mgr.; Ind.).—"A Modern Eve" moves over here from the Garrick after a fairly good summer run. It should do equally well at this house.

STUDEBAKER (K. & E.). George Lederer's "The Charity Girl" doesn't seem to improve any as the day rolls by. Ralph Herz will face the cast this week or next. His chances are well. Claude Gilpinwater, who has been handling another act in the same show since its opening. Business is fair.

CORRESPONDENCE

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

JOHN J. O'CONNOR **CHICAGO** **VARIETY'S CHICAGO OFFICE:**
 Representative **MAJESTIC THEATRE BUILDING**

MAJESTIC (Lyman B. Glover, mgr.; agent, Orpheum Circuit).—With Digby Bell & Co. (New Acts) headlining in a new comedy sketch by George Hobart, and incidentally making good, the Majestic is housing one of the best vaudeville shows Chicago has had all season. Bert Wheeler and Co., in a pantomime affair called "Fun on the Boulevard," held the opening spot. Wheeler introduced a considerable quantity of time-worn comedy, but succeeds in bringing out the desired laughs. With some original pantomimic bits this might develop into something worth while. Fields and Carroll and their rathskeller specialty were as big as anything of its kind that ever stepped on the Majestic stage. Speed is their strong point and they have used good judgment in the selection of numbers. A "Yiddish" lyric used near the close sufficed to settle all doubts as to their standing and they walked off a big hit. The Six Kirksmith Sisters with a repertoire entirely classical pleased the lower floor. Something lively could be added to the routine to advantage, especially in these days of rag time. The Three Leightons were a laugh throughout. The comedian's footwork put the finishing touches on the specialty and kept the trio in the class A division. Ida Brooks Hunt and Cheridiah Simpson occupied the full stage to introduce some operatic selections, the best being "My Hero," by Miss Hunt. This completed an otherwise weak score. Miss Hunt wore the costume of the part she created in "The Chocolate Soldier" for the "Hero" number, which suggests that Miss Simpson might duplicate the idea by introducing something from "The Red Feather." Chris. Richards worked his way to a huge hit with contortion, dancing and hat handling. Next to closing Stuart Barnes manipulated his way through to the hit of the bill, and Keno Walsh and Medrose closed to a solid house.

PALACE (Mort Singer, mgr.; agent, Orpheum Circuit).—The grand reopening of the Martin Beck Palace theatre as a vaudeville establishment, while not quite as pretentious, was far more successful commercially and artistically than the grand reopening some few weeks back. The current bill headed by Princess Rajah and seconded by Vera Michelena is one of the best the new house has ever held. The customary floral offerings were plentiful and the Labor Day show carried a

near-capacity audience and one that seemed to enjoy the performance from beginning to end. The Reed Brothers were selected to open the show. The comedian, who is in a class by himself as a talker, something unusual among acrobats, pulled a laugh at every attempt. Their ability and material combined to bring them the early honors. In second spot the Cabaret Trio with the stereotyped piano and singing act did quite as well as expected. The routine is well laid out and doesn't contain any superfluous or tiresome numbers. They went big. Lasky's "California" was delegated to fill third position. This condensed specialty has improved wonderfully since at the Majestic several weeks ago. The gaps have been eliminated and Austen Stuart handles the comedy role now as though he realized its importance. Stuart managed to uncork a laugh at every opportunity. "California" can claim entry into the headline division now. Remembering it from the other house, it was a pleasant surprise this week. Jarrow and his familiar routine made the usual impression. Adrienne Augarde and Victor Huntley in a comedy dialogue titled "Dick's Sister" found it rather difficult to draw the laughs. Miss Augarde is really deserving of a better vehicle. "Dick's Sister" contains a splendid theme, but lacks laughing material. Considering the circumstances Miss Augarde did wonderfully well. Work and Play labored through a short season in "one," offering some corking good acrobatic feats, but getting away unappreciated. And right here it might be appropriate to state that acts in "one" will find the Palace a tough house to work. The immense proscenium opening is a handicap. A talking act in "one" that makes good here will qualify for the honor brigade. Princess Rajah and her pair of difficult dances rang the bell with a resounding whack. The Princess found an enthusiastic audience awaiting her. She was easily the evening's hit. Vera Michelena offered four numbers for her vaudeville specialty, finishing with an oriental number in lights. Miss Michelena exhibited three different costumes, which with her songs and delivery combined to send her away a safe hit. Closing the bill the management had Scheff's Mannikins, one of the best acts of its kind ever presented here. It kept the entire house seated to the finish.

Hank Sponge's Orkestry
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DANIEL FROHMAN, Man. Director

ZIEGFELD (Ind.).—"The Military Girl" with Lean and Holbrook, is playing to good business. Both principals are local favorites, which accounts in a large way for the present patronage.

Ernie Young, former treasurer of the American Music Hall and more recently the professional manager of a local feather firm, is back in Chicago and comfortably established in the ticket brokerage business.

Harry Bryant, last season's publicity promoter at Forest Park, has been appointed manager of the Fuller Opera House at Madison, Wis., for the Hyman-Kahl-Alford combination. Bryant will shortly move himself and family to the Wisconsin town to commence operations.

Joe Tinker, the shortstop of the Cubs, is already looking forward to the soft dough that comes to versatile base-ball players. Tinker has delegated Lee Kraus to look after his bookings and that agent announces Shortstop Joe will open at the Plaza Nov. 4. This will be followed by a route over the "Association" time. Last season Tinker worked over the S. C. circuit.

Herman Weber, brother of Harry Weber, has opened offices in the Oneonta Building at Randolph and Clark streets and will conduct an agency, incidentally being the Chicago branch of the Albee, Weber & Evans New York office.

A letter from Manager Meyers of the Meyers' Opera House at Francerville, Ind., and addressed to Walter Keefe, asks that agent to send him a couple of good "singles" (preferably ladies) for high-class vaudeville at the Meyers' Opera House. The letter states that the vaudeville will be conducted continuously from noon to midnight. This is the first intimation ever made public that Francerville was on the map.

A police officer has been stationed outside the Saratoga Hotel with orders to keep the boys moving. This is the result of a free-for-all fight that took place in the hotel lobby last week when both the hotel manager (not Roy Sabra) and one of the clerks were arrested and confined in a police cell until rescued by bondsmen. The local dailies gave the affair front page space.

"The Dove of Peace" is announced as one of the early attractions to arrive at the Lyric theatre, due here some time in October. The piece is now being rehearsed in New York. Phoebe Crosby has been engaged for the role of prima donna.

Oscar Delts, for twelve years with the Lyman Twins, is now piloting Meri Norton's "The Servant in the House," while Harry Lee Mack has been engaged to go ahead of "The Rosary," now in Kentucky. Tom Roe, another agent, has been delegated to look after "Uncle Josh Perkins" around the Wisconsin circuits. Incidentally this is the show that started Harry Frazee on his successful career.

Rodney Ranous and Marie Nelson, two local favorite stock players, will be seen in a new vaudeville act in two weeks at the Julian theatre, booked by J. C. Matthews.

Ned Holmes, in advance of the Rainey African Hunt pictures, was in town this week.

Edward J. Dolan has been engaged to pilot "Putting It Over" around over the country. The piece will open its road tour at Middletown, O., Sept. 15.

William Rainer, who has been in advance of Harry Bulger for the past season, has closed with that show and is now ahead of "The Rosary" that will play the coast time.

Edwin F. Lang is the new manager of the Empress.

Harry Mannaers, formerly stage manager at the College theatre, has gone to the Warrington, in Oak Park, in the same capacity.

Eddie Sargent and Monte Snell are selling tickets at the Chicago Opera House where "Tantalizing Tommy" is the menu.

Harry Benson has been put in charge of the box office at the La Salle Opera House. His assistant is Frank Kane, formerly treasurer of the Academy, Saginaw, Mich.

Leon Freidman is in town touting "The Winsome Widow" underlined for the Colonial next week.

Stanley Sharpe is back with "The Whirl of Society" at the Lyric.

Eddie Pidgeon has been doing some press work for "The Bird of Paradise" at the Garrick.

Lou Housman is doing the pen-pushing for "Tantalizing Tommy" at the Chicago, and he has also had a finger in the work for "The Littlest Rebel" at McVicker's.

Alex. Yokel, formerly connected with the Hearst papers in Chicago, is in advance of "The Polish Wedding," booked for Cohan's Grand.

Charles W. Collins and Louis MacLoon paved the way for the opening of the Palace Music Hall on its re-entry into the vaudeville field.

Bert Glickauf is doing the press work for the Bernhardt pictures at Powers' theatre.

Neille Revell, formerly general press representative for the Percy G. Williams houses in New York, is in the city doing the press work for "The Whirl of Society." She has been putting over some ripping work and she has had the town all agog ever since she breezed in.

Merle E. Smith, formerly at the Bush Temple, is managing the Pacific coast "Rosary" company for Rowland & Clifford. Addie Dougherty, who in real life is Mrs. Smith, has one of the leading roles.

Owing to the sudden illness of Bob Harrison, Richard Walton Tully was compelled to play the role of one of the natives in "The Bird of Paradise" at the dress rehearsal given at the Lyric Thursday night, Aug. 29.

Harold Attridge, author of "The Whirl of Society," is in town watching his show at the Lyric. Attridge wrote the book for "The Fading Show," which is now on view at the New York Winter Garden, and has tinkered with the books of several other big productions. He is a Chicago boy, who first came into notice

with the book of "A Winning Miss," which did anything but live up to its name.

Emery Illife and Milton Green, who comprise the box office force of the Palace Music Hall, have returned from a boat trip to Buffalo.

The following is a list of the box office men of the Shubert theatres in Chicago: Dan Cotter and Herman Fuchs, Garrick; Milton Kusel and Harry Leishner, Princess, and Al Shutz and Charles McPeck, Lyric.

Invitations have been issued for the marriage of Charles J. Thannussen, ticket seller in the box office of the Colonial, to Frances Josephine Balts of Chicago. The wedding will take place Sept. 25 at Our Lady of Lourdes Church, Leland and Ashland avenues. The groom is well known in Chicago and has worked in several important box offices in the city.

Edward Blackburn became the father of a nine-pound baby girl Labor Day.

Martha Russell left here Tuesday for New York to commence suit against the Selig Polyscope Co. for damages, claiming that her vaudeville act, "The First Law of Nature," was used in one of the Selig films.

W. S. Butterfield has returned to his offices in the Majestic building after a lengthy trip through the east.

W. T. Gents, who has done a great deal of press agenting, has been appointed dramatic editor of the Daily World, the union paper of Chicago.

Ednid May Jackson is the leading woman at the College theatre and Victor Brown the leading man. He will be succeeded shortly by Edward Haas. Louise Randolph and Ian MacLaren are the leading people at the Marlowe and Grace Hayward and Albert Morrison play the leading roles at the Warrington in Oak Park.

Charles Hertzman is doing the publicity work for "Fine Feathers" at the Cort.

There are but two important openings in Chicago the coming week. "The Polish Wedding" will be revealed at Cohan's Grand Opera House, Sunday night. At the Colonial Monday night Flo Ziegfeld will offer "The Winsome Widow," which has had a run at the Moulin Rouge in New York. Frank Tinney will be the special card. "The Trail of the Lonesome Pine" will come to McVicker's with Charlotte Walker as the star. The piece was produced here last season.

SAN FRANCISCO

By AL. C. JOY.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct).—Edmund Hayes & Co. in "The Piano Mover," big hit. Splendidly done, irresistibly funny. Grace Cameron, local favorite, did very well; Nesmith & Sheridan play a weak and maudlin sketch rather well; Bounding Pattersons, good; The Kemps, good, comedy got over very well. Cesare Neal, De Witt, Burns & Torrence, Elsa Ruegger, holdovers.

EMPRESS (Sullivan-Considine, mgrs.; agent, direct).—"La Petite Goss," feature, went very big. "The Leap Year Girls," pleasing musical comedy arrangement with comedy a bit shy. Jack Allman, good; Joe Cook, funny

limericks, dances well; Lowe & Edwards, conventional musical turn, passes; Von Hampton & Josselyn, fair; Collier & De Waldo, good; Marta Golden, goes well.

PANTAGES (Alex. Pantages, gen. mgr.; agent, direct).—Four Casters, fair; Lew Cantor & "Merry Kids," pleasing but along the usual schoolroom acts; Zenita, much applause; Matthews & Duffy, entertaining, well received; Mile. Nadje, likeable sight act; Leon Morris & Ponies, gets quality of good comedy over; Gipsy Wilson, fair.

CORT.—"Bought and Paid For," with Julia Dean.

COLUMBIA.—"Pomander Walk."

SAVOY.—Kolb and Dill in "A Peck of Pickles."

The Western States has added the Barton at Fresno to its circuit acts, splitting the week there with Bakersfield, and going to Visalia for single night stands when the combinations are in the house.

The opening of school is held accountable for a marked falling off of business in all the suburban theatres. It is expected that the shrinkage in attendance will last for perhaps a couple of weeks, until the school children get properly settled into their fall term work. In the downtown houses business has been good, especially in the vaudeville theatres. James K. Hackett's closing week showed good returns at the Columbia, while "Baby Mine" prospered from the beginning at the Cort.

Laurette Taylor is in her closing week at the Alcazar, appearing in the role of Mici in her old Broadway success, "Seven Sisters." The engagement has been on the whole a successful one, including three premieres of plays by Harley Manners and the presentation of two successes in which Miss Taylor has appeared elsewhere. Miss Taylor will proceed at once to New York to prepare for her starring season in "Peg o' My Heart."

Kolb and Dill are with us once again. They opened at the Savoy Sunday night for an indefinite run in a new musical comedy by Frank J. Stammer, who for several years has been their musical director and who wrote this piece especially for their use. It is called "A Peck o' Pickles," and is as German as it sounds. The German comedians are now under the management of Oliver Morosco, and a long tour has been planned for them at the conclusion of their engagement here. Maud Lillian Berri is their prima donna, having succeeded Florence Gear. Miss Berri has always been as much of a favorite here as the comedians themselves.

Ada Dwyer, who was at the Alcazar a few weeks ago during the Richard Bennett engagement, playing Kate Fallon in "The Deep Purple," returns next week for a special engagement in "Mrs. Wiggs of the Cabbage Patch." The Alcazar management has racked the city's supply of players for suitable types, and announces a production that is expected to be a scream throughout.

Oliver Oliver stepped into the cast of "A Man on Horseback" at the Columbia last week, and gave an excellent portrayal of the leading role, which had until that time been played by Miss Vera McCord, who was taken ill and forced to leave the cast. Miss Oliver will be Mr. Hackett's leading woman during the tour of the play, which is to start east from here at once. The Hackett company is this week in Oakland at the Macdonough.

The Big Act

Ten Minutes In Stage. Six Minutes In "One"

KENO, WALSH and MELROSE

COMEDY ACROBATS

Big Laughing and Applauding Hit!

Opened their season August 12, at Temple, Detroit. August 19, Shea's, Buffalo. August 26, Shea's Toronto. Tremendous Success This Week, (Sept. 2), Majestic, Chicago. Orpheum Circuit to Follow. Direction, Thomas Fitzpatrick

AT KEITH'S UNION SQUARE THIS WEEK (Sept. 2)

A REAL ACT

A REAL

LUCY DALY

AND HER COMPANY OF 20 (Mostly Girls)

In a Miniature Musical Comedy with special scenery and effects. One of the real novelties of the season

Direction, **ALBEE, WEBER & EVANS**

Grace Carlyle has succeeded Viola Leach as second woman at the Alcazar. Miss Carlyle was last here in support of Henrietta Crossman in "Anti-Matrimony," about two years ago.

The Barnum and Bailey Circus is billed for four days here beginning Sept. 6.

Adele Buck, one of the leading actresses for the Essanay Film Co., and known by the stage name of Vedah Bertram, died in an Oakland hospital last week following an operation for appendicitis. She had been ill for several weeks. With her was her fiance, L. H. Merrill, former New York newspaperman, now of Los Angeles. The remains were taken east by rail. Miss Buck is the daughter of Jerome C. Buck, a New York newspaperman of prominence. Her desire to go on the stage entered vigorous parental opposition, and left her home to live for a time with the Mills. Mrs. Merrill being known professionally as "Polly Chase, the Pink Peppermint." She was introduced to G. M. Anderson of the Essanay Film Co., who saw in her great ability as a motion picture actress and immediately engaged her for his firm. She first employed in the neighborhood of Los Angeles, but more recently has been with the film camp at Niles Canyon, near this city. She was shortly to have been married to Mr. Merrill.

Ed K. Hackett is considering the production of a play written by Franklin B. and Peter B. Kyne, prominent member of the San Francisco Press Club. Kyne known for his stories in leading eastern magazines, and the play is a dramatization of them. Morse is on the staff of the "San Francisco Call," but only a few years a famous football player at Princeton, local writer who may shortly blossom as dramatist is Edward H. Hurlbut, who a series of short stories running in "The Sun" has been asked to come east and dramatize them.

"Der Walk" is the current attraction at Columbia. San Francisco has waited a year to see the Louis N. Parker and is turning out splendidly. The sale is big.

and Paid For." George Broadbent, is on at the Cort. The attraction is big and promises are for business during its two weeks' stay.

LOS ANGELES

By H. E. DONNELL

THEATRE (Martin Beck, gen. mgr.; agent, etc.).—Week 26, Lydia Nelson & Co., fair; y Moran, cleaned up; Madame Bertha ch & Co., clever acting, but weak sketch; Sale, big hit. Holdovers: Four Flori- Mrs. Louis James & Co., Lew Sully, Leading Lady. Business satisfactory. MPRESS (Dean B. Worley, mgr.; agent, S. C.).—Week 26, Les Leonards, satisfactory; Frankie Drew, pleased; Happy Jack dner & Co., went over big; Valentine Vox,

Jr., delighted; D'Arcy & Williams, deservedly encored; "A Wyoming Romance," pretentious and pleasing. Big business.

MAJESTIC (Oliver Morosco, mgr.; Shuberts.)—Current: Marguerite Clark and Ernest Gledinning in "Baby Mine."

BURBANK (Oliver Morosco, mgr.).—Stock: Richard Bennett in "The Deep Purple." BELASCO (Oliver Morosco, mgr.).—Stock: Current: "The Great John Ganton."

LYCEUM (E. C. Fischer, mgr.).—Stock: Current, Bud Duncan in "Peck's Bad Boy."

ADOLPHUS (Workman & Sturm, mgrs.).—Stock burlesque.

PRINCESS (Geo. B. Ryan, mgr.).—Stock burlesque.

Arthur Don and Harry O'Neal hit town last week and were immediately selected by Bert Levey to strengthen the opening week's bill at the rejuvenated Olympic, now labelled the Century. At the conclusion of this engagement, Don quits the stage and will devote his time and efforts toward building up a circuit of small time theatres in and around Los Angeles. He has engaged Bob Hazel of San Francisco to do "field" duty, and already they have grabbed off the Metropolitan, Plaza, North Broadway, Casino and Boyle Heights, all combination vaudeville and picture houses that are located within the city limits. While there will be a dissolution of partnership in an active way between Don and O'Neal, they are planning for the latter to continue playing the act with a new partner, who has not yet been selected.

Eddie Boland, former treasurer at the rejuvenated Olympic, now the Century, is filling an engagement with the Universal Film Co. as a "movie" actor.

Ulline, Rose and Raymond accepted a Cabaret engagement at Jahke's Cafe in South Spring street after closing here recently on the Pantages Circuit.

George B. Ryan, the one-half of the Impresario team of Woods and Ryan, is going it alone these days in the management of the Princess theatre, First street, where the Gilbert and Armstrong Musical Comedy Co. continues to be the attraction.

Thoroughly and completely overhauled and redecored, the old Grand in South Main street reopened Aug. 31 under the Clune Amusement Co. management. Specialties and "first run" pictures are the attraction.

The Elite Musical Comedy Company, which contributed materially to the recent "frost" of the Louis B. Jacobs Amusement Co. at the Olympic, commenced an engagement Sept. 1 at the Lyceum, Bakersfield. In the cast line up are Herb Bell and Billy Onslow, principal comedians; Dee Loretta, prima donna; J. Roy Clair, juvenile and character man; and the Belmont Sisters. A majority of the old cohorts that were at the Olympic are said to have declined to take a chance on a trouping expedition and several of them have joined the Fischer chorus at the Lyceum.

De Wolf Hopper and his co-players in the Gilbert-Sullivan Opera Co. enjoyed an outing at Long Beach Aug. 23 and were entertained at

the Virginia Hotel with a luncheon which was ordered spread by the elongated comedian.

Dave Morris, until recently eccentric character-comedian at the Olympic, has been doing similar service at the Lyceum for the last fortnight.

Manager Will C. Wyatt of the Mason Opera House has returned from a week's vacation at Catalina Island. The Mason will house the Alaskan-Siberia motion pictures for this and another week, after which the regular season is to open with "Pomander Walk" as the initial attraction.

Another Morosco-Blackwood announcement is that Laurette Taylor is really going to appear here in Manners' new play, "Barbarosa," after all, and that the premiere is to be given Sept. 22 at the Burbank, directly following the close of Richard Bennett's very successful engagement. Miss Taylor, who just now is delighting the patrons of the Alcazar in San Francisco, will be accompanied back here by her leading man, Forrest Stanley, whose success in the Bay City seems to have been a close second to the star. Before Miss Taylor's departure for the east she will most likely show Burbank patrons how cleverly she can play another of her new vehicles, "The Wooling of Eve."

In the production of another of Hartley Manners' plays, "The Great John Ganton," this week at the Belasco, the title role originally created by George Fawcett, is being capably interpreted by one Thomas McLarnie.

David Hartford was succeeded on short notice in the part of Laycock in "The Deep Purple" at the Burbank last week by Harry Montayer, owing to an injury to one of the legs of the former actor which necessitated an operation at a local hospital. The change is expected to be of short duration as the operation is considered inconsequential by the hospital physicians.

Oscar B. Selling, well known here as a violinist of note, has returned from Europe, where he spent the major portion of the summer.

The management of the Auditorium announces six musical attractions that are to be seen there during the month of October. The season is to open there Oct. 18 with Mme. Johanna Gadekl, the Wagnerian singer; with Edwin Schneider as accompanist. A little later will come Riccardo Martin, the American tenor, who is to be accompanied by Rudolf Ganz. Next in order will be heard Anna Miller Wood, mezzo-soprano of Boston, Beatrice Fine, soprano of Chicago, and Clarence D. Eddy organist. The big noise is due to arrive Oct. 28 in the shape of the Lambardi Grand Opera Company.

Mina Strales, prima donna soprano, has returned the Cabaret show at Brink's cafe, after an absence of a week caused by illness.

John McGroarty has effected a reorganization of the Mission Play Association and is busily engaged with plans for a resumption of

the play next season at San Gabriel, including some time in January most of the new organization is to assume the reins of the old company and start with a clean slate. Several improvements contemplated, including a Spanish style theatre and developing a park on side of the playhouse.

Rice and Cady concluded their engagement at the Lyceum Aug. 31 attraction there this week. The new organization is to assume the reins of the old company and start with a clean slate. Several improvements contemplated, including a Spanish style theatre and developing a park on side of the playhouse. Rice and Cady's opening week but was encouraging enough, but after that it started to slump and during the last two weeks of their original eight weeks' engagement, the attendance has been nothing but discouraging. Dollar road shows were considered and the management was in communication with John Cort in the east with a view of phasing traveling combinations of that class. There was found to be such a dearth of available attractions that the plan had to be abandoned. Vaudeville is an impossibility because of a conflict with the Orpheus management, which has a big say as to what shall and shall not constitute the Lyceum form of entertainment, and consequently that avenue is closed, even were "Pop" Fischer and his business associates inclined to take a whole variety. Feature moving picture films are an uncertain proposition for an entire evening engagement, and about the only untried quantity left that is worth consideration is melodrama, which might go over, provided it was of the better sort and not the cheap "blood and thunder" stuff of other and past decades. Dick Ferris has been in consultation with Manager Fischer on the melodrama proposition very recently, and is understood to have made overtures for a production of a baseball play by Sedley Brown during the interim that the Lyceum is dark in event that the management concludes to "douse the lights." This house is in quite too excellent a location to remain closed for a very long period and the probabilities are that another season of high class musical shows will be inaugurated a few weeks later if the services of a couple of real stars can be secured for the leading roles.

Among other policies announced for the new Morosco theatre that is progressing to-



CHARLEY BROWN AND MAY NEWMAN

"Bunch of Nifty Nonsense"

Gowns worn by Miss Newman made by Luciles, Paris

This Week, (Sept. 2,) Henderson's, Coney Island

Direction, **PAT CASEY**

JEROME H. REMICK, President

F. E. BELCHER, Secretary

JEROME H. REMICK & CO'S

LATEST SUCCESSES

"MOONLIGHT BAY"

the coming sensational song of the country. A beautiful melody and a swinging lyric.

RUBE GOLDBERG'S COMIC SONG

"I'M THE GUY"

With plenty of extra verses.

"You're My Baby"

A song on the style of "Oh, You Beautiful Doll," by the same writers, BROWN and AYER, and that speaks for itself.

THE COMIC SONG WITH PLENTY OF EXTRA VERSES

"You Wouldn't Know ^{the} Place Now"

By WILLIAMS and VAN ALSTYNE

This is the greatest comic song in years. Everybody is talking about it, and we have it ready professionally. Send for it now, you won't make any mistake putting it in your act or show.

OUR TWO NEW SONG HITS

"When I Waltz With You"

By BRYAN and GUMBLE

A "catchiest" waltz song on the market to-day. Get it while it's new, fresh from the pens of the two best waltz song writers in the country.

"EVERYBODY TWO-STEP"

By JONES and HERZER

The Western rag time song. A great two-step, a splendid rag, a great set of words. Suitable for any single or double act. It's NEW and it's ORIGINAL.

GUS

Edwards

His Wonderful Song

"On a Beautiful Night ^{With} a Beautiful Girl"

Words by WILL D. COBB

There is only one Gus Edwards, the peer of all melody writers, and Will D. Cobb has turned out one of the greatest songs we have ever published. It's another "By the Light of the Silvery Moon" and everybody whistled and played that song. That's what everybody will do with "On a Beautiful Night With a Beautiful Girl."

Another "Lindy Lou," or "Lady Love," or "Sugar Moon," by STANLEY MURPHY and HENRY MARSHALL.

MARIE CAHILL'S Latest Song Hit

"My Little Lovin' Sugar Babe"

This is it. A serenade song, a great double version, a song and dance—a typical stage number. IT'S FRESH, IT'S NEW, IT'S READY NOW.

"I Want a Little Lovin' Sometimes"

A coon song with a wonderfully comic lyric. Miss Cahill has released this so to us and we can safely predict this number to be the hit of any act using this kind of a song.

OUR TWO BIG BALLADS

"At the Gate ^{of} the Palace of Dreams"

By DEMPSEY & SCHMID

Another "Garden of Roses" by the same writers. One of the most beautiful ballads ever written.

GRANT AND YOUNG'S FAMOUS BALLAD

"When You're Away"

This is the song all New York is talking about. A hit in two productions on Broadway—the Ziegfeld show and Weber & Fields. It's released professionally now and we want YOU to sing it.

In Preparation

"MY MAN"

By YOUNG, CONRAD and WHIDDEN

A new comic coon song. This is a peach. Everybody will want to sing it; they can't help it. It's the first real coon song since "Cousin of Mine."

JEROME H. REMICK & CO

68 Library Avenue
Detroit

131 West 41st Street, New York City

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MOSE GUMBLE, Mgr. Professional Department

We will remove to our new building, 219-221 West 46th Street (next to Globe Theatre) about 8

LES

PHIL

FAIRMAN AND FURMAN

"THAT'S ALL"

In a potpourri of musical nonsense. Direction, BEEHLER BROS., 105 W. Monroe St., Chicago.

ard completion on South Broadway, is an orchestraless playhouse. Already protests are being prepared by a number of local musicians & vigorous registration with Manager Mosco when he shall have returned here from east, and no doubt he will be importuned entitling to reverse his decision.

For the first time since the Adolphus theatre went over to burlesque, Bert Levey vaudeville as seen here Sept. 1 at the Century in South Main street, which house was known recently as the Olympic. Thoroughly renovated, altered and remodeled considerable, and artistically fitted in a new dress of paint and interior decoration, the rejuvenated playhouse presents an appearance that is decidedly attractive. The opening week's bill consists of seven acts. This policy is expected to be continued throughout the entire season. Three-a-day is

Muriel Starr, for several weeks leading woman at the Belasco, leaves Sept. 22 for New York.

After an absence of several weeks, Gavin Young has again resumed his duties as stage manager of the Burbank.

"Pop" Fischer has declared himself regarding the future policy of the Lyceum and declares that the rumors and reports circulated concerning the management's intention to close down early in September for a few weeks are erroneous. The failure of the Rice and Cady engagement has been admitted, but Manager Fischer asserts that the present policy of "pop" musical comedy is to be continued, and in support of this contention announces that his company is rehearsing a patriotic musical

through with good results. Miss Sayles shows little evidence of her accident, wears some pretty clothes and the turn was well liked. Much of their material is showing signs of use and can stand freshening up. It was a bit unfortunate that the Apollo Trio with their posing in bronze and their hand-balancing and strength feats were forced to close the show in addition to having to follow the Josetty Brothers, who were in fourth position. The Josettys are a trio of pretty nifty acrobats and hand-balancers themselves and many of their tricks are so close to those used in the Apollo as to warrant the idea many in front held that both acts were done by the same athletes. At any rate the Josettys act took a lot of the edge off the Apollo act. Had it not been for the presence of both on one bill the Apollo act would have scored harder, for it deserved it. Linden Beckwith sang herself into warm favor with a variety of songs. The "Goblin

is there, but it needs to be played well. Alf Ripon, a ventriloquist, did very nicely with his single dummy. He is pretty far in advance of those usually seen in the small time houses and was liberally rewarded for his offerings. Palmer Hines at the head of a "girl act" composed of six nimble steppers who have been well drilled, especially for the Irish number, won warm favor. The act does not get going for several minutes, but finishes in good shape and with a little more work on the first half of it, could be whipped into a pleasing turn for the big small time circuits. Ruth Belmar, a contortionist, had a nice little act for the opening position. Humphreys with his imitations of musical instruments was well liked until he started to sing a "kid" song. The act of Fyne, Goe and Richardson is just about as poor as the name. It sounded like a rathskeller act, but isn't. There are two fellows and a girl. One fellow

Bryan Lee and Mary Cranston

The
Chauncey Olcott of Vaudeville

MAJESTIC, CHICAGO

The
Dainty Doll Comedienne
WATCH THEM

NEXT WEEK (Sept. 9)

he policy. The initial week entertainers are three Stuarts, Three Musical Millers, Don and Neal, Catherine Angus & Co., Bert Wiggins, the Keenes, and Princess Wan-a-tea. Bert Levey was down from San Francisco for the opening and saw his acts play to capacity audiences. The Century proprietors are Albert Loewen, lately from Enid, Oklahoma, and Milton Loewen, a successful business man of his city.

The Clune Amusement Co. is defending a suit or \$220,000 instituted last week in the Superior Court here by R. N. Owens, a stock broker, who alleges the recording of a contract made with him by the general manager of the concern in which the plaintiff declares he was engaged to sell 200,000 shares of stock in Clune enterprises at \$1 per share. Through his attorney, Clune denies that there has been

piece, entitled "Miss Liberty of U. S. A.," which will be presented Sept. 9. Producer Charles Alphin will continue to put on the shows.

PHILADELPHIA By GEORGE M. YOUNG.

KEITH'S (H. T. Jordan, mgr.; agent, U. B. O.).—There was plenty of good comedy, plenty of laughs and lots of snap to the bill, and early in the week it looked as if the box office was going to hang up quite a record. Tuesday night the house was crowded and the show went through with a rush, holding up to the finish. The travesty sketch "More Sinned Against than Usual" proved the biggest laughing hit that has been offered here in a long time. It took some time for all those in front

Man" is a bit worn for her to sing, especially with so many others more suitable easy to obtain. Ray Dooley and her Metropolitan Minstrels scored a nice, big hit early in the bill. Local sympathy might be considered to play some part in this, but the applause for the musical numbers and the laughs for the well-worked-up finish was general. Miss Dooley deserves a lot of credit for what the act wins on appearance alone. She is a dandy little worker and her "minstrels" help build up a very pleasing turn. Boyle and Brazil made good use of their dancing to make them a well-liked act in a spot that was too early to give them their best showing. The clean-cut dressing takes the act out of the ordinary dancing class. Belle Hathaway's monkeys furnished a fine act for an opener, holding plenty of attention and getting a big hand for the whirling finish.

tries to be a comedian. The girl wears a pretty dress, but they don't know a great deal about dressing in the Bijou section so the expense of dressing her up was wasted. The same amount of money might have hired some one to tell the trio that they are losing time with this act.

VICTORIA (Jay Mastbaum, mgr.; agent, Jules E. Aronson).—The bill this week was so badly in need of some snappy stuff that the McCarvers, the first act to show any life, just ran away with the big honors. The McCarvers are a colored team who waste no time trying to be funny through talking, but get down to the kind of stuff they can handle. The woman makes a nice appearance, until she dons the orange and spangles, but her ability to put a song over helps and the fellow is a good dancer, a hard worker and got his reward. Madie is the featured act and it makes a nice

ELI DAWSON

THE JOYFUL COMEDIAN AND SONG WRITER

any breach of contract on his part and that Owens, on the other hand, is the one who has failed to carry out his end of the agreement. A stubbornly contested court litigation is imminent.

The Barnum and Bailey show is billed here for three days, commencing Sept. 18.

Sept. 7 will see the last of "The Deep Purple" at the Burbank, and on the following day Richard Bennett will open in his former success, "Pierre of the Plains."

"John Canton" at the Belasco is to be followed by George Ade's play "Just Out of College," according to the present arrangements of the Morosco-Blackwood company.

to grasp the idea properly, but the entrance of the villain and his violinist started the laughs right and there was hardly a let-up. Dick Lynch and his song sheet was no small feature of the skit and at the finish, when the company walked across the stage, the audience hissed the villain just like they used to do at the National. "More Sinned Against than Usual" is a capital sketch and a new idea for a laughing skit that should meet with success on any bill. The skillful handling of the principal roles is a considerable help. J. Francis Dooley and Corrine Sayles used the miniature stage setting of the sketch for their entrance and it started them off in good shape. Dooley did not dwell too long on the sketch, getting some good laughs on it and then shifted into his old act which he worked

BIJOU (Joseph Dougherty, mgr.; agent, U. B. O.).—Melodramatic sketches are always sure-fire on Eighth Street, and "The Operator," which is one of the feature numbers on this week's bill, ought to have cleaned up over everything. That it fell far short of hitting this mark was due solely to the fact that it is badly played. The act was played on the big time, but is of small time calibre. The fellow who plays the operator kept the Eighth Street theatre-goers, who have been used to two or three murders in their melodramas, waiting so long to hear a pistol shot that when he appeared alive instead of with a bullet hole in his head, there seemed to be a lot of disappointment. This could be easily fixed and no one would care after seeing the fellow act. As a real "heroic" "The Operator"

showy number. The woman poses in some picturesque gowns with accompanying music and does some dancing. The act fitted in all right and received warm recognition. It will do nicely in any of the small time houses where they like this sort of acts. The Malins just missed putting over a pretty fair little act because of the time lost in trying to inject comedy. The girl appears able to do better work than she is doing and the fellow is too good a musician to fool away his time trying to be funny. They should be able to build up a pleasing turn. Blair and Crystal never got started, their draggy opening with too much talk killing their chances. The picture house patrons will not listen to talk, especially when it is not funny. Francis and De Mar did fairly well with their piano act.

VERY LATEST VOLUNTEERS TO JOIN THE WILL ROSSITER FAMILY OF "GOOD LUCK" SONGS

LEE WHITE AND GEO. PERRY

"SMILING SINGERS OF SMILING SONGS"—"GOOD LUCK" SONGS. THAT'S THE IDEA!

The Question is How Does He Do It? Who? Will Rossiter! Good Material—THEN ADVERTISE!!!

NOTICE

THE ACT formerly known as SCHENCK and VAN will be known hereafter as

Gus Van and Joe Schenck

At HAMMERSTEIN'S, NEXT WEEK (Sept. 9)

BOOKED SOLID

Direction, EDW. S. KELLER

Both appeared to be suffering from hoarseness, which was a handicap. The Ardell Duo is a "sister act" of the "other days" type, offering a straight singing turn, which is one of the hardest for a "girl" team to attempt and of course the act falls short of being there. Peak's "Punch and Judy" act filled out the bill.

CASINO (Eliot & Koenig, mgrs.).—Mollie Williams is after honors as a real star this season at the head of "Her Own" Company, under the management of Max Spiegel. A snappy musical show has been built up to support Miss Williams and when in perfect running order ought to be found ranking right up among the leaders on the Eastern Wheel. Nothing heavy has been attempted. It is not as close to the musical comedy order as some others, but the effort to keep ahead of the old style and away from the well worn path has been successful. There isn't an Irish com-

Bert Baker

"THE TYPICAL TAD"

Next Week (Sept. 9) Star, Brooklyn

gowns and she wears them all here, holding to a single one in the second act, and this one is also quite effective. Following her number, Miss Williams makes "I Want Something New to Play With" a big hit, with the assistance of Clem Bevins, during which time there is some kissing done that brings the "Ahs and Ohs." To Clem Bevins belongs the chief honors for the comedy. Bevins is the same "Town Constable" that he was in "The Big Review," never getting away from the character and making the best of every bit of opportunity offered for getting laughs along legitimate lines. Considering the material at hand, Bevins is a great big help to this show. Harry Shepell is not so fortunately cast. As a "rube" Dutchman his opportunities are limited, his specialty in the second act giving him his first good chance to stand out. Then he scored solidly with his character songs, but his "soldier" recitation should be tabooed at once. As far as the comedy goes in the show, Bevins

VIRGINIA GRANT

VAUDEVILLE'S ENCHANTRESS

Singing the waltz song hit of the year

"THERE IS NO LITTLE GIRL LIKE YOU"

Published by BETTS & BINNER, 145 Clark St., Chicago

edian with green whiskers or a Jew comedian with a crepe beard to be seen through the two acts, which is pretty good to start with. The comedy is of the quiet kind, too quiet to make this a big laughing show. More comedy of the hurrah kind might be inserted for there are several stages of the piece when the action drags badly. This is most noticeable after Miss Williams has finished her big number and it is at this stage that the principals indulge in some business for comedy that gives the show its one black mark. There is too great an effort made to inject comedy through the introduction of suggestive business to permit of the show being classed as clean. The "bell ringing" bit was considered a laugh getter when everything was allowed to go in burlesque and the suggestiveness of the "barn" bit is drawn pretty fine. There is no need to delve into this sort of business for comedy purposes. If big laughs are needed they should be gotten through legitimate means. Happily there is not much of this material, it is pretty well bunched in the first act and can be very easily toned down without interfering with the piece. Richard Goodall furnished the book for the "Queen of Bohemia." The program gives it no name, but calls it a "Merry Whirl of Lingerie, Laughter and Girls." The plot is based on the visit of a theatrical company to a country town which stirs things up and ends in a free-for-all elopement which brings everybody back to the Gay White Way, where the climax is reached in a Cabaret scene in one of Broadway's "Lobster Palaces." The arrival of the theatrical company brings Miss Williams on the scene. To Mollie's credit it must be said that at no time does she attempt to dominate the stage. The piece is running probably fifteen minutes before Miss Williams trips into view in front of twenty-four girls, a good looking, sprightly bunch of girls, well dressed, well drilled, and forming a capital background for the leader. From this time Mollie is pretty much in evidence, first sing-

MABEL BERRA

PRIMA DONNA COMEDienne

THIS WEEK (SEPT. 2), FIFTH AVENUE THEATRE

Direction WILLIAM L. LYKENS. (Casey Agency)

RETURNING NEXT MAY FOR THIRD EUROPEAN TOUR

THE STEINER TRIO

"COMEDY NOVELTY BAR GYMNASTS"

SEPT. 8, POLIS, NEW HAVEN. SEPT. 10, KEITH'S ALHAMBRA, N. Y. CITY. Direction, FRANK BOHM

ing "Look Out for the Fellow That Owns an Auto." A number which follows this gives Miss Williams a chance to introduce a costume change number on the same order as used in the "Behman Show," including the "Anna Held" imitation. The first three changes are pretty gowns but when Mollie pulls the "Held" number she is there for the big noise. When

Mollie was helping others to star, she was content with giving a display of her legs. Now she allows Madge Darrell to run away with the leg display honors, while she strips back and shoulders. It will be interesting to note the effect if Mollie ever decides to play both ends against the field. The number gives Miss Williams opportunity to show some handsome

and Shepell do well and should be given wider scope, especially the latter. E. A. Turner is a satisfactory "straight" with a clear speaking voice, pleasing appearance and ability to do his part in the numbers. As a "rube" Cliff Worman does little of merit, showing the best advantage in the second act and leading a big number between the two acts. Aside from Miss Williams the principal women roles are small parts. Madge Darrell does very nicely as the farmer's wife. Madge is built for comfort but shows a lot of speed, too, and her display of pink hosiery can rival anything that Billy Watson ever had in his "Trust." Miss Darrell is also prominent in the second act, though all she does is to walk on the stage when everything else shrinks in comparison. Madge is some woman. Helen Hardick and Mae Meek have small parts. Both are shy on voice and the numbers entrusted to them do not get over as they should. There are plenty of numbers through the show so that with the exception of about fifteen or twenty minutes in the first act, the action is at good speed. The second act is nothing more than a café cabaret where specialties are introduced and Marie Russell, Mae Reals and Ruth Maitland give this section a great big start. Each sang a number which won more than one encore and Miss Maitland put over one of the real big hits of the show, taking a half dozen encores with "When I Get You Alone." This girl sings and puts her number over so well that she might be given more chance, for the show is none too well supplied with female voices. Until they appeared singly it was not noticeable that three such voices were concealed among the chorus. In the second act Mollie Williams, Clem Bevins and

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Harry Sheppell do a travesty on "The Dance of the Hours" which Miss Williams used last season as a dramatic skit. From the applause at the finish it is supposed that many in front recognized what they were doing. The same will probably result wherever it is recognized, but on its own merit as an interpolated number, the time might be given over to better use. On looks the snow will stand comparison with the best. Both settings used are correct in detail and color and well painted. The costumes are rich looking and modern in style. Several pretty effects have been secured and the chorus at all times looks well dressed. The tinsel gowns are the only ones that are reminiscent of olden days, but they make a great show and with the settings of tinsel used for the finale form a picture that brought a round of applause. The numbers were staged by Thomas Grady and he has done some fine work. The "Tennessee Moon" number is the prettiest and deserved the warm recognition shown, while two or three numbers in the second act stood out for special mention for the dressing and the manner in which they were handled. The "Straw Stack" number and "Songs of Our Childhood Days" did not go as they should, the latter because it was the poorest handled of all. The "Parisian" and "Good Fellow" numbers also won favor, the latter being worked up by the "Johnnies" walking down the aisle. Malcolm Williams furnished Miss Williams' special numbers. The incidental music by Paul Rubens and the dances by Julian Alfred all

Last season it was at the Park for four months.
BOSTON (Al. Lovering, mgr.; K. & E.).—"The Greyhound" looks good and is making money.
PARK (W. D. Andrea, mgr.; K. & E.).—"Maggie Pepper," with Rose Stahl, received warm welcome. No doubt of its success.
TREMONT (John B. Schofield, mgr.; K. & E.).—"The Count of Luxembourg" in second week. Business good.

CASTLE SQUARE (John Craig, mgr.).—Stock: "The Fortune Hunter."
ST. JAMES (M. H. Gulesian, mgr.).—Stock. Opened last Friday. Business big. Being boosted as a second Boston Museum.
GAIETY (G. T. Batchelor, mgr.).—Burlesque: "The Gay Maskers."
CASINO (Charles Waldron, mgr.).—Burlesque: "Winning Widows."
GRAND OPERA HOUSE (Lothrop, mgr.).—Burlesque: "Burlesque Girls."

Every house in Boston, with the exception of the Colonial, held a holiday matinee. Business big.

Taylor Holmes, principal comedian with "The Million," now playing at the Majestic. was the guest of honor at a luncheon given at the Press Club Tuesday.

Leslie Palmer, formerly with Sir Henry Irving, will return to the Castle Square Stock next week, after an absence of several months.

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figure in adding lustre and quality to the entertainment. The show has an expensive look and the season will ten. Mollie Williams' strength as a drawing card. It's a strong combination, a good show, and should be a winner. Monday the Casino held a capacity audience and the show was warmly received.

BOSTON

By J. GOOLTZ.

80 Summer Street.
KEITH'S (Harry E. Gustin, mgr.; agent, U. B. O.).—Great holiday bill this week. Louis A. Simon and Kathryn Osterman Co., very good; Mme. Olga Petrova, well liked; Lambert, went big; Frank Sheridan's Players, pleased; Newbold & Cribben, pleased; Correll & Gillette, went well; Marie & Billy Hart, scored; Reid Sisters, good. Pictures.
COLONIAL (Thomas Lohman, mgr.; K. & E.).—"The Quaker Girl" opened the season Monday night. Labor Day matinee was passed up. Business will be big to judge from the advance sale.
SHUBERT (E. D. Smith, mgr.; Shubert).—"Over Night" still playing to good business. Next week the last.
MAJESTIC (E. D. Smith, mgr.; Shubert).—"The Million" is in the third week and going like ready money.
HOLLIS (Charles B. Rich, mgr.; K. & E.).—"A Night Out," with May Robson, is doing well. Business so pleasing to management show carried over from the Park theatre, where she opened two weeks ago. Had to make room for Rose Stahl.
PLYMOUTH (Fred Wright, mgr.; Liebler).—"The Man from Home," with William Hodges, here for four weeks. Opened Saturday night.

The Shuberts are making money in the picture business in Boston, with the Globe theatre, which is their property. Pictures were put in last fall when combinations ceased to pay. "Bob Jeanette, the manager, arranged to put in acts and pictures and it was a go from the start. Instead of opening the season this year with the combinations as before he started again with pictures and twelve acts. Prices are low and business good.

"Joe" Di Pisa is once more the publicity booster for the Plymouth theatre (Lieblers). He was a former local newspaper man. He gets dramatic editors interested in his baby talk and then puts over a good story.

ATLANTIC CITY

By L. B. FULASKI.

SAVOY (Harry Brown, mgr.; agent, U. B. O.).—Edna Goodrich with a company of four in a playlet that gave her ample opportunity to show her beauty and graceful lines. The support is very good and the story well told. This is Miss Goodrich's introduction to vaudeville. Judging from the reception accorded her on the initial performance, she should become a favorite. Bert Levy did very well; Morris & Allen, greatly liked; Six American dancers, fine; Clara Ingo, dandy finish brought her over a winner; Berner & Ratiff, well liked; Swain Osman Trio, very clever; Gene Muller Trio, fast.
MILLION DOLLAR PIER (J. L. Young, mgr.; Wister Crockett, bus. mgr.; agent, Jos. Dawson, direct.).—Adgie & Lions; Flying La Villes, Hall Bros., Renzetta & LaDue, Sprague & McNace; M. P.
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COMET (Open Air)—M. P.
TANAGRA (Will F. Neff, mgr.).—Vaudeville in miniature (illusion).
CREATION (Busch, mgr.).—Dante's Inferno.
ATLANTIC GARDE (L. Newbaker, mgr.; agent, Wm. Lang, direct.).—Vaudeville.
CITY SQUARE (Edw. O'Keefe, mgr.).—M. P.
ROYAL (W. R. Brown, mgr.).—M. P.
CENTRAL (Karrer & Short, mgrs.).—M. P.
APOLLO (Fred E. Moore, mgr.; agent, K. & E.).—Billie Burke in "The Mind the Paint Girl," first American showing.

The encampment of the Spanish War veterans will be held here from Sept. 7 to 12. There will be a big parade afternoon Sept. 10. General Nelson A. Miles, commanding general of the United States forces during the Spanish-American War, will be in the reviewing stand. There will be from 10,000 to 25,000 men in line. Besides the vets there will be four companies of the regular army and most of the state militia in line.

Next week at the Apollo Raymond Hitchcock will appear in "The Red Widow," the first half. "The Quaker Girl" plays the last half. The week of Sept. 16 was allotted to "The Enchantress," but this was cancelled to make way for "The Folies." Whether this show will be ready at that time is not certain, but the date will be kept open until it is definitely settled.

The muggy weather over Labor Day did not stop a big crowd from coming to the shore. But the sunless skies made a dandy excuse for the get-a-way during the early days of the week. Cabarets were as a rule cut down, although many of the entertainers were off to all bookings. After the middle of the month big crowds will not be in evidence except at conventions and holidays.

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Joe Mitchell, his pal, Harry Rosenthal, and his friend, Unk Russell, have been here for the past week or two. Joe and his partner (Paul Quinn) are going with a comic opera troupe, known as "Happy Hooligan" or something like that.

NEW ORLEANS

By O. M. SAMUEL.

GREENWALL (J. J. Holland, mgr.).—Notwithstanding two local political factions were holding their final rallies, which attracted some 30,000 persons, the Dinkins & Stair Burlesquers opened to a good-sized crowd at the Greenwall Saturday evening. The company contains twenty choristers and nine principals. The chief comedy roles in the first part, "The Island of Promise," were held by Eddie Flavelle and Ted Evans. Evans was an Irishman; Flavelle a tramp, minus the whiskers. Both extracted considerable laughter, doing especially well in a settee "bit," accompanied by Dale Wilson and Estelle Maxwell. Miss Wilson is the principal woman. She's buxom, possessed of magnetism, and has a personality that is going to be a factor in the Dinkins & Stair stock company. Miss Wilson was easily the favorite among the feminine contingent. Her numbers, "Ragtime Goblin Man," "When I Get You Alone To-Night" and "Sands of the Desert," brought forth liberal applause, although the real good hit was "Mellow Melody," sung in the burlesque by Barry Milton. Miss Milton is a clever girl, and looks as if she stepped out of some two-dollar production. Historically she's the classiest gal in the outfit. Estelle Maxwell is entrusted with the rendition of numbers in both pieces. She has a fairly good voice. Probably the most faithful characterization was the Sultan of Tony Kennedy, in the first part. LeRoy Berry was the "straight" of both pieces. He looked handsome, and proved a capable foil for the comedians, besides displaying a baritone voice of much better quality than one usually hears in burlesque. A boxing bout in "The Flying Man from Mexico," the burlesque's title, evoked uproarious laughter. A travelisted trapeze specialty also found hearty favor. In the olio Edith May, a tiny girl with a tiny voice, registered a pronounced hit. The dance on roller skates tends to slow up her act; it is not needed and could be dropped. The Rose Bonheur Company are a couple of rag pickers, who average well up among the others in this particular line of endeavor. Barry Milton's vaudeville interlude was required as the show was plenty long without it. Having a principal in a burlesque show contribute an

ST. LOUIS

By JOHN S. ERNEST.

COLUMBIA (H. D. Buckley, mgr.).—Thomas Wise & Co., very big; Jack Gardner, second honors; Ethel McDonough, tremendous; Rolfe's Colonial Septette, excellent; Connolly & Wenrich, entertaining; Frey Twins, fine; Fay, Two Coleys & Fay, good; Kremke Bros., nice. HIPPODROME (Frank Talbot, mgr.).—Albers Boers, headlined; Bella Belmont, scored; Genaro's Band, strong; Van's Minstrel Maids, excellent; Four Martin Girls, good; Holloways, daring; Chief Cow-Tail, applause; Lessik & Anita, clever; Three Saxons, entertaining; Popular Four, scored. PRINCESS (Dan Fishell, mgr.).—Princess Maids, headlined; Knickerbocker Four, scored; Daisy Dale & Co., nicely; Freddie Clark O'Brien, applause. FOREST PARK HIGHLANDS (D. E. Russell, mgr.).—De Witt Young & Sister, featured; Milton & Dolly Nobles, laughter; Scholler & Jordan, clever; Swor & Mach, applause; Milt Arnsman, good. KING'S F. C. Meinhardt, mgr.).—Sidney Shepard & Co., first honors; Eva Thatcher & Claude Rauf, second place; Prince & Deane, good; Zeb & Darrow, applause. SHENANDOAH (W. J. Flynn, mgr.).—Richmond Trio, clever; Bodie, hit; Spiro Ross, entertaining; Dunning & Kidess Bros., close. OLYMPIC (Walter Sanford, mgr.).—Adelaide Morwood in "The Merry Widow Remarried." SHUBERT (Melville Stolz, mgr.).—"Romance of the Underworld." AMERICAN (D. E. Russell, mgr.).—"The Common Law." LA SALLE (Oppenheimer Bros., mgrs.).—"Baby Doll." STANDARD (Leo Reichenbach, mgr.).—Jardin de Paris. GAYETY (Chas. L. Walters, mgr.).—"Trocadero."

CINCINNATI

By HARRY BISS.

GRAND (John H. Havlin, mgr., agent, K. & E.).—Thomas W. Ross in "The Only Son." KEITH'S (J. J. Murdock, gen. mgr.; agent, U. B. O.; rehearsal Sun. 9).—Hursley Troupe, opened; Art Bowen, hit; Chadwick Trio, fine; The Langdons, good; Lyons & Yosco, hit; Mason, Keeler & Co., hit; Bismar City Four, scored; "Dream Dance," featured. EMPRESS (George F. Fish, mgr.; agent, S-C; rehearsal Sun. 9).—Carlys Canine Wonders, excellent; Eli Dawson, hit; Paddock & Paddock, good; "Number 44," John Harrington, M. F. Ryan, Gertrude Magill and Fred Woodruff, hit; Whirls Four Harmonists, hit; Three Stanleys, big.

STANDARD (R. K. Hynicka, mgr.; house agent, George Toby).—"Howe's Lovemakers." PEOPLE'S (James E. Fennessy, mgr.).—"The Dandy Girls."

BALTIMORE

By ARTHUR L. BOER.

FORD'S (Chas. E. Ford, mgr.; K. & E.).—Al. H. Wilson & Co. in "It Happened in Potsdam." MARYLAND (F. C. Schanberger, mgr.; agent, U. B. O.; rehearsal Mon. 10).—Bell Family, honors; Klutzing's Animals, great; Zelds Bears & Co., fair impression; Rhoda & Lester, pleased; Brown & Stamm, fair; Gordon & Marx, funny; Schooler & Dickerson, liked; Eddie Ross, amused. NEW (George Schneider, mgr.; direct; rehearsal Mon. 10).—Charles Gill & Co., appreciated; Sweet Sixteen Girls, dainty; Harry Pelham, fair; Maude Polly, clever; Whitley & Bell, amused; Gay Hussain, weak; Horseshoe Trio, ordinary. VICTORIA (C. E. Lewis, mgr.; agent, Nixon-Nirdlinger).—Richie McAllister & Co., honors; Elsie Gilbert & Co., neat; Fitzgerald & Odell, laughs; Jack & Elsie Davis, fair; Church Sisters, liked; La Wana Trio, daring. ACADEMY (Harry Henkle, mgr.; agent, Nixon-Nirdlinger; rehearsal Mon. 10).—"Macey's Models"; Ray, Vincent & Co., big hit; That Kid, excellent; Ragtime Trio, laughs; Makerenka Duo, applause. GAYETY (Wm. Ballauf, mgr.).—"The Girls from Happyland." EMPIRE (George W. Rife, mgr.).—"The Cherry Blossoms." AUDITORIUM (Jas. MacBride, mgr.; Shubert).—Paul J. Rainey's Hunting Pictures. HOLIDAY ST. (Wm. Rife, mgr.; S. & H.)—Stock. GWYNN OAK PARK (James S. Pratt, mgr.).—Collins & Woppman, Ena May, Spellman & Kramer. HOLLYWOOD PARK (Jos. Goeller, mgr.).—Musical stock.

ALTOONA, PA.

ORPHEUM (Winter & Vincent, mgrs.; U. B. O.; rehearsal Mon. 10).—Alvin & Sister, very good; Graham & Randall, good; Dollo, very good; Chick & Chicklets, hit. E. G. B.

BUFFALO.

STAR (P. C. Cornell, mgr.).—Clifton Crawford in "My Best Girl." TECK (John R. O'Shel, mgr.).—"Within the Law."

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* HEAR THOSE CHIMES
* HARVEST DAYS ARE COMING
* LIKE THE HAT AND DRESS
HUSH! HERE COMES DREAM MAN
Valse SEPTEMBRE SONG
DRUID'S PRAYER SONG
* CRAZY FOR LOVE
CHICKEN GLIDE.
* SILVER WATER
SUMMERTIME

MISCELLANEOUS HITS

* AMINA SONG
BEAUTIFUL ISLE OF LOVE
* EVERY TIME I SMILE AT YOU
* HARBOR LIGHTS ARE BURNING
* COME WHERE LILIES BLOOM
* BELL IN THE LIGHTHOUSE
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olio specialty might be relegated to the limbo of forgotten things, anyway. Stevens and Bacon, in an ultra-conventional dancing number, did very little. It's a wee "small time" act for the wee small towns. With the necessary pruning the Dinkins and Stair company is going to take rank as a thoroughly competent stock organization.

CRESCENT (T. C. Campbell, mgr.; K. & E.).—"McFadden's Flats." Speck Brothers are the "yellow kids" of this year's production.

LYRIO (C. D. Peruch, mgr.).—Peruch-Gypsene Stock Co. in "Billy."

MAJESTIC (L. E. Sawyer, mgr.).—Tyson Extravaganza Co.

WINTER GARDEN (E. M. Snyder, mgr.).—Pictures.

LAFAYETTE (Abe Seligman, mgr.).—Entertainers.

ALAMO (Wm. Gueringer, mgr.).—Pictures and entertainers.

The Dauphine opens Sept. 28 with "Polly of the Circus." Elsie St. Leon interprets the title role.

T. W. Dinkins came from New York to superintend the opening performances of the Dinkins and Stair Burlesquers at the Greenwall.

Warren Edmund Lyle will be with the Robert Sherman Stock Company at Terre Haute this season.

The Two Bills Show exhibits here Oct. 5-6.

Charging that Edward Jodan, conductor on a West End train, assaulted him with a knife and switch bar, Herbert Carter, tenor of the Spanish Fort Opera Company, has filed an affidavit against that personage in the Second City Criminal Court.

Virginia Tyson has returned from a visit to relatives near Camden, N. J. She announces the Tyson Sisters will be an act next spring.

C. W. Thompson, of Jersey City, has purchased the Alcazar, and will operate it as a picture emporium.

B. F. Brennan is booking acts into San Jose, Costa Rica and Belize, British Honduras.

Local papers printed a story that Oscar Hammerstein would build a \$750,000 opera house in this city. Oscar told a local real estate man and he told the papers. No question about Oscar being the successor to P. T.

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SHEA'S (Henry J. Carr, mgr.; U. B. O.; rehearsal Mon. 10).—Six Steppers & Ray Cox, first honors; Edgar Berger, applause; Marie Fenton, favor; Sager Midgley & Co., amused; Hal Stevens, unusual; Joe Welch, fine; Don Fulano, nicely.

LAFAYETTE (C. M. Bagg, mgr.).—"Darlings of Paris."

GARDEN (M. T. Middleton, mgr.).—Rose Sydel's "London Belles."

FAMILY (A. R. Sherry, mgr.; Loew; rehearsal Mon. 10).—Silent Mori, entertaining; Clayton Crowe, creditable; Lator & Mack, many laughs; Robert & William, scored; Grisoni Trio, fine; Three Gerts, popular.

ACADEMY (Henry M. Marcus, mgr.; Loew; rehearsal Mon. 10).—Herera, interesting; Claus & Hoffman, funny; Kuma Family, great; LeRoy & Drake, fair; Thermo, wonderful; Milmar & Morris, passed; Raymond, surprise; Martini & Maximilian, scream; Florence Bowes, pleasing; Carlton & Clifton, novelty.

CAMDEN (N. J. Broadway, W. B. Callum, mgr.).—23-1. Mother Goose, headliner; Adams Bros., clever; Joseph Conoyers Co., good; Two Greys, liked; Miner's Quartet; 2-4. Texas Tommy Dancers; Noisy Bill Trio, liked; Gaites & Blake, good; W. H. Newmeyer Co., fair; Fredrick & Beck, good.

TEMPLE (Fred W. Falkner, mgr.).—Stock. **DANIEL P. McCONNELL.**

CLEVELAND, O.
HIPPODROME (H. A. Daniels, mgr.; U. B. O.; rehearsal Mon. 10).—Victor Moore & Co., feature; Roehm's Athletic Girls; Lambert & Ball, hit; Arthur Deagon, good; Merlin, entertaining; Lida McMillan & Co., fair; Polzin Bros., novelty; Charles B. Lawlor & Daughters, good.

PRISCILLA (Proctor E. Seas, mgr.; Sun; rehearsal Mon. 10).—"Girl from Shanley's"; Mitchell Trio; Thompson & Carter; Josephine Clairmont; Veronice & Hurfals; La Noles; Elsie Garnella & Co.

OPERA HOUSE (Geo. Gardner, mgr.; K. & E.; rehearsal Mon. 10).—"Evans' "Honey Boy Minstrels."

COLONIAL (R. H. McLaughlin, mgr.; Shubert; rehearsal Mon. 10).—Colonial Stock Co. PROSPECT (Geo. Todd, mgr.; Stair; rehearsal Mon. 10).—Vaughan Glaser Co.

GRAND (J. H. Michels, mgr.; rehearsal Mon. 10).—"Alma, Where Do You Live?" **CLEVELAND.**—Stock.

EMPIRE (E. A. McArdel, mgr.; rehearsal Mon. 10).—"American Beauties."

STAR (Drew & Campbell, mgrs.; rehearsal Mon. 10).—"The Girls from Missouri."

WALTER D. HOLCOMB.

DAVENPORT, IA.
AMERICAN (C. E. Berkell, mgr.; Pantages; rehearsal Mon. 1).—Wm. S. Gill & Co., feature; Four Harmonia, clever; Boudini Bros.; Friscary; Majestic Manikins.

BURTIS (Cort, Shubert & Kindt).—"Graustark," fair; 2. Monte Carlo Girls; 3. "The Rosary"; 9. Sarah Padden, in "Kindling."

Big Jim Show—Katzenjammer Show—opens 2d. all week. **SHARON.**

DES MOINES.
PRINCESS (Elbert & Getchell, mgrs.).—Stock.

ORPHEUM (H. B. Burton, mgr.).—McConnell & Simpson, pleased; Wynn & Russon, clever; Watson Barnyard, good; Fred Hamill & Co., scored; Thomas Mario-Aldo Trio, liked; Benson & Belle, good.

BERCHEL (Elbert & Getchell, mgrs.).—"Miss Nobody from Starland." **JOE.**

DETROIT.
TEMPLE (C. G. Williams, mgr.; U. B. O.; rehearsal Mon. 10).—Rock & Fulton, great; Staley & Birbeck, interesting; Lou Anger, laughs; Richard Watly, excellent; Karl Emmy's Pets, very good; Grazers, excellent; Coombs & Aldwell, hit; Linton & Laurence, hit.

MILES (C. W. Porter, mgr.; T. B. C.; rehearsal Mon. 10).—Five Greens, hit; Morris Golden, hit; Weston & Raymond Co., good; Grace de Winters, good; Todd Wards, pleased; Harry Von Fossen, pleased.

FAMILY (C. H. Preston, mgr.; U. B. O.).—Corinne, feature; Grey & Peters, very good; Rutledge & Pickering, funny; Lucille Savoy, pleasing; Hart Children, clever; Great Monahan, clever; Perry & Elliott, good; Hanley & Murray, good; Everley, good; Paul Earl, pleased; Ted & Cora Breton, good; Herbert & Lawrence, pleased.

COLUMBIA (M. W. Schoenherr, mgr.; Sun).—Francis Bryant & Co., laughs; Ivy & Ivy, very good; Dode Hallman & Webber Sisters, excellent; Joe Remington & Co., pleased; Philman Bros., good; Three Pauls, good; Foster & Dunbar, good; Mile DeFaller's Circus, entertaining.

NATIONAL (C. R. Hagadorn, mgr.; Doyle).—Fielding & Carlos, good; Minor & Vincent, hit; Jessie Bell, good; Hamilton & Elliot, fair; Hitt & Eitt, pleased; Pete, Mack & Co., very good; Eddy & Tallman, good; Yale Comedy Trio, very good.

CADILLAC (Sam Marks, mgr.; Ind.).—Bartlett & Bartlett; Emily Fisher; James Welch & Co.; The Meyers Quartet; Edna Davis; photoplays.

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DETROIT (Harry Parent, mgr.; K. & E.).—"A Polish Wedding."

LYCEUM (A. B. Warner, mgr.; S. & H.).—"Where the Trail Divides."

AVENUE (Frank Drew, mgr.).—"Monte Carlo Girls."

HIPPODROME (Harry Williamson, mgr.; Sun).—Animals, curios, vaudeville.

Wayne Gardens will open as a five-cent dance hall late in September, after policy of municipal dance halls in other cities.

Sam Marks of the Cadillac theatre, who formerly booked through J. C. Matthews, will book independently hereafter.

JACOB SMITH.

ELMIRA, N. Y.

MOZART (Feiber & Shaw, mgrs.).—2-7. Tom & Stacia Moore, excellent; Fosetti, hit; Alexis & Schall, good; Johnny Russell & Co., well received.

MAJESTIC (M. D. Gibson, mgr.; U. B. O.).—2-4. Woodford's Animals, pleasing; McCowan & Cale, good.

RORICK'S (George Lyding, mgr.).—2-7.

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ERIE, PA.

COLONIAL (A. P. Weschler, mgr.; A. V. O'Brien, asst. mgr.; U. B. O. & Sun; rehearsal Mon. 10).—Vartenberg Bros.; Armstrong & Ford, clever; Middleton, Spillmeyer & Co., excellent; El Cota, clever; Blockson & Burns, good; Lloyd & Whitthouse, hit.

WALDAMEER (E. H. Suerken, mgr.; Ind.).—LeGrange & Gordon, big; Mae McGowan, clever; Burnette & Lee, good; Elida & Geo, clever.

FOUR MILE CREEK (H. T. Foster, mgr.; Harry Hawn); Roy Davis, good; Janis & Clark, good; De Faye Sisters, big; Milt Wood, clever; The Peers, good.

MAJESTIC (J. L. Gibson, mgr.).—2. "Uncle Tom's Cabin." **M. H. MIZENER.**

FALL RIVER, MASS.

SAVOY (L. M. Boas, mgr.).—"Alma." **ACADEMY** (L. M. Boas, mgr.; rehearsal Mon. 10; Loew).—2-4. Lantry Bros., good; Cotter & Boulden, good; Dixon & Burton, excellent; Crazy Kids, very good; 5-7. Randall's; Stantons; Three Loretas; Crazy Kids; Art Spaulding.

BIJOU (H. M. Goodhue, mgr.; rehearsal Mon. 10).—2-4. Bottin & Tillson, excellent; Matty Lockard, good; Novelty Trio, good; Lash & Cicel Co., good; 5-7. Three Donals; Dan Harrington; Eekle & Dupree; Nan Finburg.

PREMIER (L. M. Boas, mgr.; Loew; rehearsal Mon. 10).—Dudee & Watson, good; Operatic Trio, good; 5-7. Vandikes. **EDW. F. RAFFERTY.**

HAMILTON, O.

SMITH'S (Tom A. Smith, mgr.).—"Busy Izzy," good houses.

GRAND (J. E. McCarthy, mgr.; Sun; rehearsal Mon. 10).—2-4. Filch Cooper, big; Lucas & Jennings, pleased; 5-8. June Roberts & Co.; Mae Mulligan; business good. **QUAD.**

HARRISBURG, PA.

ORPHEUM (Wilmer & Vincent, mgrs.; U. B. O.; rehearsal Mon. 10).—Kipp & Kippy, Coal Miners' Quartet, entertained; Howard Bros., fairly; Belle Baker, clever; Lillian Mortimer & Co., fairly; Diamond & Brennan, hit; Three Alexes, very good. **J. P. J.**

HARTFORD, CONN.

HARTFORD (Fred P. Dean, mgr.; James Clancy; rehearsals Mon. & Thurs. 11).—2-4. Sampson & Douglass, tremendous; Maximus, big; Aubrey & Flower, good; Farber & Devoc, entertaining; Billie Claire, pleased; 5-7. Dorothy Rogers & Co.; Robert Jewett; Condress; Freeman & King; Two Hedders.

POLI'S (W. D. Ascough, mgr.).—Stock. **R. W. OLMSTED.**

HAVERHILL, MASS.

COLONIAL (L. B. Thayer, mgr.; U. B. O.; rehearsal Mon. & Thurs. 10.30).—Anton Zinka & Dogs, clever; Ryan & Nelson, fair; Leighton & Jordan, pleased; Mabel Morgan & Co., good; Colonial Players, weak; Nellie B. Chandler Orchestra, excellent. **"CHIME."**

MERIDEN, CONN.
PALACE (J. B. Melton, mgr.).—Duncan & Holt.

MAJESTIC (J. B. Melton, mgr.).—"Original Girl Rafters."

MAJESTIC (N. L. Royster, mgr.).—Vaudeville and pictures. **ANDREW ORR.**

MILFORD, MASS.
LAKE NIPMUC PARK (Dan J. Sprague, mgr.; Fred Mardo).—Horst & Horst, excellent; The Chamberlains, clever; Nellie Burt, clever; Anna Madigan & Co., excellent; Sadie Rogers, good. **CHAS. E. LACKEY.**

MONTREAL.
ROYAL (O. McBrien, mgr.; Co-operative).—Aug. 30. "In Africa."

NATIONSCOPE (Jules Daoust, mgr.).—Stock.

NATIONAL (Geo. Gauthier, mgr.).—Stock. **HIS MAJESTY'S** (H. Q. Brooks; K. & E.).—"Red Rose."

PRINCESS (H. C. Judge, mgr.; Shuberts).—"The New Barmud."

ORPHEUM (G. F. Driscoll, mgr.; U. B. O.).—Hugh Herbert; Travato; Lolan & Lenhar; Paul & Gold; Kennedy & Webb; Jas. F. McDonald; Rice, Sully & Scott; The Rial.

GAYETY (H. Arnold, mgr.; Eastern Wheel).—"World of Pleasure."

SOHMER PARK (D. Larose, mgr.; U. B. O.).—Jewell's Manikins; Odvia & Co.; Adonis & His Dog; Virginia King; Hugel & Taylor; Peppine. **SHANNON.**

MUNCIE, IND.
STAR (Ray Andrews, mgr.; Sun; rehearsal Mon. 10.30).—A. L. Cudery, pleased; Gordon & Elgin, big; Billy Burns, went well; Monlo Moore's Lads & Lassies, hit. **GEO. FIFER.**

NASHVILLE, TENN.
ORPHEUM (Geo. Hickman, mgr.; U. B. O.; rehearsal Mon. 10).—Week Aug. 26. Spencer & Williams, hit; Three Lyres, excellent, scored heavily; Heidelberg Four, splendid; Four M. Jones, laughter; Kennedy & Mack, funny.

PRINCESS (Harry Sudkamp, mgr.; W. V. M. A.; rehearsal Mon. 10).—Week Aug. 26. Crackerjack Quartet, big; Ralphy's Monkeys, hit; Rambler Girls, hit; Marlo Pennel, well received; Elliot & Neff, nicely; the loudness. **W. R. ARNOLD.**

NEWARK, N. J.
PROCTOR'S (R. C. Stewart, mgr.; U. B. O.; rehearsal Mon. 9).—Lillian Shaw, clever; Theodore Bamberg, entertaining; Faber Girls, fine; John T. Doyle & Co., good; Three Keatons, funny; Sherman, Van & Hyman, good; Chas. & Fannie Van, funny; Georgias Bros., good; Four Londons, expert.

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KEITH'S BUSHWICK, Sept. 16

GAYETY (Leon Evans, mgr.).—"Golden Crooks."
MINER'S (Frank Abbott, mgr.).—"Tiger Lilies."
NEWARK (Frank Robbins, mgr.).—Louis Mann in "Elevating a Husband."
JACOBS (G. Jacobs, mgr.).—"The Boss."
ORPHEUM (M. S. Schlesinger, mgr.).—Stock.
ODEON (Chas. Burtis, mgr.; U. B. O.).—2-4, "The Night Court"; Revolving Collaps; Walter Bruce; Maye & Addie; Belfords; Ed. & Jack Smith; 5-7, Cook & Oakes; Turner & Grace; Dave Kimbler; Adeline De Netto Trio; Kelly & Alvin; Walter Bruce.
WASHINGTON (O. H. Neu, mgr.; Fox).—Grace Hampton & Co.; Kimberly & Morn; Mattie Phillips & Girls; Vissoci Bros.; Lambert & Van; Joe Burns. JOE O'BRYAN.

NORTHAMPTON, MASS.
PLAZA (F. E. Blanshan, mgr.; U. B. O.).—2-4, Folies Bergere Trio; Col. Sam Holdsworth; "Fixing the Furnace"; Columbus Bros.; 5-7, Marshall & Tribble; Lucille May; Denmore & Cantor; Capt. George Auger & Co.; Edney Bros. & Co. STONE.

OMAHA.
ORPHEUM (Wm. P. Byrne, mgr.).—Lockhart & Luddy; Ruba & Inez Kaufman; Watson's Farmyard; Robert & Lawrence Ward; "Dinkelspiel's Xmas"; Stein, Hume & Thomas; Ormas Trio.
HIPPODROME (E. L. Johnson, mgr.; T. B. C.).—The Hirschorns, leased; Herbert & Davis, good; Wanser & Palmer, good; Adele McNeil, hit; Cowboy Minstrels, hit.
GAYETY (E. L. Johnson, mgr.).—Al Rivers Show.
KRUG (Chas. Franke, mgr.).—"Queens Folies Bergere."
BRANDEIS (Agt. Ind.).—5-7, "Shepherd of Hills." KOPALD.

PATERSON, N. J.
MAJESTIC (W. H. Walsh, mgr.; U. B. O.).—rehearsal Mon. & Thurs. 11).—2-4, Flying LaMarbs, good; Brown & Barrows, good; Madeline Sacks, good; Lewis & Chapin, funny; 5-7, George Moore; Sherman & McNaughton; Marion & George; Seven Castelluccis; capacity houses.
OPERA HOUSE (Zabrilkie & Reid, mgrs.).—Stock.
EMPIRE (Floyd Lauman, mgr.).—2-4, Ben Welch Burlesquers, good; 5-7, Dave Marlon Burlesquers; big business.
ORPHEUM (Chas. F. Edwards, mgr.).—2-4, Big Review, good; 5-7, "The Lady Buccaneers," capacity houses.
LYCEUM (Chas. F. Wilbur, mgr.).—2-7, Billy Van & Beaumont Sisters, in "A Lucky Hoodoo." DAVID W. LEWIS.

PITTSBURGH, PA.
GRAND (Harry Davis, mgr.; U. B. O.).—"Apples of Paris," artistic; Leonard & Russell, applause; Edith Helena, favorable; Callahan & St. George, good; Flechmanis, pleasing; Earl & Curtis, neat; Phil Staats, good; Maxini & Bobby, clever.
HARRIS (John P. Harris, mgr.; Harry Davis, mgrs.; U. B. O.).—Lottie Williams & Co., delightful; Jones & Walton, hit; Amy Francis, clever; Julietta, good; Kelley-Latell, well; Ne-lusco & Levina, hit; John A. West & Co., entertaining; Jerome & Lewis, good; Mechanical Doll, fair.
FAMILY (John P. Harris, mgr.; U. B. O.).—Mayne Kearns & Co., clever; Great Celestos, thrilling; McCabe & Vogel, good; Rhodes & Hardcastle, good; Mr. & Mrs. Snow, pleasing; Clyde Shaffer; Wests, Fred Martini, well received.
KENYON (Tinus Kenyon, mgr.; Pollock).—Romano, big; Nat Bernhardt, hit; Sterling & Clark Sisters, good; Chas. & Checkers, favor; Gordon & Morris, well.
ALVIN (Harry Davis, mgr.; Shubert).—Nell O'Brien's Minstrels.
NIXON (Thos. Kirk, Jr., mgr.; K. & E.).—Julian Ellinge, "Fascinating Widow."
LYCEUM (C. R. Wilson, mgr.; S. & H.).—"The Country Boy."

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DUQUESNE (Harry Davis, mgr.).—Stock.
GAYETY (Henry Kurtzman, mgr.).—"Great White Way." SINCLAIR.

PORTLAND, ME.
PORTLAND (I. P. Mosher, mgr.; U. B. O.).—rehearsal Mon. 10.30).—Piquo, clever; Lloyd & Zarina, fine; Frank Maltese & Co., pleased; Kimball & Donovan, hit; Brown's Animal Comedians, good.
GREELEY'S (J. W. Greeley, mgr.; Sheedy).—rehearsal Mon. & Thurs. 10.30).—2-4, Those Burns Girls; Harry Victor; Aldrea Sisters.
JEFFERSON (Julius Cahn, mgr.).—2-4, "Officer 666"; 5-7, "Trail of the Lonesome Pine."
SCENIC (Westbrook).—2-4, Stayman & Haydn, hit; 5-7, June Wells.

PROVIDENCE, R. I.
BULLOCK'S (R. Burke, mgr.; U. B. O.).—Herbert & Langwood Sisters, very good; James & Francis, good; Clotilde & Montrose; good; Leonard & Fallon, pleased; Babu Smith, clever.
UNION (Chas. Allen, mgr.; Quigley).—U. S. A. Boys, excellent; Dravo & Goodwin, good; Malcolm, pleased; Meredith & O'Neil, fair; Countess De Lafayette, good; Fred Stamford, encores.
KEITH'S (C. Lovenberg, mgr.).—Melstersingers, fine; Simone De Beryl, honors; Del Franco Hubbons, pleased; Creighton Bros., en-tertain; Three Emersons, great; Darrell & Conway, encores; Ward & Culkin, nifty; Ben Linn, comic; Lew Hoffman, good.
EMPIRE (Sol. Brannig, mgr.).—"The Gamblers."
WESTMINSTER (Geo. Collier, mgr.; Eastern Wheel).—"Gaiety Girls."
COLONIAL (G. Burge, mgr.; K. & E.).—"Little Miss Fix-it" with Alice Lloyd.
SCENIC (F. W. Homan, mgr.).—Musical Stock. C. E. HALE.

READING, PA.
ORPHEUM (Wilmer & Vincent, mgrs.; U. B. O.).—rehearsal Mon. & Thurs. 10.30).—Johnson, Howard & Lizette, very good; Al. H. Wild, fair; Henry Horton & Co., liked; Bronte & Scannell, pleased; Francis Yates, fairly.
HIPPODROME (C. G. Keeney, mgr.; Prudential; rehearsal Mon. & Thurs. 10.30).—Elsie Stirk & Co., liked; Fordan & O'Day, good; Margaret Ralls, good; Galgene, liked; Clayton & Lenny, nicely; Texas Tommy Dancers, fairly. G. R. H.

RICHMOND, VA.
COLONIAL (E. P. Lyons, mgr.; U. B. O.).—Dan Mason & Co.; Golden & Hughes; Adair & Daan; Oriole Trio; Musical Fredericks.
EMPIRE (Louis Myers, mgr.; U. B. O.).—J. K. Emmett & Co.; Barley's Dogs; Luken & Loretta; Lewis & Howard; Goodrich, Van & Hill.
LUBIN (Leo Wise, mgr.; Norman Jofferies).—2-4, The Four Howards; Dilkes & Wade; Hazel Fearn; James E. Rowe; 5-7, Ruth Curtis; Hamilton & Massey; La Berger; Sheridan & Sloane.
ACADEMY (Chas. Briggs, mgr.).—2-4, "Madame Sherry"; 5, "The Confession"; 6-7, "Mutt & Jeff."
BIJOU (Harry McNiven, mgr.).—"Seven Days." G. W. HELD.

ROCKLAND, ME.
ROCKLAND (Al. V. Rosenberg, mgr.; U. B. O.).—rehearsal Mon. & Thurs. 11).—28.21. Cole & Coleman, excellent; Lawrence & Daly Bros., fine; 2-4, Schillings, fine; Three Dixon Sisters, excellent; 5-7, Moore & Elliott; Shady & Shady. A. C. J.

ST. JOHN, N. B.
OPERA HOUSE (D. H. McDonald, mgr.).—2-7, "Over Night."
NICKEL (W. H. Golding, mgr.).—Gertrude LeRoy, Tom Waterall; pictures.
LYRIC (Steve Hurley, mgr.).—26-28, DeGrand & MacLellan; 29-31, The Barlowes; pictures.
EXHIBITION GROUNDS—31-7 Greater St. John Exhibition. L. H. CORTRIGHT.

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ST. PAUL, MINN.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct).—"Mein Liebchen," well received; Howard, good; Lietzel Sisters, very fine; La Petite Mignon, good; Claudius & Scarlet, fine; Ronair & Ward, pleasing; Les Marco Belli, very good.

EMPRESS—"La Dance Au Violon," pleasing; Howell & Scott, please; Leonard & Whitney, good; Glen Ellison, good; Falls & Falls, good.

MAJESTIC—Carl Herbert, good; We Choline, fair; O'Neil Trio, fine; Zera Carman & Co., very fine.

METROPOLITAN—Chauncey Olcott.

GRAND—"Yankee Doodle Girls." BENHAM.

SALT LAKE.

(By Wire.)

ORPHEUM—"The Drums of Oude," great; Seaghy & Durlon, hit; Belmont & Hart, clever; Veitia Gould, liked; Empire Comedy Four, good; Robert Dumont Trio, liked.

EMPRESS—Clarence Wilbur & Co., riot; Sisters London, liked; Cuckoo & Laura, hit; Elizabeth Kennedy & Co., passed; Princeton & Yale, fair; Bert Cutler, passed; immense business.

COLONIAL—Mack Rambeau Stock Co., in "What Happened to Jones." OWEN.

SAVANNAH, GA.

SAVANNAH (William B. Seeskind, mgr.; K. & E.)—2, "The Common Law," good attendance; 7, "The Old Homestead," 14, "Balkan Princess."

BIJOU (Harry Bernstein, mgr.; U. B. O.; rehearsal Mon. 11).—Roberts-Hayes & Roberts, tremendous; Stella Morrissey & Boys, clever; "Savo," fine; Pross Duo, immense; Hal Austin & Taps, fine.

ARCADIA (Jake Schrameck, mgr.).—Marimha Meximan Musicians, big.

LIBERTY (Bandy Bros., mgrs.).—Tedd Brackett Stock Co. "REX."

SPOKANE.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct).—Week 25, Nat Willis, hit; E. Frederick Hawley & Co., liked; McIntyre & Hart, favorites; Annie Kent, good; Wonder Kettle, mild; John Higgins, good; Four Koners Bros., popular; business good.

EMPRESS (Sullivan-Considine, mgrs.; agt., direct).—Week 25, "A Night on a Roof Garden," big; "The Old Minstrel Man," well received; Musette, pleased; Thomas Potter Dunn, funny; Madame Busse's Dogs, fair.

PANTAGES (Alex. Pantages, gen. mgr.; agent, direct).—"Alice Teddy," big; Boyle Woolfolk, fair; Keene Trio, fair; Tom Kelly, liked; Gordon & Ricca, fair.

SPRINGFIELD, MASS.

COURT SQ. (D. O. Gilmore, mgr.; Ind.)—9-11, Tim Murphy, in "Honest Jim Blunt"; 12-14, Sallia Fisher in "The Woman Haters' Club."

GILMORE (P. F. Shea, mgr.).—2-4, "Taxi Girls."

POL'S (S. J. Breen, mgr.).—"Nobody's Widow."

SYRACUSE.

GRAND (Charles Plummer, Chas. G. Anderson, mgrs.; U. B. O.).—Bell & Caron, good opener; Barto & Clark, laughs; "Visions d'Art," artistic; Gordon Eldrid & Co., big laugh; Ethel Green, excellent; Henry E. Dix-

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CONROY AND LE MAIRE

IN

"The New Physician"

Have the best act they ever had. EVERYBODY says so, except DASH OF VARIETY

Direction, MAX HART

ey, pleased; Matthews & Alshayne, great; Three Parrell Sisters, clever.

WEITING (Francis Martin, mgr.).—Week 10, "Blue Bird."

CRESCENT (John B. Breslin, mgr.).—Geo. Clay; Chas. Irwin; Karl Hewitt & Co.; Lock & Linder; Three Franks.

TERRE HAUTE, IND.

GRAND (T. W. Barhydt, Jr., mgr.).—2, "The Penalty"; 5-6, "Round Up"; 7, "Ready Money"; 8, "Louisiana Lou."

YOUNG'S AIRDOME (Sam Young, mgr.).—Cook Stock Co., good business.

PARK (Joe Barnes, mgr.).—1, Orientals; 8, Zallah's Own Co. WILL CHRISTMAN.

TORONTO, ONT.

SHEA'S (J. Shea, mgr.). Will Oakland, Ideal; Hal Davis & Co.; Saml. Allen, Merrill & Otto; Asaki; Ed Morton; Hickey's Circus; Welsh, Mealy & Montrose.

SCARBORO BEACH (F. L. Hubbard, mgr.)

—Milo, Emerie & Alsace Bros.; Band of Missions Horse.

PRINCESS (O. B. Sheppard, mgr.).—"Girl of My Dreams."

ROYAL ALEXANDRA (I. Solman, mgr.).—"The Kiss Waltz."

GRAND (A. J. Small, mgr.).—"Divorce Question."

GAYETY (T. R. Henry, mgr.).—Behman Show.

STAR (Dan F. Pierce, mgr.).—"Girls From Joyland."

TRENTON, N. J.

STATE ST.—Herman Wahn, mgr.; Prudential; rehearsal Mon. & Wed. 11).—2-4, Lew Welch & Co., good; Tony Genaro, hit; Barrows & Barrows, applause; Two Lucifers, good; W. L. Ferris & Co., delighted; 5-7, Arnold & Reynolds; Cleary & Tracy; Seymour & Dupree; Daly Bros.

BROAD ST. (George E. Brown, mgr.). Manhattan Players. A. C. W.

VIRGINIA, MINN.

LYRIC (Henry Sigel, mgr.; W. V. M. A.; rehearsal Sun. & Wed. 12).—25-27, Al Lenhart, clever; Salisbury & Benny, hit; Petite Family, good; 28-30, The Tolls, novelty; Cornell & Stanford, fair; 1 American Gypsies, hit; 31, "The Prince of Tonight," good business.

ROYAL (R. A. McLean, mgr.; Webster; rehearsal Mon. & Thurs. 2.30).—26-28, Thron Stratton Bros., good; The Kidders, good; Dud Losler, entertaining; 29-1, Brown & Robinson; Marshall & Moore; Madelaine Carbonette. "RANGE."

WASHINGTON, D. C.

CHASE'S (H. W. DeWitt, mgr.; U. B. O.; rehearsal Mon. 10).—Edward Abeles & Co., headliner; Master Gabriel and Willa Holt Wakefield, hits; Kaimar & Brown, scored; James H. Cullen, applause; Conrad & Wilden, encores; Richardson's Posing Dogs, amused.

CASINO (M. Knight, mgr.; Galaaki; rehearsal Mon. 10).—Eva Ray, headliner; Jack Lewis, applause; Knox & Alvin, scored; Madelaine Marshall & Co., hit; The Smillette Sisters, encores.

COSMOS (A. J. Brylawski, mgr.; Jefferies; rehearsal Mon. 10).—Four Banta Bros.; Gilmore Sisters & Brigham; Morgan Bros.; Spencer & Williams; Harold McAuliffe.

POL'S (J. Thatcher, mgr.).—Poll Players COLUMBIA (F. Berger, mgr.).—Columbia Players.

ACADEMY (J. Lyons, mgr.; S. & H.; rehearsal Mon. 10).—"The Common Law."

GAYETY (Geo. Peck, mgr.).—"Haastings' Show."

LYCEUM (A. C. Mayer, mgr.).—"Rose Buds."

WEST CHESTER, PA.

GRAND (J. F. Small, mgr.).—2, "Uncle Tom's Cabin"; 4, "Cowboy Preacher."

PALACE (W. A. Landon, mgr.).—Pictures. J. E. FOREMAN.

WILKES-BARRE, PA.

GRAND (D. M. Cauffman, mgr.).—2-4, "Madame Sherry"; 4, "The Price"; 5, "The Typhoon"; 11, "Rose Maid."

POL'S (M. Saunders, mgr.). Stock.

Hank Sponge's Orkestry
DIRECTION ART ADAIR.

LILLIAN WRIGHT and LEW CLAYTON

Smart Songs

Classy Dances

Stunning Frocks

When answering advertisements kindly mention VARIETY

VARIETY ARTISTS' ROUTES

FOR WEEK SEPTEMBER 9

WHEN NOT OTHERWISE INDICATED

The routes given from SEPT. 8 to SEP. T. 15, 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 NO LATER THAN WEDNESDAY MORNING TO INSURE PUBLICATION. TEMPORARY ADDRESSES WILL BE CARRIED WHEN ACT IS "LAYING OFF."

A.
Adair & Dahn Keith's Philadelphia
Adams, Samuel J Trocadero Burlesquers B R
Adonis Shea's Buffalo
Alburtus & Millar Hippodrome Boscombe Eng
Abeart Agnes & Co Fair Syracuse

ALL ABBOTT

The Prince of Song.
Direction, BEEHLER BROS.

Allen Luno Bertie 118 Central Oshkosh
Alpine Troupe Ringling Bros C R
Alvin Peter H Dresden Ohio
Andrews Abbott & Co 3902 Morgan St Louis
Archer Low Fantasies St Joseph
Ardelle & Leslie 19 Broesel Rochester
Armanis 5 Majestic Cedar Rapids
Arizona Trio Willard Chicago
Atwood Vera 17 W 58 N Y
Austin & Smith San Francisco
Ayres Howard 1709 N 31 Philadelphia

B.
Baader & La Velle Spring Grove Springfield O
Bacon Doc Hl Henrys Minstrels
Bailey & Edwards 81 E Fair Atlanta
Baldwin & Shea 847 Barry av Chicago
Ball Jack Opera House Alexandria
Ball & Marshall 1553 Broadway N Y C
Banan Alfred W Girls From Happyland B R
Baraban Troupe 1304 Fifth av N Y C

Barbee, Hill and Co.

"A Strutsome Daisy"
Direction BEEHLER BROS.

Barber & Palmer 617 W 22d St Omaha
Barnes & West Johannesburg S Africa
Barnold Chas Davor Dorf Switzerland
Barron Geo 2002 Fifth av N Y C
Barry & Black 1523 Fairmount av Phila
Bartell & Garfield 2080 E 53 Cleveland
Barto & Clark 2221 Cumberland av Phila

THREE BARTOS

America's Foremost Athletes.
Direction, BEEHLER BROS.

Bartos 3 Folly Oklahoma City
Behren Musical 52 Springfield av Newark N J

BELL CANTO TRIO

Booked Solid, W. V. M. A.
Direction, BEEHLER BROS.

Bell & Bell 37 John Bloomfield N J
Bell Boy Trio Ramona Pk Grand Rapids
Bella Italia Troupe Box 795 B'kfield Ill Indef
Belmont Joe 70 Brook London
Belzac Irving 259 W 12 N Y C
Benn & Leon Colonial Nashua N H
Bennett Klute & King Jabukes Cafe Los Ang
Bentley's Musical 121 Clipper San Francisco
Benway & Dayton, Star W Warren.
Berg Bros Orpheum, Winnipeg
Berliner Vera 5724 Ridge Chicago
Beverly Sisters 5722 Springfield av Phila
Billy & Burns 859 Home Bronx N Y C
Bimbos 872 Lawe Appleton Wis
Bissett & Shady 248 W 37 N Y C
Bissett & Weston 5 Green St London Eng
Black & Leslie 3722 Eberly av Chicago

Blake & Amber Bijou Savannah
Bowers, Walters & Crooker Winter Garden
Berlin Ger Indef

JAY BOGERT and GEORGIA NELSON

Next Week (Sept. 8), Orpheum, Des Moines.
Direction A. E. MEYERS.

Bowman Fred Casino 9 & F sts Wash D C
Boyd & Allen 2706 Howard Kansas City
Bradleys The 1314 Brush Birmingham
Brennan George Trocadero Burlesquers B R
Breton Ted & Corinne 114 W 44 N Y C
Bridges June 220 W 39 N Y C
Brinkleys The 424 W 39 N Y C
Britton Nellie 140 Morris Philadelphia

BRINDAMOUR

Original Jail Breaker.
Direction BEEHLER BROS.

6 BROWN BROS.

Featured this Season with the Primrose and Dockstar Minstrels.

Brooks & Carlisle 38 Glenwood av Buffalo
Brooks Thos A Girls from Happyland B R
Brown & Barrows 146 W 36 N Y C
Brown & Brown 60 W 115 N Y C
Brown & Willmot 71 Glen Maiden Mass
Brydon & Hanlon 26 Cottage Newark
Buch Bros 13 Edison Ridgefield Pk N J
Burbank & Danforth Berlin N Y
Burdett Johnson Burdett 881 Main Pawtucket
Burgess Harvey J 627 Trenton av Pittsburg
Burke Minnie Trocadero Burlesquers B R
Burt Wm P & Daughter 133 W 14 N Y C
Busse (Mme) Dogs Empress Seattle
Byron Gleta 170 Blue Hill av Roxbury Mass

C.
Calder Chas Lee 3812 Lancaster av Phila
Campbell Al 2731 Bway N Y C
Canfield & Carleton 2218 80 Bensonhurst L I
Cantway Fred R 6425 Woodlawn av Chicago
Capital City Four 29 Welcome New Bedford
Carmen Sisters 2183 Washington av N Y C
Carlisle, Bertha Normandie Hotel N Y
Carroll Chas 429 E Kentucky Louisville
Carroll Nettle Princess Wichita
Carrollton Mrs C G 1311 S Flower Los Angeles
Casad & De Verne Cooks Park Evansville
Case Paul 31 S Clark Chicago
Chadwick Trio Cleveland
Chameroys 1449 41 Brooklyn
Chandler Claude 219 W 68 N Y C
Chantrell & Schuyler 219 Prospect av Bklyn
Chapman Sisters 1629 Milburn Indianapolis
Chase Dave 90 Birch Lynn Mass
Chatham Sisters 303 Grant Pittsburgh
Cheers & Jones 318 W 59 N Y C
Chris & Harry Bijou Battle Creek
Chubb Ray 107 Spruce Scranton Pa
Chunns Four 19 Loughborough Rd London
Church City Four 307 W 46 N Y C
Clairmont Josephine & Co 246 W 128 N Y
Clark & Devereaux Harney Mobile
Clark Floretta 167 Roxbury Roxbury Mass
Clark & Ferguson 121 Phelps Englewood
Clayton Carl & Emily 48 Melville Toronto
Clayton Drew Players Buckeye Lake Ohio
Clayton Zella Monte Carlo Girls B R
Clifford Dave B 173 E 103 N Y C
Close Bros 41 Howard Boston

Coden & Clifford 21 Adams Roxbury Mass
Collins Will E Girls from Happyland B R
Comets Musical Carlton Terrace Garden N Y C
Compton & Plumb 2220 Emerson av Minneap
Comrades Four 824 Trinity av N Y C
Connolly Bros 1906 N 24 Philadelphia
Cook Geraldine 675 Jackson av N Y C
Corbett & Forrester 71 Emmet Newark N J
Corelli & Gillette Keiths Providence
Costello & La Croix 313 Ewing, Kansas City
Cota El 905 Main Wheeling W Va
Coyle & Murrell 3327 Vernon av Chicago

CRAIG and WILLIAMS

"The Boys who Talk"
Direction, BEEHLER BROS.

Craig Marietta 146 W 36 N Y C
Crawford & Delancey 110 Ludlow Bellefontaine
Cree Jessica 77 Josephine av Detroit
Cromwells 6 Dancroft Gardens London
Cross & Crown 1119 Nevada Toledo
Cross & Josephine Bronx N Y

CROUCH and WELCH

Direction, M. S. BENTHAM.

Crouch & Schnell Royal Court Cleveland Indf
Cunningham & Marion 70 W 108 N Y C
Curson Sisters 235 W 51 N Y C

D.
Dakotas Two 5119 Irving Philadelphia
Dale Josh 144 W 141 N Y C
Dale & Clark 310 W 35 N Y C
Dalton Harry Feb 1870 Cornelia Bklyn
Daly & O'Brien 325 W 48 N Y C
Dare & Martin 4801 Calumet Chicago
Darrell & Conway Empire Pittsfield Mass
D'Arville Jeannette Philadelphia
Day Billy Box 2 Bala Pa
Davis & Cooper 1920 Dayton Chicago
De Costa Duo 982 N 2d Philadelphia
De Grace & Gordon 922 Liberty Bklyn
De Haven & Whitney care Hall's Players
Mansfield Indef
De la Geneste Alma Mich
De Leo John B 718 Jackson Milwaukee
De Milt Gertrude 1213 Sterling pl Bklyn
De Stefano Bros 1266 Maxwell av Detroit
De Vere & Roth 549 Belden av Chicago
DeWitt-Burns & Torrance Orpheum Oakland
De Witt Young & Sisters Majestic Milwaukee
Dean & Sibley 465 Columbus av Boston
Deery Frank 204 West End av N Y C
Delaney Eddie Bijou Greenbay
Delmar & Delmar 229 W 38 N Y C
Delmore & Onelda Temple Rochester
Delton Bros 261 W 38 N Y C
Demonto & Belle Englewood N J
Devau Hubert 384 Prospect pl Bklyn

Jim Diamond and Brennan Sibyl

Next Week (Sept. 9), Orpheum, Brooklyn.
Direction, M. S. Bentham.

Diamond Four 2557 Station Chicago
Dickerson & Libby 1269 Rogers av Bklyn
Dixon-Bowers & Dixon 5626 Carpenter Chicago
Dodd Emily & Jessie 201 Division av Bklyn
Doherty & Harlowe 428 Union Bklyn
Donner & Doris 343 Lincoln Johnston Pa
Doss Billy 102 High Columbus Tenn
Downey Leslie 2712 Michigan Chicago
Doyle & Fields 2348 W Taylor Chicago
Drew Lowell B Stratford N J
Dug Barry & Leigh 3511 Beach av Chicago
Duffy Thos H 1718 N Taylor av St Louis
Dugan Harry F 3491 Welkel Philadelphia
Dulzell Paul Tremont Boston

E.
Earl Harry 2337 2d av N Y C
Earl Robert & F C Vardel Lumberg Utica
Eckert & Berg Hoy St Margaret Y C
Eckhoff & Gordon East Haddam Conn
Edmond & Gaylor Box 39 Richmond Ind
Edwards Jess 12 Edison Ridgefield N J
Edwards Shorty Sun Springfield O.
Elson & Arthur 456 E 149 N Y C
Emelle Troupe 904 E Taylor Bloomington Ill
Emerald & Dup National Sydney Australia
Emmett Gracie Orpheum New Orleans
Engelbroth G W 2813 Highland av Cincinnati
Eman H T 1284 Putnam av Bklyn
Espe & Roth Pantages Spokane
Evans Bessie 3701 Cottage Grove av Chicago
Evelyn Sisters 280 St James pl Bklyn
"Everhart" Circus Busch Vienna

F.
Falardaux Camille Trocadero Burlesquers B R
Fantas Two The 2025 Harvard Chicago
Feman Arthur S Girls from Happyland B R
Fenner & Fox 413 Van Hook Camden N J

ADELE and EDNA FERGUSON and NORTHLANE

Next week (Sept. 8), Orpheum, Omaha
Direction, ALBEE, WEBER & EVANS.

Ferguson Dick 68 W Bayonne N J
Ferguson Frank 704 W 180 N Y C
Fernandez Duo 1294 Lake Muskegan
Field Bros 62 W 115 N Y C
Fields & Hanson Proctor's 58th N Y C
Fields Nettie 6302 S Halsted Chicago
Finley Frank Trocadero Burlesquers B R

FISHER and GREEN

"On Account of the Subway"
Direction, BEEHLER BROS.

Fisher Roy J Cook's O H Rochester Indef
Fletcher Ted 470 Warren Brooklyn
Flynn Frank D 65 W 123 N Y C
Follette & Wicks 1824 Gates av Bklyn
Forbes & Gowman 201 W 112 N Y C
Force Johnny 840 Edmondson Baltimore
Ford Corinne Trocadero Burlesquers B R
Fords Four 1940 84 st Bensonhurst
Ford & Hyde Camp Rest Clifton Me
Formby Geo Walworth House Wigan Eng
Forsythe 172 Elmoro Rochester
Fox & Summers 517 10 Saginaw Mich
Foyer Eddie 9020 Pierpont Cleveland
Francis Willard 67 W 128 N Y C
Franciscos 343 N Clark Chicago
Freeman Bros 35 Anderson Boston
Frey Twins 776 8th av N Y C
Friaco Trio care Sam Messell 618 Anstell Bldg
Atlanta

Frish, Garard & Toolin 1700 Frisk Chicago
Furman Radie 829 Beck N Y C
G.
Gaffney Sisters 1407 Madison Chicago
Gaffney Al 393 Vernon Brooklyn N Y
Gardner Georgi 4646 Kenmore av Chicago
Gates Earl Monte Carlo Girls E R
Gaylor Chas 768 17 Detroit
Gaylor & Graft 383 Van Buren Brooklyn
Gaylor & Wally 1321 Halsey Brooklyn

CHARLES GIBBS

"The Human Phonograph."
BOOKED SOLID
Direction, BEEHLER BROS.

Girard Marie 41 Howard Boston
Gladstone & Talmage 145 W 45 N Y C
Gleson's & Houlihan 8 New Coventry London
Eng
Godfrey & Henderson Orpheum Salt Lake
Golden Max 5 Alden Boston
Golden Morris 104 Syndicate Bldg Pittsburgh
Goldman Sam 401 Benson Reading O
Goodman Joe 2058 N 3 Philadelphia
Gordon Ed M 6116 Drexel av Chicago
Gordon Dan 1777 Atlantic av Bklyn
Gordon & Barber 26 S Locust Hagerstown Md
Gomans Bobby 400 So 6 Columbus O
Gotlob Amy 671 Lenox av N Y C
Granat Louis M 783 Prospect av N Y C
Gray & Graham Vaudeville Club London
Gray & Gray 1922 Birch Joplin Mo
Griffith Fred M Academy Chicago
Griffith John P Trocadero Burlesquers B R
Grimm & Elliott Majestic Peoria
Guilfoyle & Charlton 206 Harrison Detroit

H.
Halligan & Sykes Colonial Erie
Hallings The Calvert Hotel N Y C
Halls Dogs 111 Walnut Revere Mass
Halsen Boys 21 E 93 N Y C
Halton Powell Co Colonial Indianapolis Indef
Hamilton Harry 257 Jelliff av Newark
Hammond & Forrester Box 83 Scaradale N Y
Hampton & Bassett Crystal Braddock Pa
Hanson Bros & Co Empire Pittsfield Mass
Harcourt Frank Girls from Happyland B R
Harris Maude Girls from Happyland B R
Harrity Johnnie 708 Harrison av Scranton
Hart Bros Barnum & Bailey C R
Hart Maurice 156 Lenox av N Y C
Hart Stanley Warde Hyman Los Angeles Indf
Harvey & Irving 1553 Broadway N Y C
Haydn Dunbar & Haydn, Palace Chicago
Hays Ed C Vogels Minstrels
Hazzard Lynne & Bonnie Escanaba
Held & La Rue 1328 Vine Philadelphia

LEO CANTO

Engaged for Season '12-'13 through

UNITED BOOKING OFFICES OF AMERICA

When answering advertisements kindly mention VARIETY.

Henella & Howard 646 N Clark Chicago
Henry Frank J Girls from Happyland B R
Henry Girls 2326 So 71 Philadelphia
Henshaw Edward 65 W 107th N Y C
Herberts The 47 Washington Lynn
Heuman Trio Ronacher's Vienna
Hillman & Roberts 516 E 11 Saginaw Mich
Hines & Fenton 532 W 163 N Y C
Hines & Remington Harrison N Y
Hoffman Dave 2241 E Clearfield Phila
Hoffman & O'Connell, Majestic Shreveport
Holman Harry & Co Bijou Atlanta
Holmes Norris Trocadero Burlesquers B R
Holt Alf 755 Fifth Milwaukee
Honor & Hein P O B 564 Onset Mass
Hood Sam 721 Florence Mobile Ala
Hoover Lillian 432 W 34 N Y C
Hopp Fred 326 Littleton av Newark N J
Hotelling Edw 537 S Division Grand Rapids
Howard Comedy Four 983 3 av Bklyn
Howard Harry & Mae 222 S Peoria Chicago
Howard Jack Girls from Happyland B R
Howard Joe B 1018 W 65 Chicago
Howard & White 3917 Grand Blvd Chicago
Hoyt & Starks 15 Bancroft pl Bklyn
Hulbert & De Long 4418 Madison Chicago
Hunter & Ross New Amsterdam Springfield O

I
Ingrams Two care W T Tooti, Nevada Iowa
Inman Billy Monte Carlo Girls B R

Ioleen Sisters

September, Folies Marigny, Paris.

Irwin Flo 221 W 45 N Y C
J
Jackson Frank C 326 W 46 N Y G
Jerger & Hamilton Orpheum Birmingham
Jarrell Company 3044 W Madison Chicago
Jeffers Tom 380 Bridge Bklyn
Jennings Jewell & Barlow 3362 Arl'g't'n St L
Jewell Mildred 5 Alden Boston
Johnson Great 257 W 37 N Y C
Johnson Henry 60 Tremont Cambridge
Johnson & Johnson 108 Knight av Collingsw'd
Johnstons Musical Tower Circus Blackpool
Jordans Juggling 4736 Ashland Chicago
Juno & Wells 511 E 78 N Y C

K
Kane James E 1732 So 8th Philadelphia
Kaufman Rawls & Von Keiths Cincinnati
Kaufman Reba & Inez Orpheum Kansas City
Kaufmanns The Hess Lake Newaygo Mich
Keeley Bros 5 Haymarket Sq London
Keenan & Beverly 574 11 st Brooklyn
Kelsey Sisters 4832 Christians av Chicago
Kenna Chas Majestic Houston
Kennedy Joe 1131 N 3 Knoxville Tenn
Kenney & Hollis Merrimack Lowell
Kenton Dorothy Felix-Portland Hotel N Y C
Kenner Rose 438 W 144 N Y C
Kidder Bert & Dor'y 336 Santa Clara Alameda
King Bros 211 4 av Schenectady
King Four 205 N Kentucky av Atlantic City
King Violet Winter Garden Blackpool Eng
Knight Bros & Sawtelle 4450 Sheridan rd Chic
Kolb & La Nava Majestic Mitchell S D
Koners Bros Orpheum Portland
Krona Arthur & Bessie 200 N 54 Philadelphia

LA MAZE TRIO

(3 Feels and 5 Tables)
Next Week (Sept. 9), Orpheum, Seattle.

Lake Jas J Girls from Happyland B R
Lamont Harry 20 Clinton Johnstown N Y
Lane Chris 4357 Kenmore av Chicago
Lane & Ardell 180 Alexander Rochester
Lane Eddie 305 E 73 N Y C
Langdons The Keiths Indianapolis
Lanning Arthur Monte Carlo Girls B R
Lanser Ward B 232 Schaefer Bklyn
La Centra & La Rue 2461 2 av N Y C
La Fleur Joe Ringling Bros C R

LA PETITE MIGNON

Direction PAT CASEY.

La Rue & Holmes 21 Little Newark

PHIL LA TOSKA

"The Talkative Juggler"
Direction BEEHLER BROS.

La Toy Bros Union Square N Y C
La Tour Irene 24 Atlantic Newark
Larriue & Lee 32 Shuter Montreal
Lashe Great 1011 Kater Phila
Laurence Bert 106 S 4 Reading
La Verne & La Verne 525 E 11 Erie

Arthur La Vine

The Flying Dreadnought.
On Interstate Circuit Sept. 2
Direction, BEEHLER BROS.

Lawrence & Edwards 624 Elm Reading
Lawrence & Wright 56 Copeland Roxbury Mas
Laypo & Benjamin Mobile
Layton Marie 252 E Indiana St Charles Ill
Le Page 236 S Milwaukee
Le Roy Geo 36 W 115 N Y C
Le Roy Vic 332 Everett Kansas City
Leahy Bros 259 East av Pawtucket R I
Leberg Phil & Co 224 Tremont Boston
Lee Joe Kinsley Kan
Lee Rose 1040 Broadway Bklyn
Lentz 1914 Newport av Chicago
Leonard Gus 280 Manhattan av N Y C
Leslie Elsie Trocadero Burlesquers B R
Leslie Frank 114 W 139 N Y C
Leslie Regina Clason Point N Y
Levy Family 47 W 129 N Y C
Lewis Dave American St Louis
Lillian Sisters Portland
Linden & Buckley 70 W 95 N Y C
Lingermans 705 N 5 Phila
Linton & Jungle Girls 1985 So Penn Denver
Lockwoods Musical 132 Cannon Poughkeepsie
London & Riker 32 W 98 N Y C
Lorch Family Circus Schuman Berlin Ger
Lorraine Olga 4118 W End Chicago
Luce & Luce 3325 Krather Rd Cleveland
Lutgen Hugo Empress San Diego
Lynch Hazel 355 Norwood av Grand Rapids

M
"Mab Queen" & Wells Hillside Bx Canton
MacDonald Dr Howard Boston
Mack Floyd 5934 Ohio Chicago
Malone Grace 183 Normal Buffalo
Malloy Dannie 11 Glen Morris Toronto
Manning Frank 922 Sixth av N Y C
Manning Trio 154 N Wanamaker Phila
Mantell Harry Trocadero Burlesquers B R
Mantella Marionettes Garden Kansas City
Marathon Comedy Four 309 W 28 N Y C
Mardo & Hunter Majestic Port Huron
Marine Comedy Trio 137 Hopkins Bklyn
Marshall & Kinner Plankinton House Milw'ke
Martin Dave & Percie R R No 2 Derby Ia
Martinez Miss 2515 Boulevard Jersey City Hg
Martine Fred 457 W 57th N Y C
Masin & Pearce Van Cortlandt Hotel N Y C
Matthews Mabel 2931 Burling Chicago
Mayer Arthur Monte Carlo Girls B R
Mayne Elizabeth 1333 S Wilton Philadelphia
Mayson Frank 308 Madison Minn
McAnn Geraldine & Co 706 Park Johnstown
McCarthy & Barth 2901 Missouri av St Louis
McConnell Sisters 1247 Madison Chicago
McCormick & Irving 312 Av O Bklyn
McCracken Tom 6151 Chestnut Philadelphia
McCune & Grant 636 Benton Pittsburgh
McDermott & Walker 525 Havoform Phila
McDuff James Empress San Diego
McGarry & Harris 521 Palmer Toledo
McKie Corkey 251 W 34 N Y C

JOCK MCKAY

SCOTCH COMEDIAN.
Who asks for applause and gets it without asking, over in Scotland. Com., Pat Casey.

McLain Sisters 38 Miller av Providence

McMAHON and CHAPPELLE

Port Monmouth, N. J.
Direction, JENIE JACOBS.

McNamee Galety So Chicago
McNutt Natty 270 W 39 N Y C
McWaters & Tyson 471 80 Bklyn
Meredith Sisters 11 Eppitt E Orange
Meredith & Snapper St Paul
Methen Sisters 12 Culton Springfield Mass
Meuth & Davis 342 E 86 N Y C
Meyer David 1534 Central av Cincinnati
Michael & Fitzgerald Aquarium Moscow Rus'a
Migilno Bros 1860 Bushwick av Bklyn
Miller Edgar M 255 E Front Bellevue
Miller & Princeton 88 Olney Providence
Minstrel 4 Majestic Elmira
Minty & Palmer 3312 N Park Phila

Moller Harry 34 Hymer Delaware O
Montambo & Wells White Rats N Y C
Moore Jack O 1426 Holmes av Springfield Ill
Moore Mite Bowdoin Sq Boston
Morette Sisters Bijou Quincy Ill
Morley Victor 2311 N St Richmond Va
Morris & Kramer 1306 St John pl Bklyn
Morrison Patsy Lynbrook L I

LILLIAN MORTIMER

Vaudeville—United time
ALBEE, WEBER & EVANS

Mostras The 62 Morse Newton
Musketees Three 240 W 39 N Y C

N
Neary Bliss & Ross 459 E Main Bridgeport
Novins & Erwood 249 17 av Paterson Indef

NEVINS and ERWOOD

PAUL RUBY
ORPHEUM PARKS
This Week (Sept. 2), Romona Park,
Grand Rapids, Mich.

Nichols-Nelson Troupe Miles Minneapolis
Nonette 617 Flatbush av Bklyn
Norton C Porter 6342 Kimbark av Chicago
Nosses Musical New Brighton Pa
Nowak Casper 1307 N Hutchinson Phila

O
O'Connor Trio 706 W Allegheny av Phila
O'Dell & Gilmore 1145 Monroe Chicago
Omar 252 W 36 N Y C
O'Neill Dennis 201 E Marshall Richmond
O'Neill & Regency 692 Warren Bridgeport
O'Neill Trio Miles Minneapolis
Orloff Troupe 208 E 67 N Y C
Orr Charles F 131 W 41 N Y C
Owens Dorothy Mae 3047 90 Chicago

P
Pape Herman G Morrison Htl Chicago
Parker & Morrell 187 Hopkins Bklyn
Parris Geo W 2534 N Franklin Phila
Pederson Bros 635 Greenbush Milwaukee
"Penrose" 2106 Fulton Brooklyn
Phelan & Winchester 1502 Belknaes Superior
Phillips Samuel 310 Clason av Bklyn
Phillips Sisters Revue Paris
Pitter & Harris 6330 Wayne av Chicago
Powell Halton Co Colonial Indianapolis Indef
Powers Bros Maple Beach Pk Albany N Y
Powers Elephants 745 Forest av N Y C
Proctor Ada 1112 Halsey Bklyn

Q
Quinlan Josie 644 N Clark Chicago

R
Raimond Jim 818 Dakin Chicago

RAPOLI

World's Greatest Artistic and Sensational
Juggler.
Direction BEEHLER BROS.

Rawls & Von Kaufman Mush Room Muskegon
Ray Harry Hotel Clinton Pittsburgh
Raymond Great Bombay India Indef
Redmond Trio 251 Halsey Bklyn
Reidner Thomas & Co 372 Hudson av Detroit
Redway Juggling 141 Inspector Montreal
Reese Bros Lockport N Y
Remington Mayme Gerard Htl N Y
Renalles The 2064 Sutter San Francisco
Rio Al C 208 Audubon av N Y C
Ritters The Virginia Chicago

CLYDE RINALDO

presents
LA GRACIOSA
Direction, BEEHLER BROS.

Roberts C E 1851 Sherman av Denver
Roberts & Co Hippodrome Lexington Ky
Roberts & Downey 36 Lafayette Detroit
Robinson Wm C 3 Granville London
Roeder & Lester 314 Broadway Buffalo
Rogers Ed Girls from Happyland B R
Rogers & McIntosh Empress San Francisco
Roller Henry 91 Trenton East Boston
Ro Nero 412 S George Rome N Y
Rose Ullie & Raymond 19 Ditman Los Ang'l
Rosenthal Don & Bro 151 Champlain Rochstr
Ross Sisters 65 Cumberland Providence
Rossis Musical Novelty 218 W 48 N Y C

Rother & Anthony 8 Patterson Providence
Royal Italian Four 634 Reese Chicago

S
Sampael & Reilly Maryland Baltimore
Scanlon W J 1501 Vinewood Detroit
Schnoder Cargl Girls from Happyland B R
Schulte Geo 1014 Sedgwick Chicago
Scully Will P 8 Webster pl Bklyn
Sells Billy & Betty Broadway Columbus O
Selton Larry Syndons Omaha
Sexton Chas B Jefferson Birmingham Ind
Shaw Edith Trocadero Burlesquers B R

Burt Shepherd

"The Whip King"—Booked Solid.
Direction BEEHLER BROS.

Shermans Dogs Dumont N J
Sherlock Frank 514 W 135 N Y C
Sherman Krans & Hyman Maurice Bths Hot Sp
Shermans Two 232 St Emanuel Mobile
Shields Sydney & Co Orpheum Memphis
Shubert Musical Four Hippodrome Cleveland
Simms Sheldon P O B 559 N Y C
Simons Murray J Trocadero Burlesquers B R
Skeley Johnson & De Ferris Empire Pittsburgh
Slager & Slager 516 Birch av Indianapolis
Smith & Adams 1145 W Madison Chicago
Smith Allen 1243 Jefferson av Bklyn
Smith Lee 23 Vienna Newark N J
Smith Lou 124 Franklin Allston Mass
Smith & Champion 1747 E 48 Bklyn
Smith & Larson 140 W 49 N Y C
Somers & Storke Kattakili Bay Lake George
Soper & Lane 1232 N Alden West Phila
Spears The 67 Clinton Everett Mass
Sprague & Dixon Odeon Clarkesburg W Va
Springer & Church 8 Esther Terrace Pittsfd
Stanley Harry Grant Hotel Chicago
Stanley Stan 906 Bates Indianapolis
Stanwood Davis 364 Bremen E Boston
Stearns Pearl & Co Bijou Flint
Stein-Hume-Thomas Orpheum Sioux City
Steppe A H 33 Barclay Newark
Stepping Trio 3908 N 5 Phila
Sterk Great 34 Watson Paterson N J
Stevens E J 498 Marion Bklyn
Stevens Paul 323 W 28 N Y C
St Claire Annie Central Atlanta Indef
St James W H & Co Oakland
Stubbfield Trio 5808 Maple av St Louis
Sullivan James F 356 Court Brooklyn
Sully & Phelps 2423 Jefferson Phila
Summers Allen 1956 W Division Chicago
Sutcliffe Trio 288 Laurel av Arlington
Swisher Calvin 708 Harrison av Scranton
Symonds Alfarfetta 140 S 11 Phila
Syts & Syts 140 Morris Phila

T
Talbut-Twirling 296 Box av Buffalo
Tambo & Tambo Casino Buenos Aires B A
Taylor & Tenny 2840 Ridge av Phila
Teese Charles J 1885 N 12 Phila
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Welch Jas A 211 E 14 N Y C
Wells Lew 213 Shawmut av Grand Rapids
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Westworth Vesta & Teddy Keltins Portland Me
Western Union Trio 2241 E Clearfield Phila
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Americans Star Cleveland 16 People's Cincinnati
American Beauties Gayety Toledo 16 Columbia Chicago
Auto Girls Eighth Ave N Y 16 Howard Boston
Beauty Youth & Folly Gayety Omaha 16 L O 23 Star & Garter Chicago
Behmans Show Garden Buffalo 16 Corinthian Rochester
Ben Weichs Burlesquers Casino Philadelphia 16 Gayety Baltimore
Big Gayety Gayety Boston 16-18 Gilmore Springfield 19-21 Empire Albany
Big Review Trocadero Philadelphia 16 Empire Baltimore
Bohemians Standard St Louis 16 Buckingham Louisville
Bon Tons Star Brooklyn 16-18 Empire Hoboken
Bovary Burlesquers Casino Boston 16 Columbia New York
Cherry Blossoms Lyceum Washington 16 Penn Circuit
College Girls 9-11 Bastable Syracuse 12-14 L O 16 Gayety Montreal
Columbia Girls Gayety Montreal 16-18 Empire Albany 19-21 Franklin Sq Worcester
Cracker Jacks 9-11 Empire Hoboken 12-14 Empire Paterson 16 Gayety Newark
Daffy Dills Gayety St Paul 16 L O 23 Krug Omaha
Dante Daughters 9-11 Columbia Scranton 12-14 Orpheum Paterson 16 Bowery New York
Dazzlers Murray 1111 N Y 16-18 L O 19-21 Bridgeport
Duckings Star Toronto 16 Lafayette Buffalo

Follies of Day Gayety Minneapolis 16 Gayety St Paul
Gay Masqueraders Columbia N Y 16 Star Brooklyn
Gay White Way L O 16 Gayety Toledo
Gay Widows Empire Baltimore 16 Lyceum Washington
Ginger Girls Westminster Providence 16 Gayety Boston
Girls Happyland Gayety Washington 16 Gayety Pittsburgh
Girls Joyland Lafayette Buffalo 16-18 Columbia Scranton 19-21 Orpheum Paterson
Girls Missouri Peoples Cincinnati 16 Empire Chicago
Girls Reno Avenue Detroit 16 Star Toronto
Golden Crook Gayety Philadelphia 16 Music Hall N Y
Hastings Show Gayety Pittsburgh 16 L O 23 Gayety Toledo
High Life in Burlesque Casino Brooklyn 16 Eighth Ave N Y
High School Girls Empire Chicago 16 Grand Milwaukee
Howes Lovemakers Gayety Louisville 16 Gayety St Louis
Jardin de Paris Buckingham Louisville 16 Empire Indianapolis
Jolly Follies 9-11 L O 12-14 Bridgeport 16 Westminster Providence
Knickerbockers Gayety St Louis 16 Gayety Kansas City
Lady Buccaneers Bowery N Y 16 Empire Philadelphia
Marions Dreamlands Gayety Newark 16 Gayety Philadelphia
Merry Go Rounders Gayety Detroit 16 Gayety Toronto
Merry Maidens Empire Philadelphia 16 Casino Brooklyn
Merry Whirl Gayety Baltimore 16 Gayety Washington
Midnight Molds Gayety Toronto 16 Garden Buffalo

Miss New York Jr Empire Newark 16-18 Orpheum Paterson 19-21 Columbia Scranton
Mollie Williams Music Hall N Y 16 Murray Hill N Y
Moulin Rouge Bronx N Y 16 Empire Brooklyn
New Century Girls Grand Milwaukee 16 Gayety Minneapolis
Orientals Folly Chicago 16 Avenue Detroit
Pacemakers Howard Boston 16 Grand Boston
Queens Follies Bergere Century Kansas City 16 Standard St Louis
Queens Paris 9-11 Empire Paterson 12-14 Empire Hoboken 16 Casino Philadelphia
Reeves Beauty Show L O 16 Star & Garter Chicago
Robinsons Crusoe Girls Standard Cincinnati 16 Gayety Louisville
Rosebuds Penn Circuit 16 Star Cleveland
Rose Sydella Corinthian Rochester 16-18 Bastable Syracuse 19-21 L O 23 Gayety Montreal
Runaway Girls Star & Garter Chicago 16 Gayety Detroit
Social Maids Olympic N Y 16-18 Empire Paterson 19-21 Empire Hoboken
Star & Garter Columbia Chicago 16 Standard Cincinnati
Stars of Stageland Grand Boston 16 Bronx New York
Taxi Girls Gayety Brooklyn 16 Olympic N Y
Tiger Lilies 9-11 Orpheum Paterson 12-14 Columbia Scranton 16 Trocadero Philadelphia
Trocadero Girls Kansas City 16 Gayety Omaha
Wayone Beef Trust Krug Omaha 16 Century Kansas
Whirl of Mirth Empire Brooklyn 16 Empire Newark
Winning Widows 9-11 Gilmore Springfield 12-14 Empire Albany 16 Gayety Brooklyn
World of Pleasure 9-11 Empire Albany 12-14 Franklin Sq Worcester 16 Casino Boston
Yankee Doodle Girls L O 16 Krug Omaha
Zallaha Own Empire Indianapolis 16 Folly Chicago

LETTERS

Where C follows name, letter is in Chicago.
Advertising or circular letters of any description will not be listed when known.
P following name indicates postal, advertised once only.

A
Adeline
Alberts Australian
All Harry
Ames Charley
Astor Guy Mrs (C)
Ayer Miss Grace (C)
B
Ballo Harvey
Barry Edward
Barry Bobby (P)
Barry Marlon
Bauwens Paul (C)
Beatz William
Beaumont Count (C)
Behee Earl (C)
Be Gar Beatrice
Bennett Albert
Bernie Miss Lewis
Bernie Ben
Bird Miss M
Bishop Miss M
Boley May
Bonomar Simon (C)
Boorum & Co
Bortoline Joe (C)
Boyle Pat
Boynton Edith (C)
Briggs A M
Burger Nullie (C)
C
Caldwell Anna
Cameron Arthur
Cameron Grace
Campbell Miss Zema
Charlan Walter (C)
Chase Billy
Christopher Joe (C)
Claire Jack C

Clark Evelyn (C)
Clark Miss Flossie
Cole Fred
Cole Nate H (C)
Coleman Wm J
Courtney Cyril
Cosham Miss Mandie
Cressy Wm (C)
Curtis Carle (C)

D
Dale Jessie (C)
Daugherty, Mr & Mrs (C)
Darnley Grace (C)
Davis Hal
Deussing W (P)
Devine Harry Mrs
De Fee Richard
De Laire Harry (P)
De Long Miss B
Diane Dainty
Dillon Wm
Dobbs & Borel
Dubson Chas
Dunn Thomas C
Dyer Herbert (C)

E
Eldridge R
Ellsworth Harry
Ellsworth Miss G
Ellsworth John W
Elliott Billy (C)
Elliott Billy
Erb Eddie
Ernest Fred (P)
Espey Miss N
Evans Pearl (C)
Evans Ernest

F
Fair Pearl
Fagon Barney (C)
Fanton David
Farrell Harry (C)
Felida Evelyn (C)
Ferris Ethel (C)
Flenner Edith
Ford Vivian
Fuller Wm

G
Gallagher Ed

Gardner & Hawleigh (C)
Gardner & Hawleigh
George Alvin D
Gibney Chas
Gilbert Albertina
Gordon Miss C
Granville & Mack
Gornley & Cafnery
Gould Rita
Grimm Harry (C)

H
Hamilton & Dene (P)
Hanson Frank
Hart Edw G
Hatch Warren
Hedder Jack
Hendricks Miss M
Henry & Likel (C)
Herman & Rice
Hewine Miss Nan
Hines Miss J
Hinsley Harry
Hinsley Stan
Hymer John B

J
James C
Jarrott Jack
Jeavous Hugh
Jones Poss
Jordan Jack
Jordan Leslie (C)
Julian Harry (C)

K
Kelmer Edith
Kelly Hal (C)
Keegan Gus
Keltone Musical (C)
Kelke Zena
King H W (C)

L
La Barbe Jules (C)
La Brec Miss Frankie
Lacey Eric M (P)
La Salle Trio (C)
La Tell Wm
Landy Mrs Lau
Langford Wm H (C)

Laypo & Benjamin (C)
Lawley & Putaire (P)
Lemmer Done Co
Lewis Miss Ray
Lewis Jack
Loury Ed
Loyd Eddie (C)
Loveland Carl H

M
Majestic Trio
Mason Miss P
Maxwell & Co
McCaferly Hugh (C)
McMillan Miss L
Meyer Herman
Meehan Wm (C)
Meeker Matt (C)
Mills Lillian
Monast Frances

N
Nadell Lew (C)
Nelson Arthur (C)

O
Oelachlagel Chris (C)
Olson Doris
Onrl Archie (P)
Orville Victoria (C)
Overling M

P
Payton Charles
Pewest Mrs A
Pierce & Dunham
Potts Ernie & Mildred (C)

R
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Director and Advisor, King E. C.

B-A-N-J-O-P-H-I-E-N-D-S
This W'k (Sept 2), Medford, Blvd Mass

3 MUSKETEERS 3



(Dunham) (Edwards) (Farrell)
New London, Conn.—Four A. M. Raining
hard. Hotels all filled. Finally we locate one
bed with a room around it. Edwards in get-
ting up stepped on Dunham's stomach; the
bed broke.—Farrell fell over a chair.—Much
uproar. Curtain!

MAX GRACE
Ritter and Foster
TRIO
with "The Gay Widows."
Address care VARIETY, New York.

Just left His Knobs
at Zanzibar. Yes, he's
got a harem.
This is the place to
buy curios that one
can't get anywhere
else in the world. An-
other six hours and we
would have been
broke.
Zanzibar looks like
1912 B. C. Instead of
A. D. Every nation-
ality of the Eastern
world are congregated in this town.
Maybe they cursed us and maybe they
didn't, but sometimes it sounded like they
did, so we let them have a few new ones
from the States. The Solid Ivory Club
could overload its books with members
from this place.
90 per cent. of the cloves of the world are
raised on this island.
Zanzibari Yours,
VARDON, PERRY & WILBER

SALENO
JUGGLER
BOOKED SOLID
United Time.

GENE FRED
Marcus and Gartelle
In their sketch
"Skatorial Rollerism"
JAMES PLUNKETT, Mgr.



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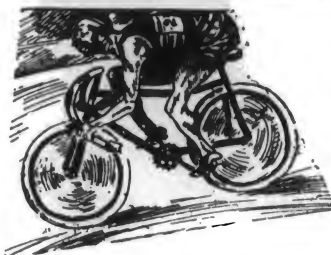
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Featuring the "MELROSE FALL"

JOHN T. MURRAY
SAYS:
"I'M FULL OF THANKS"
I WISH TO THANK
THE SULLIVAN AND CONSIDINE CIR-
CUIT FOR A VERY PLEASANT AND
PROFITABLE TOUR. IT IS INDEED A
PLEASURE TO HAVE PLAYED THIS
TIME.
I WISH TO THANK
THEIR VARIOUS MANAGERS FOR THE
MANY LITTLE COURTESIES EXTEND-
ED TO ME.
I WISH TO THANK
BOTH THE PUBLIC AND PRESS FOR
THEIR EARNEST APPRECIATION OF
MY EFFORTS.
I WISH TO THANK
THOSE THAT HAVE OFFERED ME AD-
DITIONAL TIME THROUGH MY AGENT,
GENE HUGHES
BUT—I'M HEADED FOR BROAD-
WAY AND — WELL —
It's a secret just now, but I'll let you all
know soon.

Frederick Wallace
AND HIS
"Leap Year
Girls"
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and "VANITY FAIR," Will Produce Shortly
a New Comedy Protean Absurdity.

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MANAGERS
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VARIETY

VOL. XXVIII. No. 2.

NEW YORK, FRIDAY, SEPTEMBER 13, 1912.

PRICE TEN CENTS



THE DAY OF OPPORTUNITY IS HERE

**MR. VAUDEVILLE PERFORMER
MR. PRODUCER
MISS VAUDEVILLE PERFORMER**

**ARE YOU
GRASPING IT?**

The demand is world wide for new and up-to-date material for Vaudeville, it is absolutely essential to a Vaudeville Manager that he have it. He is glad to get it.

DO YOU hope soon to be playing in the feature class?

DO YOU realize that the present is the time when you should hit the nail square on the head?

Are you satisfied with your present condition? Now is the time for the act with the **PUNCH**. Are you still listening to the Bull? Are you sitting home or in a hotel, waiting for an agent with a thousand acts to you give it to not. Then why not? Do and that he **Managers of**



call you up? **If you owned a Grist Mill or a Hardware Store**, would another man to run unless you knew the man? **You positively would** why do it with your brains? **Are you well represented?** If not, you realize that the Successful Vaudeville Manager to-day is progressive wants good acts for his patrons? **Don't SIT AROUND blaming the the Big Time, the Middle Time or the Small Time. IF YOU FIND THAT IT IS A TRUST, TRY AND GET IN WITH THE TRUST.**

A Manager is a manager because he seizes his opportunity and does **things**. He is progressive. Are you? If you are listening to the time worn Agent or Manager who is only living on your Brains, and your stock in trade as his capital, wake up and get a Live Wire. If you have the act, get a man with the

Punch behind same. Are you using the gifts that **God** gave you to advantage? Thousands of Vaudeville Theatre Managers want your stuff providing you can put it over successfully. Do you lack The Business Management Of Same, or do you need Capital? I will put **my own money behind Your Production** if it looks good to me, and **I will take my chances on the Managers and Booking Agents knowing a good thing.** I personally Managed and put over \$160,000 worth of Airship contracts for Mr. Roy Knabenshue, who was the first successful Aerial Flyer in the known world. At that time wise heads said, **we were dreamers**, and were crazy. To-day Airships are flying all over the world and are adopted by all Governments. We charged Five Thousand Dollars a week and got it. I had faith in Business Men knowing a good thing.

THE PROSPERITY OF YOUR THEATRE DEPENDS UPON GOOD ACTS AND ATTRACTIONS. I maintain that all Vaudeville Managers want good acts and attractions. Good acts mean good shows. I don't care **who is your Booking Agent** or what the circuit is. I don't book Theatres and don't want to. I am not an agent and don't want to be. But I am going to send out for Vaudeville just as sure as you were born, some sure fire acts that will be a feature on your programmes. **MY CARDS ARE ON THE TABLE FACE UP**, and I am going to give you a run for your money on any act that bears my name, and unless the act is a good one my name will not be connected with it. I realize that you are one of the Main Pillars that support Vaudeville, and I am not going to try to trim the Pillar. I have worked side by side with President Taft and twenty of the Leading Governors of the United States, and Governors of Foreign ports. I

have furnished amusement attractions for the world's best and brainiest people, United States Senators, State Senators, Congressmen, National and State Officials, because I have always done business on the level and I know a good act when I see one, and I know a bad one also. **I don't kid myself.** TO THE VAUDEVILLE PROFESSION, TO THE PUBLIC AND WHOEVER HAS GOOD, CLEAN, CLEVER ideas, that will amuse the Vaudeville audiences of the present day, if you lack the punch that is needed, show me the act, and if the act is there, I WILL PUT THE PUNCH BEHIND IT. If you have an act that has played all the small time, and been handled by all the Small Agents, I DON'T WANT IT, as you will only waste your time and mine as well, but if you have a good act and one that has been badly handled, get in touch with me. DO IT NOW. If you are on the road, slip me a letter and if I am interested, I will see the act any place this side of San Francisco and do it personally. If you want your act handled on honest lines and Business principles, and backed by ability, and one of the handsomest Theatrical Offices in New York City, this is your opportunity. GRASP IT. I make no pretense of reforming anything. I am not in the reform business. There are hundreds of good honest Agents in the United States, some of whom have gained an international reputation for their ability and honesty. Their fame is world wide, and there are a few who have gained an international reputation for trimming everybody, performer, manager, and everyone else. If you have a good act or an attraction, present it on the level and you are bound to win in the long run. To-day is the day of Progress. Get in the movement. **Do it now.**

FRANK P. SPELLMAN, HEIDELBERG BLDG., 42nd St. and Broadway, NEW YORK CITY



To Vaudeville Performers who can Deliver the Goods



To Producers Who Can Make New & up to date Classy Attractions For Vaudeville Only.



The Airship That Wise Heads Said Would Never Fly.



The Mgr Who Has his Hand on the Public's Pulse.



The Theatre That Tells the Story.

VARIETY

Vol. XXVIII. No. 2

NEW YORK CITY, FRIDAY, SEPTEMBER 13, 1912

PRICE 10 CENTS

BELASCO ACQUIRES STOCK IN KINEMACOLOR PICTURES

Will Give Personal Attention to Stupendous Film Productions, Billed as the Creations of "America's Foremost Legitimate Producer." Belasco Said to Have Put in \$750,000

If there exists in the mind of anybody doubt of the almost universally conceded fact that motion pictures will play an important part in the future of theatrical entertainment, it should be dispelled with the announcement that its latest convert is no less a personage than David Belasco.

So enthusiastic is this producer that he has secured an important working interest in the Kinemacolor company, investing in it a sum said to be in the neighborhood of \$750,000.

It is the intention of Belasco in future to devote a goodly portion of his personal attention to the production of stupendous picture productions, which are to be extensively advertised as the creations of "America's foremost legitimate producer."

The personnel of the working staff is being reorganized and an official announcement of its future policies will shortly be made known.

At present the Kinemacolor company is in active negotiation with the management of a large circuit of vaudeville houses for the allotment of important territorial rights to the company's output, other than its larger productions requiring a series of reels for their presentation.

ASHTON STEVENS CRITICALLY ILL

Chicago, Sept. 11.

Ashton Stevens, the dramatic editor of the Chicago Examiner, is critically ill.

Stevens has been in bed for the past two weeks. He has been ailing for the past year.

PROCTOR'S "PALACE."

The name of the F. F. Proctor's Fifth Avenue theatre has received an appendage. At the ticket office in the

Times Building, the house is now referred to on the board of "F. F. Proctor's Fifth Avenue Palace of Varieties."

An attraction at the Fifth Avenue shortly, it is said, will be a month of Dickens, played by Tom Terris, who will make a weekly change of program. Mr. Terris has been placed for the engagement by William Morris. Abroad for some weeks, Terris is coming back to New York on the Adriatic.

Several rumors have been floating about during the week stating the relations of F. F. Proctor and William Morris. The reports had a wide range. They included nearly everything that could possibly occur between the two men.

MCKINLEY SHIFTS POSITION.

The berth of general stage manager for Werba & Luescher will be vacant in a week or so, when Clyde McKinley goes over to the Charles B. Dillingham staff.

Mr. McKinley has been general stage manager for Werba & Luescher almost since the firm started its producing career.

BIG ACTS OPEN AT COLONIAL.

All the big new acts for the Percy Williams theatres will open at the Colonial, according to the present mind of the Putnam Building moguls.

At present there are scheduled for early appearances Ada Reeves, Oct. 7; Cecelia Loftus, Oct. 21; Wilkie Bard, Dec. 23, while during this month Lulu Glaser, with Tom Richards in a musical sketch, will appear there for the week of Sept. 23, and Lily Langtry, Sept. 30.

DOCKSTADER SUED BY RUBE.

Manchester, N. H., Sept. 11.

No one gosh derved play actor can kid a con-sta-bule in this here New Hamp-shire and get away clean.

Lew Dockstader, the minstrel man, tried it at Nashua last Thursday night. Napoleon Dichard was the object of the ridicule, and Nap told his lawyer to sue the play actor for \$5,000 damages. This the attorney did, and Mr. Dockstader was taken into charge just before the Monday night performance here on a warrant charging slander and ridicule.

Dockstader was released in \$500 bail, which was reduced from \$5,000, the sum set at the time of Dockstader's arrest on the slander charge.

Two members of Dockstader's company were arrested falsely on the charge of picking pockets. When they were arraigned in the Nashua court the charge fell flat. The arrests were made by Dichard on the complaint of two women. That night at the performance, Dockstader used the name of the officer as a butt for his jokes and kept the audience in a continual roar. If Nap gets some money out of this he is going to give Nashua the gosh dangest time it ever had, for Nap is a sport in this section and wears the same kind of shoes as a New York City constable.

ETHEL BARRYMORE WINS.

Chicago, Sept. 11.

A big winner for vaudeville proved Ethel Barrymore when opening at the Majestic Monday, in J. M. Barrie's curtain raiser, "The Ten-Pound Look."

The hottest day of the summer, Miss Barrymore drew a capacity house, which remained intact until after her sketch, when about 500 people left the theatre.

GARDEN AND CAVALIERI.

Paris, Sept. 5.

It is reported that Massenet's "Cherubim," created at Monte Carlo, will be played at the Opera Comique, Paris, this season with Marguerite Carré (wife of the manager), Mary Garden and Lina Cavalieri in the cast. The operetta is taken from a farce by F. de Croisset.

DANIELS IN MUSIC HALL CAST.

The third comedian for the Weber & Fields new Music Hall has been found and engaged, in the person of Frank Daniels. Edgar Smith, who is writing the book of the production for the Music Hall, believes Mr. Daniels just fits one of the roles.

No composer is announced as a regular institution for the piece. The songs may be selected as submitted.

Besides the manager-comedians and Mr. Daniels, the Music Hall cast to date is composed of Marie Dressler, Nora Bayes and Jack Norworth.

MARIE LLOYD IN GARDEN.

There is a story about that the Shuberts are angling for Marie Lloyd, the English music hall singer, to appear at their Winter Garden, New York.

The negotiations are proceeding so favorably, according to the story, Miss Lloyd may become a New York attraction around New Year's.

Since her name was not included among those called to appear in the Royal Command performance at the Palace, London, Miss Lloyd has become more popular than ever on the London music hall stage.

CHERIDAH SIMPSON LOSES.

Seattle, Sept. 11.

Cheridah Simpson, who brought a breach of promise suit against Frank M. Stetson, a rich lumberman of this city for \$35,000, failed to answer certain questions in court and the case was dismissed last Saturday.

Miss Simpson claimed Stetson had proposed marriage and then turned around and married another woman.

"BIG TIM" RESTING.

"Big Tim" Sullivan is resting out in the country somewhere. But two men are said to know his present whereabouts.

Senator Sullivan will remain away for two or three months, taking a complete vacation, without being bothered by politics, show business or the thousand and one other things that are continually being brought to his attention when in New York.

ENGLAND'S GREAT COMEDIAN, WILKIE BARD, COMING OVER

**Signs Contracts to Play Here for Several Weeks, Opening
December 23 at the Colonial, New York.
Receiving \$2,500 Weekly**

(Special Cable to VARIETY.)

London, Sept. 11.

Wilkie Bard has finally signed the contract for his American debut, which has been hanging fire for some time. He opens at the Colonial, New York, Dec. 23, for two weeks, going thence to the Orpheum and Alhambra for two weeks each, to be followed by a week each in the Keith vaudeville theatres in Boston and Philadelphia.

The salary Bard is to receive is \$2,500. He held out for some time for \$2,600, as he desired the additional \$100 weekly to help toward paying commissions, which will be split evenly between the United Booking Offices on the one hand and Ernest Edelman and Max Hart on the other.

There have been a hundred reports or more within the past five years that Wilkie Bard would appear over here, either in vaudeville or a production. Several managers have claimed they had secured an option for his American appearance.

Much of Bard's material has been used in America by both English and American comedians, without the creator ever having been publicly credited.

SKETCH BADLY DONE.

(Special Cable to VARIETY.)

London, Sept. 11.

Jordan and Harvey produced "Shylock Hyams" at Hammersmith, in which they impersonate a pair of Hebrew detectives.

The sketch is badly carried out in every way.

HAS PLYMOUTH PALACE.

(Special Cable to VARIETY.)

London, Sept. 11.

The Variety Theatres Controlling Co. takes possession of the Plymouth Palace, Sept. 30, on a twenty-one years' lease.

LONG ROUTES ABROAD.

(Special Cable to VARIETY.)

London, Sept. 11.

The Two Bobs have been booked on this side until 1920.

Another American turn, Hedges Bros. and Jacobson, have English contracts calling for their appearance as late as 1918.

Irene Dillon, an American girl, has been re-engaged for three return trips over the Moss Circuit. She will also appear in *Xmas pantomime* at Birmingham.

BERT WILLIAMS IN LONDON.

(Special Cable to VARIETY.)

London, Sept. 11.

Bert Williams, the colored comedian, has been placed by Klaw & Erlanger to appear in London next summer, for the sum of \$1,750 weekly.

The name of the theatre or hall, it

is not known which, Williams will appear in, is being kept quiet.

Bert Williams is with Ziegfeld's "Follies," under a long term contract to F. Ziegfeld and Klaw & Erlanger.

PREPARING THREE REVUES.

(Special Cable to VARIETY.)

London, Sept. 11.

Revue are now in preparation at the Alhambra, Hippodrome and Empire.

BORDONI POSTPONED.

(Special Cable to VARIETY.)

Paris, Sept. 11.

The appearance of Bordoni for the Shuberts in America has again been postponed, this time until in November.

CIGALE REVUE FAIR.

(Special Cable to VARIETY.)

Paris, Sept. 11.

The Cigale, reopened last night with a revue (as usual), entitled "Midi a quatorze heures" by A. Barde and M. Carre, who were responsible for the production at the Marigny this past summer.

The piece went only fairly well. It lacks wit.

The danseuse, Regina Badet, is the principal.

WALLER BUYS RIGHTS.

(Special Cable to VARIETY.)

London, Sept. 11.

Lechmere Worrall and Atte Hall have sold the American rights of "Her Side of the House" to Lewis Waller. Madge Titheradge is said to be financially interested in the transaction.

WM. B. DAVIES, LEADING MAN.

(Special Cable to VARIETY.)

London, Sept. 11.

Gertrude Kingston's new leading man at the Little Theatre for "Captain Brassbound's Conversion," which opens in October, is William B. Davies, late of "The Fortune Hunters."

W. S. PENLEY DYING.

(Special Cable to VARIETY.)

London, Sept. 11.

W. S. Penley is dying of cancer in St. Leonard's Hospital. He is believed to have parted with the fortune he made out of "Charley's Aunt" and also the vast sums accruing to him from "The Private Secretary."

At one time Penley was over \$750,000 ahead on "Charley's Aunt."

MUSICAL ACT DRAWING.

(Special Cable to VARIETY.)

London, Sept. 11.

Willy Zimmerman's "Musicians' Paradise," at the New Cross Empire, is a big draw. It played one hour at the opening performance, and needs cutting

GABY, THE BIG DRAW.

(Special Cable to VARIETY.)

London, Sept. 11.

The engagement of Gaby Deslys at the Palace has been prolonged, perhaps until the end of October.

At the present time she is drawing even larger houses than during the engagement of Sir Herbert Tree at the same hall.

The date for the American reopening of the "Vera Violetta" tour with Gaby Deslys is Oct. 21.

JUST FOR A CHANGE.

(Special Cable to VARIETY.)

London, Sept. 11.

Quigley Bros. opened at Liverpool and went big.

The Irish comedians are a novelty after the glut of Hebrew couples imported from America.

PARRY ENGAGED FOR RUN.

(Special Cable to VARIETY.)

London, Sept. 11.

Charlotte Parry, now at the Hippodrome, goes later to the Palladium for a run, playing "Into the Light" and "The Comstock Mystery" on alternate weeks.

EDWARDES' MUSICAL COMEDY.

(Special Cable to VARIETY.)

London, Sept. 11.

George Edwardes' next production at the Adelphi will be an English musical comedy, "The Dancing Mistress."

Edwardes rails against the growing tendency to produce unpleasant plays and music hall sketches.

MUSICAL ANATOL STORIES.

(Special Cable to VARIETY.)

London, Sept. 11.

Four Anatol stories, set to music by Adrian Ross, are to be produced at the Tivoli by Ben Nathan.

The first will be shown, Sept. 30.

\$4,500 AT BENEFIT.

(Special Cable to VARIETY.)

London, Sept. 11.

The receipts of the Dundas Slater benefit matinee at the Coliseum totalled \$4,500.

APOLLO LEASE RENEWED.

(Special Cable to VARIETY.)

Berlin, Sept. 11.

Carl Juppa has renewed his lease of the Apollo for six years more.

OPENED AT FOLIES BERGERE.

(Special Cable to VARIETY.)

Paris, Sept. 11.

Kitty Glaser and Lester and Sheehan, the latter a dancing duo, opened at the Folies Bergere Sept. 3.

Toye is temporarily absent on account of illness.

MARINELLI, EXCLUSIVE AGENT.

(Special Cable to VARIETY.)

Paris, Sept. 11.

H. B. Marinelli has been appointed exclusive agent for the Folies Bergere.

FINE PARIS WEATHER.

(Special Cable to VARIETY.)

Paris, Sept. 11.

Weather here is bright and chilly and trade splendid. Ideal conditions for show business.

BERLIN OPERA SCORES.

(Special Cable to VARIETY.)

Berlin, Sept. 11.

Wilhelm Kienzl's opera "Kuhriege" at the Kurfuersten Opera House, scored strongly. The music is especially tuneful, the songs are greatly liked and the book good.

"GRASS WIDOWS" DOUBTFUL.

(Special Cable to VARIETY.)

London, Sept. 11.

"The Grass Widows," at the Apollo, met with a mixed reception. The music is considered fine and the majority of numbers good, but three acts are regarded as too much.

Dorothy Mints, Constance Drever, Alfred Lester, Bart Coote and Walter Dowling were the most successful of the cast in the order named. Lester's part is altogether too big.

MOFFAT'S "PEN" PLAY SEEN.

(Special Cable to VARIETY.)

London, Sept. 11.

Graham Moffat's new play, "The Scrape of a Pen," is a comedy, but not another "Bunty." It is less comic and less dramatic, with a fine picture of highland life, possessed of some merit but not enough.

It will, however, interest America. Mr. and Mrs. Moffat are great in it. Jean Aylwin is excellent.

D'ARMOND-CARTER HIT.

(Special Cable to VARIETY.)

London, Sept. 11.

Isabelle D'Armond and Frank Carter, at the Victoria Palace, are a decided hit, and have had an offer for the Alhambra revue.

ROSE PITNOFF WON'T APPEAR.

(Special Cable to VARIETY.)

London, Sept. 11.

Rose Pitnoff swam sixteen miles in the Thames, abandoning her original plan of crossing the channel and her vaudeville engagements.

WANT MAUD ALLAN BACK.

(Special Cable to VARIETY.)

London, Sept. 11.

Negotiations are pending here for the bringing to America of Maud Allan for a tour of the Keith houses, opening in New York about Nov. 4. The deal is likely to go through.

EMPIRE'S XMAS PANTO.

(Special Cable to VARIETY.)

London, Sept. 11.

The Empire will produce an English pantomime for the Christmas holidays, with Pelissier and his London Follies company.

This is a radical departure from the regular policy of the Empire, which has heretofore confined its productions to ballets.

BOGANNYS COMING OVER.

The internationally known comedy acrobats, The Bogannys, with the original Joe at their head (the place he occupied while scoring the big hit on the Morris Circuit) are returning to New York, about Oct. 28, to open at the Colonial, under the direction of Morris & Feil.

PITTSBURGH'S "BIG HOUSE" CUTS PRICES AND SHOW'S COST

Harry Davis' Grand Opera House Selling Best Orchestra Seats at 50 cents. Limit of Weekly Program Made \$2,500. United Booking Offices' Managers Reported Much Worried at Season's Prospects. Afraid of the U. B. O.

Pittsburgh, Sept. 11.

The admission at the Grand Opera House has been reduced to fifty cents in the orchestra. It is understood Harry Davis has ordered that no "big time" show this season shall cost the Grand over \$2,500.

Previously the orchestra seats were up to seventy-five cents and one dollar, with shows costing \$4,500 weekly. These shows were furnished by the United Booking Offices of New York. Mr. Davis will continue to secure his vaudeville programs from the U. B. O. He is tied up with the New York agency in so many ways it would be difficult for him to break the connection did he desire to do so.

The Grand Opera House has been Harry Davis' meal ticket. It has made as high as \$200,000 yearly, and probably never dropped much below \$150,000 up to a season or so ago. The profits of the Grand, however, were often eaten into by Davis being obliged to "protect" his Grand in Pittsburgh from "opposition." This he did by holding expensive leases on theatres or carrying options on building sites. B. F. Keith is said to have secured a big slice of Davis' earnings through the deal by which Keith loaded the Alvin theatre upon Davis. The Alvin lease has a long unexpired term, with Davis paying Keith a big annual bonus for the theatre, which Keith secured from R. M. Gulick.

The many "small time" theatres in Pittsburgh, together with the brand of show supplied the Grand Opera House by the U. B. O. practically forced Davis to the reduction in admission and salary limit.

The "big time" vaudeville managers are displaying a panicky touch in the present vaudeville situation. Very few can be found who are not afraid of the United Booking Offices and their booking connection with it.

The managers who will admit anything say that the "split commission graft" has been costing and is costing them thousands of dollars.

Another bugaboo with all vaudeville managers, big and small, is John J. Murdock. They are afraid of him. Murdock has frightened vaudeville theatre managers. It is due to him, according to the stories around, that the "small time" is gathering in strong combinations. Murdock is duplicating in New York his Chicago reputation.

Other "big time" managers are expected to follow the Davis lead by reducing prices or cost of shows. It is often said along Broadway nowadays that before February 1 several

of the present "big time" managers will be found with one of the large "small time" combinations.

Lillian Mortimer, who played several weeks of stock this summer, will resume her vaudeville tour with William Belford, Louis Breen, Rosalie De Veaux and Jack Sommers, in support.

FREAK FISH EATER.

Berlin, Sept. 2.

At the Circus Busch, Hamburg, there is appearing Mac Norton, a "freak" who eats frogs, gold fish and water snakes. Norton claims he can also place inside of himself 100 glasses of beer in 10 minutes, and eat 52 loaves of dry bread in 48 hours.

His stage exhibition consists of drinking 10 big goblets of water, after which he swallows 15 frogs and 10 gold fish from two bowls placed on a table beside him. Upon anyone in the audience asking for either a frog or fish, Norton "recalls" from his stomach, finally emitting all the water he has drunk.

The freak claims he can hold anything of the uncanny variety in his stomach for two hours. While his act is not particularly enthused over by gentle women, it has created much talk on the Continent.

AGOST DENIES MARRIAGE.

The reported elopement of Emile Agoust and Simone De Beryl, from Providence last week, while Mlle. De Beryl was playing an engagement at Keith's theatre, is denied by M. Agoust, who has been at the Winter Garden continuously since the present show there opened, without missing a performance.

Mlle. De Beryl, however, did leave Providence for New York. It is said a wedding will shortly follow the marriage engagement existing between the parties mentioned in the elopement story.

The Simone de Beryl turn will play the Grand Opera House, Pittsburgh, next week, with an artist's model from New York named Frances Green, posing. It now develops that "Simone de Beryl" is the name of the act and not the young woman who has appeared in that turn. Her cognomen is Mlle. Alice Porrier.

G. Marie, manager and owner of the "Simone de Beryl" act is very much incensed over the action of Mlle. Porrier. Mr. Marie claims the blame lies with Agoust, who induced the girl to leave, although she is under contract to him until October, 1914.

Marie says he has brought a damage action against Mlle. Porrier for \$10,000, and instructed his attorneys in France to issue attachments against her property in that country.

ETHEL LEVEY NEXT SPRING.

A booking for Ethel Levey, commencing next March, has been made by M. S. Bentham. Miss Levey will cross the water for the return vaudeville engagement, playing about fifteen weeks in United Booking Office houses.

ALEX CARR IN "TOBLITSKY."

Chicago, Sept. 2.

Sept. 30 Alexander Carr will return to vaudeville, playing the "Toblitsky," or "End of the World" sketch, in which he first appeared some seasons ago.

FLAVIA ARCARO'S ACT GONE.

As Flavia Arcaro was rehearsing the act she intended presenting at Dockstader's vaudeville theatre at Wilmington next week, Lew Fields sent word he wanted the comedienne for one of his shows.

Now the act is in cold storage, and Miss Arcaro will probably appear in the Fields production of "The Sun Dodgers."

WARD-STOREY ENGAGEMENT.

The battery breezes are wafting up Broadway a tale that Fred Ward and Belle Storey will shortly become man and wife. Miss Storey is playing in vaudeville under the direction of Ward.

RITCHIE SPURNS CONTRACTS.

The contracts offered Adele Ritchie by the United Booking Offices were returned by the prima donna Monday, as unsatisfactory. Miss Ritchie set her vaudeville salary at \$750 weekly. The agreements for thirteen weeks or more of "United time" read for \$600 a week.

BEGINNING NEXT WEEK

LEANDER RICHARDSON

THE FOREMOST WRITER ON THEATRICALS

WILL CONTRIBUTE

Exclusively to **VARIETY**

ANGLING FOR G. P. HUNTLEY.

Negotiations are on for the bringing to America for vaudeville of the well-known English musical comedy comedian, G. P. Huntley.

Huntley has been seen here in musical comedy, his first appearance having been with one of George Edwardes' companies. His salary for vaudeville will probably be a large one.

DEMANDS HER MONEY BACK.

Cincinnati, Sept. 11.

Robert Brown, actor-driver, was arrested just before starting his act at Chester Park Saturday afternoon on word from Atlanta, charging him with getting \$500 from a woman at that place on the assurance that it would be invested in the show business.

The woman became dissatisfied with the venture and demanded her money back. Brown avers he will settle.

FRED WATSON'S CLASS ACT.

The next time Fred Watson appears around New York, which will be Sept. 23 at the Bronx, Mr. Watson is going in for an all-pure class act.

Rena Santos will compose the other half of the "two-act."

FRANK NORCROSS COMING BACK.

Frank Norcross, a former actor, but who has been managing road shows for several seasons, is returning to the stage via vaudeville. He is rehearsing a comedy act, "Polly Wobbles," written and staged by himself.

Four people will assist Norcross.

PICTURES ONLY AT SCHUYLER.

The Schuyler, 82d street and Broadway, reopened last Saturday night with a straight picture show. Bernard Bimberg and Max Plohn run the house.

SEVERAL EASTERN SULLIVAN-CONSINDINE FRANCHISES OUT

Besides Philadelphia, Western Circuit Will Operate in Detroit, Pittsburgh, Washington, Baltimore, St. Louis and Other Cities, Including Southern Points. Working in Union With Loew Circuit. S-C Acts Open and Close in East

The Sullivan-Considine franchises to play its road shows will not be confined in the east exclusively to the two Nixon-Nirdlinger houses in Philadelphia.

Another franchise was issued this week in Detroit, where the S-C shows will appear in a new theatre having a seating capacity of 2,500.

Fred T. Lincoln, general manager of the Circuit, will select one of two houses offered to him in Pittsburgh, and the Nixon-Nirdlinger Academy of Music, Baltimore, also the Imperial or Academy, Washington, will play the S-C attractions.

There may shortly be made a stop between Pittsburgh and Detroit for the S-C bookings, in a city now holding a "big time" theatre booked by the United Booking Offices. All the cities mentioned have houses supplied through the U. B. O., and which are known as the "big time."

The new S-C route, in working condition about Nov. 15, will be from Philadelphia to Pittsburgh to Detroit (if no stop off en route is secured), and thence on the regular circuit, going from Kansas City, the present closing point, to St. Louis (where a house will be obtained by S-C) and then either into southern territory, or back to Washington and Baltimore where the act will close its S-C tour.

An act will open and close the S-C trip in the east. Heretofore S-C acts on the main line have closed at Kansas City, giving the western vaudeville agencies a chance to secure them.

In Washington Nixon-Nirdlinger will either have the Imperial or Academy of Music. Both are being considered by the Philadelphia manager. In the south Sullivan-Considine expect two or more cities and will have New Orleans, if any southern towns are taken. The St. Louis house for the S-C shows is being held a secret.

All territory east of Chicago has been released by the Loew Circuit to S-C for their road shows. A marginal territorial line was drawn through Chicago for the two circuits, each restricting itself to either the east or west. The eastern bookings by S-C will be a joint account in the new Loew-Sullivan-Considine booking agency. All theatres in the east not requesting the Sullivan-Considine Road Shows will be given bookings from the Loew end of the booking agency.

ACT ARRESTED IN BOSTON.

Boston, Sept. 11.

At the instance of J. J. Quigley body warrants were served upon Val and Ernie Stanton in Boston a few days ago, and under an old contract claim

they were held in arrest for several hours until a settlement was made.

The act was playing the Orpheum. Quigley entered a claim for \$450 as agent under contracts entered into in October, 1911, and not played. Ernest Stanton was taken into custody as he was entering the theatre in the early evening. Under an arrangement between Quigley and the sheriff's office he was permitted to return to the theatre and go through the evening performance. After the performance Val Stanton was also arrested.

Lawyer Brackett, local representative of the White Rats, was out of the city, and in the absence of counsel to advise them the artists remained in custody in the sheriff's office until after midnight, before a compromise was arrived at. At length the artists agreed to the payment of \$133 in settlement. Quigley is said to have declared he proposes to deal in the same way with all other acts against whom he has a similar claim.

TABLOIDS GOING OUT.

Chicago, Sept. 11.

Among the openings scheduled for the near or immediate future are Kilroy & Britton's "The Candy Kid," which starts a tour at Ottawa, Ill., Sept. 23. Dick Gardner's Co., presenting "Johnnie On the Spot" started a tour of the northwest this week and the Marks Brothers Co. in "Mr. Green's Reception," will open in Ottawa this week sometime. Oct. 1 Johnnie and Ella Galvin will also start out.

All the latter attractions are booked for thirty-five weeks by Ned Alvord, who has offices in the "Association" headquarters.

Mr. Alvord claims that the success of tabloid musical comedy for the coming season is practically assured, particularly in the smaller towns, and adds that hereafter he is going to pay some attention to the production of tabloid dramatic attraction.

Gus Forbes, who earned a favorable reputation on Alvord's circuit with musical shows, has been delegated to get busy on the dramatic versions.

\$5,000 SONG IN SYRACUSE.

Syracuse, Sept. 11.

The Eccles Music Publishing Co. asserts it paid \$5,000 for a new song, "Honest and Truly," by J. Jacobs and William McCarthy.

The Eccles people say they stand ready to pay another five thousand for another song like it.

Sam Kahl, the middle western vaudeville manager, came to New York Wednesday.

M'INTYRE & HEATH'S OFFER.

An offer to appear in a London Music hall is said to be awaiting the approval of McIntyre and Heath. The Londoners have offered the team \$600 weekly for four weeks, to "show." If successful across the water, the same hall agrees to pay \$2,000 a week for any prolongation of the contract.

John R. Rogers, who is handling the realty possessions of the partners, has been in communication for the English dates. The minstrel organization McIntyre & Heath thought of heading this season will not go out.

The famous blackface comedians are at the Orpheum, Brooklyn, this week. They have been routed for the full season by the United Booking Offices.

MINIATURE MUSICAL COMEDY

"The Toast of the Town," a new miniature musical comedy, book and lyrics by Francis DeWitt, and music by D. Don Matthews, with eighteen people, is expected to be produced under Will J. Block's direction about Sept. 30.

\$60,000 HOUSE IN FRESNO.

San Francisco, Sept. 11.

Grand Amusement Co., Fresno, announces a new theatre to cost \$60,000 for vaudeville. It will be ready by the fall of 1913.

FOR KELLERMANN TOUR.

G. Molasso is framing up a company of twenty-four for a tour of South America next spring, leaving New York May 26 and returning in October. He will present all his pantomime acts and also take with him a few American singing and dancing turns.

He is also in negotiation with William Morris for the production of a new pantomime for Annette Kellermann, to be used by the diver in a big road show which Morris will send on tour. Molasso will personally appear in the pantomime with Miss Kellermann.



VAN HOVEN,

"THE DIPPY MAD MAGICIAN." Sometimes they laugh and sometimes they don't. What's the difference; the authorities have never been in when they didn't.

CONSOLIDATED AFTER PANTAGES

The Pantages Circuit is being sought by the Consolidated Booking Offices, as a western link to its chain, it is said.

The Pantages houses could take their bills from the Miles Circuit, the latter booking through the Consolidated.

Nothing had developed up to the middle of this week. C. H. Miles left for the west last Saturday. Some changes in connection with his circuit might possibly follow the trip, it was said.

A direct Postal Telegraph wire was placed in the Consolidated offices Tuesday.

This week John and May Burke, a standard comedy act, were signed last Friday by the Consolidated for twenty weeks. It is said the United Booking Offices attempted to "cut" the salary of the Burkes, who thereupon engaged with the Consolidated at the price asked.

The Solis Brothers, an act the United had tried to keep away from the "opposition," also signed for twenty weeks through Freeman Bernstein with the Consolidated. Mr. Bernstein placed with the same agency Ce'Dora in "The Globe of Death" and Creatore's Baud. It was Bernstein likewise who gave the Consolidated Thomas Jefferson in "Rip Van Winkle" at \$750 weekly. Edward J. Lee, May Ward and several other well-known turns have been signed for long periods with the Consolidated by the Bernstein agency.

The Sheedy Circuit, booking through the Consolidated, has Barney Fagan and Henrietta Bryon, "The City of Yesterday," and Howard Truesdell and Co. on its time just now.

There may be a dispute over the engagement of the Four Solis Brothers. The act was originally placed with the United through Gene Hughes for twenty-two weeks. Some of the early time was scattered with a certain amount of open weeks intervening. Bernstein booked the act for the De Kalb, Brooklyn, this week, and declares they opened there Monday. Hughes protested against the playing of the engagement and notified the act he would not accept their cancellation. Mr. Hughes said this week that he did not know that the act was actually playing the Brooklyn date and until he had satisfied himself on that point, could not comment upon his probable course.

The Consolidated will enter upon legal life next week at 1482 Broadway. That concern has been doing business under the Employment Agency license of the Affiliated Vaudeville Circuit. An application for a new license has been pending before the Commissioner.

Rumors have been current that Jules Delmar, office manager of the Consolidated, was not at peace with all parties in interest. At the agency it was denied that any difficulty existed between Mr. Delmar and the officers.

HELD FOR GRAND JURY.

Long Branch, Sept. 11.

At the examination of Walter Rosenberg for exhibiting moving pictures Sept. 1 (Sunday) in this city, Mr. Rosenberg was held for the action of the Grand Jury.

WHITE RATS TAKE ACTION AGAINST STRIKE DISSENTERS

Performers With the Sells-Floto Circus, Who Refused to "Strike" Suspended and Charges Preferred Against Them. Stormy Meeting This Week

The Tuesday night meeting of the White Rats Actors' Union was rather stormy, from reports. The regular routine of the proceedings, which have been quietly gone through with of late at the weekly gatherings, was led away from the usual course through a motion made and approved that the members of the Rats with the Sells-Floto Circus who refused to go out on strike when ordered by the Rats' Chicago representative, be suspended for thirty days. Charges have been preferred against the rebellious Rats for neglecting to obey orders and they will be tried meanwhile.

Charges were also preferred Tuesday evening, it is understood, against Val Trainor, a White Rat residing in New York. The complaint against Trainor, it is said, was that he had become too friendly with expelled Rats. This probably referred to Harry De Veaux, lately expelled from the order, and who has been a thorn in the side of the present executives since.

The action against Trainor is reported to have been the cause of some excitement in the lodge room. Trainor is said to have made a speech which contained several statements concerning the operations of the government of the Rats. These are reported to have been repudiated by the officers present, some of the members having demanded that Trainor be permitted to talk. Trainor is also said to have asked for a trial on the lodge room floor, instead of before the Board of Directors. This was denied him. It is not known when his trial will take place.

The trouble with the Sells-Floto Circus culminated in Omaha some days ago. The Rats, believing they had a grievance against the circus people, delegated the Chicago representative to go to Omaha and adjust it. He saw the general manager of the show. The latter was reported to have been quite tart in his replies to the Chicago man, who thereupon issued a strike call. Of the twenty-five Rats with the circus, it is said only fourteen obeyed the summons to walk out. These were immediately dismissed, according to the story, by the circus management for breach of contract. Those remaining were the Rats to have charges preferred against them this week.

The White Rats has always been presumed to have its greatest strength with the circuses. The action of the members with the Sells-Floto Circus refusing to strike rather surprised the membership of the order, according to stories about.

Chicago, Sept. 11.

The "insurgent" White Rats are making the claim that Samuel Gompers, president of the American Federation of Labor, in deciding the Executive Committee of the A. F. of L.

could not take cognizance of action against the White Rats Actor's Union unless a violation of the articles of amalgamation between the White Rats and Actor's Union was alleged, is really a decision showing the way to bring the matters now before several central bodies to the national convention at Rochester in November.

In reply to a protest made by Robert Nome to Mr. Gompers, the following reply has been received:

Washington, D. C., Sept. 5th, '12.

Mr. Robert Nome,

In re White Rats Actor's Union of America.

3706 Lake Ave., Chicago, Ill.

Dear Sir and Bro.:—Your favor of Sept. 3 came duly to hand and contents noted. Note has also been made of your statement and the subject matter of our correspondence and the decision of the Executive Council of the American Federation of Labor will be brought to the attention of the Rochester Convention of the A. F. of L. In that event, all papers and correspondence in the case will be at the disposal of the convention.

I sincerely hope that unity will be established, so that the interests of the actors of America may be protected.

Fraternally yours,

(Signed) Samuel Gompers,

President,

American Federation of Labor.

PICTURE ACTOR DROWNED.

Paris, Sept. 3.

A young man, aged 19, while enacting a comic scene for a moving picture film was accidentally drowned this week. He had to portray a gasman cleaning a lamp, who falls into the water, ladder and all.

He duly tumbled into the River Seine, according to instructions, but did not reappear, and his body has not yet been found. By a coincidence an almost identical accident occurred in Germany the previous day, also to the account of a cinematograph company.

SPELLMAN HANDLING ACTS.

A new department has been installed in the office of Frank Spellman in the Heidelberg Building. Mr. Spellman will hereafter give some of his attention to vaudeville acts, in addition to his other work in the show field.

PIONEER MINSTREL NEAR END.

Chicago, Sept. 11.

Joseph Lang, a pioneer minstrel man, is critically ill at 5 Walton Place. He will never be able to appear again.

Nearly seventy and his mind almost a blank, physicians say Lang can't survive much longer.

JOKE'S DANGEROUS PRANK.

What was at first thought to be a press yarn from the fertile brain of Harry Reichenback, publicity representative at the Academy of Music turned out to be a very serious affair.

Mr. and Mrs. Jack Mason, with Clay Smith and Josie Flynn, principals in the Academy show, were returning from the Mardi Gras at Coney Island in a taxi Monday night.

Coming into 14th street and Broadway, a practical joker hurled a bunch of vegetables through the window of the taxi, which was down, scattering pieces of glass about the occupants. After Mr. Smith and Mr. Mason jumped out and caught the joker, they returned to find that Mrs. Mason was quite seriously injured, particles of glass having gone through her clothing and lodged in her body.

Wednesday physicians were called in and it was thought the particles of glass might have gotten dangerously near Mrs. Mason's heart. She was the only one of the party injured. The culprit was dragged to court the next morning and fined.

BILLS CHANGED AROUND.

Chicago, Sept. 11.

A change was made in the headliner for the Palace this week. "More Sinned Against Than Usual" was given the top line late last week. Henry E. Dixey, originally billed for that position, exchanged places with the travesty, Dixey going to Baltimore. Cressy and Dayne, also one of the feature turns at the Palace, were sent to the Columbia, St. Louis.

Vera Michaelena, due to go to St. Louis, was obliged to cancel for the engagement, owing to the sudden death of her mother.

RICH WIDOW'S VENTURE.

Ella Wood Dean, a rich Chicago widow, who has never appeared on the stage, is in New York planning a vaudeville debut.

Miss Dean has engaged several grand opera singers and has rehearsed a tabloid version of "Carmen."



LILLIAN MORTIMER,
on her sailboat "CHIACOA."

VAUDEVILLE EPILAUGHS.

By WILLIAM JEROME.

I'd sooner play eight times a day,
Than loaf on the Great White Way.

If I can't land the U. B. O.
I'll start to flirt with Marcus Loew.

At Henderson's, at Coney Isle,
They wouldn't laugh or even smile.

Long Aore all day long I walk,
(I love to hear the actors talk.)

I tried to do an act in one,
But had to take it on the run.

The week I played the Union Square
I wore my union underwear.

My act was not what I supposed;
Before I opened I was closed.

If I could only grab a squab,
Flo Ziegfeld might give me a job.

MONDAY'S KICKS.

Newark, Sept. 11.

Proctor's bill Monday nearly lost an act. Grace Wilson, appearing for the first time here, objected to appearing "No. 2" on the program. Later the trouble was adjusted, and Miss Wilson stepped into the position assigned her. She played Proctor's Fifth Avenue, New York, some weeks ago, when no orchestra was there. The Newark engagement was given her as another chance to make good.

Monday morning at the Colonial Kate Elinore and Sam Williams looked at the electric signs outside the theatre. Then they telephoned their agent to tell Mr. Keith he needed another act for this week, as Elinore and Williams weren't going to play.

It seems the signs outside the Colonial were filled with the names of Edna Goodrich and Bessie Wynn. Miss Williams thought too much electricity was being used on the same people, while she was in the program. The affair was settled by the matinee, when Miss Elinore and Mr. Williams appeared.

BESSIE WYNN.

Bessie Wynn is now playing a twelve weeks' engagement in New York City for the United Booking Offices as a feature attraction in all of its local houses.

This week the dainty singer is appearing on the opening bill of B. F. Keith's Colonial, where she was moved to the next to closing position after the first performance Monday, following a big ten-act program and coming away with honors.

Miss Wynn has hit upon a novel idea in her present turn. She mingles some of her old musical comedy successes with the present day popular numbers.

Several new fetching costumes further emphasize the personal charm and beauty of the singer, whose popularity after several seasons in vaudeville is always moving upwards.

Pictures of Miss Wynn are on VARIETY's front cover.

"WOMAN'S SUFFRAGE WEEK" FLIVS AT HAMMERSTEIN'S

Shows Little Box Office Drawing Power at Commencement of Engagement. Crowds Collect Outside Theatre to Hear Female Spellbinders, But Won't Buy Tickets of Admission

The Women Suffragettes Monday at Hammerstein's proved a big draw outside the theatre. After their exhibition and speech-making at the night show, a couple of the skirted spell binders got to work on the Broadway and 42d street sides of the house. Large crowds collected. Had half of those who listened to the speeches in the open air stopped at the box office earlier in the evening Hammerstein's would have made a much better showing.

The Suffragette thing, looked upon as a great drawing attraction, and which several New York theatres competed for before Hammerstein's secured it, seemed likely to become a big fizzle after the Monday night show. The theatre had not commenced to fill up at either performance Monday.

The only humor in the proceeding (other than the funny sights) was Geo. May's orchestra playing "The Battle Cry of Freedom" for the entrance music of the Sufferers.

FILM SMUGGLING CHARGED.

The United States Secret Service operatives believe that they have unearthed a big deal in the smuggling of picture films into this country.

Tuesday, at the instance of the Custom House officials, four sailors on the American liner New York were arrested in New York by the United States Marshal, charged with conspiracy in smuggling in two films valued at \$1,000.

George B. Graff, a moving picture man, was also arrested, accused of being involved in the conspiracy. Graff was held in \$1,500 bail after arraignment before a United States commissioner in the Federal Building. Bail was placed at \$250 each for the sailors.

LASKY'S DEFENSE.

Iza Hampton Barnes, known professionally as Iza Hampton, recently fled a bill of equity for an injunction to restrain all productions of "In 1999," naming William C. DeMille as author, Jesse L. Lasky, producer; Thomas Jefferson, Florence Nash and Minnetta Barrett as performers. Her bill was against the five defendants jointly.

Last week Lasky, through his attorney Leon Laski, filed an answer in the Southern District, New York, of the United States District Court.

Lasky denies that "1999" is an infringement on the Hampton act known as "The Woman of Tomorrow," or that he ever took the idea of "1999" from the Hampton playlet. He further denies the idea of "The Woman of Tomorrow" was original with Miss Hampton and alleges Miss Hampton secured a basis for her sketch by appropriating it from "Numerous writings and compositions all embracing said idea and substance of said dramatic composi-

tion and all of which were published at a time prior to 1910 and prior to the complainant's said alleged copyright."

Lasky's answer further sets up that "1999" was written and composed by DeMille early in the year 1899 under the name of "Rollo" and produced while DeMille was at college.

Testimony will be taken in the controversy within a month or so.

RUBBERING STARTED ROW.

Cincinnati, Sept. 11

When a local salesman upbraided a night clerk here for listening to a conversation between the former and Daisy Marschand, of the Sam Howe burlesque show, a free-for-all fight started in the Elmer Hotel lobby.

Manager Ira Miller and several salesmen got in the mix-up with the Rooney Sisters, also with the Howe show, and Miss Marschand doing a ballyhoo that resulted in the police taking a hand.

Someone laid Patrolman Wright low. Incidentally three of the drummers took the count. When the smoke had cleared four men were arrested on a charge of disorderly conduct.

"EVENING JOURNAL"—Felix and Cairo have a delightful new sketch entitled "In Search of a Past." I would call it a miniature Hippodrome production.—"Zit."

HOWARD-McCANE QUIT.

Chicago, Sept. 11.

Joe Howard and Mabel McCane quit the Orpheum Circuit's tour after their Portland engagement next week, having given two weeks' notice in Portland. They were dissatisfied with their billing, finding an English act (Owen McGivney) headlined over them.

Howard once more takes out "The Goddess of Liberty," opening in Oregon Sept. 25. The company is being recruited here and will be sent to Portland next week for rehearsals.

The Howard and McCane act was booked over the Orpheum Circuit at \$750 weekly.

WALTER PLIMMER ALONE.

Walter Plimmer will open offices of his own Monday. L. R. Jones, now of the Prudential Agency, will move over with him, as well as several other members of the present Prudential booking staff.

Plimmer this week closed an arrangement to furnish a Sunday bill of eight acts without pictures for the Coliseum, Newark, N. J.

PICTURE ADVERTISING.

Paris, Sept. 3.

One of the large Parisian dailies, as a further means of increasing its circulation, has a moving picture apparatus touring the seaside resorts.

By means of a motor wagon the material is carted from place to place, the screen and lantern being set up in the streets, or on the seashore, without seats or barrier. The people stand round and witness the moving pictures, mostly events of the day, described in the journals. No charge is made, the whole scheme being an advertising medium.

OPENING AT CALGARY.

Calgary, Can., Sept. 11.

The opening of the Sherman Grand with Orpheum Circuit shows for the last three days of the week was a starter to the company coming in here from Winnipeg.

This is a cold and almost wild town. The artists on the program were unprepared for the weather. They enjoyed their stay, although made nervous at times by the funny sounds they heard.

It's a good town for the Orpheum Circuit, which has leased the theatre, seating 1,500. One dollar admission is charged.

Alex Pantages also books his road shows for this point. From here, the Orpheum bills go to Edmonton for the first three days of the week. Edmonton and Calgary are about in the same class.

U. B. O. AT SOUTH BEND.

South Bend, Sept. 11.

An agreement is reported here as having been signed by Harry Sommers with the United Booking offices to furnish first class vaudeville at the Auditorium, beginning about Oct. 1. The deal would be put into effect immediately only that some legitimate bookings conflict.

According to the report, South Bend will receive the same class of bookings as are being supplied to the big two-day houses in the middle west such as Toledo, Dayton, Columbus, Indianapolis, Cincinnati, etc.

This is not a new idea of Sommers', as plans for a vaudeville house were drawn for him during the season of 1907-08 and the theatre would have been built but for the financial panic.

COOK'S ROCHESTER SHEET.

Chicago, Sept. 11.

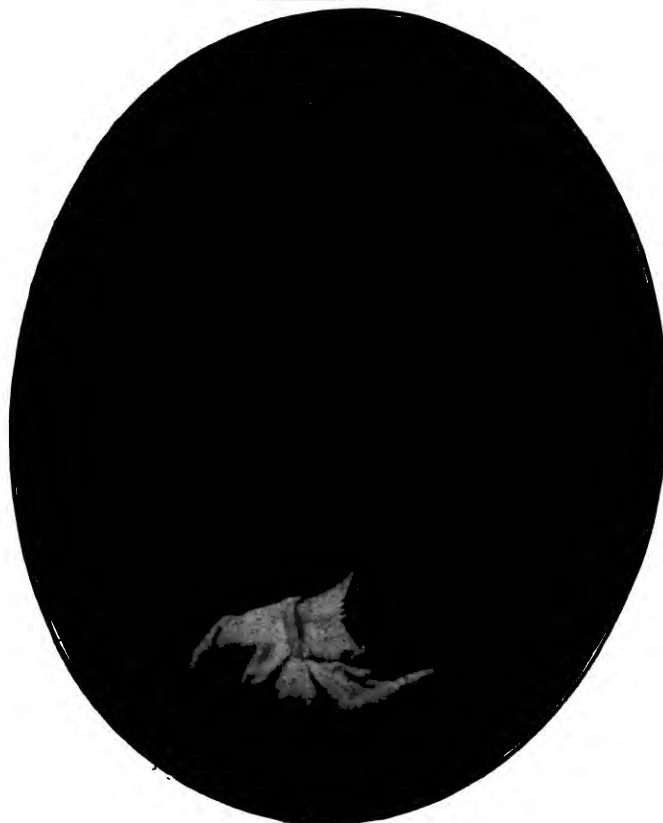
Cook's Theatre, Rochester, N. Y., will go dark again at the close of this week in order to give the Aster Amusement Co., which has been conducting the house since its reopening, a chance to reorganize. The management notified the J. C. Matthews office to cancel all acts booked for Rochester for next week and thereafter. It is expected to reopen early in October and will then play five acts, giving three shows daily. The house is now playing an eight act bill with two shows a day.

It is said that Sullivan-Considine will book Cook's, Rochester, shortly.

REMICK'S MOVING.

The music publishing house of Remick moved this week. The new establishment is at 219 West 46th street, where Frank E. Belcher and Mose Gumble, with the many members of the staff, are holding daily receptions until Jerome H. Remick appears on the scene next week. After a house warming that will go some, the new headquarters will take up the daily grind.

As a special feature for the first few days, the Remick boys have engaged the orchestra from the Hotel Knickerbocker to play their most popular numbers, some eight thousand and nine in all.



WELLINGTON CROSS and LOIS JOSEPHINE.

Late features Blanche Ring's "Wall St. Girl." Now playing Keith vaudeville in New York.

VARIETY

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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.

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Foreign 6
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Vol. XXVIII. September 13, 1912 No. 2

Grace La Rue is reported in Paris.

A union orchestra has been reinstalled in the American, New York.

Joseph Brooks and the two "Milestones" companies are due to land today on the Adriatic.

Edgar Selden is writing a comedy drama that will be produced next month by Harris & Selden.

Radie Furman is recovering from an operation for appendicitis performed last Thursday.

Mr. and Mrs. Fred T. Humes (Humes and Lewis) received a ten-pound girl Aug. 28.

Carrie Reynolds, who sang the principal role in "The Kiss Waltz," debuts at the Fifth Avenue in a new singing and dancing act Sept. 23.

Alice Jordan, sister of Dolly Jordan, is recuperating from a severe illness at the Stamford Hall sanitarium, Stamford, Conn.

Harold Crane, an English baritone, who has just returned from a vacation abroad, has been signed for Lew Fields' "The Sun Dodgers."

Jane Boynton and Edgar H. Thomas, dramatic critic of the Seattle Times, were married at Everett, Wash., Sept. 8.

Diamond and Nelson were out of the bill of the Brooklyn Orpheum Wednesday, and were replaced by Fred Watson and Rena Santos.

"The Quick Lunch Cabaret Girls" is the title of a new act Harry Ladell will head in vaudeville. Irvin Cooper is the producer.

Elsie Clare (Moffett and Clare Trio) and Ray H. Butin (Olivatti Troubadors), were married Sept. 4 at Kansas City.

"WITHIN THE LAW"

Jake Wells playing base ball.
Joe Meyer renting a new office.
Pat Casey riding a motorcycle.
Clay Lambert taking a vacation.
Inspector Hayes becoming an actor.
Joe Wood taking his cane to lunch.
Charles Shay talking union business.
Lem B. Parker writing another play.
William Counihan having the gout.
Walter Russell's wife leaving town.
Blanche Walsh asking \$2,000 a week.
Jake Rosenthal running the Eltinge elevator.

Ethel Barrymore speaking to Walter Rosenberg.

Van Hoven getting married Christmas week.

Madison Corey trading his machine for a plough.

Charles Burt and Abe Thalheimer trading attractions.

Fritzi Scheff carrying her own theatres on the road.

Bert Whitney making a week stand out of Ann Arbor.

O. E. Wee going back on his home town, Zanesville, O.

George Broadhurst springing another "Just Like John."

James Shesgeen, leaving his rheumatism in Mt. Clemens.

Olga Petrova trying to outshine Kathryn Osterman's gowns.

Dolly Castles getting stage fright at her first American appearance.

Joe Rhinock becoming the treasurer of "The Woman Hater's Club."

Rhinelander Waldo collaborating with Mark Twain on a farce comedy.

Frank Moulan having all the funny lines in "The Count of Luxembourg."

(IN CHICAGO.)

Sam P. Gersen perfectly satisfied.

James Jay Brady carrying a grouch.

Sophio Bloom "scoffing" at Rector's.

Paul Goudron wrestling with hay fever.

U. G. Herrman papering the Cort theatre.

Alfred Hamberger paying acts exorbitant salaries.

Edward W. Steele smiling like one of Raphael's cherubs.

Amy Leslie making the rounds of the Shubert theatres.

"The Star Necklace," an act with twelve people and "The Lolypop Girls," a Gus Sohke number of nine people, are "breaking in" this week on the Proctor small time.

Tom Dingle and the Esmeralda Sisters were booked by the Marinelli office this week for the United time. The act opens Monday at Dockstadler's, Wilmington.

Snitz Moore has been engaged for the "No. 3" "Rose Maid" company, playing the role taken when the show opened in Portland, Me., by Willard of Willard and Bond.

Margo Duffet, of the Bruce-Duffet company, has been called to Los Angeles by the serious illness of her mother. Her place is being temporarily filled by Doris Hardy.

Walter Kestle booking acts through the Adolph Meyers office.

Lou Houseman clamoring for entrance to the automobile races.

Harry Askin jubilant over the success of "The Girl at the Gate."

Percy Hammond turning down one of Fred Donaghey's press yarns.

Nellie Revell with a microscope looking for some squibs in the papers.

Colonial trying to get "The Merry Widow Remarried" for a return date.

Manager Gilmore attending his own door at the Court Square, Springfield, Mass.

James O'Donnell Bennett writing glowing critiques on musical comedies.

Eric Delemater trying to find some glowing adjectives for "The Whirl of Society."

Saratoga Hotel management giving a banquet to employes of the Chicago "Tribune."

Mich Licalzi and Jack Burch yelling about the losses of the Willard and Wilson during the past season.

(IN BOSTON.)

Frank Ferguson cursing the heat.

John Luce watching the other agents.

Dave Fenistone making Arnold Daly laugh.

Tommy Lothian lauding "The Quaker Girl."

Charley Roch posing as the Frohman of Boston.

Eddie Smith retaining his Boston popularity.

Fred Wright sleeping in the Plymouth theatre.

Nick Young getting a two-page ad from Al Levering.

Frank Bruners landing a page in a Shubert program.

Al Theau overlooking a day without talking to John Schoeppel.

Charley Marks billing "The Pink Lady" in New England and sleeping in Boston.

Manager Wood bragging about the shows that have been at the Columbia this season.

Billy Lothrop celebrating his third month as a married man by going home at midnight.

The Pat Casey Agency's production department, under the direction of E. K. Nadel, has established a service for supplying vaudeville stock companies with successful playlets.

Joseph Hart has engaged Arthur Weld as musical director for his forthcoming American presentation of "The Eternal Waltz" and Cyril Chadwick for the principal comedy role.

Monday Jim Sheedy and Ben Piermont were wearing silk shirts. Friday they purchased an automobile. Each is a young man, unmarried and of good habits, so they say.

Clark and Hamilton are to open on the Orpheum Circuit, playing in vaudeville until March, when they are slated to appear in the Klaw & Erlanger production of "The Little Cafe."

Though nothing definite is known, it is believed that Oliver Morosco will breeze into town next week in an auto, as he is known to be coming by easy stages overland from Chicago.

Homer Miles has leased to William Trainor the western rights to his sketch "On a Side Street" and will send out an eastern company himself. Early in January Miles will personally appear in a new act, written by himself, which has not yet been named.

Inez Bauer, formerly of "Jumping Jupiter" (Richard Carle), has been engaged for the new Clifton Crawford show. Isabelle Winloche, another Carle show trouper, has been engaged for one of H. H. Frazee's road companies of "Ready Money."

William A. Brady gave a professional performance of "Little Miss Brown" at the 48th Street theatre Sunday night. Admittance was by invitations. The house seats about 1,000. Over 3,000 applications from professional folk in New York were received.

Smythe and Hartman have canceled six weeks, owing to an operation which will be performed on Marie Hartman in New York next week. The team has been booked by William Morris for Moss' Empires, opening Jan. 6, 1913.

When the Majestic reopens at DuBuque, Ia., Sept. 16, it will be under a new "split week" arrangement by Manager Jake Rosenthal. There will be six acts as heretofore with some splitting with Cedar Rapids and others with Waterloo.

Corinne Snell, vaudevillian, is confined to the LaFayette Hospital, Buffalo, as the result of severe injuries received in a railway wreck on the Ontario and Western R. R. Miss Snell has not been pronounced out of danger.

Carl Statzer and Co. will play vaudeville in "Dick's Kids." It is the former piece of Dorothy Rogers, called "Babies a la Carte" and in which Mr. Statzer played the blackface part. The act will be booked by Jack Flynn, who has also brought on from the West Jack Russell, a single. Sam J. Kenny is assistant to Mr. Flynn in the latter's new booking agency.

Yesterday, the first of the Jewish holidays, Billie Burke had a sign pinned on his office door reading, "Closed on account of New Year's." Sam Kenny and Tommy Gray did it. Last week Mr. Gray called up Mr. Burke, saying his name was Lichtenstein, he asked if Billie wouldn't kindly step across the hall and call Jules Ruby to the phone.

Dr. M. Keschner, physician to the City Prison of Brooklyn, has completed a vaudeville act which the doctor expects will shortly be presented in public. Dr. Keschner is the author of a series of newspaper and magazine articles on "Alcohol and Its Relation to Legal Medicine," which have recently received a considerable amount of publicity.

CLOSING COMES QUICKLY FOR DALY AND HARRIS SHOWS

"Notice" Posted for "Discovering America" at Daly's. New Piece in Rehearsal to Replace It. "The Wedding Journey" With Arnold Daly, at the Shubert Boston, Flops. "The Model" at the Harris Also Coming Off

Notices were said to have been posted on the call boards of Daly's and the Harris theatres Monday night announcing the closing of the season of "Discovering America" and "The Model," respectively. These, with "Just Like John," promptly shelved by William A. Brady after a brief stay at the 48th street theatre, make the first three failures of the current season.

As quickly as rehearsals for "Henry, the Fifth" can be gotten through with by the present company at Daly's, Mr. Waller will substitute that piece for "Discovering America."

Boston, Sept. 11.

John T. McIntyre, a Philadelphia newspaper man, wrote a three-act piece for Arnold Daly, entitled "The Wedding Journey." It was produced for the first time—according to the program and announcements in the press—at the Shubert.

It is doubtful if Mr. Daly read the manuscript before, if he calls it a comedy. It is ripe melodrama. The audience had cause to believe that they were to witness a comedy filled with laughs. During the action of the play they did not know what to do, so they laughed in the wrong places.

There are but five characters in the play and their work is simple. The book is likewise. The main idea is to portray a character filled with selfish motives. As this is Mr. McIntyre's first effort as a playwright, and as Mr. Daly announces in the program that the production was made just as the play was written, it is hard to fix the blame. But Arnold Daly should have known better.

For scenic effects, a living room in a New York apartment of the cheaper sort, is used for all three acts.

The principal characters out of the five in the cast are four in number. A widow, two sons and an adopted daughter. The elder of the sons is a good boy. The younger brother is selfish, carefree, refuses to work and asks that he be supported and clothed by the elder.

The adopted daughter has grown to womanhood under the fostering care of the widow. Both of the boys love her, but she loves the younger brother, who boasts instead of labors. So the older, good brother is content to make the sacrifice.

"The Wedding Journey" is here for a week. It is now reported the piece will close Saturday night, storehouse-ward bound.

Arthur Klein has purchased an interest in the new piece in which Arnold Daly is being starred in by H. H.

Frazee. Klein has one or two side legitimate lines and may blossom forth soon as a legitimate producer.

HARRY WILLIAMS RESIGNS.

After scoring in the first speaking part attempted by him upon the stage, signed from the Henry B. Harris Estate's new show, "My Best Girl," due at the Park, New York, last night, after a couple of weeks on the road. The prospect of facing his many friends on Broadway from behind the "floats" shook Mr. Williams' nerve.

Harry Davenport now appears in Mr. Williams' role.

K. & E. IN ABERDEEN.

Aberdeen, S. D., Sept. 11.

The Grand theatre has been leased by Klaw & Erlanger for the next ten years.

"VIRTUE" PLAYERS.

William Morris' English players in Cosmo Hamilton's new play, "The Blindness of Virtue," are A. Holmes-Gore, Lena Halliday, Doris Lytton, Pollic Emery, A. Hamilton-Gibbs, Louie Emery, Madge Murray, Basil Hallam.

The show opens for the first time on this side at Quebec, Sept. 27.

GERMAN PLAYS AT BUSH TEMPLE.

Chicago, Sept. 11.

The Bush Temple theatre, for many years devoted to stock, and later to vaudeville, will be the home of German productions this season.

Max Hanisch and Carl von Wegern, who had the Criterion last season, will be in charge. A stock company which will contain some of the best known German players in the west will be gathered.

They will put on "The Polish Wedding" in the original German and "Modest Suzanne," and will produce some of their own plays with music. These two men are the authors of "The Merry Widow Remarried," now touring the Middle West.

SHUBERT CHICAGO STAFF.

Chicago, Sept. 11.

Before leaving here J. J. Shubert announced the changes in the Chicago field. He appointed Asher Levy business manager of the Garrick and J. A. Reed manager of the Lyric.

Sam Gersen will manage the Music Hall and in addition will be the personal representative of the Messrs. Shubert. He will have full charge of the publicity for Chicago and the west.

Al Shutz has been engaged as assistant to Asher Levy. His place in the Lyric box office has been taken by Con Hecker, formerly of the Shubert, St. Louis.

PRIMA DONNAS WARRING.

Chicago, Sept. 11.

Exciting stories emanate from St. Louis regarding "The Merry Widow Remarried" which played a week at the Olympic. Reports are to the effect that Mme. Adelaide Norwood and Reba Dale have been at swords' points ever since the show opened, through Miss Dale obtaining the bigger share of publicity. St. Louis is Miss Dale's home town.

Mme. Norwood, on the stage one night, told Miss Dale a few things. Miss Dale retorted. Max Faetkenhauer, the manager, was sent for, and Mme. Norwood delivered her ultimatum. Miss Dale was to leave the company in St. Louis or she would. Miss Dale said she would leave with the usual two weeks' notice. Mme. Norwood replied that she would gladly pay Miss Dale's salary if she would leave immediately.

Pressure was brought to bear and Miss Dale decided to remain with the company until the end of the week.

There are various rumors concerning the piece. It is reported from one quarter it will close in La Crosse, Wis. Harry A. Smith, in advance of the attraction who was in Chicago the latter part of the week, says, however, that the show will play out its allotted time and perhaps more.

It is also reported that Mme. Norwood, who is said to have considerable money, will risk some of it to keep the attraction on the road.

The piece got good notices in St. Louis, and business was fair there, although the heat put a kibosh on any record-breaking box-office returns.

TWO PROMINENT SONS.

Harold Meltzer, son of the musical critic, Charles Henry Meltzer, will make his stage debut to-morrow night with Tim Murphy at the Hudson theatre in "Honest Jim Blunt."

Another offspring of a famous father, John Herne, son of the late James A. Herne, opened in Boston Monday night as a member of, "The Man from Home" company.

"WELL! WELL!" PEOPLE.

When "Well! Well!", the new Rupert Hughes comedy which may be renamed before having its premiere, is to be presented in December. James Lackaye will have a principal role.

Maud Odell and Robert Dempster, with "Little Boy Blue," will be transferred to the new show, as also will be Tom Walsh, who goes out with the first company of "Excuse Me." Harry Kendall will also be in the Hughes show.

BILLING "WOMEN" AHEAD.

The next attraction at the Playhouse will be the dramatization of Louisa M. Alcott's "Little Women."

Although no date has been definitely settled for the New York premiere, and there is small likelihood of the event within six or seven weeks, the town will be immediately filled just as if the play were to be seen here next week.

"MORNING TELEGRAPH"—A new and wonderfully attractive set of unusual magnitude even for vaudeville at to-day, is offered by Seymour Felix and Amelia Calro.—"SAM McKEE."

"BUNCH OF KEYS" TAKEN OFF.

The Reno & Lambert show, "The Bunch of Keys," a Weber Circuit attraction played one week on the "pop" time, closing at the Gayety, Hoboken, last Saturday.

The vacancy on the ten-twenty-third will be filled by "The Man of Honor," which Bobby Harris and W. R. Sill will put on, opening Sept. 23, at Albany. Meanwhile "The Climax" at the Grand Opera House, Brooklyn, this week, will fill in the Weber Circuit gap.

One or two other shows reported as deficient and about to close, will remain on the Circuit, said L. Lawrence Weber Monday, at least until the Censor Committee passes upon them. That committee starts on its travels next Monday. Several of the shows on the Weber time in the vicinity of New York have been looked over.

The first show mentioned was Lambert & Reno's "A Bunch of Keys." While it was admitted the show did a good business on its opening stand, an arrangement was made for the show to withdraw and go on an independent one night stand tour. The show laid off this week in order to strengthen for its new route.

Joseph Byron Totten's show, "Red Head," was reported as having tough sailing and that lack of patronage was almost pushing the show off the wheel. The Weber office, New York, informed VARIETY that everything had been straightened out financially and the company was still playing dates on the circuit.

May Yohe, reinforced by seven other acts, played a week of one night stands on Long Island last week and after paying all salaries, printing, etc., she cleared \$173. Miss Yohe is now negotiating with Lawrence Weber to head a company to be sent over the newly launched 10-20-30 circuit.

"How is it you're not a suffragette?" asked a friend of Miss Yohe.

"Well, I've been everything else," she answered.

HOLIDAY "PROFESSIONAL" MAT.

A "professional matinee" was given at the Broadway theatre yesterday, where "Hanky Panky" is showing.

By a peculiar coincident, the same day was the first of the Jewish holidays. A great number of Hebrews do nothing but enjoy themselves over the festivities. As "a few tickets will be sold to the public" according to the announcement, it wasn't a bad little idea to provide an extra show for the happy religionists. The "professional" portion of the announcement was made good, even if only a couple of professionals had balcony seats.

Marcus Loew and Ed Bloom are said to have framed this. To hold it on Thursday they may have called it a "professional matinee" to avoid a conflict with the regular Thursday matinee at the Winter Garden.

S. A. SCHLOSS QUITE ILL.

While in New York on business pertaining to his circuit of one-nighters in North and South Carolina, S. A. Schloss was taken ill, and has since been confined in a sanitarium uptown.

The manager's home town is at Wil-

SHUBERT STUDEBAKER BOOKING REVIVES DILLINGHAM STORIES

"Whose Helen Are You?" Going Into the "Syndicate" House at Chicago Leads to Rumors. What Dillingham Knows About It. Close Connection Traced

Comstock & Gest's production of "Whose Helen Are You?" will follow "The Charity Girl" into the Studebaker theatre, Chicago, one of whose lessees is Charles B. Dillingham, a "syndicate" ally.

As Comstock & Gest are Shubert producers and partners, such an event was, to say the least, unusual. Morris Gest says it is simply a case of too many Shubert successes with no Shubert house available. He adds that Gertrude Hoffman will be compelled to remain out of New York five weeks longer than contemplated, for the same reason.

"I see that you have a Shubert show going into the Studebaker," said a VARIETY representative Tuesday to Mr. Dillingham, to which he responded:

"Oh, no; Comstock & Gest's."

"But aren't Comstock & Gest really Shuberts?" persisted the inquisitive interrogator.

"I don't know it," replied Dillingham smilingly.

It is said, however, that the relations between Lee Shubert and Mr. Dillingham are most friendly just now. Also that the former chilliness existing between W. F. O'Connor and the Shuberts has been warmed up of late. Going further inward is the story that Frank Gould, who has some money in the Dillingham New York house (Globe) is also kindly disposed in favor of the Shubert boys.

These things, with the booking of the "Helen" place into the Studebaker, have revived the former reports of "something doing between the Shuberts and Dillingham," although just what it may be no one seems to know, since it is pretty well reported that Dillingham is "hooked up" strongly with Klaw & Erlanger in more ways than one.

Still it would not surprise the legit people along the Alley if at no far distant date a Shubert attraction should be sent into the Globe.

Chicago, Sept. 11.

The Shuberts will book the Studebaker for remainder of the season. Edward Sullivan remains in charge of management. George Ade Davis, a nephew of George Ade's, who has been identified with the Studebaker executive force, and has done the press work for five years, will resign. He will devote his time to the press work of the Chicago Musical College and other musical interests.

ACTORS WITH SORE THROATS.

Chicago, Sept. 11.

The heat brought sore throats to members of the Winter Garden Company at the Lyric.

Al Jolson dallied with an electric fan

in his dressing room, and may miss a show or two before the effects wear away. Fanny Brice has a real case of tonsillitis. She may have to go to the hospital.

"JUNE BRIDES" SEPT. 21.

Sept. 21 is said to be the date Lew Fields' new show, "The June Brides" will open at New Haven.

DESMOND KELLY IN COMEDY.

Tacoma, Sept. 11.

Desmond Kelly, here for several seasons as leading woman with a local stock company, has been engaged by Henry W. Savage to play the leading role in the new Rupert Hughes' comedy which Savage will produce this fall.

CARTOONIST'S PLAY IDEA.

Chicago, Sept. 11.

Harold Heaton, cartoonist on the Chicago Inter-Ocean, has completed an unnamed play for John Thorne. Mr. Heaton feels that he has hit upon a new line of play making. The scenes will be laid on the Maine coast. It may not be produced until next season. Mr. Heaton is also the author of "Lady Jim," produced in New York.

ARTHUR COLLINS STAGING.

The item last week about Ben H. Atwell should have read that he has been installed at the head of the Comstock & Gest publicity department.

As to the staging of the big spectacle "The Whip" at the Manhattan, Arthur Collins is coming over to personally attend to that.

"YANKEE PRINCE" \$6,000 WEEK.

The first week of Tom Lewis in "The Yankee Prince" brought home to Joe Vion, the show's director, a record of about \$6,000 gross.

At New Brunswick, \$780, was taken in; Waterbury, \$1,300; Long Branch, \$1,100, and Asbury Park, \$900, with the other two dates filling in for the difference.

"JUNE MADNESS" AT FULTON.

The Winthrop Ames play, "June Madness," will show at the Fulton, New York, Sept. 26, instead of at the 39th Street theatre, where "The Master of the House" will be held.

Negotiations on for the leasing of the Fulton did not go through. It is said the Henry B. Harris Estate set a price for the rental that found no taker.

Samuel H. Wallach will again manage the theatre, with Henry B. Nelmis retained as treasurer.

NEW YORK "STAB"—Felix and Cairo are appearing in a new and pretentious offering in six scenes: it is one of the most elaborate acts ever presented in vaudeville by two people.

MUTUAL ADMIRATION HOUSES.

Chicago, Sept. 11.

Chicago is undergoing a lot of drama uplifting again this season, and all sorts of highbrow plans are afoot. The latest is a little theatre which will be run by Maurice Browne, a poet and lover of the drama. It will have a seating capacity of about 200 and will endeavor to put on the highest of the highbrow stuff for the elite.

The Fine Arts theatre is another venture which will have its home in the Fine Arts Music Hall in the Studebaker.

These enterprises have the sanction of some of the dramatic editors who are boosting them. Little cliques of mutual admirationists are interested in these affairs, and they say they will elevate the drama in Chicago if it takes a limb.

JIMMY POWERS REOPENING.

James T. Powers and company, in "Two Little Brides," which played the Casino last spring, have gone into rehearsal.

Powers expects to reopen his season at Newark Sept. 23.

ELKS NOMINATE LEACH.

Edward Leach, six years Grand Treasurer of the Elks, was nominated for Grand Exalted Ruler by The New York Elks Sunday night.

The Elks hold the 1913 convention of the Grand Lodge in Rochester next July, when Leach's election is expected to be made unanimous.

WOULDN'T STAND "EXTRAS."

The successful New York premiere of David Belasco's production of "The Governor's Lady" recalls its abrupt closing at the Broad Street theatre in Philadelphia last spring, where it was shown for a preliminary canter.

During its two weeks' stay in the Quaker City the orchestra was placed upon the stage at nearly every performance, and it was confidently believed that it could remain at the Broad street house for a prolonged engagement. Just as arrangements were about to be closed for an indefinite stay, the house, which is under the direction of Samuel F. Nixon (with whom Belasco fell out during the producer's quarrel with the "Syndicate") charged a bill for "extras" of \$150 to the attraction. Belasco was so incensed at what he deemed an imposition he gave orders to close, and no amount of persuasion could induce him to recede from his position.

TWO OPERAS ON HAND.

Lina Abarbanell will not make her debut under John Cort's management in "The Gypsy" by Pixley and Luders. Cort has planned to have Miss Abarbanell appear in "Miss Princess," a new operetta with book by Frank Mandel, lyrics by Will B. Johnstone and music by Alexander Johnstone. "Miss Princess" goes into rehearsal this month and is slated for a New York premiere in October.

Violet Seaton will be given the Abarbanell role in "The Gypsy" to be produced about Oct. 15. Jack Hazard and Laurence Wheat will have the principal male roles in the Pixley and Luders' opera.

TWO POINTS OF VIEW.

Chicago, Sept. 11.

The Chicago Tribune engaged Stephen L. Kolanowski to review the new Grand Opera House attraction, "The Polish Wedding," running his criticism directly beneath the one of Percy Hammond, the Tribune staff reviewer. Kolanowski is the editor of "The Polish Daily News."

Hammond thought well of the new Hobart piece, briefly mentioning the costumes, music, etc., but stating that "it was a pleasant event for everyone who liked music and dancing and the things that go with them."

The Pole sharply "panned" everything he witnessed, taking exception to the introduction of a Polish priest who, he claimed, "looked more like a village saloonkeeper than a disciple of the Lord."

The presence of a Polish count was considered by Kolanowski to be a raw piece of theatrical work, impressing him more as the count butler's than the count himself. He further asserted that an utter lack of knowledge of the conditions in Polish rural districts is depicted in the new Cohan & Harris show. His opinion was that Americans are being misled and misinformed in the production of "The Polish Wedding."

The contrast in both reviews created considerable talk about town and added a few figures to the Monday morning circulation of "The Trib."

GETS COVETED INVITATION.

San Francisco, Sept. 11.

James K. Hackett has been invited by Professor Armes, of the University of California, to play "Othello" at the Greek theatre, playing in which is regarded as a signal honor by actors everywhere.

Mr. Hackett has consented and will stage his production during the latter part of this month.

WALTER ALLEN WANTED.

One Walter Allen is wanted by Klaw & Erlanger. A man posing by that name has been going about ordering supplies for the theatrical firm.

No one known as Walter Allen is engaged by K. & E., nor authorized to represent them. From a description this imposter is the same fellow who did similar tricks about four years ago.

"WOMAN HATERS' CLUB" LATE.

Springfield, Mass., Sept. 11.

"The Woman Haters' Club" will not be produced here until Friday night, owing to a delay in rounding the A. H. Woods piece into shape. The show starts at the Tremont, Boston, Monday.

PERCY SARGENT'S NEW PLAY.

San Francisco, Sept. 11.

Percy Sargent, who recently established producing offices in this city, will send a new play, "A Gentleman of the City," on tour over the western Cort time.

The company includes Bettie Alard, Leonard Kearney, W. H. Conners, Ethel Vernon, Dorothy Vernon, Raymond Appleby.

ACTORS' FUND DEPENDENTS STARVING, OUT IN CHICAGO

Weekly Allowance of \$5 Insufficient for Proper Nourishment. Not Eligible to Actor's Fund Home. Local Secretary Edward W. Steele Unable to Secure More Money for Pensioned Players

Chicago, Sept. 11.

There is grave need that something should be done for the poor players dependent on the Actors' Fund in Chicago for support. At the present time but \$5 per week is allowed each one. Out of this each is supposed to pay room rent, buy clothing and obtain food. There are about fifteen people on the list. Some of them have been of consequence in their time. They shun publicity, but the fact remains that most of them are simply starving to death.

One particularly sad case was that of Marguerite Sexton, who died recently in the Presbyterian Hospital. The physician who attended her stated that she really starved to death. She was compelled to live on the pittance allowed her by the Fund. She said if she could have had one warm meal a day she could have managed to live, but she had to buy clothing, pay room rent, car fare and purchase medicine.

Among the players on the list, well known in their day, is Catherine Evans, who was a member of "Our American Cousin" and was in the cast the night President Lincoln was shot; Karl Gardner, once known from coast to coast as a singer of ballads, and Charles Moreland, author of "The Little Old Red Shawl That Mother Wore."

Edward W. Steele, assistant manager of the Colonial, is the acting secretary of the Fund in Chicago. Mr. Steele says he is unable to obtain more money for the players, and that \$5 only is allowed, except where the pensioner is in a hospital.

None of the players on the Chicago list will be accepted in the Actors' Fund Home on Staten Island, as they are ailing, and such cases are not received there.

Much indignation has been expressed at conditions in Chicago. It is the consensus of opinion that something should be done to relieve the condition of some of the old people on the pension list.

MORE MUSICIANS' TROUBLES.

Philadelphia, Sept. 11.

Trouble arising over a question between the Nixon & Zimmerman management and the Musicians' Union, following the disturbance in New York, is the reason why "Oh, Oh, Delphine" did not open at the Forrest Monday. Yesterday it was said an agreement had been reached and rehearsals, which have been going on under a handicap since last Friday, were resumed in regular order. The piece is scheduled to open to-night.

There will be no orchestra at the Broad (N. & Z.) this season. The mechanical instrument which was installed is reported to have broken

down the first time it was tried. No plan the management has is known.

Boston, Sept. 11.

The orchestra at the Plymouth (Lieblers) has been discontinued upon the order of Fred Wright, resident manager. The move is being watched by the other local houses.

"WINSOME WIDOW," AT COLONIAL

Chicago, Sept. 11.

"A Winsome Widow" coming direct from New York and following "The Merry Widow Remarried" opened at the Colonial Monday night for twelve weeks. Arriving on the hottest day of the summer, the house was light considering the customary first night sale of the Colonial, although the orchestra was well filled, only a few rows in the back remaining unsold.

With a cast of Broadway principals, there were a number of individual hits scored, but to Frank Tinney went all the honors of the opening. Tinney made his entrance in the second act to a two minute reception and although his duties were limited in this and the succeeding sessions, his specialty introduced between the second and last act "hogged" the honors. Otherwise "A Winsome Widow" was a disappointment from the comedy standpoint.

The expected Ziegfeld chorus was on hand, the costuming and set of the final act in itself being sufficient reward of the two-dollar entrance fee. Dorothy Jardon topping the female contingent was the recipient of the greater part of applause in the vocal line and near the close of the first act Molly King and Artie Mehlinger established themselves with a number called "Be My Baby Bumble Bee."

The skating scene balanced up the impression that the two previous acts failed to make.

Dancing by Nana and Alexis and Ethel Kelley scored individually.

"FOLLIES" BIG HIT MEDLEY.

One of the scenes in Ziegfeld's "Follies" will be almost wholly devoted to the big number hits of recent years, with the "Florodora Sextet" made most prominent.

"The Follies" is due to open at the Moulin Rouge, New York, Sept. 23.

Atlantic City, Sept. 11.

Ziegfeld's "Follies," to have opened at the Apollo Monday, has been postponed until Sept. 16.

John Mason in "The Attack" will play the Apollo Monday and Tuesday, with "The Charity Ball" billed for the last three days.

VARIETY—Felix and Cairo are on the proper track with the new offering. It is a capital entertainment. It is fast, full of life, interesting and novel.—"DASH."

"JIM BLUNT" HAPPENS LATE.

Springfield, Mass., Sept. 11.

If "Wallingford" and "Ready Money" hadn't beaten him to it "Honest Jim Blunt" probably would enjoy his health on Broadway for an extended period.

As it is Jim may have to be content with a stall when he reaches there, as he does through the play.

Without any advance heralding the Lieblers slipped in "Honest Jim Blunt" (described as an extravagant comedy by William Boden, a new author) and put in as star Tim Murphy.

The plot revolves around the grandest little staller who has come down the line in many a day. The curtain goes up with him penniless and goes down with him in the same blissful condition, yet in between he manages to pass as a millionaire and philanthropist, on credit.

When backed to the wall by investors who demand their money back and creditors who demand money he hasn't got, Jim declares all he needs is a day, to give him a chance to turn around. This diminishes to an afternoon, and then when what he has been banking on, the marriage of his nephew to Hale, the Wall Street Napoleon's daughter, proves a boomerang, his bubble bursts.

At present the show lacks the final punch to land it. It has a weak finish. Another act could be added, both to lengthen and strengthen it.

Murphy does well as "Blunt," but for finished work, the honors go to Frederick Bond, as a dyed-in-the-wool "con" man, and Louise Closser Hale, as a stenographer.

The remainder of the company is unusually capable. The cast is Frank Losee, Forrest Winant, Henry Dugan, Charles Laite, Charles Dowd, Fred Mosley, Harold Meltzer, Violet Heming, Muriel Hope.

"Honest Jim Blunt" will be shown at the Hudson, New York, to-morrow (Saturday) night.

Isabella Lee has been engaged by Winthrop Ames for "Anatole," which will be the season's first production at the Little Theatre.



BEAUTIFUL FRANCES GREEN, who will appear in the posing act known as SIMONE DE BERYL next week (Sept. 16) at the Grand, Pittsburgh, under the management of M. G. MARIE.

NEW SHOW IN PHILLY.

Philadelphia, Sept. 11.

The postponement of the opening of "Oh, Oh, Delphine" until Wednesday night at the Forrest and the cancellation of "An Aztec Romance," which was scheduled to open the season at the Chestnut Street Opera House left only one new opening for this week. "The Talker," now in its second week at the Broad, did good business last week, considering the extreme heat. Louis Mann in "Elevating a Husband," will follow, Sept. 16.

"The Point of View," a new problem play by Jules Eckert Goodman, received a very favorable send-off at the Adelphi. The house was almost filled and the piece, which is a play for grown-ups, rather than the young mind (inasmuch as it deals with a theme pretty close to life) was received with warm enthusiasm. The dailies praised it strongly.

The absence of "An Aztec Romance" will keep the Chestnut Street Opera House dark until Sept. 23, when Fritz Scheff will play "The Love Wager" for two weeks.

Douglas Fairbanks in "Hawthorne, U. S. A.," is billed as the opening attraction at the Garrick, Sept. 16.

Grace Edmund will sing the title role in "Delphine." She lately appeared in vaudeville.

"MAN HIGHER UP" SHOWN.

Pittsburgh, Sept. 11.

The first performance of "The Man Higher Up" was given Monday evening at the Nixon. The book's author, Henry Russell Miller, is a prominent resident of this city. It was dramatized by Edith Ellis. The stage version decidedly scored.

The show leaves here for Chicago.

"TRUXTON KING" IN WEST.

Hugo B. Koch has been engaged for the leading role in "The City" which Messrs. Peck, Gatts & Sackett, Chicago, will have out this season. The three Georges will also be back of Sarah Padden's tour in "Kindling."

They are planning a road trip for "Truxton King," which Grace Hayward is dramatizing from George Barr McCutcheon's novel of that name.

The P.-G.-S. firm will also finance two "Lion and the Mouse" companies this fall. They operate the College and Warrington theatre stocks, Chicago, and control the Grand Opera House, Rockford, Ill. Road companies of "Graustark" and "The Third Degree" are played under their direction.

GILMORE TOURS BY AUTO.

Paul Gilmore, who has accepted "The Havoc," Henry Miller's former starring piece, as his vehicle for the new season, is taking his company of four players from town to town at present in his machine. By doing this Gilmore beats the railroads out of a few fares and keeps immediate track of each member.

The auto thing may not be carried out when Gilmore takes up his southern tour.

The Meredith Sisters will play their first metropolitan engagement in four years at Hammerstein's next week.

OPERATIC IMPRESARIOS BATTLING ON THE COAST

Chicago, Lambardi, Jos. Sheehan's, French, Italian and Aborns' Opera Companies all Headed for the Pacific. No Lesson in the Savage Experience. Tivoli, San Francisco, to be Rebuilt by "Doc" Leahy

An operatic war is to be waged on the Pacific Coast in the fall and spring. Various managers have planned to send singing organizations out there, notwithstanding Henry W. Savage lost over \$150,000 on "The Girl of the Golden West" (grand opera) last season. This season so far the Gilbert & Sullivan opera company, backed by the Shuberts and William A. Brady, has cleaned up a barrel of money along the Pacific.

The Aborns will again invade the Pacific Coast territory with two organizations, a full season being booked for their English Grand Opera Co. and their western company of "The Bohemian Girl." The Chicago Opera Co. is slated to go to the coast in March. Its trip will involve a lot of heavy expense.

The Lambardi Opera Co. is another expected to combat with the others for money and prestige on the coast.

It is also reported the Joseph Sheehan Opera Co. will bid for box office favor on the Pacific Coast and that the French Opera Co. (New Orleans) will include the coast on its spring travels.

It is understood that the Italian company which plays Montreal will go on tour at the conclusion of its Canadian engagement, but will play under a different name than the one used in Montreal.

L. E. Beheymer, an international impresario, is organizing a company of foreign artists to present grand opera on the coast and to also tour the United States. Beheymer has been winning operatic fame at Milan.

On top of the deluge of high-class singing scheduled for the coast is the rebuilding of the old Tivoli, San Francisco, for another run of opera. Doc Leahy, Tettrazini's manager, who owned the old Tivoli, the most famous opera house in the west at the time it burned in the 'Frisco earthquake, is financing the new theatre.

When it is ready Leahy will install the Tivoli Opera Co., probably opening in March or April.

Chicago, Sept. 11.

Considerable feeling is expressed among the managers of the theatres in Chicago in regard to the Chicago Grand Opera Co. It is pointed out the company really uses Chicago as the dog, and that the real season opens in the east. It is also said that the company comes in and takes all the money out of the city, just like a circus, and leaves nothing here.

During the season the regular theatres all suffer because it is considered the thing to go to the opera. Then again, it is claimed the newspapers all foster the opera, and toady to it, using

space usually devoted to publicity for theatres for this pet project of a few people.

LOUPOUKOWA ENGAGED.

Another of the noted Russian dancers coming over here is Loupoukova. She will appear with the Montgomery & Stone-Elsie Janis-Joe Cawthorne combination, under the management of Charles B. Dillingham, when that shows opens Sept. 30.

Loupoukova will appear in a ballet with music especially written by Vic-

MIDDLE-WEST NEW ONES.

Chicago, Sept. 11.

Thomas Ross will open the ground floor theatre in Rockville, Ind., Oct. 15, in "The Only Son." The town is between Crawfordsville and Terre Haute. The house seats about 1,000.

A new house will also be opened in Toledo, Ia., Sept. 12. Joseph Sheehan will inaugurate the playhouse with his opera company in "The Bohemian Girl."

The Stone City Opera House at Bedford, Ind., has been remodeled and newly decorated and has been taken over by the Bedford Entertainment Co. with W. H. McCormick as manager. Oct. 17 "Busy Izzy" will start it off.

POLE EXPLORER SOUTH.

New Orleans, Sept. 11.

Captain R. Amundsen, who discovered the South Pole, is being booked in the south for a spring tour. The explorer will offer a lecture, supplemented with slides.

BEGINNING
NEXT WEEK

LEANDER
RICHARDSON

THE FOREMOST WRITER
ON THEATRICALS

WILL CONTRIBUTE

Exclusively to

VARIETY

tor Herbert. She is under the management of J. Mandelkern, who also has under a five-year contract Volinine, the Russian engaged to appear with Genee upon her American tour this season, under the direction of R. A. Johnson.

NO PUBLIC DRINKING CUPS.

Olympia, Wash., Sept. 11.

Public drinking cups in the theatres of the State of Washington have been abolished by the State Board of Health and must be thrown out by the managers before Oct. 1.

Paraffine paper cups will be substituted in most of the houses. Some have been placed on a self-supporting basis, ads being carried by department stores on the sides of the cups.

AFTER AN ABDUCTOR.

Montreal, Sept. 11.

A warrant was sworn out by John Lubbock for the arrest of the abductor (name not given) of the Misses Vivial and Lily Lawrence, chorus girls.

Chief Detective Carpenter demanded \$250 to cover extradition proceedings, should any be necessary. Instead the aid of the United States immigration authorities was sought should the missing people cross the border. One of the girls is a minor under special charge of the management.

Articles of incorporation have been filed at Portland, Me., by the Perown Amusement Co., which expects to build picture and vaudeville houses.

O. U. BEAN FLOPS.

A sudden flop was accomplished by O. U. Bean last Friday. The shift gives the Shuberts "An Aztec Romance." It was originally produced and announced for the Klaw & Erlanger time to open at the Chestnut Street Opera House, Philadelphia, Monday night, last.

Friday when the company assembled at the Pennsylvania depot, no one was on hand to escort them to Philly. Later they were informed the Philadelphia date was off, and the show would open at the Manhattan Opera House, New York, Sept. 23, for a stay of three weeks.

It is said this understanding was reached by Bean and the Shuberts after William A. Brady had watched a rehearsal of the show. If the piece gets over Messrs. Shuberts and Brady may take a financial interest in it.

Bean's production will have the following principals: Robert Warwick, Minnie Tittell-Brune, Edwin Arden, George Probert, R. D. McLean, Chas. B. Hanford, Clifford Leigh, Louise Hamilton.

Bean, who hails from the west and makes playwriting a pastime, was heralded as a very wealthy man willing to finance his own play, which he did on a previous occasion some years ago when it was produced with Joseph Hawthorn as the star, under the title of "Corianton."

A rumor is current the author is at present unwilling or unable to carry the venture through and that Mr. Brady has become sponsor for the enterprise.

Philadelphia, Sept. 11.

"An Aztec Romance" which was announced as the opening attraction of the season at the Chestnut Street Opera House will not be presented here at all, according to latest announcement. Last week it was announced that the piece would open Thursday instead of Monday. Saturday all advertising in the dailies was cancelled and the engagement called off.

O. U. Bean endeavored to raise \$4,000 here last week, it was said, with which to move the scenery and costumes of "An Aztec Romance" to the Chesnut Street theatre.

HOT WEATHER DOING THINGS.

General Hot Weather has been on the warpath for the past ten days, and doing tall things to the show business.

The heat wave started in the middle west, spreading over the east and south. At some points the weather temperature hit a mark that had not been touched for thirty or forty years.

Attendance at all theatres has been at a low mark ebb while the heat continued. Reports of receipts have reached as low as \$20 for \$2 attractions.

It was expected during the week a great many one-nighters which went out on a shoe-string would be sent back by the thermometer.

NEW YORK "CLIFFER"—Felix and Cairo have more than a new act, they have a whole production, and it gives the two clever singers and dancers plenty of opportunity to display their talents.

WITH THE ROAD AGENTS

Lou Gilbert is doing the advance work for the Mollie Williams' Eastern Wheel show.

Harry Hedges is doing both the advance and managing "The College Girls" (Eastern Wheel).

Joseph Robie is acting as both agent and manager of Robie's "Knickerbockers."

Morris Cane is ahead of the Ben Welch burlesque show. Jake Liberman is back with the attraction.

Ben Boland is traveling in advance of "The Dazzlers" with George Belfrage doing the managing.

Walter Griggs is the advertising agent of the Warrington theatre stock, Oak Park, Ill.

Fred Wynne is the business agent for "The Girl From Rector's" while Leo Leavitt is managing the attraction.

George Leavitt is doing the advance for the Gordon & North three burlesque shows from the New York office of the firm.

F. H. Livingstone is acting as business manager of the College theatre, Chicago. Charles A. Baldwin, treasurer at the Warrington for two seasons, is now at the College box office.

Lee Parvin, who has been in seclusion in Canada the past seven weeks in advance of "The Red Rose," came in from Toronto this week to rearrange some western bookings.

Sam Howard will withdraw from the advance of Max Spiegel's "Winning Widow" burlesque show and the work will be done direct from the New York office.

Harry Poppe is ahead of Baker & Castle's "Graustark" company which E. C. Andrews is managing. John Rankin is in advance of their "Goose Girl" company. Frank G. Williams is the manager.

Jake Rosenthal, the Dubuque, Ia., theatrical manager, jumps out of his home town each week with the Cora Beckwith show in which he is financially interested. George M. Hodge, formerly of the Titanic, White City, Chicago, is doing double duty as lecturer and press agent. C. H. Jennings is in advance.

In the road companies of the Shuberts' are the Jimmy Powers' show, which will have C. G. Bechert as agent, and L. R. Willard manager. Three "Butterfly" companies will be managed by Mr. Entwistle, with Ormsby Court, Rollin Bond and Mae Dowling ahead of the "A," "B" and "C" companies respectively. "The Blue

Bird" has Nat Roth in charge, with H. MacMahon in advance. George McLesich is directing "Whose Helen Are You?" E. L. Perry has "A Man's World," with J. S. McSweeney in advance. For "The City," Fred A. Hayward is manager, R. E. Riddick ahead. "The Red Rose" (Suratt) has W. P. Cullm, back with the show, and Chas. Bradford ahead of it. "The Whirl of Society" is looked after by Stanley Sharpe, with Nellie Revell the press agent. The Gilbert & Sullivan Opera Co. is travelling in charge of Fred W. Zweifel. J. H. Dillon is doing the advance.

GOOD AND BAD RECEIPTS.

Chicago, Sept. 11.

Speaking about early-season receipts it might be interesting to some of the many middle-west producers to know that "The Prince of Tonight" bagged \$3,160 in a three-day effort at Fort William, Can., and in one day the same show took in \$889 at Virginia, Minn., not to mention a \$900 opening night at the Grand Opera House in International Falls, Minn. Incidentally the Kelly-Schuster Co., in "Casey The Fiddler," managed to bank \$756 on Labor Day at the Fox theatre, Aurora. This, however, was the result of four shows.

Getting down to smaller figures one might mention "The Seminary Girls," who, after three shows at Michigan City only managed to count up \$15 in the box office, which suggested the show be shelved. It was. So was "The Matinee Girl," "The Bunch of Keys," and "Painting the Town," three more troupes which failed to convince the public.

Another early closing took place in Fort Wayne, Ind., when "At Sunrise" took the dive to oblivion after a brief trip through some of the smaller Michigan towns. Bad business did it. The show was booked all over the middle west.

Reports from the surrounding towns are to the effect that business opened big, but that the hot weather gave everything a kick. The Kenosha house opened the next day with the same attraction. The Remington, the new house at Kankakee, Ill., reopened the season with "The Shepherd of the Hills" to \$800.

"Miss Nobody From Starland" got \$700, and "The Divorce Question," Sept. 1, got \$800, matinee and night. These houses are booked by James Wingfield, of the Wingfield Central States Circuit.

REICHENBACH MANAGING.

Harry Reichenbach has been engaged to manage the new uptown house at 150th street, Bergen and Westchester avenues, now building for John Cort.

The house is expected to be ready by Nov. 15. Margaret Illington in "Kindling" will be the opening attraction.

Henry Weis returned to New York Monday, after three weeks away.

WITH THE PRESS AGENTS

Geraldine Malone has been engaged for "The Wall Street Girl."

C. P. Grenaker for the Winter Garden is putting over live matter right along that ranks up in the A class.

Eddie Pidgeon is back on Broadway after an extended stay in Chicago.

Constance Molineaux attached her signature to a contract this week to play leading feminine roles with the new Wright Huntington stock, South Bend.

Olga Nethersole has secured the English rights to "The Awakening of Helena Ritchie," from Margaret Anglin, and will create the role of Helen in London early next month.

Franklin Munnell was engaged this week to succeed Claude Payton as leading man at the West End theatre. Payton will join Cohan & Harris' road company of "Get-Rich-Quick Wallingford."

Eleanor Kenty will create the role of Lady Lucy in the new Pixley-Luders opera, "The Gypsy," which is announced as the John Cort play to dedicate the new Cort theatre, West 48th street.

Ralph Ketterling, known in Chicago as the "one man press agent trust" through doing publicity for about a half dozen houses at one time, is editing the paper which the Warrington stock theatre (Oak Park, Ill.) issues each week.

In "Fanny's First Play," to be presented at the Comedy Monday, will be Tim Ryley, C. H. Croker-King, Elizabeth Riedon, Walter Kingsford, Maurice Elvey, G. Randell, Lionel Pape, Sydney Daxton, Arbold Lucy, Gladys Harvey, Herbert Dansey, Quentin Tod, Phillipa Preston.

"The Rose Maid" is slated to fold its tents at the Globe Sept. 21 and depart for a road tour, making Providence as the first stop out of Manhattan. After playing Washington, Baltimore, Pittsburgh, Newark and Buffalo, the show pulls into Chicago for a run at the Colonial.

George M. Cohan and company will give the first stage presentation of Cohan's latest comedy, "Broadway Jones" at Parson's theatre, Hartford, Conn., Sept. 16. With Geo. M. will be Jerry J. and Mrs. Helen F. Cohan, George Parsons, Ada Gilman, M. J. Sullivan, William Walcott, Russell Pincus, Jack Klendon, Mary Murphy, Myrtle Tannehill, John Fenn, Fred Harvey. Cohan and "Broadway Jones" are announced to open the Cohan theatre, New York, Sept. 23.

The press matter from the Shubert offices this week on "Fanny's First Play" bore the name of A. Toxen Worm at its head. In the envelope were mailed copies on other Shubert attractions with H. Whitman Bennett at the masthead. It led to a report Worm had taken up a branch in the press department, but instead, as he is to have entire charge of the Winthrop Ames production at the Comedy, his name went on the press matter concerning it.

Abe Levy is new official publicity man for Hammerstein's Victoria, Hammerstein's National Opera House, Projected, Arthur Hammerstein, Oscar Hammerstein and Arthur Hammerstein's Frontal show. Loney Haskell, who doped out quite some stuff over the summer for the Victoria Roof, left Monday with "Don," the talking dog, to keep "Don" good natured while on the Poll Circuit. The "What's-Their-Names" who own "Don" don't believe yet that Loney is the act. They say if the managers won't pay them \$750 weekly, they will go back to Europe—without Loney—and then the German papers will commence to talk again.

BILLING QUESTION IN CHICAGO.

Chicago, Sept. 11.

"The Polish Wedding," opening at Cohan's Grand Opera House Sunday night, was billed like a circus throughout Chicago. Billboards, and even scows in the lake, were plastered with paper.

The Grand did not sign the agreement with the billposters.

The Illinois also got into the billing with "Oliver Twist." It is reported by a member of the Billposters' Union that this house did not live up to the agreement made some time ago. The Colonial has refused to do anything outside of the billing done by the American Billposting service. Several of the other local houses are following this rule.

Manager Jay J. Brady, of the Co-

lonial, says he will devote his money and energy to the newspaper advertising.

The pass scandal of window work has brought this situation about, according to the theatre managers. The agreement made some time ago was to the effect that nothing smaller than three sheets were to be used, and that sniping, also window work, would be larger theatres are living up to the agreement.

eliminated altogether. Most of the

"HOOLIGAN" ON WEEK STANDS.

For the first time in years "Happy Hooligan" will be relieved of a trip over the one-nighters this season. Instead Gus Hill will send his company, under the management of Clint Wilson, over the Stair & Haylin week-stands, opening Sept. 25.

Twelve principals and eighteen girls are in the troupe.

COMBINATIONS AT CRITERION.

Chicago, Sept. 11.

The Criterion theatre has adopted a new policy. Sept. 8, "The City," a Shubert show which has been playing the Alhambra, moved into the Criterion which will play road shows hereafter.

LEASES CASTLE, BLOOMINGTON.

Bloomington, Ill., Sept. 11.

The Castle theatre has been turned over by Major Max Goldberg of Joliet, to Messrs. Gallagher & Lyons, of Litchfield, Ill.

IMPORTING CHINESE SUPERS.

When the Lieblers stage their new Century theatre show, "A Daughter of Heaven," they expect to have a colony of pig-tailed actors on the stage, providing present plans do not go awry.

To get the proper Chinese atmosphere the Lieblers will bring several hundred Chinks to this country for the new show. In order to import the Orientals the Lieblers will have to go to a lot of trouble and stand responsible for the foreigners during their stay here.

CENTRAL WEST WELL SUPPLIED.

Chicago, Sept. 11.

James Wingfield, who books the central west, says that the attractions being sent out this season are of a higher class than that of any season for many years.

"There are very few if any cheap attractions being sent out in our territory," asserts Mr. Wingfield, "and that means that we will have better business this season. Producers have finally come to their senses in this particular and they are sending out better stuff."

RICHARD HYDE TRAVELLING.

In about two weeks Richard Hyde will leave for California, and probably keep on travelling until the call of home brings the manager back to Brooklyn.

SAME PIECE; SAME TOWN.

It is not often two stock companies in the same town put on the same bill the same week, yet the trick will be turned next week in Jersey City.

The Orpheum company announces "Alias Jimmy Valentine" for the full week while the new Amsterdam stock, Raymond Whittaker's Company, has the same piece billed for the first half.

As the houses are sixteen blocks apart with the Amsterdam nearer new Hoboken than any other place, the Lieblers have leased the piece to the two Jersey City companies.

Incidentally the Whittaker company will put on "The Two Orphans" the latter half of the week notwithstanding that the Academy (Jersey City) is packing 'em in with the same piece this week.

SEASON CLOSES SHY.

Newark, Sept. 11.

The stock regime at Electric Park came to an end last week with some of the players shy of salary money.

The company was headed by Margaret Keane and has been here for the greater part of the summer.

Camden, N. J., Sept. 11.

The Agnes Cameron stock company brought its local engagement to a close last Saturday night.

HUNTINGTON'S OWN CO.

South Bend, Ind., Sept. 11.

Wright Huntington, who has been directing the stock plays for the Orpheum, Jersey City, will again head his own company, opening here at the Auditorium Sept. 23.

JERSEY CITY HOLDING THREE.

Jersey City, Sept. 11.

This place seems to have the stock fever. Monday a third company, headed and managed by Raymond Whitaker, invaded the local field.

With the Academy of Music and the Orpheum as opposition, the Whitaker Co., at the New Amsterdam, will have to go some to get over.

ROME GETTING STOCK.

Rome, N. Y., Sept. 11.

Stock is coming to town, and while no positive announcement has been made as to the opening date the start will likely be made in two weeks. The Lyric is the house.

SCRANTON CALLS IT OFF.

Scranton, Sept. 11.

With the "Awakening of Helena Ritchie" as the final bill, Poli's stock closes its summer season here next week.

The house returns to its former Poli vaudeville policy Sept. 23.

JAY NOT A JAY.

Jersey City, Sept. 11.

When Jay Packard took hold of the Academy of Music the knowing ones shook their heads and predicted dire failure. Since the opening of the stock season, big business has been chalked up and Jay is more than grabbing off carfare across the river.

Gladys Montague closed with the Academy company and in her place Zelia Davenport appeared this week in "The Two Orphans."

STOCK

PAYTON'S PERMANENT CO.

Everyone thought Corse Payton was joking when he informed VARIETY a fortnight ago he intended to secure possession of the Garden theatre (Madison Square).

Payton, on Sept. 7, signed a lease for the Garden and on Oct. 1 will install a permanent stock company there.

Sept. 28 Corse ends his stay at the West End. Nearly every member of the company, excepting the leads, Eda Von Luke and Claude Payton, will be transferred to the Garden.

Minna Phillips will be the Garden's leading woman. The principal man is yet to be selected.

Payton says that it is quite possible that he may land the Montauk, Brooklyn, for a permanent stock engagement. He does not intend to return to his old stand over there at the Lee Avenue.

ROUTING LYRIC HOODOO.

Chicago, Sept. 11.

"The Blue Bird" of the Shuberts will follow "The Whirl of Society" at the Lyric. Gaby Deslys in "Vera Violetta" will be the succeeding attraction.

This means that the Shuberts are going to make every effort possible to lift the hoodoo from the house.

BUSINESS MAN BACKER.

South Bend, Sept. 11.

The Indiana theatre stock reopened its season with Phyllis Carrington, late of the Robert Hains Co., and Walter McCully, of the Belasco stock, Los Angeles, in the leading roles.

The company is backed by Mr. Moss, a wealthy businessman of this city.

IMPROVED BATAVIA HOUSE.

Batavia, N. Y., Sept. 11.

The Dellinger Opera House, which has undergone extensive repairs during the summer, reopens Sept. 12 with A. G. Delamater's "Freckles." The theatre has doubled stage space, a new house front and numerous other additions and decorations which now puts it in the real legit class.

Manager Haitz has booked in a full line of shows through the Eastern Managers' Association.

OSHKOSH OFF THE MAP.

Chicago, Sept. 11.

Oshkosh, the pride of Wisconsin and one of the most "kidded" towns on the map, is now bereft of legitimate attractions. Its citizens longing for high-brow theatrical provender must run down to Fond Du Lac, or up to Neenah-Menasha. It all comes about through the passing of the Grand into the hands of Hyman & Butterfield, who opened the house last week with high-class vaudeville.

The Grand has been one of the show places of Oshkosh ever since the first repertoire company wrestled with "Romeo and Juliet."

It was long managed by "Honest" John Williams, known to every advance man who ever made Wisconsin.

OBLIGING AMATEUR.

A letter was received this week by a New York stock manager operating in a Jersey city, which shows that the writer, while an amateur, has budding aspirations.

The letter in part reads: "I am going to ask you for a place in your stock company as a player and I hope you will give me a chance. I have past experience as I play leading parts in dramas at our church hall and I am not afraid of stage fright. I have blue eyes and yellow hair and have not seen as good looking ones as myself. If you have a place for a player I would be glad to except as I am not doing nothing at present. Also, perhaps, I could help you select some of your plays you would like to play. I have talent and talk in a way to suit any part I am given, and if you will excuse mistakes and writing I will much obliged, Yours Truly."

STARTED IN SACRAMENTO.

San Francisco, Sept. 11.

The Redmond Stock, with Paul Harvey and Beth Taylor, leads, opened Monday in Sacramento in "The Man on the Box."

OUT OF AIRDOME.

Dubuque, Ia., Sept. 11.

After a season of eighteen weeks, the James S. Garside stock company closes at the Airdome next Saturday night. The company goes from here to Paducah, Ky., for a winter stay. The Airdome business was the biggest recorded in five years.

DIDN'T STAY LONG.

Lawrence, Mass., Sept. 11.

The Malley-Denison Stock Co. hardly began a winter's stay at the Opera House when there was a change in the leads. Claudius Lucas has ended her engagement and gone back to Jersey shores.

LOCATES AT TAMAQUA.

Tamaqua, Pa., Sept. 11.

Paul Burns and stock players have come to town to stay all winter if business warrants.

Burns brings a new company here from New York.

IN TACOMA AND SEATTLE.

Seattle, Sept. 11.

Oliver D. Bailey, director of the Princess stock, Tacoma, has organized another company which will open here at the Seattle theatre, Sept. 13, expecting to stay all season.

VICTOR BROWN OUT OF COLLEGE.

Chicago, Sept. 11.

Much surprise is occasioned here by the announcement that Victor Brown, the new leading man of the College theatre stock, will sever his connection with that house next Saturday night. Brown came here from the Gotham stock, Brooklyn.

HARLEM STOCK.

The Harlem Opera House returned to legitimate stock last week, after several years of pictures, "pop" vaudeville and stock playlets.

Its first show was "Nobody's Widow," formerly used as a vehicle for Blanche Bates. It is not altogether fair to judge of the merits of the newly formed company because the full strength of the organization, either numerically or from the standpoint of acting, was not shown. "Nobody's Widow" is a short cast. The management declares that fourteen players are in the regular company, which will be of course augmented when occasion requires.

The policy will be to present high class modern plays at prices ranging from fifteen to fifty cents for matinees and up to seventy-five cents in the evenings. This week "The Virginian" is the attraction, to be followed by "A Woman's Way," "Alias Jimmy Valentine," "David Harum," "Wildfire," "Salome Jane," "The College Widow," "The Man of the Hour."

George Soule Spencer is the leading man, Warda Howard, leading lady and Walter Horton, stage director. They were recruited from the late summer stock at Poli's, New Haven, as was also William Bonney, who had in the opening piece a small character bit.

Spencer is a trifle too robust for light comedy. Over six feet tall, he is a fine opposite for Miss Howard, a giantess in stature and altogether too solid an individual for a play so breezy as "Nobody's Widow." And yet when, at the close of the second act she was called upon to work up into a dramatic frenzy and say: "Damn you, I'll marry you," she appeared to be woefully weak. Gerald Harcourt is the juvenile, Ethel Gray the ingenue and Lydia Knott, who had a small "countess" role looks as if she had been engaged for adventures parts. These, with the others cannot be given full justice in a review of a piece in which they were given little or no opportunity to score.

The piece, while not badly played, was devoid of animation. When the asbestos curtain is raised and discloses the plush curtains open fully a foot, showing the stage before the regular curtain is raised; when a cablegram is delivered and the envelope is open; when a bottle of champagne is raised from an ice bucket showing that it is not even a genuine champagne bottle—that is carelessness somewhere. The place was supposed to be the sun parlor of a villa at Palm Beach, but an ordinary interior was employed, which did not aid materially in creating the picture.

The personal attention of the projectors of the enterprise would seem to be a necessary adjunct for a few weeks, to dissipate the apparent listlessness of the undertaking.

J.L.O.

LIKED MARGARET PITT.

Herschey, Pa., Sept. 11.

Margaret Pitt and stock company left town after a four weeks' engagement. Miss Pitt came to play two weeks but the town took such an interest in the shows she extended her stay.

BILLS NEXT WEEK (September 16)

In Vaudeville Theatres, Playing Three or Less Shows Daily

(All houses open for the week with Monday matinee, when not otherwise indicated.)

(Theatres listed as "Orpheum" without any further distinguishing description are on the Orpheum Circuit. Theatres with "S-C" following name (usually "Empress") are on the Sullivan-Considine Circuit.)

Agencies booking the houses are denoted by single name or initials, such as "Orph." Orpheum Circuit, "B. O." United Booking Office, "W. V. A." Western Vaudeville Managers' Association (Chicago), "S-C" Sullivan-Considine Circuit, "P." Pantages Circuit, "Loew." Marcus Loew Circuit, "Inter." Interstate Circuit (booking through W. V. A.), "Bern." Freeman Bernstein (New York), "Clan." James Clancy (New York), "M." James C. Matthews (Chicago), "Hod." Chas. E. Hodkins (Chicago), "Tay." M. W. Taylor (Philadelphia), "Fox." Ed. F. Kealey (William Fox Circuit) (New York), "Craw." O. T. Crawford (St. Louis), "Doy." Frank G. Doyle (Chicago).

New York
ALHAMBRA (ubo)
Victor Moore Co
Bessie Wynn
Burns & Fulton
Lloyd & Whitehouse
W S Hart Co
"Strolling Players"
Steinert Trio
Carl Reinch's Horses
Joe Welch
HAMMERSTEIN'S (ubo)

Lillian Shaw
Rice & Cohen
Cenaro & Bailey
Arovato
"The Sultan"
Tighe & Clifford
Meredith Sisters
John Y Wade Co
Joe Whitehead
Honors & Leprince
Mahoney Bros & Daisy
Julia Gonzalez
5TH AVE (ubo)
Rock & Fulton
"The Clown"
"Spirit Paintings"
Julius Tannen
Merrill & Otto
Dolan & Lenharr
Sherman Van & Hyman
Maxine & Bobby
Ollie Young & April
COLONIAL (ubo)

Virginia Harned Co
Lambert
Rube Dickinson
"Trained Nurses"
Eva Davenport
(Four to fill)
HENDERSON'S (ubo)
Taylor Granite Co
Bixley & Lerner
Ryan & Richfield
Eddie Ross
Alma Youlin
Musical Spillers
Delmar & Delmar
Moore & Young
Peter Skirt
UNION SQ. (ubo)
Odiva
"Diamond Necklace"
McWatters & Tyson
Heron's Shoe Co.
Chas. F. Semon
Hawthorne & Burt
Conlin Steele & Carr
The Grazers
Cooper & Robinson
GRAND (loew)
Sallie Field
Holmes & Relly
"Ellis Island"
LeMaize, Blaise & Co
(Two to fill)

2d half
Will Lacey
Dancing Kennedys
Granville & Mack
Four Ball Players
(Two to fill)
LINCOLN (loew)
Mr & Mrs Thomas
Hong Fong
"Fun in a Cabaret"
The Stantons
Milda & Don
(One to fill)
2d half
Walter Daniels & Co
Sadie Jannel
"Fun in a Cabaret"
Relif Bros
Knapp & Cornelia
(One to fill)
YORKVILLE (loew)
Sadie Jannel
"Fun On The Ocean"
Relif Bros
Gourmley & Cafferty
(Two to fill)
2d half
Cumplings & Gladding
Makereuka Duo
"Fun on The Ocean"
Spiegel & Dunne
Milda & Don
(One to fill)
NATIONAL (loew)
Camilla Jewell
Onke Sisters
J K Emmett & Co
Spiegel & Dunne
(Three to fill)

2d half
Teddy Osborne's Pets
Cotter & Boulden
Mr & Mrs Thomas
Al Herman
Sarah Bernhardt Pic-
tures
(Two to fill)
AMERICAN (loew)
Forrer's Dogs
Hilda Glyder
Herman Lieb & Co
De Faye Sisters
Ruth Francis & Co
Anderson & Goines

Knapp & Cornelia
(Two to fill)
2d half
Weisman's Dogs
Williams & Williams
One Sister
Herman Lieb & Co
Browning & Lewis
Ruth Francis & Co
(Three to fill)
7TH AVE (loew)
Aurlema
Amelia Summerville
Cadieux
(Three to fill)
2d half
Luba Miroff
J K Emmett & Co
Lantry Bros
(Three to fill)

GREELY (loew)
Vera DeBassini
Fisher & McKinnon
Ted Osborne's Pets
"Gent with Jimmy"
Harry Antrim
Makereuka Duo
Bernhardt Pictures
(One to fill)
2d half
Holmes & Relly
Hettina Bruce Co
Hilda Glyder
"Night in Park"
Hong Fong
Breakaway Barlows
PLAZA (loew)
Edgar Allen Co
Victorine & Zolar
Maynards
(Two to fill)

2d half
Blanch Gordon
Bigelow, Campbell &
Raydon
Les Juenette
(Two to fill)
DELANEY (loew)
Nine Krazy Kids
Brownling Lewis
Les Juenette
(Four to fill)
2d half
Miller & Russell
Harry Antrim
Cadieux
(Five to fill)

Brooklyn
ORPHEUM (ubo)
Edna Goodrich Co
Willie Holst Wakefield
Chip & Marble
Cross & Josephine
4 Londons
Lynch & Zeller
(Two to fill)
BUSHWICK (ubo)
"Detective Keen"
Bert Levy
Big City 4
Del Franco's Monks
Belle Baker
Halligan & Sykes
Mosher, Hayes &
Mosher
Gordon & Marx
Mrs Gardner Crane
JONES (loew)
Jos Remington & Co
(Two to fill)
Harry Bachelor
Edgar Allen & Co
(One to fill)

LIBERTY (loew)
Harry Bachelor
Breakaway Barlows
(Two to fill)
2d half
Nine Krazy Kids
LeMaize, Blaise & Co
BIJOU (loew)
Luba Miroff
Williams & Williams
(Five to fill)

2d half
DeFaye Sisters
"Ellis Island"
Anderson & Goines
Sarah Bernhardt's Pic-
tures
(Three to fill)
SHUBERT'S (loew)
Miller & Russell
Hettina Bruce & Co
Moore & Young
Albini
(Three to fill)

2d half
The Maynards
"The Gent with the
Himny"
Albini
The Stantons
(Two to fill)
FULTON (loew)
Dancing Kennedys
Walter Daniels & Co
"Futurity Winner"
Cotter & Boulden

2d half
John Zimmerman
Garnett Raymond
"The Slums of Paris"
Walker & West
Tololo
Leonard Kane
Hilton & Bannon
John F Clark
Frank & Edith Ray-
mond
(One to fill)

Butte, Mont.
EMPRESS (sc)
Bessie's Corbett
Collins & Hart

Weisman's Dogs
(One to fill)
2d half
Fisher & McKinnon
Camille Jewell
"Futurity Winner"
Gourmley & Cafferty
(One to fill)
COLUMBIA (loew)
Blanch Gordon
Granville & Mack
"Arm of Law"
Cumplings & Gladding
(Two to fill)
Aurlema
Kelt & DuMont
Victorine & Zolar
(Three to fill)

Atlantic City
(Three to fill)
Franklin & Green
Berlin Madcap
Hilly Hall Co
Goldsmith & Hoppe
William Boyd
Archer & Carr
Delmore & Onelda

Baltimore
MARYLAND (ubo)
McIntire & Heath
Una Clayton & Co
Linton & Lawrence
Robert Fulgora
3 Lytes
Romulo & Delano
Appolo Trio
Battle Creek, Mich.
BIJOU (w v a)
(Sun. Mat. open)

Four Casads
Jean Weir Co
Tom Mahoney
Helene Hardy Co
Mardo & Hunter
2d half
Paul Kleist & Co
Marie Fitzgibbon
J C Nugent Co
Nine Krazy Kids
Brownling Lewis
Les Juenette
(Four to fill)

Bay City, Mich.
BIJOU (w v a)
(Sun. Mat. Open)
"Whose Little Girl
Are You?"

Boston
KEITH'S (ubo)
"Honor Among
Thieves"
"Lion's Bride"
Robbie Gordone
Jungman Troupe
Van & Schenck
Mullen & Coogan
Puck & Lewis
Will Seaton
ORPHEUM (loew)
Mile Vanity
Robert & Robert
"Mayor & Manicure"
Grace DeMar
Sully & Larsen
(Three to fill)

2d half
Freeland & Clark
Leo Beers
Mary Keogh
"Mavor & Manicure"
(Four to fill)
Billing, Mont.
ACME (w v a)
(Sept 11-12)
Falls & Falls
Glen Ellison
Leonard & Whitney
Howell & Scott
"Dance Violins"

Brooklyn, Mass.
CITY (loew)
Chas Terris & Co
LeRoy Wilson & Tom
(One to fill)
Williams & Weston
Ford & Hyde
(One to fill)

Buffalo
FAMILY (loew)
Calbo
Braun Sisters
Tom Ripley
Earle & Wayne
Monarch 4
Pongo & Leo
NEW ACADEMY
(loew)
John Zimmerman
Garnett Raymond
"The Slums of Paris"
Walker & West
Tololo
Leonard Kane
Hilton & Bannon
John F Clark
Frank & Edith Ray-
mond
(One to fill)

Arthur Whitelaw
Italian Troubadors
"Delicatessen Shop"
Calgary, Can.
SHERMAN GRAND
(orpb)
(Sept 18-21)
Amelia Bingham Co
Nellie Nichols
Silers
Frank Morrell
Lewis & Dody
Firing Russells
Asard Bros
EMPIRE (p)
(Opens Thurs mat.)
Zara Carmen Trio
O'Neal & Walmesley
Read Freeman Co
Santucci Misses
Minstrel Misses

Chicago
MAJESTIC (orpb)
J DeAngella Co
Vanderbilt & Moore
Iora
Ethel Green
Homer Lind
Swain-Osterman 3
Kaufman Sisters
Marshall Montgomery
Swor & Mack
PALACE (orpb)
Grace Van Studdiford
Fritz Dickey Co
Cottrell Family
Hal Stephens
Jones & Dealey
C B Lawlor &
Daughters
Louise Meyers
Clarie & Clark
Herbert Dogs
EMPRESS (sc)
(Open Sun. Mat.)

Geo B Reno Co
Will Oakland
3 Gerts
Queen Mabs & Welas
Lottie Williams Co
LINDEN (m)
(Opens Monday)
Rob Albright
Carl & Lillian Mul-
cadeux
Mahr & Mykool
Sol Berns
Larkin & Burns
2d half
Bob Albright
Fields & La-della
Stansfield Hall &
Lorraine
Dean & Stevens
(One to fill)

Julian (m)
(Opens Monday)
Nelson Ranoos & Co
Three Melvins
Mons Herbert
Ralph Connors
McDonald & Gene-
reus
2d half
Nelson Ranoos & Co
Thiessen's Dogs
Courtney & Jean-
nette
Sol Berns
Milano
Cincinnati
KEITH'S (ubo)
Maurice Freeman & Co
"Maxim's Model"
De Vine & Williams
Harry B Lester
La Toy Bros
Prozin
Zeno, Jordan & Zeno
EMPRESS (sc)
(Open Sun. Mat.)

Lincoln, Neb.
ORPHEUM (ubo)
Frank Mayne Co
Herman Timberg
Borden & Shannon
Press Eldridge
(Three to fill)

Madison, N. J.
LYRIC (loew)
Will Lacey
Bigelow, Campbell &
Raydon
Kelt & DeMont
(Two to fill)
Moore & Young
Forrer's Dogs
(Three to fill)

Kalamazoo, Mich.
MAJESTIC (w v a)
Arizona Trio
Paul Kleist Co
J C Nugent Co
Wilson & Washington
Marie Fitzgibbon
2d half
Four Casads
Jean Weir Co
Tom Mahoney
Helene Hardy Co
Mardo & Hunter

Kansas City
ORPHEUM
(Open Sun. Mat.)
Elliott Slavonas
"Dancing Krazy"
Ed Blondell Co
Gallett's Monkeys
Minknoette Kokin
Wilson Bros
Bert Terrill
EMPRESS (sc)
(Open Sun. Mat.)
Bert Cutler
Princeton & Yale
Kennedy & Berlin
Niblo's Birds
London Sisters
Clarence Wilbur Co

La Crosse, Wis.
(MAJESTIC (w v a)
"Moore's Rah Boys"
Smith & Wilder
Loia Milton Co

PANTAGES
(Opens Friday Mat.)
Tokio Minko Troupe
Frank Bush
Clippert Quartette
Three Madcaps
Mr & Mrs Wm Mor-
ris
Des Moines
ORPHEUM
(Open Sun. Mat.)
Semus McManus Play-
ers
McKay & Cantwell
Lietzel Sisters
Edna Luby
Weston & Bentley
Dobbe & Dale
Great Libbey

Detroit
TEMPLE (ubo)
Macart & Bradford
Kalmor & Brown
Dick, Writing Dog
Palmrose
Ethel McDonough
Lutz Bros
Merlin
ORPHEUM
(Open Sun. Mat.)
McConnell & Simpson
Lester
Nonette
Get H Watt
Nat Nasarro Co
Meredith & Snser
Edmonton, Can.
ORPHEUM
(Sept 23-25)
Same bill as at Sher-
man Grand Calgary
this issue.

Fall River
ACADEMY (loew)
Leo Beers
Freeland & Clark
(Two to fill)
2d half
Grace DeMar
Robert & Robert
Sully & Lawson
(One to fill)

Flint, Mich.
BIJOU (w v a)
(Sun. Mat. Open)
Waterbury Bros &
Tenny
Kathleen Rooney
John T Ray Co
Schnee & Fish
Osavs
2d half
Adams & Guhl Co

Ft. Wayne, Ind.
TEMPLE (w v a)
Thos Q Seabrook
Chas A Loder Co
La Graciosa
Connolly Sisters
Ruth & Anthony
Baker & Feyer
Grand Rapids
COLUMBIA (w v a)
Thos A Wise Co
Boudini Bros
Eldora & Co
Sherman & McNaugh-
ton
Laurie Ordway
Gordon & Kinley
Sandro Bros

Harrisburg
ORPHEUM (ubo)
Frank Mayne Co
Herman Timberg
Borden & Shannon
Press Eldridge
(Three to fill)

Hoboken, N. J.
LYRIC (loew)
Will Lacey
Bigelow, Campbell &
Raydon
Kelt & DeMont
(Two to fill)
Moore & Young
Forrer's Dogs
(Three to fill)

Kalamazoo, Mich.
MAJESTIC (w v a)
Arizona Trio
Paul Kleist Co
J C Nugent Co
Wilson & Washington
Marie Fitzgibbon
2d half
Four Casads
Jean Weir Co
Tom Mahoney
Helene Hardy Co
Mardo & Hunter

Kansas City
ORPHEUM
(Open Sun. Mat.)
Elliott Slavonas
"Dancing Krazy"
Ed Blondell Co
Gallett's Monkeys
Minknoette Kokin
Wilson Bros
Bert Terrill
EMPRESS (sc)
(Open Sun. Mat.)
Bert Cutler
Princeton & Yale
Kennedy & Berlin
Niblo's Birds
London Sisters
Clarence Wilbur Co

La Crosse, Wis.
(MAJESTIC (w v a)
"Moore's Rah Boys"
Smith & Wilder
Loia Milton Co

Fred Griffith
Seymour & Robinson
2d half
"Cat and the Fiddle"
Lafayette, Ind.
(FAMILY (w v a)
Hercules Sisters
Emil Hoch Co
Bert Jordan
Pister & Cushing
2d half
Fisher & Green
Warren & Brockway
C H France Co
Mason & Murray
Phil Latoka
Lansing, Mich.
BIJOU (w v a)
Adams & Guhl Co

Waterbury Bros &
Tenny
Kathleen Rooney
John T Ray & Co
Schnee & Fish
Osavs
Lincoln, Neb.
ORPHEUM
Mrs Louis James Co
Empire Comedy 4
Petite Mignon
Benion & Bell
Muriel & Frances
Robt DeMont 3
Lockhardt & Luddy
Lowell
ORPHEUM
Mrs Gene Hughes Co
DeWitt Burns & T
Chas Case
W C Fields
Caesar Nesl
Van Bros
Bradshaw Bros
"Squaring Accounts"
EMPRESS (sc)
(Open Sun. Mat.)
Lowe & Edwards
Joe Cook
"Lion Year Girls"
Von Hampton & Jos-
sely
Jack Allman
"La Petite Gese"
PANTAGES
(Open Monday Mat.)
Summerline Girls
Irwin & Herzogs
Henry Hardgrave Co
Rose & Ellis
Catts Bros

Lowellville
KEITH'S (orpb)
"Dance Dream"
Otto Bros
Rawls & Von Kauf-
man
Sumiko
Schmettans
Art Bowen
Three Hansans
McMahon & Chappelle
Lowell
KEITH'S (ubo)
Potts Bros
Dave Ferguson
Amoros Sisters
Three Musketeers
Marshall & Tribble
Zolers
Laurie Ordway
Gordon & Kinley
Sandro Bros

Memphis
ORPHEUM
Florentine Singers
"Concealed Bed"
Barnes & Crawford
Carroll & Fields
Roxa La Rocca
Keno Walsh & M
Nip & Tuck
Winnipeg
MAJESTIC (orpb)
Dirby Bell Co
Musical Cuttys
Jack Gardner
Harry & Wolford
Sully & Hussey
Saytons
Schaller & Jordan
EMPRESS (sc)
(Open Sun. Mat.)
Cary's Dogs
"No 44"
Three Staleys
Phil Dawson
Brooklyn Comedy 4

Minneapolis
ORPHEUM
(Open Sun. Mat.)
Mountain Ash Choir
Schlicht's Manikins
Win & Russian
John De Loris
Winslow & Stryker
Lew Cooper
Ronair & Ward
UNIQUE (sc)
(Open Sun. Mat.)
Martinek & Doll
Paul Spadoni
Grace Leonard
Dale Boyle
Hyman B Adler Co

Montreal, Can
ORPHEUM (ubo)
Olga Petrova
Wilfred Clark & Co
Emilia's Roses
Doe O'Neil
Al & Fannie Stedman
Hickman Bros Co
Correll & Gillette
FRANCAIS (loew)
Sarah Meyers
Smith & Zito
Sampson & Douglas

Newark
PROCTOR'S (ubo)
"Parlan Garden"
Avon Comedy 4
Felix Adler
"Girl from Milwau-
kee"
Phina & Pichs
McGriff, Kelly &
Lucy
3 Jockey Bros
Stith & Garnier
New Orleans
ORPHEUM
Lola
Colonial Septet
Will Dillon
Thurber & Madison
Sydney Shields Co
Al Carleton
Clara Ballerina
New Rochelle, N. Y.
LOEW'S
Lantry Bros
Al Herman
"Night in Park"
2d half
Lunch Cabaret Girls
Lawrence & Edwards
Amelia Summerville Co

Oakland, Cal.
ORPHEUM
(Open Sun. Mat.)
Ed Hayes Co
Grace Cameron
Boudinar Pattersons
Grover & Richards
The Takinnes
Milton & De Longe
Sydney Ayres Co
The Rexos
PANTAGES
(Opens Sun. Mat.)
"Lion's Bride"
Cook & Stevens
Mabelle Fisher Co
Fred Zobedie
Carter's Magic
Ogden
ORPHEUM
(Sept 19-21)
Burr & Hope
Chick Sales
W H St James Co
Johnson's Travelog
Katie Gultini
"La Vision"
"Visions D'Art"

Owaha
ORPHEUM
(Open Sat. Mat.)
"Mmm Butterfly"
Kearney Sir & Esra
Kaufman Bros
Fred Hamill Co
Harry Atkinson
Flying Martins
Oakhosh, W.Va.
GRAND OPERA
HOUSE (w v a)
Hanna Braun
Rell Cantor Trio
Martynoe
West & Charles
Roy Fulton
2d half
Seymour & Robinson
Quorra & Carmen
Lola Milton & Co
Jack Taylor
Johnny Small & Sis-
ters
Philadelphia
KEITH'S (ubo)
Maybew & Taylor
"Don"
Smit & Keane
Rais
Hart's Stenpen
Jas H Cluilen
Five Sullys
Schreck & Parcelval
Holmes & Wells
WILLIAM PENN
(ubo)
Berrens
Orth & Jilian
"Nicht" in Turkish
"Bath"
Hoef & Lee
Max's Circus
(One to fill)
BIJOU (ubo)
Ray Dnoley
John Rocker
Van der Koors
Ruth Becker
O'Brien & Lear
Francis Wood
Pittsboro, Pa.
GRAND (ubo)
Mabel Taliaferro Co.
Simone De Bergl
Olive Briceco
Johnny Johnston
(Four to fill)

Portland, Ore.
ORPHEUM
Owen McGivney
Howard & McCane
Diero
C & F Usher
La Maze 3
Lowe & Deverne
Gordon Bros
EMPRESS (sc)
Wallace's Birds
Joe McGee
Berry & Berry
Dena Cooper Co
Arion Quartet
Wayne's Girls
PANTAGES
(Opens Monday Mat.)

Robert Vivian Co
Dow & Dow
Four Everett
Newark
PROCTOR'S (ubo)
"Parlan Garden"
Avon Comedy 4
Felix Adler
"Girl from Milwau-
kee"
Phina & Pichs
McGriff, Kelly &
Lucy
3 Jockey Bros
Stith & Garnier
New Orleans
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Lola
Colonial Septet
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Thurber & Madison
Sydney Shields Co
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LOEW'S
Lantry Bros
Al Herman
"Night in Park"
2d half
Lunch Cabaret Girls
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Amelia Summerville Co

Oakland, Cal.
ORPHEUM
(Open Sun. Mat.)
Ed Hayes Co
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Boudinar Pattersons
Grover & Richards
The Takinnes
Milton & De Longe
Sydney Ayres Co
The Rexos
PANTAGES
(Opens Sun. Mat.)
"Lion's Bride"
Cook & Stevens
Mabelle Fisher Co
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Ogden
ORPHEUM
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HOUSE (w v a)
Hanna Braun
Rell Cantor Trio
Martynoe
West & Charles
Roy Fulton
2d half
Seymour & Robinson
Quorra & Carmen
Lola Milton & Co
Jack Taylor
Johnny Small & Sis-
ters
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"Nicht" in Turkish
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Hoef & Lee
Max's Circus
(One to fill)
BIJOU (ubo)
Ray Dnoley
John Rocker
Van der Koors
Ruth Becker
O'Brien & Lear
Francis Wood
Pittsboro, Pa.
GRAND (ubo)
Mabel Taliaferro Co.
Simone De Bergl
Olive Briceco
Johnny Johnston
(Four to fill)

Portland, Ore.
ORPHEUM
Owen McGivney
Howard & McCane
Diero
C & F Usher
La Maze 3
Lowe & Deverne
Gordon Bros
EMPRESS (sc)
Wallace's Birds
Joe McGee
Berry & Berry
Dena Cooper Co
Arion Quartet
Wayne's Girls
PANTAGES
(Opens Monday Mat.)

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C & F Usher
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EMPRESS (sc)
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Joe McGee
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Arion Quartet
Wayne's Girls
PANTAGES
(Opens Monday Mat.)

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PANTAGES
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ORPHEUM
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La Maze 3
Lowe & Deverne
Gordon Bros
EMPRESS (sc)
Wallace's Birds
Joe McGee
Berry & Berry
Dena Cooper Co
Arion Quartet
Wayne's Girls
PANTAGES
(Opens Monday Mat.)

Woolfolk's Chiclets
Alice Teddy
Kessie Trio
Tom Kelly
Gordon & Rica
Providence
KEITH'S (ubo)
Zelda Sears Co
Mabelle Adams Co
Donovan & McDonald
Cesar Tormadon
Brenner & Balfe
McMahon, Diamond
Clemens
Claude M Rodeo
Walter Sweetman
Rochester, N. Y.
COOK O P (m)
"Open Monday Mat."
Chester's Dogs
Banjo Phinda
Gertrude L Folsom
Lucky & Toes
Leon Rogee
Victor
Condoller & Bro
(One to fill)

Sacramento
DIEPENBROCK
(orpb)
(Sept 18-22)
Nat Willis
E F Hawley Co
"Wonder Kettle"
Annie Kent
Koners Bros
CLUNIE (ac)
(Open Sun. Mat.)
Manley & Walsh
Helen Primrose
Omip
Lee Tung Foo
"House Boat Party"
PANTAGES
(Opens Mon. Mat.)
Child's Hawaiians
Juggling Jewells
Orpheus Four
Ned Burton & Co
Black Bros
Saginaw, Mich.
JEFFERS (w v a)
(Sun. Mat. Open)
Spellman's Bears
Emilie Eganor
Broomstick Witches
Peter Baker
Fielding & Carlos
Salem, Mass.
SALEM (loew)
Williams & Weston
Ford & Hyde
"The Irish Colleens"
2d half
Chas Terris Co
The Irish Colleens
LeRoy Wilson &
Lem

Salt Lake
ORPHEUM
(Open Sun. Mat.)
Bertha Kalich Co
Jolly Moran
Carl McCullough
Nelson's Boys
High Lief Trio
The Kemps
EMPRESS (sc)
(Open Sun. Mat.)
White's Animals
Verona Ford & Bro
Constance Windom Co
De Lyle & Veron
Hugo Lutgens
Travilla Bros

San Diego
EMPRESS (sc)
(Open Sun. Mat.)
Somers
Will Rogers
Sullivan & Bartling
Louisa Guernsey
Curry & Riley
SAVOY (p)
(Opens Mon. Mat.)
Cantor's M Young-
sters
Four Casters
Zenita
Matthews & Mack
Nadje

San Francisco
ORPHEUM
(Open Sun. Mat.)
"Antique Girl"
Ashley & Lee
Bertlich
Williams & Warner
Gould & Ashlyn
Minnie Allen
Wm Thompson Co
Howard's Ponies
EMPRESS (sc)
Lina Pantser
Holden & Harron
Rogers & Mackintosh
Daniels & Conrad
La Deodima
Fujiyama
PANTAGES
(Open Sun. Mat.)
"Star Bout"
Lorraine Dudley Co
Lillian Sisters
Apollo Trio

St. Louis
COLUMBIA (orpb)
Ethel Barrymore
Chris Richards
Langsons
Ray L Royce
Delmore & Light
3 Bremens
Harmans Animals
KING'S (or)
Carver & Murray
Musical Avoy

St. Louis
COLUMBIA (orpb)
Ethel Barrymore
Chris Richards
Langsons
Ray L Royce
Delmore & Light
3 Bremens
Harmans Animals
KING'S (or)
Carver & Murray
Musical Avoy

St. Louis
COLUMBIA (orpb)
Ethel Barrymore
Chris Richards
Langsons
Ray L Royce
Delmore & Light
3 Bremens
Harmans Animals
KING'S (or)
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St. Louis
COLUMBIA (orpb)
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KING'S (or)
Carver & Murray
Musical Avoy

St. Louis
COLUMBIA (orpb)
Ethel Barrymore
Chris Richards
Langsons
Ray L Royce
Delmore &

Adeline McNeil
Eckert & Francis
ARCO (craw)
Adams & Hall
Brannigan & Rehfield
Claude Rant
MIKADO (craw)
Richmond Trio
Helen Boyd
Frawley & Hunt
Jess Bellgard
Kloras
Gravels Criterion Co
CHEROKEE (craw)
Arnie & Saxon
Monnette
Graeme & Wilnot
JUNIATA (craw)
Harry Fisher Co
Miss Kessler
BRENNAN (craw)
Irlva Bode
Milton & Delmar
Rodgers & St. Clair
SHENANDOAH

Adair & Adair
Flynn & McLaughlin
Davie & Payne
Sy Genks
Dennis Bros

UNION (craw)
Two Johns
HIPPODROME (doyle)
"The Derelict"
"Christmas Bella"
De Rossi Duo
Stone & King
Whitley's Ponies
Hil & Hil
Great Nickels
Minor & Vincent
PRINCESS
Princess Malda
"At Hotel Burg"
Grey & Swinehardt
Easton & Barrett

St. Paul
ORPHEUM
(Open Sun. Mat.)
Bert Leslie Co
J. J. Morton
Eberling
Stein Hume & T.
Ferguson & North-
lane
Eugene Trio
Dare Bros
EMPRESS (ac)
(Open Sun. Mat.)
Spa Bros
Katherine Challoner
Co
Harmony Belles &
Beaux
Van & Carrie Avery
Geo E. Garden

Seattle
ORPHEUM
(Open Sun. Mat.)
Mayon Opera Co
Dorothy Duffon Co
Owen Clark
Gray & Graham
Dixon & Fields
Boitumy Troupe
Miniz & Wueritz
EMPRESS (ac)
Neuss & Eldred
Link & Robinson
Dorking
Robert Hildreth Co
Klass & Bernie
Bobelman Quartet
Verona Troup

PANTAGES
(Opens Monday Mat.)
Schapp's Circus
6 American Beauties
Cal Stewart
Epe & Roth
Mabel Johnston

St. Louis City
ORPHEUM
(Open Sun. Mat.)
May Tully Co
Watson's Farmyard
Omner Sisters
Robert & Nelson
David Kidd
Reded & Currier
The Stanleys

Spokane
ORPHEUM
(Open Sun. Mat.)
Jack Wilson Trio
Franklyn Ardell Co
Quire & McCarthy
Mary Elizabeth
Gautier's Toyshop
Ben Lewin
Ryan Bros
EMPRESS (ac)
Ling & Long
Weston & Leon
Walter H. Brown
Barney Gilmore
"Waltz Dream"

PANTAGES
(Opens Sun. Mat.)
"Girl Swindler"
Eleanora Otis & Co
Esmerelda
DeLea & Orma
Millard Bros

Syracuse
GRAND (tubo)
W. L. Abington Co
Don Fulano
Chadwick Trio
Bleau City 4
Worthington Bros
Billy K. Wells
Samuel & Kelly
5 Martels

Tacoma
EMPRESS (ac)
Chapman & Perdue
Russell & Church
Jura, Reed & St. John
Ward Klare Co

Green, McHenry &
Dean
"Night on Roof Gar-
den"
PANTAGES
(Opens Mon. Mat.)
"Monkey Hippodrome"
Davis & Scott
Eldridge & Barlowe
Van & Pierce
Dewey & Dolls

Terre Haute
VARIETIES (wva)
5 Dancing Poppies
Phil La Touche
Dugan & Raymond
Dugan & Mrs. Ben
Harney
Vanls
Barbee Hill Co
Grosjean & Maurer
Valentine & Bell
Grant & Jones

Vancouver
ORPHEUM (ac)
McRae & Lovering
Hylands & Farmer
John Delmore Co
Chas. Wildsch Co
Scott & Wilson
Hugh Lloyd

PANTAGES
(Opens Mon. Mat.)
7 "California Poppies"
Mercedes
Flo & Ollie Walters
Copeland & Payan
Lowell & Esther Drew
Great Hurrahs Co

Victoria, B. C.
EMPRESS (ac)
Russe's Dogs
Musette
O'Rourke & O'Rourke
Thos. Potter Dunne
Harry Brooks Co

Washington
CHASE (tubo)
"Kid Kabaret"
Eva Taylor Co
Perry & White
Devlin & Ellwood
Richardini Troupe
Kate Watson
Louis M. Grant

Waterloo, Iowa
MAJESTIC (wva)
International Polo
Teams
Five Armenis
Craig & Williams
Bennett Sisters
Jones & Grant
2d half

Milliet's Models
Flanagan & Edwards
Ehrndall Dutton Co
Charlotte Ravenscroft

Winnipeg
ORPHEUM
Great Howard
"Mine Liebschen"
Beatrice Michelson
Claudius & Scarlet
2d Alfredo
Les Marco Belli
(One to fill)

EMPRESS (ac)
(Open Sun. Mat.)
Marcelles
"Fun Barber Shop"
Fred W. Morton
Prince Florio
McGinnis Bros

Vienna
RONACHER'S
(Seiember)
(running order)
Filippo
The Penders
Gus Fowler
Hermany Trio
Tolan Sisters
Teddy
Chinese Troupe
"Rouge et Noir"
Cronin
Yvette
The Aeros
De Dio

APOLLO
(September)
(running order)
The Silvios
Leds & LaVar
Antonett & Grock
"Die Premiere"
Gilton's Pigeons
4 Rendine
Ethel Levey
Robelillo
Carlton

Paris
AMRASSADEURS
(September)
Bellerare Bros
Leon
Chamhard
Mattie Reyer
Yvonne Yma
Marguerite Oiller
Dorville
Roeny-Derys
Rach
Soudreau
Pougraud

ALCAZAR
(September)
Whitby Co
Wright
Caudoux
Revue with May Bros
som., Dramas, Ph-
vey, Primitives, etc.

AT HAMMRA
(Sept 16-30)
Dunedin Troupe

Donegan Sisters
Hoeley & Moeley
Violet King
Carbrey Boys
Ching Ling Soo
Green & Wood
Macwell Quator
Pictures, etc.

FOLIES BERGERE
(September)
Anna Doherty
Newhouse & Ward
Willie Pantser
Scamp & Scamp
Kasack
Russell Girls
Angelo's Troupe
"Eternal Waltz"
Jane Marnac
P. Ardor

OLYMPIA
(September)
Les Zeds
Hopkins Sisters
Perry
3 Pacorys
4 Ritchies
Bird Milman Co
Jackson's Girls

Woodward's Seals
Harry de Coe
Lane & O'Donnel
"American Hair
Dresser" with Morley
Prelis
Mauville
Mile Davigny

MARIGNY
(September)
Great Roland
Laf. Toton
Harker & Lester
Norman Telma
Tortola Valencia
General Lavine
Fred St. Onke Co
Sacha Guilty & Mile
C. Lyson

ETOILE PALACE
(September)
Maurice Chevalier
Leonette Roberty
Ovaro-Smote
Nine Pinson
Thales & Troupe
Suzanne Ellen
Etoced's Dogs

SHOWS NEXT WEEK.

New York.
"BOUGHT AND PAID FOR"—Playhouse (52d week)
"DISCOVERING AMERICA" (Lewis Waller) -
Daly's (2d week).
"DISRAELI" (George Waller)—3d week).
"FANNY'S FIRST PLAY"—Comedy (1st week).
"FANKY PANKY"—Broadway (7th week).
"HONEST JIM BLUNT"—Hudson (1st week).
"LITTLE MISS BROWN"—48th Street (4th week).
"MILESTONES"—Liberty (1st week).
"MIND THE PAINT GIRL" (Billie Burke)—
Lyceum (2d week).
"MY BEST GIRL"—Park (2d week).
"OFFICER 666"—Gaiety (8th week).
"READY MONEY"—Elliott (5th week).
"RAINBOW PICTURES"—Weber's (5th week).
"ROBIN HOOD"—Knickerbocker (8th week).
"SPONDER STOCK"—Metropolis (56th week).
"STOCK"—Manhattan (17th week).
"STOCK"—West End (19th week).
"THE CONCERT"—Belasco (1st week).
"THE COUNT OF LUXEMBOURG"—New
Amsterdam (1st week).
"THE GIRL FROM BRIGHTON"—Academy—
(3d week).
"THE GIRL FROM MONTMARTE"—Criterion
(7th week).
"THE GOVERNOR'S LADY"—Republic (2d week).
"THE MASTER OF THE HOUSE"—30th Street
(5th week).
"THE MERRY COUNTESS"—Casino (5th week).
"THE MODEL"—Harris (3d week).
"THE NEER DO WELL"—Lyric (3d week).
"THE PASSING PARADE"—Winter Garden
(9th week).
"THE PINK LADY"—Grand Opera House.
"THE PERPLEXED HUSBAND" (John
Drew)—Empire (3d week).
"THE ROSE MAID"—Globe (21st week).
"UNDER MANY FLAGS"—Hippodrome (3d week).
"WITHIN THE LAW"—Eltinge (21 week).

CHICAGO.

"A MODERN EVE"—Garrick (22d week).
"THE POLISH WEDDING"—G. O. H. (2d week).
"WHIRL OF SOCIETY"—Lyric (3d week).
"A WINSOME WIDOW"—Colonial (2d week).
"THE MAN HIGHER UP"—Olympic (1st week).
"WHOSE HELEN ARE YOU?"—Studebaker
(1st week).
"THE TRAIL OF THE LONESOME PINE"—
(Charlotte Walker)—McVicker's (2d week).
"THE GARDEN OF ALLAH"—Auditorium (3d week).
"THE MILITARY GIRL" (Lean & Holbrook)
—Ziegfeld's (8th week).
"THE BIRD OF PARADISE"—Garrick (3d week).
"THE GIRL AT THE GATE"—La Salle (3d week).
"OLIVER TWIST" (Wilton Lackaye)—Hins's
(2d week).
"FINE FEATHERS"—Cort (3d week).

"POP" ON ACADEMY SITE.

Pittsburg, Sept. 11.

On the site of the old Academy of Music the Harry Williams house, which burned down some months ago, will be constructed the new Liberty theatre by Col. Edward Jay Allen. \$150,000 will be spent on the building and its equipment.

The policy will be light vaudeville. The house is expected to be ready for occupancy Jan. 1 next. The seating capacity will be 1,500.

Thomas Gillette, brother of Marie Gillette (Gillette and Campbell), and Bessie Gillette, of "McFadden's Flats," died suddenly Aug. 30. The deceased at one time played vaudeville with his sister Marie. A mother and four sisters survive.

OBITUARY

Louis Cohen, professionally known as Lou Davenport, died Sept. 9 at his home in New York, after an illness of several years. He was of the acrobatic troupe known as Davenport, Brothers and had been in the circus business for thirty-five years, mostly associated with P. T. Barnum. A widow and one son survive.

Chicago, Sept. 11.

Charles A. White, aged 35, died Sept. 4 at St. Paul of tuberculosis. The decedent was manager of the Empress, St. Paul, the Sullivan-Considine house, and last season managed the Empress in Chicago for the same firm. He took charge in the Minnesota capital this year. He was at his office in the morning of the day he died. The deceased was widely known in circus circles, having been the advertising contractor for the Ringling Brothers for several years. He worked with James Jay Brady, now manager of the Colonial theatre in Chicago, who pays a high tribute to his worth as a man and to his business ability.

Chicago, Sept. 11.

Clara Meyers, aged 52 years, twenty years ago the queen of night life in Chicago, and known as "Beauty Carrie," died under the influence of morphine at the Bridewell, Thursday, Sept. 6. In the days when "The Black Crook" had its phenomenal run at the old Peoples' theatre she was the toast of the town. Her body was identified at the County Morgue.

Mrs. M. E. Barry, non-professional, mother of Kathleen Barry, died at her home, 642 6th street, Detroit, Aug. 24.

Lucy May Morgan, sister of Essie and Dot St. Clair, died at her home, Covington, Ky., Aug. 28.

Mrs. R. A. Stokes, aged 83 years, mother of Sadie Fairchild (Morton and Fairchild), died Aug. 24, at Oakland, Cal., from an attack of heart trouble.

Mary Kelly, mother of Hattie L. Richmond, died Aug. 30, at Charlestown, Mass., from infirmities of old age.

Boston, Sept. 11.

John J. Bryan, fifty-five years old, died at his home, on School street, Newburyport, where for many years he was manager of the Hall. He has been confined with the ailment that caused his death since last January.

Los Angeles, Sept. 11.

Charles E. Henderson, well-known throughout this country as a promoter of things theatrical, was buried in Rosedale Cemetery Aug. 31, after having been brought from Seattle, where he died a few days previous from the effects of an operation performed on him for appendicitis. A widowed mother, living here, survives him.

William Cutty, father of the Musical Cuttys, died Sept. 6 at the Cutty home, Baltimore, after a brief illness with pleurisy.

CABARET NOTES

Louis Martin's Cabaret reopens Sept. 15. Leo Edwards will be back in charge of affairs.

The College Inn (41st and Broadway) will open under new management.

George Smith, formerly at the Hotel Navarre, Newark, is at the Fort Henry Hotel, Lake George.

Chris Pender, the English comedian, formerly at the Poodle Dog (40th street and Broadway) sailed Sept. 7 for New York.

Besides Martin's Cabaret, Leo Edwards will handle the shows at Reisenweber's (58th street) and the Cafe Boulevard. Reisenweber's opened last night. Three complete shows are given there, one all colored. Mr. Edwards may exchange acts between the three Cabarets directed by him.

Bustanoby's, in 39th street, is becoming a draw with the Cabaret followers who like a little "Trot" mixed in with the singing. "Trotting" is allowed on the floor. This seems to be an attraction which will outrival all others, for a time at least. Papita Osterman is the main Cabaret feature at Bustanoby's, doing her dancing on the floor, cavorting in and out between the tables.

Andre Charlot of the Alhambra, London, before sailing last Saturday for England arranged with several Cabaret performers for an early appearance in the English hall. In the new revue which will open about Oct. 15 a Cabaret scene will be incorporated. Julian Alfred sailed with Mr. Charlot to put on the Cabaret scene. Muriel Hudson, a very popular Shanley girl, has been engaged to head it. She will sail for London this week.

BURLESQUE MEN IN COURT.

Lawyers representing Harry Martell on one side and Gus Hill on the other appeared in the United States Circuit Court for the Southern District of New York Monday to argue an application by Hill for an order restraining the further playing by one of Martell's Western Wheel burlesque shows called "The Whirl of Mirth."

Hill alleges that certain material in that production constitutes an infringement upon his copyrighted play "Mutt and Jeff." Hill's attorneys were not prepared to go on with the argument Monday, and at their request the matter was put over until Sept. 16.

Martell was represented by Stephen Baldwin, of Brooklyn. The Western Wheel manager declares that there is nothing in "The Whirl of Mirth" that constitutes an infringement of "Mutt & Jeff." Certain characters exploited in newspaper comics appear in the burlesque show, it is admitted, but the manager contends that they are not introduced in such a way as to constitute an infringement upon the Hill copyright.

Marie V. Fitzgerald sailed on the Carmania last Saturday for London for an indefinite stay.

NEW ACTS NEXT WEEK

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

W. S. Hart Co., Alhambra.

"The Trained Nurses," Colonial.

Ryan and Richfield Co. (New Act), Henderson's.

Harry Tighe and Edith Clifford, Hammerstein's.

Joe Whitehead, Hammerstein's.

"The Sultan," Hammerstein's.

Honors and Leprince, Hammerstein's.

Julia Gonzalei, Hammerstein's.

"The Diamond Necklace," Union Sq.

Taylor Granville Co., Henderson's.

Edna Goodrich and Co. (4).

"The Awakening of Minerva" (Comedy).

29 Mins.; Full Stage.

Colonial.

Edna Goodrich could not have found a better vehicle for her variety dip than "The Awakening of Minerva." Claude Gillingwater played the piece in vaudeville for a few weeks last season. This does not lessen the fact that the piece seems to have been written especially for Miss Goodrich. The role of Minerva is one that the audience would select to see her in. It gives the house an excellent opportunity of studying her physical charms, of which the daily papers have spoken so often and fully. The part allows Miss Goodrich to appear in the ancient flowing robes of a goddess and in modern attire. The outfit that Miss Goodrich wears is a revelation. A sight of her in the gown and hat will satisfy the women folks. Girls, she can put a hat on. The men will require little else from Miss Goodrich, aside from her appearance, either. The role calls for very little acting. It is mostly a posing affair. Edna can pose. The sketch aside from the star is fairly interesting along old lines. An artist has after many months' work finished a statue. He dreams it comes to life, frightens his wife and tells his mother-in-law a few straight ones from the shoulder. Then it goes back to a relief finish and everything ends happily. Henry Mortimer plays the artist splendidly. Catherine Cherry, as the heavy-voiced mother-in-law, gets the real score in a shrewish role which she plays at just the proper pitch to bring out the needed comedy. Clare Armstrong made a likeable wife. Arthur Hopkins staged the piece and probably selected it for his star. Flowers and applause were freely given Monday night at the Colonial.

Dash.

"My Gal Jess" (4).

Dramatic Sketch.

20 Mins.; Full Stage. (Special Drop).

Proctor's 125th St.

An epitomized rural comedy drama of the type much in vogue during the reign of "Way Down East." The piece is poorly constructed, being full of soliloquies. It is also poorly played by all four in the cast, especially the mother. Small time is the best the offering can hope for.

John.

Ethel Barrymore and Co. (3).

"The Twelve Pound Look" (Comedy Drama).

24 Mins.; Full Stage.

Majestic, Chicago.

Ethel Barrymore, vaudeville's latest and probably greatest invader from the legitimate, has finally arrived, bringing with her J. M. Barrie's "The Twelve Pound Look," an interesting but rather talky vehicle for the two-acts, though one that permits her a splendid opportunity to exhibit her wonderful personality, and that in itself is sufficient reward for the popular price of any vaudeville shop. "The Twelve Pound Look" is quite as English in construction as it is in title. It deals with British royalty and leaves a well-defined little moral behind. In it Miss Barrymore is a typist, the former wife of a knighted Britain in whose home the scene is laid. Sir Harry Sims (Percy Standing) is the knighted individual, one of that particular kind whose social and financial ambitions eclipse everything else in his life. He is vain, boresome and loves the grand stand play. Fourteen years before the curtain arose, his first wife had tired of him and walked away, leaving a brief explanation that gave the impression another man was in the case. The curtain finds Sir Harry wedded to another, and the father of two children. His wife, Lady Sims (Suzanne Sheldon), is arrayed in her court garments, loaded down with gems. The typist arrives and meets her former husband. Then comes a long drawn out explanation of why she left. The present Lady Sims enters as the typist is about to leave. Lady Sims is impressed with her apparent contentedness and for a certain speech inquires of Sir Harry if typewriting machines are expensive, thus conveying she would as leave be a typist as the wife of such a bore. Throughout Miss Barrymore's charming naturalness is especially conspicuous. In several spots she held up her support by some muffled prompting, but being a premier performance this was excusable. Barrie has a novel finish in "The Twelve Pound Look" but he has unfortunately handed the star an exceptionally talky affair. Percy Standing as Lord Harry was entirely acceptable opposite Miss Barrymore, but Miss Sheldon could comfortably throw a little volume behind her speeches. The other role merely carrying one or two speeches was handled by Frank James. Miss Barrymore's presence in any kind of an offering is a strong asset to a big time vaudeville bill, but since she has finally bowed to the dollar mark of variety, it is to be regretted that Barrie didn't slip her something with more situations and less dialog than the sixty-dollar glance. At the Monday matinee the Majestic was filled from cellar to ceiling. As Monday was the hottest day of the current summer, Ethel Barrymore is probably the greatest drawing card the local house has ever held.

Wynn.

The Eddie Foy show this season will have only three of the eight original Eight Berlin Madcaps. The eight separated, three remaining with the show, three returning to Germany, and two going their separate ways.

Women Suffrage Party of Greater New York.

Political.

17 Mins.; Full Stage.

Hammerstein's.

Monday was wash-day, so the admirers of the "Votes For Women" talkers couldn't all get out. About 100 stood on the stage of Hammerstein's theatre while Fola La Follette discoursed on the political aspect of the skirt. Miss La Follette, besides being the daughter of a United States Senator, is a dramatic woman by training. She talked for fourteen minutes. The speaker claimed that inventions have taken up the home work of the women of fifty years ago, so now she is in a position to become a freak act at Hammerstein's, and bawl about women's rights. Miss La Follette probably had in mind the vacuum cleaner when she mentioned the modern inventions that help the hired girls, but sad to relate, up to date (other than the laundry) no inventor has displaced washing-the-clothes-on-a-Monday. Very few of the female fanatics on the power of the skirt looked as though they owned a husband. Some were gray-haired, others were young and none was qualified to seek admission in a "girl act," on appearance. There were few blondes among them. Since it is said blondes possess a small portion of the sense distributed among their gender, that was noteworthy. During intermission the women tried to sell flowers, buttons and books among those in the audience. Very few fell. Those who did were mostly newspaper men. One young reporter groaned as he gave up thirty-five cents for a bouquet, saying it was his lunch money. An unimpressed fellow asked one of the women if she wouldn't like to go up to the bar and have a drink. Upon receiving a negative reply, he inquired how far would the women go on the equal rights thing, but the suffragette dodged the issue. It looked as though this "freak act" would commence to draw business by Wednesday. Clubs from all over Greater New York were represented by women and flags. Their neighbors will likely want to see how they act on the stage. "Suffrage Week" at Hammerstein's should do very well for the house, but it will probably put a dent in the trousers that the women engaged in it would like to wear. All the female would-be-voters wore white dresses, excepting the speakers. None carried babies. Mrs. James Lees Laidlaw introduced Miss La Follette. The Hammerstein thing might be called the concentration of the feminine street corner spell-binder. The mob on the stage secured free admittance, a large oversight on the part of the management. With those new white dresses they would have bought tickets of the speculators rather than to have been deprived of their chance to stand up for the cause. It's some stunt, this, getting nice women who think they are brainy because they are nervy, to exhibit themselves before people who pay for the privilege of looking at them. "The Suffrage Week" is some "freak act," without a shadow of a doubt. And next Monday will be another wash day.

Alma.

NEW SHOWS NEXT WEEK

Initial Presentation of Legitimate Attractions in New York Theatres.

"Count of Luxembourg," Amsterdam (Sept. 16).

"Fanny's First Play," Comedy (Sept. 16).

"An Aztec Romance," Manhattan Opera House (Sept. 16).

"Milestones," Liberty (Sept. 17).

"Honest Jim Blunt," Hudson, (Sept. 14).

Blanche Walsh and Co. (3).

"The Countess Nadine" (Dramatic).

27 Mins.; Full Stage (Special Set).

Fifth Avenue.

If the late Victorien Sardou is anywhere within hearing of the Fifth Avenue theatre this week he will writhe and squirm over the translation of his big scene from "La Tosca." It is being used by Blanche Walsh in a sketch "by" Joseph A. Golden. The Countess Najesda's husband has been killed. She swears vengeance. Learning that it is a nihilist who has done the deed, she attaches herself to the Russian secret police in order to run down the culprit. Posing as "Countess Nadine" she wins the love of the nihilist and lures him to a hotel at Kiev so that he may be captured. Colonel Alieski, nobleman, and one of the "big guns" of the secret police, has been sent to aid in the capture. He calls on the countess, she tells him her story and he arranges to wait in the case with his men until she sends for him to make the arrest. Countess soliloquizes, in order to develop the fact that she has fallen in love with the man she is luring to his doom. He comes, disguised as a sister of mercy. He tells her his life story. Was married to a woman whom he found in the arms of another man. He fought a duel with his wife's paramour and killed him in fair fight. That man was the countess's husband. Countess realizes that she had lured an innocent, abused man—the one she loves. She tells him of it and after a lot of conventional fol-de-rol, the nihilist is captured by the colonel and his men and dragged away to his doom. Countess pleads for the release of her lover. Then, a la "La Tosca," colonel proposes that she give herself to him and he will spare the lover. She consents, bidding him write a release and safe passage across the border. Had the story gone through with the "La Tosca" idea and the countess killed the colonel it would have made a much stronger sketch. Instead she drugs the colonel's wine, takes the "paper" and rushes off leaving the military nobleman insensible. Miss Walsh is a powerful emotional actress, and is unable to find a vehicle, full play or sketch, suitable to her. It is one of the heart-breaking things of the profession. "Countess Nadine" does not, by a wide margin, approach the much sought for goal. The sketch is capably interpreted and produced with fine attention to detail. George W. Howard was the lover, Theodore Babcock the colonel, and William M. Travers the courier to the countess. But Miss Walsh will have to try again—more the pity.

John.

Nina Morris and Co. (3).
"The Yellow Peril" (Dramatic).
26 Mins.; Three (Special Setting; Interior).
Union Square.

In vaudeville the way of the dramatic act is hard. So few earn the reward of managerial approval that the successful ones can almost be counted on one's fingers. Unless the variety "dope" is all wrong "The Yellow Peril," by Albert Cowles, played splendidly by Nina Morris and Co., will take its place with those now getting the money on the big time. "The Yellow Peril," while intensely dramatic and inclined toward the meller, has a punch. Vaudeville demands lots of action. In the Morris act it is triple-barreled. Not only is the action racy but it maintains its speed until the end. Furthermore there is one big holding climax. Miss Morris plays Dora Weston of the United States secret service who (at the opening) has fascinated Jakusha (Mr. Hershberg), a secret agent of Japan. In Jakusha's living room in New York (Japanese in every line) the action takes place. A curtain at the back has motion pictures of happenings outside to connect each link of the playlet. When the pictures are not working a set scene of a Japanese exterior is used. The Jap is the most sought after man by the United States agents, as he is the prime factor in a conspiracy to destroy all the battleships in San Francisco, Newport News and Brooklyn at one fell swoop. Miss Weston and Bill Deegan (Mr. Gerald) and Tom Rankin (identity unprogramed), are tightening the net. To get Jakusha to talk is the last word. As Deegan is getting a dictograph in working order communicating with the room below where other agents are working in collusion and Deegan is testing an electric chair which the Jap has near his working table, Dora discovers that Jakusha is just outside the curtains at the left. She turns on the current and keeps Bill glued to the chair while she proceeds with a tirade against Bill and his co-workers which dupes both Jakusha and Deegan. The Jap enters with drawn gun. As he gives vent to utterances telling all about his proposed destruction of American life and property, Dora puts the dicto in shape behind his back. The rest is easy. Dora picks up the Jap's shooting iron and covering the foreigners, releases Bill. The pictures up-stage show how Jakusha's secretary is captured in a fight on the streets, Deegan making up as the "seck" and gaining entrance to Jakusha's apartment and how the men work at the other end of the dictograph. The idea is capably worked up. Mr. Hershberg did superb work as the immovable, stoical Jap, while Mr. Gerald did all that was expected as the secret service man. Miss Morris' work predominated all the way and she met each situation with credit. Well staged, the act goes over for big results. While "The Yellow Peril" may have been suggested by "The Typhoon" it shows such stage ingenuity and originality that no one will take time to make any kind of comparison. *Mark.*

Charles and Fanny Van and Co. (1).
"From Stage Carpenter to Ackter."
22 Mins.; One.
Fifth Avenue.

The Vans' new vehicle is a sequel to their former "A Case of Emergency" and will likely prove a satisfactory substitute. In it they are seen as a vaudeville team made up of the former stage carpenter and the woman who had quarrelled and split with her former husband and partner. After developing this fact, with the aid of a new stage carpenter they sing a song asking the audience for laughs, declaring they will thus secure another engagement. Whenever the audience responds they take snapshots which are to be developed and serve as tangible proof of their ability to amuse. At its conclusion Charles Van disgustedly remarks that he had unfortunately taken nine snaps on one film and all the effort had gone for naught. It is probably a brand new idea and the audience keenly appreciated it. Then they leave a "bum" "kind applause" verse about having been born in this town and the American flag is lowered. The satire of this was fully appreciated. It is followed by some good parodies, a "Rest in Peace" horseshoe is passed over the footlights and they finish by being "canned," which they announce in song occurs every place they play. The skit, very good at present, is capable of unlimited development. The stage carpenter and a messenger boy bit are capably played by the son of the couple. It is the youth's first appearance as a public entertainer. *Jolo.*

Mysterious Edna.
Illusion.
10 Mins.; Full Stage.
Hammerstein's.

Introduced by a lecturer who often goes through the motion of washing his hands, Mysterious Edna, at Hammerstein's, Monday night, was given a late position. It is an illusion, of the levitation class. Far up stage, against a jet black background (with the foots fully lighted), the young woman, from one particular ridge near the front of the black scene, rises in the air, turns somersaults when there, swims, does dance steps, and descends as often as she ascends. The lecturer says it's an illusion, but informs the audience if they think there is a wire as the motive power, they are wrong. He then carefully gives the young woman a hoop. She whirls it over self. The lecturer was telling the truth when he said it was an illusion. Next to closing is too important, though. With the act cut down and the lecturer not so free with his \$500 offers, the turn might do, especially on the small big time. It's a "mystery act" the public has grown familiar with, if not knowing the secret of it. *Sime.*

Milda and Don.
Hand Balancing.
Full Stage.

Milda and Don, a man and woman, have a hand-to-hand balancing act that is of the conventional kind, and could better be utilized to open small time programs than to close them. It is billed as a foreign turn. *Sime.*

May Ward.
Songs.
25 Mins.; One.

Last Friday at the McKinley Square (Bronx) theatre, there were 2,200 in for the matinee. The house seats 1,800. Of the big crowd present, all but two hundred or so were children. The management gave May Ward the credit for drawing in the kids. They certainly went wild over her. After the first number, it was impossible to distinguish the lyrics of the remaining songs sung by Miss Ward. She didn't have to sing over a few lines of each. The children sang and whistled them for her. They were "I'm the Lonesomest Girl in Town," "When I Get You Alone To-night," "Mellow Melody" and "Won't You Waltz With Me?" In the "Waltz" number (closing the act) Miss Ward had a "plant" whistle it. He later waltzed with her upon the stage. One of the boys from the audience climbed up for a waltz also. For popularity nothing like the reception given Miss Ward has ever been witnessed. She has a routine of popular numbers bound to carry her over, she looks good upon the stage, and judging by the greatest crowd of kids probably ever gathered in one theatre, May Ward is a bigger matinee attraction than Barnum & Bailey's circus. *Sime.*

Del Franco's Miniature Circus.
Dogs and Monkeys.

11 Mins.; Three (Special Drop; Interior).
Union Square.

If the Del Franco act is to be known hereafter as Del Franco's he should immediately get rid of the "drop" he carries as it bears the name of Captain Frank Taylor. In fact "Taylor's United Dog and Monkey Show" appears so prominently it overshadows Del Franco's name on the program. Furthermore the "drop" has seen better days. Del Franco first puts five monks through their paces, a circus routine being used, and then for the finish offers "the monkey funeral." A funny-faced money acts as policeman and his facial contortions furnish the comedy for the act. Del Franco follows the funeral with a few tricks by his dogs. The "funeral" should close the turn. *Mark.*

Zelland Hunt.
Deaf Mute.
13 Mins.; Four (Exterior).
Hammerstein's.

Zelland Hunt is a deaf mute. The program mentions this, and to Mr. Hunt's misfortune his appearance at Hammerstein's is due. He plays a piano, draws cartoons and follows the orchestra in a "rag" song. He also does glass etching. The program asks how Mr. Hunt learned to etch and play on the piano. It also says that he is the only deaf mute performer-pianist and cartoonist. Mr. Hunt would excite sympathy and curiosity on the "small time." Many will feel for him in his affliction, but he might remove the "rag" attempt which merely emphasises his muteness. *Sime.*

Frank Hartley, the juggler, will return to New York Nov. 11, under the direction of Morris & Feil.

Laura Buckley.
"Studies from Life" (Prosean).
13 Mins.; One.
Fifth Avenue.

A table covered with make-up, wigs, etc., is placed near the wings at one side of the stage, similar to that used by a number of people who have essayed character changes. Miss Buckley enters from the opposite side and announces a series of character studies. Maid appears and assists with the clothes as the performer makes up. The first is an old man, feeble and forlorn, with some sort of a tale not quite clear. Second is a red-haired manicure in a combination of monolog and recitative song "Your Cuticle Reminds Me of My Second Husband." Third a grandmother, with another recitative song, "He's Only a Boy." Fourth, female demonstrator of a new breakfast food in a department store. During the changes Miss Buckley sits close to the stage box, giving its occupants a generous view of her person. She seeks to get some comedy from this by remarking: "That's why they charge more for box seats." The old man might be eliminated and a new characterization substituted, which would help brighten the turn. It conflicts with the grandmother and the female is the better of the two elderly types. The manicure and the demonstrator are broad comedy types, replete with humor and seemed to please Monday night's audience. At the finish Miss Buckley adjourns to the wings and makes a hasty change to an ankle length dress, taking a bow as "herself." A return to the gown in which she made her entrance might enhance the effectiveness of the final change. *Jolo.*

Marion Garson and Geo. Bogues.
"The Wager" (Songs).
11 Mins.; One.
Hammerstein's.

Marion Garson has appeared in vaudeville before, alone and at the head of a production. Her present partner, Geo. Bogues, is without variety antecedents. Together the couple make a team, merely that and nothing more. They have a "settee act." Others have had the same, perhaps the same settee, but the others have done more. Miss Garson and Mr. Bogues mostly sing. When they talk, it springs from a remark made by Mr. Bogues, while seated upon the settee with Miss Garson. He says to her, "Will you marry me," very abruptly. Dialog follows this, but with what close connection to the title of the act ("The Wager") could not be located. The line, "Will you marry me," was a big laugh-getter with Clark and Bergman, a two-act in vaudeville. According to the rules, Miss Garson and Mr. Bogues should have avoided it. Miss Garson would look very nice did she wear a becoming coat or no coat at all at entering. She sings and Mr. Bogues sings. They are singers, but haven't the songs or act to sustain them on the "big time." *Sime.*

Dazie will play the daughter in "The Master of the House" at the 29th Street theatre during the matinee Sept. 18. It is a speaking part that does not appear until the final act of the play.

DISCOVERING AMERICA.

Lewis Waller, under the guidance of Edward Knoblauch, is running a seeing New York trip at Daly's that in some respects is novel and interesting, but the intimate appeal in the new production is far under the surface, hidden so deeply, indeed, that the auditor has to exercise his perceptions to the utmost to find it.

The idea of a prosperous, ease-loving American who has become made over according to the European model of accomplishment and elegance and is then compelled to return to New York to enter into the struggle for a livelihood, promises much. Mr. Knoblauch, who wrote "Discovering America," has failed to realize the possibilities of this conception. The play does not hold together, does not keep to its most interesting theme, and in consequence the interest is scattered, diffused, and, as Old Dr. Sam Blythe would say, otherwise dissipated.

In the process of mixing up Roman princesses, descended from one thousand-year-old families with traditions enough to fit out all the universities in New England, Lords of the Roman Church, ancient Italian castles with fourteenth century legends, and smooth-voiced countesses, not to speak of all the polite accessories that go with this cast, and then dropping the auditor from such romantic surroundings into prosaic New York and the button business, is, to say the least, a jolt to our finer sensibilities.

What Mr. Knoblauch wanted to do, and the excellence of his object in this particular cannot be over-emphasized, was to demonstrate the dignity and romance of the American spirit of accomplishment in business, but why, why in the name of upper case Gothic cap, ART, must our hero be plunged into the button business, in a two by four office, apparently in a loft building in the wholesale suit and cloak district?

And Lewis Waller, of all persons, to pick these surroundings! Mr. Waller is a finished actor. He can lean across that portion of the piano keyboard just to the southeast of the bass notes and devour with his eyes the beautiful heroine with all the grace and convincing ease of a Henry Hutt cover design; he can carry on a romantic drawing room conversation with a creamy smoothness and hypnotic melody to drive the sweet matinee girl into transports, but he does not fit in when it comes to the button business, with a telephone at his elbow and a comedy office boy cavorting about in the middle distance. There is no question of his stage art involved. He just does not belong in "Discovering America."

Madge Titheradge is in little better case. She is also in the button business, and while Mr. Knoblauch would have us believe that there are fat and juicy profits to be gotten out of that line of industry, it offers little opportunity for dramatic fireworks. Miss Titheradge looks charming in a business dress of an indescribable gray, but she gets no opportunity to spread herself in an acting way. As a sample of the speed of the action it should be

recorded the climax of the third act (there are four) comes when the boss of the button plant (Mr. Waller) goes out to lunch with an Italian princess, and his partner (Miss Titheradge) writes a letter refusing to sell the business to a competitor from Chicago. The incident was vital enough to the play, but as dramatic material it was as appropriate as an excerpt from the "Arrival of Buyers" column in the morning papers.

Knoblauch's more serious default is his failure to state his theme clearly and then devote himself to an interesting discussion of it. Certainly the theme is interesting enough and modern enough to deserve a hearing.

Briefly the story is this: Peter Delafeld (Mr. Waller) is a rich American who from early manhood has lived in Europe, until he has lost all his American "rawness" (this is the characterization of an Italian princess with whom he is in love and whom he loves). He makes his home in a luxurious villa in the Albanian Hills, near Rome, living the life of a contented art trifter and dilettante, supported by a business in New York left by his father. He loves the princess and the princess loves him, but a worthless husband is an impediment. Into this situation projects himself a New York man of business to tell Peter that he is ruined and must go back to New York and go to work. The idea is of course disgusting to the delicately constituted Peter, but there is no escape.

Peter takes up his home in a cheap boarding house in New York and becomes acquainted with Ruth Dix (Madge Titheradge), the daughter of a dead inventor. She is also much reduced in circumstances—down to \$14.42 or some such absurd sum—but has the marvelous "No-Sew," an invention of her late father's, which fastens buttons on by a mere turn of the handle. Of course Peter finances the invention and fortune comes their way.

It is in this process that Peter finds that the true way to happiness is not in art dilettantism and cameo collecting, but in being a part of the world's effort (meaning presumably boosting the button business). Incidentally he falls in love with Ruth Dix, who has been his partner in the button business, and when the princess's no account husband dies off and leaves the way open for marriage there is a clash. In the end he marries Ruth.

Mamie Fogarty (Elene Foster) is a stenographer living in the New York boarding house. She is a precocious young person, and talks slang in a manner to indicate that she had a good deal of trouble learning it. Miss Foster won a goodly reward of laughs, for which she worked hard if not subtly. The Italian princess (Miriam Clements) was all that an Italian princess should be in appearance, and a capital elocutionist in addition.

The end of the second act disclosed the best bit of dramatic trick work in the performance, a neat bit of slight-of-hand that served admirably to awaken interest in the development of the love interest.

But the stage story to the contrary, Lewis Waller is going to have a good deal of trouble making a success of the button business at Daly's. *Rush.*

POLISH WEDDING.

Chicago, Sept. 11.

Let it be set down here with all due respect to all concerned, that "The Polish Wedding," which had its metropolitan premier at Cohan's Grand Opera House Sunday night, is the mildest, tamest and quietest, as well as the most pathetic little farce out this way in a long time.

Just why it is billed as a farce is a mystery. There are but one or two farcical situations in the two acts. Four or five others verge on the pathetic. It is one of those entertainments difficult to classify. Beginning slowly, there is scarcely a ripple of laughter and no applause until the first song. The first laugh follows the first song. After that the thing gets its pace, but it is a slow pace throughout.

"The Polish Wedding" comes to us by way of the German. It is said to have run for 700 nights in Berlin in its German form. It has a Frenchy plot, which is handled clumsily in a German manner, and has been adapted to the American stage by George V. Hobart, who in this instance, in Americanizing it, has not vulgarized it. Curt Krantz and George Okonkowski are the authors, and Jean Gilbert wrote the music, which has been added to by Jerome D. Kern. On its native heath it is called "Die Polnische Wirtschaft." It assumes to portray certain phases of Polish life, and presents pictures of their costumes and customs, but even at this early date prominent Poles of Chicago have protested at what they call the distorted pictures of their native land.

An expert cast is seen in the offering. If the piece has any chance at all for life, it lies in that direction. Valli Valli, new to these parts, is by far the most conspicuous personage on view. Mathilde Cottrelly, William Burrell, Winona Winter, Armand Kalisz and Sidney Bracey are some of the players who by sheer force of personality break through the banal lines and thin situations and get over the footlights. They sing and dance, scurry back and forth and in and out, and galvanize the piece into a semblance of life.

There are four songs in the first act and six in the second. "The Village Band," sung by Miss Winter and Mr. Bracey, in the second act, was the only one that brought out genuine applause. It is one of those rollicking songs that are just now the vogue, and it is put over with much spirit and considerable graceful dancing. "Let Us Build a Little Nest" has a tune that will last long after the farce has gone the way of all shows. It is used effectively on three occasions in the last act, and adds materially to the interest.

As to the production, it is not out of the ordinary. The wedding scene has some smashing costumes, but the clergy represented are sadly burlesqued, and the scene should be thoroughly overhauled.

The audience on the opening night was a quiet one, not lavish with applause nor laughter. Sam Harris, George V. Hobart and Jerome D. Kern came on for the opening and were greeted by the regulation first nighters of Chicago.

"MIND THE PAINT GIRL."

Arthur Wing Pinero may not have given to us in "The 'Mind the Paint' Girl" his greatest output as a playwright. It may, indeed, not approach several of his previous classics. The piece may even record a failure in America. Opinion seems to be about evenly divided on that point at present. But it may be stated that the piece now running at the Lyceum is a welcome departure from the prevailing comedy and melodramatic mediocrity.

The "Paint Girl," like most Pinero plays, is announced as a comedy. There is a dash of musical comedy, with the second act designed purely as a "stunt" of that calibre, a bit of it being interjected in act one and a superabundance of it bubbling over to the opening of the third act. The remainder of act three revealed a dramatic scene that, figuratively, "swept the audience off its feet," but literally, stood them up on their feet.

Unfortunately for the star her principal male support so far overshadowed her in this scene that she got "lost in the shuffle." He delivers a lengthy, powerful but repressed speech, so finely tuned that Tuesday night last the audience had not recovered their equilibrium in time to applaud before the star took up the thread and essayed the task of unravelment.

Charles Frohman, who "presents" the "Paint Girl" here with Billie Burke as its star, is a "percentage gambler," with respect to the authors of large repute. He plays them on "form." Some years ago he set out to secure "first call" on every play turned out by the successful authors of the civilized world. Encompassed in this plan was the output of Pinero. Such an arrangement is not always profitable to the producer, but, as before stated, it's part of the C. F. system and betting on thoroughbred authors is probably as good percentage as one can handicap in show business.

"The 'Mind the Paint' Girl" is still an uncertain quantity in America. New Yorkers, may, to a small extent (but the remainder of the country probably won't) grasp the class distinction so rigidly drawn in England between aristocracy and those of common birth.

In the writing and staging there is a too constant focussing toward the star. Everything is designed to lead up to her. When she is not on view all the talk is of her; when she is on it is either by her or to her. Every time she makes an entrance we hear the old style "Here she comes," and whenever she either comes on or goes off the doors are opened for her, and similar pieces of "business" so much in vogue a decade ago. There is not enough working toward general results. So that, when the star's chief male support so thoroughly takes hold, the excellence of his work is probably magnified.

Miss Burke has the greatest opportunities of her career in this play, and takes advantage to the full extent of her capabilities. Her ingenue work is as always, more than acceptable and in the big scenes of the third act she

(Continued on page 26)

THE GOVERNOR'S LADY.

After David Belasco had sized up the show business to his own satisfaction, he picked the drama for his'n. Whether Mr. Belasco wanted to dodge "show girls" whose costumes are whole productions in themselves, or "ponies" with no costumes to speak of, or comedians who will brook no interference with any of their points getting over, or comedienues who have been in the business long enough to know their business, is immaterial; Mr. Belasco fell onto the drama, he hugged it and he has stuck to it.

After seeing "The Governor's Lady" at the Republic, you will know that there is some sense to David, his chosen field and his plays. There must be diversion in theatricals. One can not live altogether on ice cream soda, so Mr. Belasco steps out with rare roast beef on the platter—and he is the best little roast beef cooker of them all.

"The Governor's Lady" is a wholesome meal. It tells you a story that commences with the rise of the curtain, and the tale never flags until the fourth act. That fourth act is a Child's restaurant scene, Mr. Belasco must have inserted to make it harder. Alice Brady wrote the play (and wished all credit to be given to Belasco in a curtain speech). It was all over at the finale of the third term, but it didn't stop, because Mr. Belasco presented some "types" who were eating and drinking from the cheap and pure food factory one very blizzard evening.

Child's was there, spotless and with detail perfect, even to the absence of flies, though the sweltering capacity first-night audience in front found it hard to believe Tuesday evening there had ever been a winter like the one leaving its marks on the windows of the restaurant.

Into Child's came Mary Slade. She had divorced her husband, Daniel S. Slade, two years before. Slade meantime had become a prominent public man. His chauffeur saw the former wife in the beanery and found out she had slipped over that evening to hear her ex-husband deliver a political speech. The chauffeur gave his word of honor to Mrs. Slade he wouldn't tell Daniel, but that chauffeur could no more resist the feeling of affection for the poor little wife than the big audience could help liking her from the moment she felt lost in the gorgeously set parlor of the mansion her husband placed her in, in the first act. The auto driver did tell Slade, who came to the restaurant, took his forlorn little life partner away, and "The Governor's Lady" had ended.

Slade wasn't a bad fellow in a rough way that had been slightly polished through possessing money made in mining. Slade had a lot of money. He found it blazed a clear path for him. Nothing stood before him but that little woman he had plucked from beside her mother's washtub when she was but nineteen to become his wife. In those days Slade carried a pick, and worked hard enough to devour in job lots the nice Irish stews his wife made.

At the commencement of the play, though, a quail diet had taught him

other things. Mrs. Slade looked a pretty plain woman to him, after the years that had passed. She was plain, but she was also the greatest little plain woman the New York stage ever saw. Mrs. Slade agreed that everything her husband's money could bring him he was entitled to, but asked that she be left to herself and her knitting basket. The plain little woman stuck to her word; she left her husband when he asked her to, she even fell in with his plan to divorce her—until learning he wanted to marry a younger and prettier woman. Then she rebelled, and told the woman he wanted to marry, (without knowing it was she) what Slade couldn't give her.

This was the culmination of the story, in the third act. Katherine Strickland, who was the girl wanting a position and seeking to pull her father-senator out of prospective poverty, had consented to marry Slade after he secured a divorce, saw things differently when Mrs. Slade stopped speaking. In a crying spell that was joined in by Mrs. Slade and nearly every woman in the theatre, Miss Strickland decided her lawyer-lover was the fellow, after all. She fell into his arms, and they passed Daniel Slade, as he was entering the little cottage his wife had secluded herself in.

Slade appreciated the situation, and ate some Irish stew, but his wife didn't want him. She could forget everything excepting he had been about to throw her over for a twenty-seven year old girl. And so Mr. Belasco allowed her to obtain the divorce between the third and the fourth acts. For no one can believe Miss Bradley ever had a Child's restaurant in mind when turning out the manuscript of "The Governor's Lady."

Emma Dunn was Mrs. Slade, the plain little woman, who said that did more married people have children there would be fewer divorces. Miss Dunn called a vaudeville tour over the Orpheum Circuit in a playlet to an abrupt halt, to return to New York and take part in this piece. It was all very well for Miss Dunn to return east, but who ever allowed her to go west? She gave a truly wonderful performance, one that eclipsed all the others, so far, in fact, that of the four things in the piece indelibly stamped on the mind, the picture of Mrs. Slade as the living person of the role she played, stands far out, whether in the parlor of the mansion, the library of Senator Strickland (second act) or her own homely living room.

The other three things are the parlor setting at the opening, with its marble pillars and winding staircase, the Child's restaurant scene, and Emmett Corrigan.

An unsympathetic part is Corrigan's, but it fitted him. He made it what it was intended to be, a big man of brute force who would and could override anything in his way.

Gladys Hanson came to the surface with a bound, as the senator's daughter, in her crying scene. Previously Miss Hanson had been chiefly noted for appearance. Milton Sills presented a clean-cut, likable young lawyer, and Robert McWade took excellent care of his rather important role. There were many others in the long

WITHIN THE LAW

"Work at whatever thy hand findeth to do, and do it with all thy might"—or some such proverb—has probably been the motto by which Bayard Veiller, erstwhile journalist, has laid out his recent years. His hand "found" playwrighting, and he has industriously followed it for some time, passing through a series of vicissitudes until now, undaunted, he emerges a full-fledged, successful playwright of the finest calibre. Young Mr. Veiller has been passing his manuscripts about town, occasionally securing for them inadequate presentments and at times having his works mutilated by incompetent managements to a degree that would have effectually deterred a less indomitable spirit.

His latest effort, "Within the Law," which had its metropolitan premiere at the New Eltinge theatre Wednesday night, was originally presented toward the close of last season by William A. Brady, with Grace George in the principal role. The play met with favor, but Miss George was wise enough to realize that the leading role—a radical departure from anything she had previously essayed—was not suited to her individual talents. A friendly discussion with Brady over the handling of the piece occurred, resulting in the relinquishing of the production rights to another management.

If Miss George had the good sense to relinquish so powerful and appealing a part, it is a pity that the new management had not the foresight to secure a worthy successor. To Jane Cowl, an actress of no mean talents, was entrusted the role, but she did not get out of it one one-hundredth part of its conception and strength. In spite of this the piece will likely prove one of the season's biggest successes. It is a great big elemental problem play, put before the public so that it cannot fail to be understood. To tell the plot in detail here would not do it justice.

Twenty speaking parts are utilized to unfold the tale, most of them adequately interpreted. Probably the biggest hit Wednesday evening was that recorded by Florence Nash, who was "in soft" with a comedy character part—that of a slatternly, slangy blackmailer. Others worthy of special mention are Georgia Lawrence, Orme Caldara, Catherine Tower, Dodson Mitchell, William B. Mack.

The new Eltinge theatre is a pretty little playhouse capable of seating about 1,100, of Egyptian architecture, with modern embellishments.

Jolo.

cast, all niched in, from William H. Tooker as Senator Strickland, to Eloise Murray, as a girl from the streets, who begged a cup of coffee on trust in Child's.

You may walk up and down Broadway, watch all the "\$2 shows," and then drop in the Republic, for after seeing "The Governor's Lady" you will feel there is a balance due Mr. Belasco over and above the price of your admission ticket. You get your money's worth in the first act; for all the others the management should have a credit slip given it.

Sime.

THE PRICE SHE PAID.

"The Price She Paid," by Er. Lawshe, a New York newspaper man, is the new vehicle in which Edna May Spooner is riding over the Weber "pop" circuit.

The men behind the circuit executed a flank movement by having Miss Spooner open her season at the Grand Opera House, Brooklyn. Miss Spooner has been a tremendously big stock favorite over there for years. No matter whether she appears in stock, vaudeville or legitimate pieces, there is always a large following to greet her. Miss Spooner did almost capacity business every night last week at the Grand and the show starts out with a financial huzzah.

"The Price She Paid" has a melodramatic tinge. It tells the harrowing experiences of a woman who sells her honor to save her husband's life.

There are more ways than one of killing a man. In Miss Spooner's play the man whose life hangs in the balance, first has consumption and is declining so rapidly that a change of climate is the only thing that will save him. Strained circumstances prevent. The wife (Miss Spooner), unable to secure \$500, arranges to accept the attentions of a designing rich man. While she is meeting him, the husband receives a letter notifying him that a rich brother is coming to give him all the money he wants. The brother is none other than the man who had bartered for the woman's honor.

Richard Barton (Earl Talbot) regains his health and the three Bartons then live in luxury in New Jersey. In the third act, the strongest of the play, the artist learns of his wife's action. He is obdurate. She is driven from home.

In the fourth act Stella Barton (Miss Spooner) is a sister in the infirmary of Sacred Heart. Just how she gets there is not explained. Later an auto accident occurs. They bring her husband in on a stretcher. Before he dies in the operating room, he and Stella recognize each other and the latter forgives.

The husband meanwhile had remarried after casting Stella out and the second wife bobs up at the hospital. She tells how her husband had quarreled with his brother and how his life had been wrecked by a bad woman he had married some years ago.

Miss Spooner does superb work as the self-sacrificing, sweet tempered, sympathetic wife. The part seems to have been written for her. Herbert Ashton made a splendid villain. He is there on looks, voice and action and from the first incurs the hatred of the gallery gods.

Earl Talbot did good work, while Mrs. Gibbs Spooner earned plaudits by her excellent work as Mrs. O'Brien. Minor roles were handled by Edward Walton, Jack Bennett, Margaret Lytell, Elizabeth Whipples and Henry Clark.

A slangy girl of the streets who, by the way, looked too refreshing and clean for the part, a colored maid, and Mrs. Gibbs Spooner provided the comedy bits.

For an admission of 1 to 20 30 cents "The Price She Paid" is O. K.

Mark.

Theo. Bamberg.
Shadowgraphist.
9 Mins.; Full Stage.
Fifth Avenue.

Mr. Bamberg is announced as a "European court entertainer" and that he "has appeared before King Edward VII, King William III, Queen Wilhelmina, Queen Emma, Shah of Persia, Crown Prince of Sweden, Sultan of Turkey, Emperor of Java, President William H. Taft, etc." If the gentleman received any "important money" for said appearances, it would be a kindness to advise him to stick to royalty. He has no place in big time vaudeville for the reason that, despite his conceded cleverness as a shadowgraphist he offers nothing new, unless it be that he works in full view of the audience, exposing the projecting lamp and his finger manipulations. But this does not alter the result, which is the same as that attained by numerous others who have gone before—long before. *Jolo.*

Kimberly and Moore.
Songs and Talk, with Piano.
13 Mins.; Full Stage.
Hurtig & Seamon's (Sept. 8).

Two men in dress suits have a bit of a sketch built around a series of songs mostly of their own creation. Most of the time one plays the piano, even when singing or talking. Possessed of unusually pleasing personalities and taking the trouble to enunciate distinctly, coupled with the knowledge of the full value of their lyrics, they put over a singing and piano act of no mean merit. Act made a big hit and should duplicate this success on any bill. *Jolo.*

New Acts in "Pop" Houses

New York Musical Four.
15 Mins.; Full Stage (Can Close in One).

The New York Musical Four have framed an act after the Exposition Four. Outside the framing, there is no resemblance. One of the men attempts to be a German comedian, and he wears the regulation goatee. That lets him out. He also is the blacksmith in the anvil chorus. All of the quartet need much training on the brasses. Their idea that a "rag" is enough, without any particular musical ability, has been proven erroneous on the small time. They hold to the brasses too long. This hurts them when playing the xylophones. Several strip changes of costume are made. The New York Musical Four have much work cut for them if they expect to rank as a real musical act, with or without comedy. *Sine.*

Palace Quartet.
Songs.
13 Mins.; One.
23d St.

The Palace Quartet have the appearance of breaking in on the small time with the expectation of bigger things to follow. The four dress in evening clothes and with one at the piano, reel off a pleasing routine of popular stuff that will catch applause at 23d Street or the Bronx or any house in between. It's just a quartet. *Dash.*

Dancing Kennedys.
Whirlwind Dancing.
10 Mins. Full Stage.
American Roof.

Placed No. 4, Gertrude and Thomas Kennedy did a good deal to enliven the early proceedings on the American Roof. They have a fast routine of free, graceful stepping, smooth and good to watch, and, thanks be, does not come under the everlasting classification of "bunny hugging" or "turkey trotting." The couple make up a good looking pair of youngsters. The girl is slim, young and active. She does her appearance an injustice by wearing a clinging short dress slit up the side to disclose with the utmost frankness her discreet bloomers. The costume suggests too much a gymnasium rig. A clever modiste ought to be able to suggest some model that would give a faint illusion of dainty underdressing, without impeding the freedom of the dancer's movements. The young man makes a neat appearance in correct Tuxedo dress. The Kennedys made a lively early number. The American audience liked them immensely. They were formerly the local end of a western "Texas Tommy" octet. *Rush.*

Ward and Smith.
"The Tenor and the Bass."
14 Mins.; One.
American Roof.

Ward and Smith get away satisfactorily with what is to all intents and purposes a straight singing act, although there has been a half hearted attempt to give it a character flavor by dressing the tenor in Italian street vendor regalia. Except that this arrangement helps to remove the act from the atmosphere of the polite concert platform, the characterization adds little to the offering, at least in its present form. There is a short bit of talk by the bass, working straight and wearing evening clothes, at the opening. It is happily very brief. The pair should give all their attention to some plan for introducing the vocal numbers smoothly. They need trouble themselves not at all about the singing. The minute they began to sing, the audience was with them unanimously. The more they sang the better they were liked and they got away to one of the most spontaneous bursts of applause of the evening. *Rush.*

Sully and Larsen.
Comedy Acrobats.
11 Mins.; Full Stage.
American Roof.

Without disclosing any ideas that will revolutionize their class of specialty, Sully and Larsen work out an amusing turn of the familiar sort. The combination is the usual one of knock-about man and straight tumbler. The straight does a neat layout and for a finish a double somersault from a spring board. He makes a neat appearance in a street suit of subdued brown, and it is worth mentioning that he wears a white shirt that actually fits him in the sleeves without the aid of elastic bands. The turn made a good closing number on a thoroughly entertaining bill. *Rush.*

Owen Baxter and Co. (1).
Comedy Sketch.
16 Mins.; Full Stage.
23d St.

Owen Baxter and Co. are playing a comedy sketch, probably entitled "Just Like a Man." It is not a new title nor is the sketch out of the ordinary in any way. Whoever wrote it took many liberties. The writer, whenever he needed a line, just slipped in "Isn't that just like a man." The sketch is silly in theme. A husband gives up a business appointment which meant a profit of \$50,000 for him, to humor a whim of his wife's. However, the writer fixed the finish so that the husband could get to the appointment after all. Mr. Baxter and his female company play the sketch very well; so well, indeed, it is a wonder they are wasting time with it. *Dash.*

Barlow and Weston.
Songs and Piano.
12 Mins.; One.
86th Street.

Barlow and Weston are young people, the man doing the bulk of the singing with the girl presiding at the ivories. Only popular numbers are offered. The man should pay attention to his enunciation. A small time act. *Mark.*

Clyde Vaughn and Co. (2).
Comedy Sketch.
14 Mins.; Three (Interior).
86th Street.

It's a comedy caveman affair. A young man is daffy about a girl who dotes on titled foreigners. The boy nails an organ grinder on the streets, brings him and the monk into the house, puts him in evening clothes and the jungle pest in the kitchen. Both later create consternation. The man doing the organ grinder looks and acts the part. Sufficient comedy to get laughs on the small time. *Mark.*

Hart and Arthur.
Dances.
8 Mins.; One.

If Hart and Arthur had a better arrangement of their dancing routine their act would make more of an impression than it does. Both are excellent dancers and display more grace than the majority of stepping duos on the "pop" time. After the couple open, the man does two solo dances with the girl showing for the finish. *Mark.*

Silver and Duval.
Comedy Sketch.
13 Min.; Two (Special Drop; Exterior).

An old Rube's son has gone and married a girl whom the daddy thinks is good for nothing. The residenter from the verdant atmosphere visits an amusement park where he does some cutting up with Annette, a gypsy queen, who tells him the past, present and future. She knows more about the Rube's life than anybody, as she is none other than the countryman's daughter-in-law. She wins him over and the curtain falls as he ejaculates. "Then kiss your popper." Sketch and players acceptable for the "pop" houses. *Mark.*

Ray Alexander and Co. (2).
"The Speed Girl" (Dramatic).
17 Mins.; Interior.
Proctor's 125th St.

Before the rise of curtain, a woman who plays the maid, in poor French accent, announces in a speech to the audience that what they are about to witness was taken from actual life. Instead of taking it seriously the audience titters, thereby killing the intention of the preliminary announcement. There is no denying the fact that "The Speed Girl" presents a socialistic problem worthy the consideration of all interested in the progress of humanity. Small time audiences will hail with unstinted acclaim the pregnant arguments so dramatically put forward by the shop girl who struck a blow for liberty. Big time auditors, however, would likely shift uneasily in their seats. Had the author taken sides with either capital or labor he would have laid himself open to both approval and condemnation; but he evidently knows his business for, at the finish, the rich girl takes the shop girl in her arms and says: "We'll work it out together." Both women, in their totally contrasting characterizations, are excellent. The maid, even in her "bit," injures the picture. *Jolo.*

OUT OF TOWN

Ben Lewin.
Character Impersonations.
20 Mins.; Two.
Orpheum, Minneapolis.

Ben Lewin has come to this country for a tour of the Orpheum Circuit. He is a character impersonator of considerable ability and his act met with a favorable reception here last week. He gave three impersonations—Albert Chevalier reciting "The Fallen Star" and the other two of Dickens' characters, Fagin being the last. The fault to be found with Lewin is his lack of variety, the types presented being very much of the same general nature. Lewin makes his changes before the audience and executes them rapidly. The act is acceptable, of its sort.

Ombras Trio.
Horizontal Bars.
9 Min.; Full Stage.
Orpheum, Omaha.

This is something new in a straight bar act. The bars are connected in the shape of a square. The routine is good and the work is done on the front as well as the side bars. The trio have good opening or closing turn. *Kopald.*

Gautier's Animated Toyshop.
Full Stage; 20 Min.
Orpheum, Minneapolis.

This act, appearing in America for the first time, is admirable in every respect. The scene, as the title suggests, is a toyshop. No sooner has the curtain risen, however, than toys come to life. Four very evenly matched ponies and three dogs go through an interesting routine with neatness and dispatch. The tricks, for the most part, have been seen frequently enough but the animals go about their work with such apparent good will and with so little hesitation that the turn is placed in the front rank of its class.

MISS NEW YORK, JR.

"Miss New York, Jr.," carries two featured comedians. As in all other instances where comedians are featured in burlesque shows the comedy is given all the attention. In "The Marriage of Convenience," the two-act piece the troupe is playing, no fault can be found with the comedy. The skit has been well written, carrying many bright new lines which are extremely funny and there is even a strain of subtle humor. Whoever wrote it should be credited.

The scenes are laid in Mexico, always a good background for picturesque dressing and quaint serenading. The opening set is rather a good looking exterior. The burlesque set is almost a bare stage and amounts to little or nothing.

The idea of the story gets a laugh at the opening. A wealthy Mexican heiress can come into her estates only by marrying an American gentleman. She loves a Mexican, and the money also. She brings with her from New York two Hebrews who are very sickly and intends to marry one, get the money, and then in a short time be freed by death. She brings two in case one should die on the way.

This gives the comedians a good comedy entrance in roller chairs and the fun keeps going at a good pace.

There are other things to a show besides the comedy, however. It is in these that "Miss New York" slips away. The numbers are very tame alongside the fun. They retard the progress of the piece materially. It isn't the twenty girls who are at fault either, the numbers aren't there, and even if they were, there is no one to lead them.

Of the numbers "Billy Billy Bounce" and "Oh, You Wonderful Boy" received the most, although neither stood out with special prominence. The audience were hungry for girls and music: that was the real reason for the numbers going over as well as they did. In three different instances when chorus girls got out at the head leading, the girl appeared afraid. Their voices didn't carry over a few rows back.

The dressing of the chorus also held back the numbers. It is another case of too much tights. There are a couple of good looking costumes but the production end has not been a big item with the show. The girls looked their best in the simple "kid" costumes worn in the "Billy, Billy Bounce" number. One or two popular numbers breaking up a long comedy scene here and there would help the show immensely.

Joseph K. Watson and Willie Cohan working as a team are the featured comedians. The boys are easily holding up the performance with the aid of the very good material which has been handed to them. As two Hebrews, one, the smart fellow (Watson) and the other a boob (Cohan) they work together as though they had been partners all their lives. Cohan's endeavors to follow the smart sayings of Watson are very humorous. It is doubtful if he has even done better work. They have a funny scene in the opener, in which Watson explains how Cohan should make love to the lady fair. Watson's explanation drew a round of ap-

plause and Cohan putting the explanation into practice was a big comedy moment. In the burlesque there were several laughable scenes and a quantity of good talk.

As a team Watson and Cohan more than score. They work well together, Watson making a splendid half and half, straight and comedy Hebrew, while Cohan always a minute or two behind, is extremely funny.

Irving Hay works with the two comedians in one or two of the scenes and does splendidly. Hay is a good looking straight, and reads lines capitally. He goes to make the men end of the organization stand out head, shoulders and feet above the woman contingent. Tom Burnet plays a Mexican with little to do but gets a chance to show a very good singing voice. George Rich has a small role getting to the fore a couple of times, but never being in a position to attract attention.

In principal women the show is lacking. There are two only and they figure in but a small way in the real proceedings. Fay Odell is the leading lady. She leads one or two numbers, has a good singing voice and a pleasing manner but does nothing to distinguish herself. She wears one or two pretty frocks but cannot compare in wardrobe with the present day burlesque woman principal. Miss Odell is all right in the show, but she is not big enough to hold up the feminine end with so little support. Lillian Houston probably labeled the soubret of the troupe, but Lillian will perhaps admit she is not a soubret according to the work she is doing. She is a pretty girl with a personality and at times shows a dash or two of ginger that indicated with a little coaching she might be able to do real soubret duty.

Tacked on to the first part is an olio of two turns. The Mysterious Valadon who is programed as a "psychic phenomenon" does Eva Fay's cabinet work and also the flower trick of The Jupiter. He does them quite well. Besides this Valadon does an escape or two and a trunk trick. Valadon is very lucky in having the assistance of Irving Hay, who acts as announcer for him. Hay is about the best thing in the announcing line seen for some time. Lillian Houston sang a couple of songs and did a little stepping of the conventional sort.

"Miss New York Jr." has enough laughs to pass the evening away quickly. If the numbers can be built up some it will be a very good show and if a lively soubret is added to that it will be a corking show. As it stands, it will give satisfaction. *Dash.*

BOOKS RIVERS' CONQUEROR.

New Orleans, Sept. 11.

Dinkins & Stair, through their local manager, John J. Holland, have booked Joe Mandot, the New Orleans lightweight, who defeated Joe Rivers Labor Day at Los Angeles, for a week's engagement, as an added attraction to their stock burlesque organization at the Greenwall.

Mandot opens Sunday. He is receiving \$1,000 for the engagement.

BON TONS.

It is a good show. "The Bon Tons" is giving. With a few minor defects straightened out it will be among the best that the Eastern Wheel will boast this season.

"A Peculiar Predicament," a two-act piece in five scenes, had its book written by Bert Baker, the featured comedian of the troupe. The lyrics and music are by Arthur Gillespie. Baker has supplied a more or less amusing book with a thread to the plot. Although at times the piece is a bit talky there are some good comedy bits involved that are far away from the usual burlesque business.

The biggest laugh is a tough resort in the opening. It is a sort of "Ma Gosse" set, an idea out of which the company get a great deal. The lights could be brightened up a bit here as well as in several of the numbers.

The chorus girls do a little dancing which is saying a great deal for burlesque choruses this season. The numbers get a lively send-off from the opening and good judgment has been shown in picking popular hits. "Oh, You Little Bear," led by a chorus girl, who on appearance alone is good enough to come under the principal head, went over. "Sit Right on the Moon" was well staged and "I Got the Finest Man" was a terrific hit, made so by Babe La Tour's leading. In the "Ma Gosse" scene two or three numbers scored strongly. A "turkey" by Mickey Feeley and Mabel McCloud was bulky. Miss McCloud led an old boy ("Ocean Roll"), but made it count, helped out by the eccentric tumbling of Feeley. An Apache dance also counted here but was not strong enough to follow the Turkey. It should come first. "You're My Baby" made another excellent number for Miss La Tour in the second half. "I'd Like to Marry Them All" was also well done. The numbers have been greatly handicapped by the poor dressing of the twenty choristers. The girls are forced to wear some sort of "tights" arrangement throughout. There are one or two attractive costumes, but these are forgotten amid the array of tights. A glance at the little chorister who led "The Bear" number in a neat soubret costume should give the producers an idea as to chorus dressing. The remainder of the production end is satisfactory. There are two interiors in the first part that do very nicely and the depot in the burlesque also looks like a regular set.

Baker holds the center of the stage most of the time, although not monopolizing it. He works in a semi-straight make-up and manner, getting much of his fun from the farcical situations. This is probably the weakness of the comedy. Too much is allowed to depend upon the situations. Baker is a big, good-natured looking chap with a likeable personality and has an easy style of working that gets him over quickly. His methods are clean and legitimate. Dan Russell, almost as big as Baker in size, plays opposite to him all through the show. The pair make up a good-looking team and work very well together. Russell is also clean-cut and sure in his style.

Together they hand out a somewhat

different style of comedy for burlesque that should be relished.

Feeley is an important little fellow in the proceedings. Mickey looks like Harry Houdini. He breaks out once in a while, too. Every time he does, it is worth while. A good performer besides a corking acrobat, Feeley makes the "Ma Gosse" scene the hit of the show, and his presence is felt all through the action. He "turkeys" a bit, sings a bit, acts a bit and acrobats two bits, which is traveling a trifle. George A. Clark is a bad man from the west without shooting up the place and makes the character more forceful than other "Bad Men" who go raving about with a gatling gun spitting fire every minute. George renders first aid on several occasions and comes through with credit.

Pete Kelly as a bum gets in his best work in the "Ma Gosse" scene. Aside from this, he has little to do. "Babe" La Tour is the soubret. She has taken on weight since last seen, but her high rate of motive power should bring her around the lightweight limit again after a few weeks. Ginger is Babe's middle name. She gets out in front of several numbers and is always there. Several encores are due to her individual efforts. Babe, however, should vary her work a bit. Too much of the same sort takes a little from her performance. Edith Graham filled a role without great requirements in good style. Miss Graham easily led all the women folks in dress. As a classy, not showy dresser, she will rank with the best. Marjorie Ray plays opposite Miss Graham and suffered by comparison, in both dress and delivery of lines. Miss McCloud is a principal only in the "Ma Gosse" scene. She did so well there that she should be shoved into the show proper. There are few burlesque women who have shown one-half the ability this girl displayed in her very short session at the head of the action. Judging from her work there she appears to have ability enough to be a featured soubret with any burlesque show.

An olio of three acts is placed to open the intermission. Russell and Ray have a conventional singing and talking act that starts it off all right. Dan Russell is much better in the pieces, and Marjorie Ray much better in the act. As a fifty-fifty arrangement it should stand.

Feeley and Kelly put over a corking acrobatic specialty. There is no ground tumbler about who has anything on Mickey Feeley. He is doing a couple of twisters that will keep the boys busy for some time imitating. Kelly works with him in black face and helps to make it an acrobatic act that could jump right in and close big time vaudeville bills anywhere.

Bert Baker closes the vaudeville part with his Tad monolog to very good results. *Dash.*

SPIEGEL'S NEW SHOW.

Max Spiegel is planning to send a show over a southern circuit and will probably entitle it "A Winning Widow."

While having the same name as his Eastern Wheel burlesque show, it will be a different kind of an attraction.

HAMMERSTEIN'S.

(Estimated cost of show, \$2,310.)

The Hammerstein theatre may have thought itself getting off very cheaply this week, with a feature number costing nil. But from the looks of the house Monday, matinee and night, the costless headline will be expensive. At neither performance did the Suffragettes draw anything approaching capacity.

The Victoria at the opening of the indoor vaudeville season looked neat and pert with fresh white paint making the interior of the theatre much brighter. A flood of yellow flags and emblems of "Votes for Women" further added to the decorations.

The show this week is a corker in its way, and its way is hardly better than some of the late performances on the roof this summer. One or two acts got over before intermission, although the first half started off very slowly and badly. After the "Women's Suffragette Party" (New Acts) had its inning closing the first half, the second part of the program, one by one, died. There was no chance for any act in the second half. The Suffragettes drove away the regulars and those present were without any vaudeville instincts.

A little band of music publisher's pluggers tried to force Belle Baker along, but it was a hopeless task, even if Miss Baker did sing several songs. She had to go with the rest, for no reason excepting there are too many women with too many years behind them on the program this week. Miss Baker has a couple of new songs, maybe more. One she sings while kneeling on a chair, perhaps to make it harder, although Miss Baker kindly brings on and removes the chair herself, which may be costing some stage hand a tip. The other number, an Italian song, has a line in it saying "What the hell." It's carrying the "hell" thing too far when it becomes a lyric.

Van Hoven opened the second part. It was a tough place for a talking act, such as he is. Not until toward the finish did Van Hoven, with his running fire of comments and work with the two boys, get the house. They hadn't become seated much before. With the gabby bunch of Sufferers hanging around the boxes, no talker at that time would have had a chance.

"What Will Happen Next?" was played by Wilfred Clarke and Co., second after intermission. The speed of the piece told though it is very well known. In the first part just before the voting trust, Julius Tannen delivered a nearly new monolog, finishing it off with a recitation which proves that Julius can't resist it, either. The thing may have been on his mind since giving the imitation of Warfield as the Music Master. Middleton, Spellmyer and Co. were liked in "The Texas Wooing," and the Rials on the rings, did quite well.

Van and Schenck, a "two-man-act," were new to Hammerstein's. These boys got over nicely and would have gone much bigger had they a couple more new songs. The only new one sung was at the finish, for an encore. The team has a pianist with a good voice and a "rag" singer with the real dialect. The act looks big in its class,

UNION SQUARE.

(Estimated cost of show, \$2,875.)

Just when the bill began to wobble a number of regular acts came out of the wings like life buoys at sea and saved the day. As far as the Union Square bunch was concerned Monday night that show-saving crew gave enough real entertainment to obscure any shortcomings the bill had at the start, the middle or the finish. Five acts garnered about everything in sight, with two in particular carrying away the lion's share.

Marcus and Gartelle started proceedings with their skating. The comedy man has discarded the blackface, but the laughing effects are not as big, nor does he look as clumsy and awkward as when behind the cork. Mayme Remington and picks followed with one of the colored boys hauling down all the applause. This boy, both acrobatic and musical, keeps the Remington act within the graces.

Williams, Thompson and Co. caused considerable laughter with their travesty on a house burglary. All the gun play at the finish is unnecessary. It has enough cartridge explosions to jar the foundations of any house. Lee White and George Perry have a new set of songs. They still retain their former "Lindy" song for the finish. The talk is also the same.

After Nina Morris and Co. (New Acts) had given the audience a run for its money, Dave Ferguson showed. Ferguson had to work hard to arouse the audience from its lethargy. He made little headway until the "Nance" number, then retiring with credit.

Irene Franklin was the big hit of the night. Among the new ones, "Waiting Up For Hubby," and "Broadway Fare Thee Well," were heartily received. At least a half dozen of the old songs were also accepted with applause. Miss Franklin never looked more attractive. She has reduced considerably and her hair is much lighter than in days of yore. She also has some new frocks. With Bert Green at the piano, Miss Irene will have no trouble in keeping the wolf from the door this season. She worked over a half hour and then the audience was loath to let her go.

It was nearing eleven o'clock when Trovato flounced in view with his fiddle. His popular stuff made the best impression with the Fourteenth Streeters. They go in pretty strong down that way for "rag" numbers. Del Franco's Circus (New Acts) was rather late for the Fourteenth thoroughfare denizens.

Mark.

although the young men might wear evening dress at the night show.

The Halson Brothers opened the program. They are two dancing lads, very much like a team that recently played the house in blackface. The boys need better fitting suits for their opening. Romalo and Delato closed the bill. Zelland Hunt ("No. 2"), Marion Carson and Geo. Bogues ("No. 3"), and Mysterious Edna ("No. 12"). New Acts.

Geo. May was back in the pit with his band of musicians. They made the house sound like a regular vaudeville theatre once again.

*Sime.***COLONIAL.**

(Estimated Cost of Show, \$3,750.)

The Colonial, under the B. F. Keith name, got away to a very hot opening Monday night. There was a fair crowd on the lower floor with just a sprinkling in the first balcony and gallery.

The house has undergone a few changes, principally in the running, although it has been newly carpeted in dark red. The greatest change and one that will probably not last at the Colonial is the no-intermission. The Colonial is unlike many other New York houses and the intermission will be missed there.

Instead of the cards with the names of acts, the number system is used as in other Keith theatres.

The opening bill carries two women as the featured attractions. Edna Goodrich, headlining, and Bessie Wynn, taking the bottom of the bill. The program after many switches brought the features together late in the evening, which was a mistake, as was also the placing of Bert Melrose just ahead of Elinore and Williams early on the program. It gave the first half two big laughing acts, and the later portion two quiet numbers.

Edna Goodrich and Co. (New Acts) received a bright reception and there were evident marks that friends of Miss Goodrich were in the audience.

Miss Wynn next to closing easily rivaled the star for reception, if anything having a little the better of it. Miss Wynn has hit upon a very good idea in the frame-up of her singing specialty. She starts and sings a verse of a song and perhaps a chorus, and then drifts into another number the same way, or perhaps only sings a chorus. In this way Miss Wynn gets a variety of melodies and is enabled to show her capabilities to the best advantage. Miss Wynn is disporting several pretty new gowns.

Kate Elinore and Sam Williams suffered through following Bert Melrose, who made the house scream with his swinging back and forward on the table, but they pulled through nicely, taking up well at the finish.

Melrose is stalling just a trifle too long now, although the table is sure fire and no one gets anything like what he does out of it. There might be a suspicion of Joe Jackson in the work Melrose is doing with the hat.

Nina Payne in "La Somnambule" did exceedingly well. The piece is played with fewer people than when first sent over the circuits but it is working nicely and Miss Payne is fascinating. The supporting company is adequate and the act moves without a halt.

Darrell and Conway scampered through on their finish. The opening is slow and there are several bits that should be cut. Firstly, Miss Darrell should drop Jim Morton's style of delivery and then chuck "I should worry." (This "I should worry" goes for Bert Melrose also). The couple have found a good number in "Somebody's Coming to Town."

John E. Hazzard did nicely with one or two new ones and several good old boys. Jack had some friends in

FIFTH AVENUE.

(Estimated Cost of Show, \$3,575.)

The "initial bow of the nifty couple," the programming of Bonnie Farley and Danny Morrison at the Fifth Avenue this week, did not come off, for the reason that the "nifty couple" refused to open the show. So Theo. Bamberg (New Acts) was shifted from "No. 2" to that spot and The Sylphonos, xylophone experts, took up the place originally allotted the shadowgraphist. They were announced in the lights merely as "X," but the audience cared not a jot and applauded their efforts generously.

The Three Keatons, programed for third position, were switched to close the show, holding that spot finely even after Blanche Walsh and Alexander and Scott. Buster is developing rapidly as a legitimate comedian, which is manifested even in his knockabout slapstick work.

"A Persian Garden," with Louis Simon and Kathryn Osterman, having been relieved of the closing spot, was given "No. 5." The miniature musical comedy has been condoned and is now stripped of all extraneous material. Besides the stars, Miss May scored with her singing. Miss Osterman's unique costuming was favorably commented upon by the feminine contingent.

Laura Buckley (New Acts) had fourth position. W. B. Patton and Co. preceding her in their quaint comedy, "Apple Blossoms," disclose a "somewhat different" sort of sketch. The audience was about equally divided between approval and lack of interest, but the extreme humidity may have had something to do with this condition Monday evening.

Charles and Fanny Van and Blanche Walsh and Co. (New Acts), with Alexander and Scott in next to closing position. A woman seated in an upper box was heard to remark while the latter couple were on the stage: "That looks a little like a man, but, oh, what a beautiful gown! The observant spectator was undoubtedly a person of keen perceptions to have been able to penetrate so artistic a make-up even to the extent of a suspicion.

*Jolo.***MODERN STAGE IRISHMAN.**

Chicago, Sept. 11.

The stage Irishman is dead, according to Ollie Mack, who says the exaggerated make-up of the wig whiskers is of the past.

Mack, in bearing out his contention, will discard the old conventional make-up which he has worn for twenty-one years and this season in "Casey Jones" will appear as his natural self.

John L. Kearney has been engaged to support Mack in his new show.

but he got along without their assistance.

Juggling De Lisle opened the program cleanly. His new style of dressing is an improvement. Max's Circus closed to a house that remained seated for the most part.

Julius Lenzberg is again in the director's chair at the Colonial and he makes himself felt.

Dash.

"JOLLY FOLLIES."

There is plenty of work awaiting the Censor Committee in Al Rich's "Jolly Follies." The first injunctions will be on the comedian, after that the "book," then the costuming, and finally the comedy itself. The least of these is the costuming. Mr. Rich has attempted to give the requisite production in dress, but the clothes designs for the choristers have been poorly chosen, for the most part. Some of the costumes look cheap in material and the making.

The women principals are all right; the men are all wrong. Phil Ott is the main comedian. In the second part he has a "bit" of about forty seconds with a glass of wine. It is funny and the only fun in the entire performance. Max Burkhardt, Ed Begley, Billy Betts and Johnnie Singer are mentioned among the others. Added to these is one of the dancers from the Modelsky Troupe, playing a Hebrew also, with Burkhardt. The comedians are hard as nails. They haven't much to make fun about, anyway. There is a bull fight, boxing match, a "Dutch" "Panama" scene, and other little things that get nothing. They deserve less.

The first act of a "Royal Four Flush" runs until 9.50, much too long. It is in three scenes. The second is in "one" where Mr. Burkhardt, Frank Martin and Gene Schuler try to do a "three-act," starting from the orchestra and ending with "plants" in a box. Burkhardt hasn't time to remove his make up. The act hardly fills in. Other parts of the show are also played in the audience. During the "Broadway" number, a quartet unnecessarily occupies an upper box, when Maurice Wood, while presenting her specialty, grabs a fellow off an aisle seat to "Turkey Trot" with her.

The Modelsky Troupe do a short Russian dancing turn, with two of the four real Russian dancers. The other two may be, but don't give evidence of it. Miss Wood sings several songs, with but few impersonations. Her hits were secured through a nasty number called "Tickle My Fancy," and her realistic impersonation of Eva Tanguay. As she looks much like Tanguay, this was easy.

The principal woman is Alice Lazar, a pretty blonde girl, who looks good always, changing her clothes often, and leading several songs. Other than her clothes and appearance, Miss Lazar has a high kick as her best recommendation just now. She also has some diamonds which might be placed in a safe deposit vault over the season. There's no use showing up the other girls, and as many diamonds as Miss Lazar wears are not customary on the burlesque circuit.

Virginia Ware plays a Spanish girl well enough; Nettie Nelson is another good looker, who tries for comedy with hare-lip talk; and Miss Wood is a French girl with a questionable accent.

The chance for a "big rag" during the "Robert E. Lee" number is missed, the girls not being lively enough in it. There are eighteen choristers of the usual kind this season. None are so very good looking and some are wearing horrible wigs. No distinction is made in working between the "ponies"

and "mediums." The show girls stroll along now and then, but will never start a riot, even in a college town.

John Arthur is programed as having written the book; Arthur Gillespie the lyrics, Leon Erroll staged the production.

Mr. Rich has a bad show in the "Jolly Follies." It is going to take some work to whip it into a good one with the present bunch, though it is a pity that when a company comes along with some regular women principals, it should have such a book and collection of misfit comedians. *Stone.*

86TH STREET.

It's some show the 86th Street is handing out there for a dime. The hot weather this week is hurting. But Moss & Brice are not the only ones suffering, so they are not complaining.

The featured act of the week is Createore and his band. This is the same bunch that worked atop Hammerstein's Roof this summer. Createore has worked up a nice vaudeville act, opening with classical selections and winding up with "rags" and topical song hits. While a trifle long, due to the attention paid to the first part, it's a clean-up when pop stuff is reached. While Createore was unable to accomplish much on the Roof it gave him prestige that will make the band a feature in the "pop" houses.

The bill was lopsided with songs and musical numbers and consequently shy a lot of comedy, but it gave satisfaction.

As a trite suggestion it might be well for the management to pay a little more attention to its pictures. A good mixture of pathos and comedy with one good educational film thrown in will help any "pop" program. One picture showing a drunken brawl in an Indian camp left a dark brown taste.

Barlow and Weston, New Acts, opened. Clyde Vaughn and Co. (New Acts) corralled all the comedy honors in sight. Muller and Muller followed and were a solid hit. The 86th Street crowd is a most appreciative one. On a hot night it applauded its head off. Something will happen when it gets cool.

After Createore came the Melody Maid Girls, programmed as the Harmonious Girls. Smith Brothers on the Roman rings closed the show. In the 86th Street house their act showed class which helped the bill. *Mark.*

AMERICAN ROOF.

In spite of the heat Tuesday night an audience of better than three-quarters witnessed a clean, entertaining show on the American Roof. The one possible defect in the make-up of the bill was the absence of a fast comedy start. The audience on the Eighth avenue corner appears to have a leaning toward broad comedy effects and a number exhibiting a good percentage of robust fun would have done wonders in the early portion.

Not that the Roof crowd does not rise to the full appreciation of the finer points of entertainment. They demonstrated their liking for good singing during the session of Ward and Smith (New Acts), an offering that made its sole appeal on the strength

of its musical excellence. There was rather a larger proportion of straight singing than ordinarily goes into the makeup of a modern program. Holmes and Reilly, on early, tore off several of the familiar classics and again Ward and Smith toward the close.

It was good judgment that caused all the turns to hold their running time down. Most of the numbers got away under the fifteen-minute mark. The result was a rapidly-moving bill with a swift succession of incidents to keep interest alive. There was good variety in the makeup of the show. There was a well sustained run of smooth quiet comedy, and Sully and Larsen, conventional but acceptable knockabout acrobats closed.

Alfred Jackson, poster cartoonist, opened after the illustrated songs. His use of several colored draughting sheets is a good idea and he does well to confine himself to big, splashing sketch effects. But he talks,—and the cartoonist who talks interestingly is yet to be found.

Holmes and Reilly, man and woman, are a good looking pair. The woman sings from the stage and the man from the orchestra leader's chair. The former gains much from her appearance of mild abandon, but there is a certain flatness of effect in her saunterings from the entrance down centre in concert singer style.

Mary Keogh did fairly well as a light number. She opens with "The Goblins 'll Git Yer," a number that has been due to death in church sociables and rural amateur entertainments. Her talk about "Brother Charley" was amusing and one story with a dash of spice earned first a little gasp of surprise and then a real laugh.

W. E. Whittle, the ventriloquist, woke 'em up. His offering takes value from its climatic arrangement. He has half a dozen catchy novelties and a good line of patter. A bit of trick work with a cornet at the finish was puzzling for a minute to a large proportion of the house and he made a capital getaway, leaving a pleased audience behind.

Hong Fong, Chinese comedian and dancer, did well. A Chinaman who does "Yiddish" dances and patter is funny for somewhat the same reason that Keokuk, Ia., is funny, or the casual mention of a fried egg. Everybody so accepts it without knowing why. Fong does some capital dancing and has a speedy routine of clowning.

James F. Fulton, Mattie Choate and their two young assistants do exceedingly well with "The Mayor and the Manicure." Mr. Fulton realizes the figure of the practical politician to the life and plays with ease and humor. Miss Choate works capably and makes almost too attractive a figure in a stunning street frock which represents the very latest murmur in blue. The two young people carry their secondary roles satisfactorily. The Dancing Kennedys and Sully and Larsen (New Acts). *Rush.*

The new Jerome, built and controlled by the Bristol Amusement Co., at Jerome and Fulton streets, Brooklyn, seating 1,800, will open in about six weeks with seven acts. It will also be booked by Sam Meyers.

TWENTY-THIRD STREET.

Tuesday night was a warm one for theatres. It is doubtful though if any vaudeville house in town held any more people than Proctor's 23d St. The audience and the management at the house seem to be on a very friendly basis. Every one is pleasant about the theatre and the attaches and the audience enjoy the show together.

A little change has been made in the running of the shows, which may have been a recent departure or which may date some time back. At any rate the old plan of running an act and a picture has been done away with. Now a picture is followed by three acts. This simply means the splitting of the show in two parts with a film intervening. With the regular show and a tryout or two worked in a fairly entertaining program is given.

Barrett and Payne followed a long western picture (received with mingled feelings) and opened the vaudeville section. The couple are attempting a great deal and in consequence everything suffers. Opening with a light song and dance number rather well handled the couple go into some very old talk. This is followed by more familiar talk by the man, and an imitation of Mabel Hite by the woman. It is an eccentric and will hardly do. A yodel finish will always get them something in the pop. houses. Barrett and Payne should stick to singing and dancing.

Owen Baxter and Co., in a comedy sketch that lacked comedy, were No. 2, and through the good playing of the principals managed to get through. (New Acts.)

Basil Brady, a George Cohan-Jack Norworth single, was surer of himself than the audience was. He kidded along and got something for his efforts, but with George Cohan imitations and recitations he will be playing pop houses for some little time to come. Once or twice Basil leaned toward Frank Tinney a little and just straightened up in time to save himself.

The King Musical Trio, a straight man and woman, and a colored comedian, did very well. In houses where only a piano is employed musical acts have very little trouble getting along. This helped the Kings, for they reverse the general order of things; the comedy is better than the music. The comedian is a good blackface man in need of material. He resorts to "damn" rather frequently, which seemed unnecessary. They laughed rather easily at 23d St. and "damn" isn't necessary. The trio should do more with the saxophones.

Palace Quartet (New Acts) appeared to be trying out. One or two of the faces were familiar. The boys did very well and didn't push their advantage.

Edmund Hayes Players are doing "The Piano Mover." The mover is very like Hayes in appearance, and follows his style of work closely. The woman does not look young enough for the role, although she plays well. The piece is long and the rough comedy didn't meet with the approval expected. *Dash.*

THE "MIND THE PAINT GIRL."

(Continued from page 20.)

risks to greater heights than she has ever climbed before. H. E. Herbert was her chief supporting actor. He goes through two full acts before he is given his opportunity and then makes capital of it to a remarkable degree. William Raymond has the next important role—that of a juvenile lead—and gives an excellent account of himself. There are about thirty more speaking parts, nearly all adequately casted. The scenic investiture showed a careful adherence to detail.

"The 'Mind the Paint' Girl" is a problem, both as a play and as a venture for America. Jolo.

PARIS NOTES.

Paris, Sept. 3.

The bad weather had much to do with the precipitated reopenings of so many theatres Sept. 1. Although some legitimate houses still remain closed for a week or so, the programs not being ready, every music hall in Paris with the exception of the Eldorado and Cigale is in full swing. The Alcazar d'Ete closed Aug. 27, somewhat suddenly, due to the disastrous climate, unpropitious for al fresco entertainment. The Ambassadeurs followed.

Hilda May replaced Pretty Myrtill (German-American) in the Gaby Deslys roles for the last week of the revue at the Marigny, which came to an end Aug. 30. Saturday night was devoted to a "dress rehearsal" of the new variety program already announced in these columns.

Jane Marnac, at present playing leading role in "The Eternal Waltz" at the Folies Bergere, will possibly hold a part in the "Malade Imaginaire" at the classical Odeon this season. It is now the ambition of all cafe concert artists to play Moliere, as an apotheosis in their career.

Norman French has created a new act at the Palais d'Ete, Brussels, and now plays the trombone, as an eccentric. It is a good number.

A great deal of grumbling has been heard of late on account of the French customs officials heavily fining passengers crossing the frontier, or entering Paris, with cigars hidden in their trunks. One performer last week was fined \$7 for not declaring 20 cigars, and he had to pay duty at the rate of \$38 per pound in addition. As previously explained the French customs tolerate only 10 cigars for each male passenger, and all tobacco should be declared. In any event it should not be placed in bags or trunks, but carried in the pocket to avoid trouble.

At Bour-en-Bresse fair, in France, last week, a company of strolling players had to cease acting, showing signs of illness. They had dined together, before the evening performance, on mushrooms, which were poisonous. In the middle of the piece the effects of the poison took effect. Several sank groaning on the stage. A doctor was called, and sixteen members of the company had to keep to their beds for a few days.

CORRESPONDENCE

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

JOHN J. O'CONNOR
(WYNN)
Representative

CHICAGO

VARIETY'S CHICAGO OFFICE:
MAJESTIC THEATRE BUILDING

MAJESTIC (Lyman B. Glover, mgr.; agent, U. B. O.).—Ethel Barrymore (New Acts), the latest legit to enter vaudeville, is headlining this week with J. M. Barrie's "The Twelve Pound Look," a piece that served for a curtain raiser during her local run of "Alice Sit by the Fire." An idea of Miss Barrymore's drawing power may be gleaned by the announcement that immediately after her final bow Monday afternoon (the hottest we've had) upwards of five hundred auditors took the short route to the street, leaving Ray L. Royce and Ida Fuller a half house of amuse, and that they were heated up. Miss Barrymore drew an audience that probably seldom visit the Majestic, which crimped to a certain extent everything else on the bill. "The Twelve Pound Look" served very nicely to introduce the star to vaudeville. Marguerite Torrey was selected to follow the movies in spot number one, introducing a gyratic affair which she has divided in three sections. Miss Torrey, graceful and magnetic, could well improve her specialty through the addition of some light effects. Her opening was mild, but she managed to evoke considerable applause near the finish. Lee and Cranston were singing loudly and talk much too low, won a hit with some ballads. Lee specializes in Irish lyrics. Miss Cranston, a stunning blonde, did much to perfect appearances for the duo who scored nicely in the difficult spot. The Three Brenens, thorough showmen, have a spectacular and original production which up their excellent and the unsupported ladders. They rapped out a decisive hit, after which Jack Gardner with some new songs and a dramatic recitation had a difficult road to travel. Gardner, under ordinary circumstances, should find things easy in this particular house, but the engagement of Ethel Barrymore and that overheated audience of legit were not ordinary circumstances. Gardner's recitation at the close seemed to hit the spot and earned him a half dozen return bows. Salerno and his high class juggling found a made-to-order reception at the completion of his turn. His every trick brought forth applause the finish settling all doubts. The difference between Salerno and the one or two other expert jugglers is that Salerno has neglected his comedy department. And then came the comedy hit of the bill, Sully and Hussey, in a routine of nonsensical chatter and several character songs. Since their previous visit to this house Sully and Hussey show a sensible improvement. The comic duo with their slight recent, good voice and personality held the platform by himself for a full eight minutes delivering character songs that in themselves are sufficiently strong to guarantee the team's success. Following Miss Barrymore, Ray L. Royce, a characterist from the Lyceum field, and Ida Fuller, another spectacular first class comedian, the afternoon's entertainment, but with a moving audience, it would be unfair to judge their efforts under the circumstances. Since both are standard acts it might be appropriate to add that they have appeared here before under ordinary conditions and given perfect satisfaction. WYNN.

PALACE (Mort H. Singer, mgr.; agent, Orpheum Circuit).—"More Sinned Against Than Usual," a broad bit of burlesque on the blood and thunder "mollified" of other days, was emphasized in several different ways in the bill at the Palace Music Hall, Monday afternoon. The first act, which came from Philadelphia, and kept the impatient audience waiting until 2:45 before the curtains went up. In the second place, it is unique and has many features that will attract more attention than anything on the bill this week. Krans and White cleaned up in the bill also. They do some high and lofty fooling, sing some good songs and keep every one on the qui vive all the time they are on the stage. Dainty songs, sung with manner and style were offered by Belle Storey, who begins quietly and sedately, but warms up to her work and finishes with a pyrotechnical display of voice. Lou Anger offered his "The German Soldier," with some new patter, and got away it nicely. Kalmar and Brown offered their songs and dances and made a good impression. Lockhart and Eddy opened the bill with their "Bump the Bumps" and bumped all over the stage as usual. Haydn, Dunbar and Haydn had "Artistic Oddities" which consisted of a great deal of concertina playing, some English parodies on reigning ragtime songs and other bits. The Hurley Troupe of acrobats put the period to the program with a novel turn. RED.

AMERICAN MUSIC HALL (Sam. P. Gerson, mgr.; Shuberts).—"Darker than a stack of black cats, but undergoing transformation. Will open about Oct. 1, with Oliver Morosco's California comedians, Kolb and Dill, in "The Politician."

AUDITORIUM (William Gorman, mgr.).—"The Garden of Allah," a big spectacular play made from the book of the same name, by Robert Hichens. The book was written in Palermo, Sicily, and the play had the assistance of Mary Anderson in its manufacture. One of the originals of one of the characters

lives in Chicago. He is an Italian violinist, an intimate friend of both Hichens and Mary Anderson.

BLACKSTONE (Augustus Pitou, mgr.; K. & E.).—"Will open with 'Millstones,' a Klav & Brianger production, of which much is expected.

CHICAGO OPERA HOUSE (Geo. W. Kingsbury, mgr.; Kohl & Castle, K. & E.).—"Tantalizing Tommy," a big musical production with many notable people in it is the magnet. One of the features is a tantalizing tune that is now being hummed all over Chicago. This tune forms a sort of motive which is used throughout the show. When the lyrics of it are revealed, and they are in praise of "Irish stew," the humor of it is a sensation. Big production and liable to remain some time.

COHAN'S GRAND OPERA HOUSE (Geo. M. Cohan, owner; Harry Hildings, resident mgr.; K. & E.).—"The Polish Wedding," a European importation, reviewed in another column.

COLUMBIA (James Jay Brady, mgr.; K. & E.).—"The Winsome Widow," a New York show. Sponsored by Flo. Ziegfeld. A review of this offering will be found on another page.

CORT (U. G. Hermann, mgr.; Ind.).—"Five Feathers" in this unique playhouse. Arthur Byron's pictures have been hoisted into the place formerly occupied by Wilton Lackaye, who has joined "Oliver Twist" at the Illinois.

GARRICK (Asher Levy, mgr.; Shuberts).—"The Bird of Paradise," a Hawaiian play by Richard Walton Tully, is being offered by Oliver Morosco, who is in praise of "Irish stew," the humor of it is a sensation. Big production and liable to remain some time.

ILLINOIS (Will J. Davis, mgr.; K. & E.).—"Lovers of Dickens are having a feast at this playhouse in 'Oliver Twist,' with Marie Dore, Wilton Lackaye, Edmund Brees, and Constance Collier. Some of the critics have paid much attention to the play, and when the weather would permit, a good many people have wended their way to see it.

LA SALLE OPERA HOUSE (Harry Askin, mgr.; Ind.).—"The Girl at the Gate," a new Donaghy-Hough-Jerome musical offering, is the current attraction. The piece is not up to the usual La Salle standard. Lucy Weston is one of the featured players. The weather has hit this show along with the rest and the general report on the street is that the attraction will not be forced into a long run.

LYRIC (J. A. Reed, mgr.; Shuberts).—"The hoodoo seems to have been lifted from this house with the inauguration of 'The Whirl of Society,' the Winter Garden show which has caught on, in spite of the heat. Al Jolson is the riot and he has become the talk of the town in a few days. The show has had more publicity than anything here outside of 'The Garden of Allah.'

MCVICKER'S (George Warren, mgr.; K. & E.).—"The Trail of the Lonesome Pine" is current. Eugene Walter made the play from a novel of the same name. Charlotte Walker, who in private life is Mrs. Walter, is the star. The piece starts a good chance to win out in this house. It did not meet with the approval of the patrons of the Chicago Opera House last year, but popular prices prevail at McVicker's.

OLYMPIC (Sam Lederer, mgr.; K. & E.).—"Killing It Over," a baseball play, has been struggling with adverse notices, bad weather and other circumstances. The play is noisy, and full of bluster, but does not seem to get over. It will take to the road next week. Among the players are Helen Holmes, who had a try in the disastrous failure, "The Right Princess," at the Ziegfeld last season, and Frederick Burt, a good player, who is out of his element in this piece. "The Man Higher Up" follows.

POWERS' (Harry Chappelle, mgr.; K. & E.).—"Pictures for the first time in the history of a notable playhouse. Even with Sarah Bernhardt exploited in "Queen Elizabeth," as the attraction, the house has been neglected. Much comment has been made on the fact that this dignified theatre should be turned over to the motion picture field. "The New Sign" is underlined for this house for next week.

PRINCESS (Will Singer, mgr.; Shuberts and Brady).—"A Modern Eve," which had a long run at the Garrick, is not meeting with enormous business in its new quarters. The piece is, however, in its twenty-second week, and this may account for a little falling off in business. Benj. Braham has taken the place of Adele Rowland and Frederic Santley is seen in the role formerly occupied by his brother, Joseph Santley.

STUDEBAKER (E. J. Sullivan, mgr.; Ind.).—"The Charity Girl," a big George W. Lederer show, is playing its last week. The attraction is big and there are many well-known figures in it. It has not set the lake on fire. "Who's Helen Are You?" a farce with music, will follow next week. The Shuberts are sponsors for this production, which would indicate a change in bookings.

ZIEGFELD (Flo. Ziegfeld, mgr.; Ind.).—"The Military Girl," with Cecil Love and Florence Holbrook, struggling with the heat

and an out of the way theatre. One of the La Salle Opera House sort of shows without the down-town location to help out. ALCAZAR (Max Weber, mgr.; Ind.).—"The City," a penny dreadful which got by on account of one big ripping oath, is now the offering in this house, which is playing road attractions. The Shuberts offer the production. Among the players are Herbert Delmore, Ralph Belmont, Carolina Friend and Sara Wright.

CROWN (Arthur Spink, mgr.; Ind.).—"Casey Jones," with Murray and Mack as the star entertainers, is offered this week in this pretty little outlying playhouse. Next week "The Girl in the Taxi."

GLOBE (No mgr.; Ind.).—"Darkest one in town. It is isolated and seems to be out of the running.

IMPERIAL (Joseph Pilgrim, mgr.; Stair & Havlin).—"John O'Donnell and his players in 'Rolling Shannan.'" Next week, "Don't Lie to Your Wife."

MARLOWE (L. R. Montague, mgr.; stock).—"Louise Randolph and Ian MacLaren are presenting stock version of 'The Witching Hour.'"

NATIONAL (John Barrett, mgr.).—"The Girl in the Taxi" is giving good satisfaction. Roy Summer is playing the leading juvenile role created by Carter De Haven.

WHITNEY (Frank O. Peers, mgr.; Ind.).—"Dobbs' Alaskan motion pictures.

COLUMBIA (E. H. Wood, mgr.).—"The average burlesque-goer who planks down his seventy-five coppers to take a glimpse at the 1912 edition of 'The Runaway Girls' is going out and talk about the pretentious opening and finale of the first act, the splendid singing chorus that Clarke has rounded up, the good ideas utilized in the staging of the many numbers, and the excellent work of Joe Opp. He will also have a few things to say about the re-united Burke Brothers and the comedy of the piece, but that's another story. Since it must be told, perhaps it is better to make it brief and pass on to the more commendable section of the performance. Messrs. Burke and Burke are profiting the men who made the burlesque famous. Through the introduction of two separate characters apiece, they make a small bid for versatility, but their ideas of up-to-date burlesque comedy are quite as weak as they are remote. Of the seven widely scattered laughs corralled by the cast at the Sunday matinee, four were bagged in a short scene in "one" during the first act, after one of the Burkes had executed some laborious efforts in the way of rough comedy that entailed the breakage of one kitchen chair through rough handling. "This true, the Columbia didn't require the help of the crowd back Sunday, but there were sufficient inside to pass judgment. Throughout the first section one of the Burkes, Charles by name, made a vain attempt to crepe-hair his way to success via the Hebrew comedy route, but after seeing his Irishman in the afterpiece, it behooves one to suggest that Charles immediately shelve the Hebrew character. And so on through the two hours or more, the plot was absolutely laughless. But to get back to the singing department. Clarke has assembled the best rag-time chorus ever heard in the Columbia. Following the initial curtain, the entire company introduced a medley of ragtime numbers that was easily worth the admission price alone. Then came a routine of ballads, coon songs, and popular numbers, each led by a different principal, that landed the outfit right up among the topnotchers in the line. But after the Saturday matinee, the Burkes took the stage, and from then on the "Runaway Girls" began to lose wind. The occasional numbers, interrupting the comedy bits, made it worth remaining, but what good is a burly-gue without a laugh? The finale of the first act, thrown on the dock of a steamship line, introduced one of those boat affairs, but Pete Clarke has outdone his competitors in the scenic construction of his finish. It's the best boat finish burlesque has seen this season. Every little detail has been looked after, but the comedy weakness crimped even this. The burlesque carries some Mexican scene and also introduced some bullly good songs, each excellently staged and delivered still better. The present book needs doctoring. Conspicuous in the cast were Joe Opp, Margaret Clemmons, Carrie Bastedo, Violet Rio, Tony Cortelli and Tommy Cullen. Opp predominated with his Mexican character. His dialect in itself was convincing. His carriage, delivery and appearance were noticeable and deserve a word of praise. And down near the close of the show he led the best song of the bunch, "Boy Joe." Margaret Clemmons with a splendid voice carried several ballads into the encore column besides otherwise getting in some good work. Violet Rio shared the honors of the female division with Miss Clemmons while Tony Cortelli through hard and persistent work was a runner-up with Opp for whatever applause was distributed. Mr. Clarke has been liberal in producing the "Runaway Girls" this season, all the costumes, particularly those worn in the first part and through the Italian number led by Cortelli, running a little better than the average. The show lacks comedy. In this respect it resembles the three shows that have preceded it at the house. When that material is provided Clarke will have a first class outfit. Until then he is not going to worry the record holders. WYNN.

Professional people were invited to a special matinee of "The Military Girl" at the Ziegfeld Theatre, Monday afternoon. Many attended even if the heat was almost unbearable.

A hoodoo lifting matinee is scheduled for Friday, Sept. 13, at the Lyric theatre where "The Whirl of Society" is the attraction. The house has been a lemon for years and is just now showing signs of becoming a peach, hence the matinee.

The Marlowe Players, taking advantage of all the publicity given "Oliver Twist" at the Ziegfeld, will play a version of the piece at the Marlowe within the next fortnight.

EMILY DARRELL AND CONWAY CHARLY

Are on No. 2 this week at the Colonial and one of the hits of the bill. Consequently this New York time follows; Sept. 30 Alhambra, Oct. 7, Bronx, Oct. 14, Orpheum, Oct. 21, Union Sq.

Direction
W. S. HENNESSY

Edwin Holt has stepped out of the cast of "Putting it Over" and Frank Hatch, co-author of the baseball play, has stepped in.

Fuller Mellich, who was brought on to be in readiness to play Fagin in "Oliver Twist" if the courts decided Wilton Lackaye had to remain among "Fine Feathers," has gone back to New York.

Tom Madison and Jane Gilbert have a new sketch in rehearsal. It is called "His First Visit" and is by Charles H. France, author of "The Boss of the House," which has been on big time for the past year or two.

Henry Meyers has a tabloid version of "The Soul Kiss" in rehearsal and it will soon be making a tour of Association time.

Poss's Chicago Roadphone band, a novelty in the musical line, will begin on Association time in two weeks. The band has been reduced from fifty to twenty members.

Davenport Lemont and Georgie Beasett, who are playing the leads in "The Town Fool," were married at Taylorville, Ill., Sept. 1.

George H. Heiser, known in the circus world for a number of years, is now the owner and manager of "The Commercial Traveler," which is touring the one night stands.

Lou Houseman and Fred F. Fleck, representative and manager for A. H. Woods and "The Littlest Rebel," were fined respectively \$100 and \$25 for allowing Mary Miles Minter, the juvenile actress, to play at McVicker's theatre.

Openings are few for the coming week. "The Man Higher Up," a play by Edith Ellis, will come to the Olympic Sunday night. At Powers' the regular season will open with "The New Sin," a play in which there is not a woman character. A company imported from England will present it. George Tyler offers it. "Whose Heien Are You," billed as a farce with music, will come to the Studebaker under the Shubert flag. There will be the usual checker-board changes in the outskirting houses.

Manfield von Kernwein, for a long time in the box office at the Garrick, has taken a position in the box office at the Ziegfeld.

The Courtney Sisters who handed in their fortnight's notice the other day to the management of "The Whirl of Society" have retracted it, and will remain with the attraction.

"The Pawnshop," by William Anthony McGuire, will be offered in stock about Oct. 15, and later, if it goes over, will be sent on the road for the one night.

Julian and Dyer have separated as a vaudeville team. Hubert Dyer, the clown, will continue the act with a new straight man, calling the team Dyer and Dyer.

Frederick Santley has joined "A Modern Eve," now domiciled at the Princess theatre. He is taking the part that was formerly played by his brother, Joseph Santley.

Karl Hoblitzell, immediately after his return from New York where he went to adjust the existing difficulty between his string of southern houses and those controlled by Jake Walls, left here for a trip through Texas. Mr. Hoblitzell will remain in the south for about two weeks.

Knox Wilson, engaged to play a part in the road company of "A Modern Eve," passed it up to accept a vaudeville route. Wilson was also on the list for Mort Singer's expected production of "Love in a Limousine," which, by the way, will have a new title when produced. Addison Burkhardt is rewriting the book.

When Kolb and Dill reopen the American Music Hall with the Oliver Morosco production of "The Politicians" the house will have an entire new balcony which will accommodate a larger number of people and bring them

the agents, some holding the opinion that the "Association" proper has blanketed more acts than it can consistently care for. When the break in the "Association" ranks began to look inevitable, the agents made an endeavor to "blanket" every act available. With peace restored they realized the contract-covering process had been overdone and the order effecting the agents was probably promulgated with a view of relieving the congestion, allowing the "Association" proper a chance to place some of the blanketed material in preference to that held by the outside agents.

was long managed by one Arthur, an eccentric character who built theatres in different parts of the country. His method was to go to a town, promote a theatre, build it and then get rid of it to some local company. He was stung on the Green Bay proposition and was compelled to keep it.

Milton Frances and Hazel Swanson are rehearsing a new act which will be called "Bits of Vaudeville." The act will have a tryout next week.

Edna Hibbard, a Chicago actress, has joined "Officer 666" and will play the engine role on the road. The show opened in Colorado Springs Monday night.

Edward Abbott, a Chicago writer, has just completed a new routine of material for Stuart Barnes. Barnes tried it out at the Majestic, Chicago, last week, and found it quite worthy.

Leslie M. Hunt, a Chicago player, has joined the road company which is offering "Tillie's Nightmare." The piece will be seen in Chicago within the next two months.

Maud Daniel, who inaugurated the General Publicity Bureau in this city last fall and later took the Spanish Fort Opera Co. to New Orleans, has returned here and will establish herself as a producer. Miss Daniel's first attempt will be a girl act. She has Vera Stanley under contract. Miss Stanley was prima donna with the New Orleans venture, which incidentally started out for twelve weeks, but had the engagement extended to seventeen weeks. C. E. Bray was interested in it.

W. C. Elmendorff has gone out in advance of "Busy Day." This week the piece plays a matinee every day in Indiana towns where fairs are being held. Last week the attraction was offered at the Park theatre, Indianapolis.

It is not generally known, but Virginia Brooks, who has been called "The Joan of Arc" of West Hammond, Ill., where she has been busily engaged in ferreting out graft, and recently acted as a detective in discovering the "death chamber" in Foss' dive in that town, is an actress. She played in stock companies and was a member of the company at the Bush Temple when Edward Tannhäuser had the house.

Berne and Kremer separated as a vaudeville team last week. Berne will do a single hereafter.

Eugene Walter, author of "Fine Feathers," now running at the Cort, was in town last week to look over the acting of Arthur Byron, who succeeded Wilton Lackaye in the part of John Brand, and also to superintend the opening of "The Trail of the Lonesome Pine" at McVicker's.

Glen Burt, for the past few years chief assistant to Walter Keefe, general manager of the Theatre Booking Corporation, resigned from that position last week to accept a place in the Chicago Pantages offices under the management of J. C. Matthews. Burt will probably look after a small time department, something which Matthews has wanted to establish for some time past. His place in the Keefe office has not as yet been filled.

The Theatre Booking Corporation took the Gillis theatre, Kansas City, from its books this week. The same office, however, continues to supply the Garden theatre in K. C. with vaudeville shows. The Garden is the new Churchill theatre.

Keane K. Keane, brother of Doris Keane, the actress who has just returned from London, has become an aviator and will be booked this fall by the Mii's Aviation Co.

The 7th Anniversary Number

VARIETY

WILL BE PUBLISHED
IN DECEMBER

Preferred position for advertisements
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nearer the stage. This has been one of the few faults with the former Morrie house.

The latest official order issued by C. E. Kohl, managing director of the "Association," has to do with the line of ten percenters booking through the office and advises them to conduct their business with the W. V. M. A. booking men between the hours of 9 A. M. and 12:30 P. M. Monday, Tuesday and Thursday of each week. It also advises them to limit their territory to the tenth floor, leaving the eleventh and main floor off their calling list. The order has caused considerable comment among

The new Victoria on the North Side may not open until Oct. 1. Its opening is billed all over the elevated stations in that particular section, with no date given. The delay is said to be on account of the iron work on the stairways. "The Girl in the Taxi" was billed to open the house, but all the early dates have been cancelled.

Hyman & Butterfield have taken the lease of the Green Bay theatre and will introduce vaudeville there, beginning Oct. 1. The house is widely known by the one-night circuits and

STITH AND GARNIER

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NEXT WEEK, (Sept. 10), Proctor's Park Place Theatre,
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ACT

Is under contract to me,
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atrical person before the
expiration of her contract,
October, 1914.

G. MARIE

Manager, Simone De Beryl

The hot weather of the past week has put a kibosh on nearly all theatrical business here. The only attraction to draw with any degree of success was "The Garden of Allah" at the Auditorium. Managers have been complaining all over town. The small time vaudeville shops have particularly suffered.

White City will close Sept. 22. Sept. 18-22 the resort will be given over to a fall carnival which will be in the nature of a Mardi Gras festival with confetti, clowns and other features. Ralph Kettering, who has been promoting publicity for the park, has resigned and is now devoting himself to his new press bureau in the City Hall Square Building.

Edna Whistler, one of the singers at the Cabaret show at White City, is suffering from appendicitis. Her case is not considered serious. Margie O'Brien, also of the White City Cabaret, has taken to vaudeville, opening at the Lincoln last week.

W. D. Russell will manage the Criterion Theatre for Earl Macoy, of the National Printing Co.

Jack Wyatt, who for a number of years toured vaudeville, is now connected with the Outcault Advertising Agency.

SAN FRANCISCO

By AL. C. JOY.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct).—William H. Thompson in the sketch, "An Object Lesson," is compelling. Mr. Thompson, a sterling artist that he is, plays with authority, and although there is lacking the element of novelty in the vehicle, he makes it go by his individual effort. Billy Gould and Belle Ashlyn with their amusing comedy sketch, have a bright, sprightly offering. They scored a distinct hit. Howard's Trained Dogs and Ponies were well liked. The Takinesses, Italian singers, in a vocal arrangement called "The Angry Tutor," were a bit weak. The singing of the women was most enjoyable, however, and went a long way toward redeeming the number. Minnie Allen, singing comedienne, dainty and pleasing. Among the holdovers were The Bounding Patersons, Edmund Hayes in "The Piano Mover" and Grace Cameron, singing comedienne, all good.

EMPRESS (Sullivan-Considine; agent, direct).—"A Houseboat Party," the feature in which Wilfred Berwick, Lillian Dean Hart, Donald Archer and the Shaw Twins are conspicuous, was placed to wind up the show. The score is well sung, the comedy amusing, and altogether the number made a satisfactory final offering. Canip, levitation novelty, returns. The turn still mystifies. Lee Tung Foo, Chinese baritone and impersonator, was voted fair. The specialty has no little novelty and was a first rate applause getter. Manley and Walsh, comedians, got their best returns with their parodies and patter and pleased the Empress patrons. Helen Primrose, comedienne, sang pleasingly and earned substantial applause. Granto and Maud, wire act, did not appear, but McLean and Mack were added. The latter pair disclosed a fair musical turn.

PANTAGES (Alexander Pantages, gen. mgr.; agent, direct).—"Summer Time Girl," a tabloid musical comedy, featuring Bobby Harrington and Mildred Cecil, goes over pretty much the familiar ground in girl acts. It measures up with the majority of its kind. "Chums," the well known dramatic sketch, was capably acted. Irwin and Herzog are minstrel singers and comedians, working in white face. Solid applause greeted the efforts of the players. The dialogue was particularly liked. Alsace and Lorraine, musical act, good. The Calts Brothers please with their dancing. Rupert Jeffkins, billed as "The Australian Speed King," was the feature of the bill. Motion pictures of the Indianapolis auto meet were projected on the screen while Jeffkins delivered an interesting talk.

Charles E. Bray is in San Francisco. He admits that he is interested in two big business projects which are pending. It is altogether possible that Mr. Bray will return to the services of the Orpheum Circuit. Another matter that is taking up much of his attention is the possibility that he will be elected director of concessions and admissions for the Panama-Pacific exposition. White Mr. Bray was in New York recently he was in conference with M. H. DeYoung, who has charge of that branch of the exposition and it was partly due to that conversation that Mr. Bray decided to pay a visit to the Golden Gate. The matter will be settled within two weeks.

Billy Gould found upon his arrival in San Francisco that his brother Neil Flannery had been stricken with an affection of the heart and had been removed to Trinity Hospital. The physicians in that institution declare his condition is most grave.

Ringling Brothers' Circus will hereafter make its winter headquarters in Bridgeport, Conn., along with the Barnum and Bailey show. This is the statement made here by a man high in authority with the Ringlings. The Wisconsin income tax has driven the Ringlings out of Wisconsin, and report has had it that they would come to California and probably make their headquarters in or near Los Angeles. It appears now, however, to be their intention to concentrate their interests in one big winter camp and Bridgeport, where the Barnum and Bailey show has held forth for many winters, is the point chosen.

Landers Stevens was in town last week from his Sonoma County ranch where he has spent several months leading the ideal life of a country gentleman. He is getting ready, however, for another turn in the theatrical business. Following the engagement of Andrew Mack at Ye Liberty, Oakland, which begins

next week and lasts for a month, Stevens, with his wife, Georgia, Cooper, goes to Ye Liberty for a six weeks special starring season. Incidentally, Ye Liberty has been enjoying a great run of prosperity of late. The engagement of Franklin Underwood and Francis Slosson, who are just winding up a six weeks' starring season, proved profitable, and it is understood is responsible for Manager Bishop's signing up of other stars for special engagements. Rumor has it, too, that Bishop is planning to start other houses on the Coast.

The new organization of the Orpheum Circuit will mean much journeying up and down the land by Fred Henderson, whose name now appears upon all billing as Western Manager. It has long been felt over the Circuit that the house managers were not in sufficiently close touch with the main office. Bringing them into touch was a task not to be attempted by President Meyerfeld, and yet it could be done only by a man high in authority. Henderson has come west particularly to take charge of this work. He will journey over the circuit continuously, keeping himself posted intimately on the condition and conduct of every house, aiding local managers in solving their individual problems, and keeping a close eye in general on the operation of the whole western circuit.

Apocryph of the visit here of the Barnum and Bailey show, managerial hope expressed before the four days' visit began was that the circus would get back at least a portion of the \$30,000 sunk on the occasion of its last visit. Two years ago the B. and B. show encountered a Native Sons celebration which for its first night event was a huge parade. The parade started passing the circus grounds about 11 in the morning and it was still passing at 3 in the afternoon. There was no chance to get the circus started on schedule time, and when the doors were thrown open and all the ballyhoo men had been put on the job of drumming up business, it was too late to get any sort of a house at all. This was not all. Just to show his good feeling for the people of San Francisco, John Ringling, who was in charge at the time, loaned horses and harness and chariots and a lot of other things to members of the Native Sons of the Golden West to help out their pageant. Then the parade marched right by the circus grounds, the police refused to let anybody go through the lines, and an afternoon was shot into the column of lost days. There was other bad business, too, and the circus went away from the city by the Golden Gate just \$30,000 poorer than when it entered. It was in San Francisco again this year on Admission Day, Sept. 9, when the Native Sons generally celebrate, but this year it did not run into a parade.

"Mrs. Wiggs of the Cabbage Patch" is the week's attraction at the Alcazar, where Kate Dwyer is playing the leading role, having been brought here from Salt Lake especially for this one week's engagement. This is also the final week at the Alcazar of Forrest Stanley, who is to tour Los Angeles as leading man at the Burbank.

"A Peck o' Pickles," in which Kolb and Dill are appearing at the Savoy, looks good for a long run. It is typically Kolbandillian, the author Frank Stammers, having written it especially for the two comedians. Stated them splendidly. Kolb and Dill have always been big favorites here and they are playing nightly to capacity houses, with no prospective falling off of business for weeks to come.

The regular season here is now under full swing and looks really promising. "Bought and Paid For" is doing big business at the Cort. "Pomander Walk," which has excited no end of comment because of the beauty of its story, is filling the Columbia at every performance.

While James Durkin and Maude Fealy have, according to report, been signed as leading people of the Alcazar, they will be preceded into the O'Farrell street house by Sarah Truax, who is going to treat us to a short season of real highbrowism. Her repertoire will include "Mrs. Dane's Defense," "Lady Windemere's Fan," "Madame X," "Mother," and "Zira." Thurlow Bergen, an old San Francisco favorite, comes with her as leading man. The Laurette Taylor engagement ended last Saturday night.

LOS ANGELES

By H. E. DONNELL.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct).—Week 2, Kathi Gultini, dexterous; W. H. St. James & Co., good sketch capably interpreted; William Burr and Daphne Hope, fair; Martin Johnson's travelogs, interesting. Holdovers: Lydie Nelson & Co., Polly Moran, Madame Bertha Kalich and Chick Sale. Good business.

EMPRESS (Dean B. Worley, mgr.; agent, S. & C.).—Week 3, Constance Windom & Co., went over satisfactorily; Verbal Verdi & Brothers, pleasing; "Models of Jardin de Lutes," pretentious, headstrong, pleased; Hugo Lutgens, inclined to be tiresome; De Lisle & Vernon, neat and gingery; John White's Comedy Circus, up to the standard. Good business.

CENTURY (A. & M. Loewen, mgrs.; agent, Bert Levey).—Week 1, Three Musical Millers, clever; The Keenes, successful; Princess Wanda, artistic; Katherine Angus & Co., well acted sketch; Don & O'Neal, good; Bert Wiggins, hit; Three Stuarts, closed strong. Fine opening business.

MAJESTIC (Oliver Morosco, mgr.; Shuberts).—Rainey African Hunt Pictures.

BURBANK (Oliver Morosco, mgr.).—Richard Bennett in stock revival of "Pierre of the Plains."

BELASCO (Oliver Morosco, mgr.).—Stock: "Just Out of College."

MASON O. H. (W. T. Wyatt, mgr.; K. & E.).—Alaska-Siberia Motion Pictures.

LYCEUM (E. C. Fischer, mgr.).—Stock musical-comedy: "Military Maids."

ADOLPHUS (Workman & Sturm, mgrs.).—Stock burlesque: Jules Mendel and Monte Carter in "The Explorers."

PRINCESS (Geo. B. Ryan, mgr.).—Stock burlesque.

The regular season will be ushered in at the Mason Opera House Sept. 23 with a week of "Pomander Walk." William Hamilton Cline, former press representative at the Orpheum and publicity man from "Pop" Fischer's Lyceum, has been engaged by Manager Wyatt for the Mason. With Jay Barnes doing the press work for the Empress and the three Morosco houses, this pair practically have a "corner" on the publicity game in this city.

Otto Peck, stage manager, and Ray Vosburg, property man, have been retained by the new managers of the Century, A. and M. Loewen, and Louis Nova, musical director, under the former Louis B. Jacobs regime, has returned there after a short engagement at the Lyceum. John K. Wilson, who worked as a secretary of bookkeeper and auditor under the Jacobs management, has cast his lot with the Elite Musical Comedy company and went to Bakersfield Aug. 31 with that organization.

Nothing definite is announced to follow "The Military Maids" show at the Lyceum, and it is not improbable that the Charles Albin burlesque organization may be disbanded and the theatre be devoted indefinitely to the exhibition of feature motion picture films. Another persistent but unconfirmed rumor has it that negotiations have been opened between Manager Fischer and Ferris Hartman, former lessee and manager of the old Grand Opera House, with a view of putting on musical shows.

Orrin Johnson, recently engaged by Manager Morosco for a joint starring engagement with the English actress, Marguerite Leslie, at the Belasco, has arrived here and is preparing for the opening on Sept. 15.

John Harrington, who has been at the Orpheum for the past fortnight, in the support of Madame Uertha Kalich, is accused of having been the villain here at the Grand with the Ulrich stock company in the old days of the "mellars."

September 10 was "Duffield Day" at the Burbank, where Harry S. Duffield, the "Dean of the Los Angeles stage," was featured a testimonial benefit performance in celebration of his fiftieth anniversary as an actor. The program was long and contained many features. There was an exhibition by the drill team of the local lodge of Elks, Mr. and Mrs. Richard Bennett in "a new one-act play entitled 'La Vispa,'" by a local author; the Belasco theatre company in an act from George Ade's farce, "Just Out of College"; the veteran Duffield himself in an act from Edwin Adams' original version of "Enoch Arden"; a specialty by Walter Goldsmith, formerly of the vaudeville team of Gilbert and Golder; Grace Travers and Frank Egan in the latter's sketch.

Jack Dodge, manager of the new Spreckels theatre in San Diego, was here on Labor Day for the purpose of attending the Rivera-Mandarin argument at Vernon. He is said to have made his bets on the wrong man.

A few days ago a prominent local newspaper printed a display story to the effect that the injuries sustained by Nat Goodwin were much worse than were supposed and that grave fears were entertained for his ever appearing again. This was contradicted the next day by a contemporary, in which it was stated that Goodwin is likely to be seen in a few weeks at one of the Morosco theatres in the proposed "Oliver Twist" revival. Subsequent interviews with those in a position to know Goodwin's true condition would seem to indicate that he will not appear.

Unless there is a change in the present plans of the Morosco-Blackwood company, this will be Richard Bennett's farewell week at the Burbank. Laurette Taylor being scheduled to succeed him next week in her long-promised appearance in Hartley Manners' new play, "Barbaras."

Oliver Morosco is expected back about Oct. 1. With his arrival, should be forthcoming the identity of the players who will open the new Morosco theatre in South Broadway.

That Orrin Johnson, and not Richard Bennett, is to be seen here in the premiere of "The Money Moon," is another Morosco-Blackwood announcement, and the Belasco theatre, too, instead of the Burbank, is the place where it is to be shown.

Chester Rice is blazing the trail for the Rainey African Hunt Motion Pictures which are at the Majestic.

According to a very recent report which has reached here from the publicity offices of Henry W. Savage, Marjorie Rambeau, who played extended engagements here at the Majestic, Auditorium and other theatres, is to conclude a stock engagement in Salt Lake City early in October and later appear in New York in "Every Woman."

The Little theatre project has been advanced another step by Frank Egan ordering plans for a playhouse that will be offered for the consideration of those interested in the former proposition. The Egan plans provide for the theatre to be modeled exactly along the lines followed by the designer of the Winthrop Ames Little theatre in New York City, except that it may be a trifle larger, and it is to occupy the ground floor of a modern office building to be erected on Figueroa street. Hollis

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"YOU'RE MY BABY"

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"EVERYBODY TWO-STEP"

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"ON A BEAUTIFUL NIGHT WITH A BEAUTIFUL GIRL"

BY COBB & EDWARDS

"WHEN I WALTZ WITH YOU"

BY GUMBLE & BRYAN

"WHEN YOU'RE AWAY"

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"MY LITTLE LOVING SUGAR BABE"

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THE GREATEST BALLAD HIT IN YEARS

**"Good
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Rose"**

For a great many years this house has been identified with the publication of tremendous ballad hits, commencing years back with such songs as "My Old New Hampshire Home," "Down Where The Cotton Blossoms Grow," "Where The Sweet Magnolias Bloom," "A Bird in a Gilded Cage," "When The Harvest Days Are Over," "In The Shade of the Old Apple Tree," and later with such great Ingraham ballads as "Roses Bring Dreams of You," "You Are The Ideal of My Dreams," "All That I Ask Is Love" and in placing "Good Bye Rose" before the public we are convinced that we have succeeded in giving the profession the most beautiful song of its kind that has ever been placed before the American public and one which we will absolutely guarantee to be a tremendous hit for any performer who will put this song in their repertoire.

**"Good
Bye
Rose"**

"GOOD BYE ROSE"

By ADDISON BURKHARDT and HERBERT INGRAHAM

SHAPIRO MUSIC PUB. CO. (LOUIS BERNSTEIN) Managing Director Broadway and 39th St. New York

E. Huntington, the Los Angeles street railway magnate; A. C. Baich, W. C. Patterson, Willis Booth, E. P. Clark and others have agreed to become stockholders.

Clara Howard, a number of the Armstrong Musical Comedy company at the Lyric in Portland, has given her two weeks' notice and will shortly join her husband, Jack Josephs, here.

The work of rebuilding the burned section of Ocean Park is already in progress. The opening of next season will witness the completion of a much bigger resort. Reinforced concrete is to be used as much as possible in the new structures. It is estimated that the recent fire losses will aggregate close to \$2,000,000, with an insurance of about one-quarter the total value. Concessionaires and others who lost their belongings in the blaze were recipients of a benefit entertainment Sept. 7 in the auditorium at Venice as well as sharing in the percentage of all the receipts taken in that evening by all the places of amusement there.

Ernest Glendinning, co-star in "Baby Mine" last week at the Majestic, received a telegram Sept. 8, instructing him to give up his part in the Mayo comedy and depart for the east, where he is scheduled to create one of the leading roles in the New York production of "The Brute."

Between the proposed productions of "Pierre of the Plains" next week and Hartley Mann's "Barbarosa" two weeks hence at the Burbank, is to be sandwiched "Cheekers." The Morosco-Blackwood publicity bureau appears to be responsible for the report that Richard Bennett is to be seen next season in a London production of "Pierre of the Plains."

Harry J. O'Neal, a former member of the Garden City Trio, and more recently the "straight" man of the comedy team of Don and O'Neal, has just accepted a cabaret engagement of indefinite length at Jahnke's cafe in this city, where he is doing a single singing turn. O'Neal opened there Sept. 9.

PHILADELPHIA.

By GEORGE M. YOUNG.

KEITH'S (H. T. Jordan, mgr.; agent, U. B. O.).—The bill lacked a good, snappy comedy act until the next to closing number and ran at a slow pace. It gathered plenty of speed with the appearance of the Bell Family, who proved the hit of the show, and then Bixley and Lerner put over a big laughing act. The latter pair were favored by position and the laughs came very easy for the material used is plainly showing wear. There was no evidence of it from the audience's standpoint, however. Zeida Sears got about as much applause on her entrance as the act, "The Wardrobe Woman," did at its finish. There has been so much of the "behind the scenes" stuff seen in vaudeville that it will take something of the class of "The Chorus Lady" to secure a fresh start. That it was very well received was more of an individual hit by Miss Sears, who really does clever work, and there are a couple of nicely handled bits between her and "props," but the remainder calls for a wide stretch of imagination. Edgar Allan Wolf can fit Miss Sears with better material and she can put it over. Olive Briscoe was some time getting things started and then it was with "Days of '61" that took her off in good shape. Miss Briscoe wears some at-

tractive gowns, but if her songs and talk are "exclusive," as the program reads, she might get some one to supply her with better material. The "exclusive" line will not hold anyway, for "Days of '61" is just as big a hit in the hands of a girl in one of the burlesque houses this week, both using the same lyrics. It served Miss Briscoe to good purpose, however, and got her more than anything else she did. With some new stories to boost his act up, Andrew F. Kelley could have scored very nicely. He told one at least that was new with J. W. "Rolling Mill" Kelly and one or two that Walter Kelly used here, and he told them well, but they failed to land because they were too well known. He twisted a well-known gag into a "Scotch" dialect story for a finish that got him a big laugh. The Musical Berrens won a liberal amount of favor for their classy act, the "surprise" finish being good for a warm hand. In second position "Phina" and Co. just ambled along slowly until the colored members of the "company" pulled some Russian steps that made everybody sit up. The girl in men's clothes has a couple of fifty steps which command special attention. The early spot did not hurt the act and it did a lot to brighten up the first half of the bill. The Ferrell Brothers opened the show and the Oasting Dunbars held the usual attention with their showy routine of tricks, the comedian enlivening things up in good style.

LIBERTY (M. W. Taylor, mgr.; agent, Taylor Agency).—"The Flower of Bagdad," a pantomime sketch took a lot of the edge off a good show this week. The "Bagdad" sketch is a Harem drama, with a fat Sultan, a little dancing girl who is kidnapped, two or three near comedians and a bunch of girls robed for a "cooch" number, but without doing the "cooch." The only chance this act has of getting by on even the small time is for some one or more of those girls to pull something real. The rest of it has all been done by the "turkey" burlesquers and seldom worse than this troupe is doing it. The fat Sultan could get more laughs than the other men if he would do a Jimmy Rice down the long flight of stairs, too, but unless some one pulls something pretty strong, the "Flower of Bagdad" is a pretty bad weed. With or without permission—it is not known which—William Schilling is presenting a sketch taken from "A Fool There Was," produced and played by Robert Hilliard. Schilling and Co. are using the third act, with the dialog and business, also the theme changed, but always close enough to be identified with the original. It makes a strong playlet for "pop" vaudeville and the Liberty patrons overlooked the poor work of those employed and warmed up to it in great shape. Schilling works up the brandy drinking, and death scene in real "melier-drammer" style, holding attention by reason of strong dramatic action, and was he a better reader of lines he could be credited with giving a clever performance. The other two concerned added little, the woman playing the "vampire" falling far short. The sketch is called "The Vampire's Fool" and ought to go where the audience is willing to forget that it is taken from a regular piece that was well played. Two or three "matinee drolles" on the first row helped to make laughs for Mumford and Thompson, who really did better work while they were singing than talking. If it had not been for those girls down front the talk would have gotten over very lightly, but the singing pleased generally. The same girls laughed it through. T. McConnell's act, too, but others laughed along with them and the act went over in good shape. There seems to be a new man in

the act since it was last seen. The singing also put a good finish to this number. Caskie and Webster got along nicely with their suffragette sketch, the "pop" audience taking to their style of work quicker than when the same act played downtown. The Monta Trio gave the bill a nice, big start with their hoop-dancing.

BIJOU (Joseph Dougherty, mgr.; agent, U. B. O.).—If there is any one act standing out for special mention this week it is the ring act of Kelly and Mack which was down in the closing spot. The boys had the big applause winner Tuesday evening, their clean-cut tricks and well-handled comedy putting them strongly in favor. Miller and Tempel also did very nicely in the opening spot. The man is a clever floor tumbler. Gardner and Stone did fairly well with their talk and songs without stirring up much applause or laughs. The house was rather light Tuesday evening, with the thermometer jumping pretty high and it was asking a lot more than those in front were willing to give so that the show ran along in a very quiet manner. Teddy Osborn's pets were well liked as usual. There is still too much talk in the act, but the animals all work well. There is also a new red wig in the act. Eddie Drake talked and sang, getting by easily. A trio of giggly girls down front Tuesday night sort of broke Eddie up for a few minutes, but he gave them a black look which made them keep quiet and then went along his way. Mr. and Mrs. Harry Thorne with the old sketch, "An Uptown Flat," got their share of the laughs distributed during the evening.

PALACE (Jay Mastbaum, mgr.; agent, Jules E. Aronson).—Bill struck an even balance and a good average for entertainment. Hilda, a handout expert, billed as the "Famous Houdini" was featured. Hilda used handcuffs and a straight-jacket, doing her best work with the latter. The woman will have to strike something stronger than she is now using to make much of an impression in any but the real small time houses. Maud Kraemer, a little girl with a funny little face, plenty of snap and ginger in her work and ability to dance, play instruments and give an imitation of a person singing, made a nice little hit all by herself. The girl is a dandy little stepper and looks to be able to handle better material than she has, but what she has now she makes good use of. Mac and Walters sing, talk and dance. They don't do much of the latter, but talk a good bit, and some of it could be cut to advantage. Some new stuff will help most. Neat dressing is their best mark of merit now. Lolande and Yarrick just sneaked through with their "sister act." They make several costume changes, but never look the part so that the doffing of wigs gets them nothing at the finish. The opening costume is the worst, being so old that the fish-scale stuff is shedding. This act, formerly a pretty fair act of its kind on the small time, is going back. The Long Green Trio is made up of three girls who offer a piano and singing act with a little stepping. It is a nice little act of light merit. Marion and Flinday offered a comedy and singing turn which would be better if the singing was the principal part. The comedy needs a lot of attention. Graham, Cope and Kane were liked for their singing.

VICTORIA (Jay Mastbaum, mgr.; agent, Jules E. Aronson).—Good bill this week, with the high honors pretty well distributed among four of the acts. The Oake Sisters were the featured number and pleased nicely with their street singing turn. The girls are sorely in need of fresher songs than they are using. It is so seldom that singers with real voices and

an idea of using them are heard in the small time houses these days, that Libbey and Trayer must be credited with standing right out in front. J. Aldrich Libbey seems to have retained much of the voice that made him famous when he was popularizing "After the Ball" and "Two Little Girls in Blue," and Miss Trayer is a capital support. The act won plenty of favor. They should be able to keep steadily employed and something in the way of a classier singing sketch than this one would help their chances for the better class of houses. Murphau, a xylophone player, scored solidly. The man gets a lot of good music from the wooden blocks and his selections are all popular and well played. Boller and Reynolds pulled down a liberal share of the favor with their wife act. Some clever tricks are shown. The act can hold up its end as a small time feature. The Church Sisters, "That Kid," a young fellow who sings, and the Four Baldwins made up the remainder of the bill.

Anna Grant joined "High Life in Burlesque" last week.

Joe Mitchell left here last week to start rehearsals in "Happy Hooligan." Paul Quinn, Mitchell's partner, will be with the same show this season.

Practically a brand new show was put on by the Ben Welch Burlesquers at the Casino this week.

Hyland, Hart and Patterson, the singing trio at Eddie Cook's cafe, are making a hit with their set of popular songs which they work up in an original way.

TROADERO (Sam. M. Dawson, mgr.).—For the past two or three seasons "The Big Review" has stood out as one of the very few Western Wheel shows that were classed as real high grade entertainment. This year the show can be ranked well up among the leaders, even with the evident improvement that has been made in the Empire Circuit attractions under the new order of things. Henry P. Dixon is offering practically the same show as last year, changes in numbers, a shifting of a specialty or two and a cutting down of some of the dialog, being the most important. The piece is "Petey in Politics," originally produced by Billy Van. It proved a pleasing entertainment in this burlesque house last season and will this, because it is a clean, musical show and because Frankie Heath is still the principal. There is no girl in burlesque just at present who stands out more distinctly for praise than Miss Heath. She is a clever artist, one who can sing, talk, play a part with intelligence, has good looks, dresses equal to the best and a lot better than most, and always working hard. If there is anything else to be said about a leading woman with a burlesque show, Miss Heath must also be given a lot of consideration. With her out her "The Big Review" might take a big step. Not because there are no other capable people in the company, but because of the amount of boosting Miss Heath gives the show from the time she comes on until the final curtain. "Petey in Politics" is a talky piece for burlesque. It was so last season and, although the dialog has probably been cut a little, it is too talky yet. The first act still needs a lot of speed, which even Miss Heath and Harry Levan do not give in sufficient quantity. It is not their fault. It is the fault of the book. The second act is better, musical numbers and the piano act done by Miss Heath and Mr. Levan doing a considerable lot to keep

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President

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the action going at top speed. To vary the
draggy action of the first act there are several
numbers and the "Review," which has
been a feature of the Dixon shows for two
or three years. Some advancement has been
made in this respect, but it is doubtful if
Dixon has not overlooked something in keep-
ing some of the characters in. Miss Heath
still does the scene from the "Girl of the
Golden West." This is one mistake. It was
a good number once, but not good enough to
last three years, and it is not so well done
this year. The "Eddie Foy" bit done by Levan
is also passé and should be dropped. Miss
Heath's "In the Days of '61" is a capital
number and ably sung, being one of the best
liked of the show. The Irish number led by
Florence Brooks is another good one, but not
near enough to be labelled "Maggie Cline."
Miss Brooks has a splendid speaking voice
and can sing, which she proves at different
times during the show. The one big new num-
ber is "Dance of the Hours," labelled "Ger-
trude Hoffman," with Claire Devine as the
principal. Miss Devine is a nice looking
blonde girl, with a pleasing voice and carries
herself well through the piece. In the
"Dance of the Hours" she flitted about grace-
fully. The "Dance" is out of its sphere in
burlesque to be properly appreciated, but where-
ever it is, the number and Miss Devine will
be accepted favorably. The girls look well
and add to the picture, except that one girl
must have been afraid of getting thorns in
her toes for she wore heeled slippers. In
the piano act, which has been shifted from
the first to the second act, three or four new
songs are used and each one scored. Miss
Heath is making "The Girl Who Stole My
Lovin' Man Away" a great, big hit. The song
suits her and she puts it over. As usual
some fetching gowns are worn and Miss Heath
can still hold her place among the leaders for
dressing. Harry Levan gets all there is to
be had from the comedy handed him, playing
quietly, cleanly, and keeping away from the
roughhouse or slapstick stuff. Charles Saxon,
George Howard and Harry Lorraine have the
same parts as last year. Francis Brandon and
George Saunders are the new men. Evelyn
Knowles is the soubrette, but is not much in
evidence after the first act, during which she
does nicely in a couple of numbers. Miss
Knowles lacks life and action in her work.
She should step lively at all time for she is
not overworked. Ada Berkley has a "bit."
There are twenty girls in the chorus, aver-
aging satisfactorily on looks and voice, but

the chorus needs to be given some attention
for the girls are not working together. Man-
ager Dixon states that the numbers were put
on by Miss Heath and it is her first attempt.
If this is true, it is another mark to her
credit even if nothing startling is shown in the
ensembles. The dressing looks well and there
are several changes in both acts. The num-
bers will hold up their end if the comedy is
speeded up. A "rag" sextet is in the second
act, similar to those used in Broadway shows.
The "Lucia Sextet" number being "ragged"
and well sung by Misses Brooks and Devine
and Levan, Saunders, Saxon and Lorraine.
Miss Devine and Mr. Saxon also won warm
favor with their duet in the first act. Henry
Dixon can be credited with being well in ad-
vance of the majority of managers of Western
Wheel shows in seeing the necessity of giving
the public a better brand of burlesque before
this season opened. The show made a good
impression last year. Manager Dixon might
have kept right on advancing by putting out a
new show this year, but "The Big Review" is
good enough yet to give the others a hard
run.

PLYMOUTH (Fred. Wright, mgr.; Lieb-
lers).—"The Man from Home" with William
Hodge, is doing good business. Played
twenty-seven weeks at the Park last season.
BOSTON (Al. Lovering, mgr.; K. & E.).—
"The Greyhound" doing well.
PARK (W. D. Andreas, mgr.; K. & E.).—
"Maggie Pepper," with Rose Stahl, doing big
business. Second week.
TREMONT (John B. Schofield, mgr.; K. &
E.).—"The Count of Luxembourg" will close
this week and journey to New York. Busi-
ness fair the past week.
CASTLE SQUARE (John Craig, mgr.).—
Stock: "The Fortune Hunter." Repeated
this week.
ST. JAMES (M. H. Gulesian, mgr.).—
"Thais" in dramatic form. Big production
for a stock house.
GAIETY (G. T. Batchelor, mgr.).—Bur-
lesque: "Gaiety Girls Burlesquers."
CASINO (Charles Waldron, mgr.).—Bur-
lesque: "Bowery Burlesquers."
GRAND OPERA HOUSE (Dr. Lothrop,
mgr.).—Burlesque: "Stars of Stageland."

of the "Six American Dancers" at the local
house this week. His two daughters, Adele
and Estelle, are members of the troupe.

W. L. Malley, formerly manager for Thomas
Jefferson, and Edward Dennison, for a num-
ber of years the stage manager at the Bow-
doin Square theatre, in this city, are man-
aging their own stock company that bears
their name. They are located at Lawrence,



BOSTON.

BY J. GOOLTZ.

KEITH'S (Harry E. Gustin, mgr.; agent,
U. B. O.).—Another good bill this week. Lucy
Daly & Co., with a real act. Six American
Dancers, good; S. W. La Veen & Co., good;
Goldsmith & Hoppe, scored; Gillette's Dogs and
Monkeys, good; Tom Kyle & Co., pleased; Ed-
die Rosa, hit; Corin-Ailyn & Tyler, pleased;
Julie Gonzales, opened right. Pictures.
COLONIAL (Thomas Lothian, mgr.; K. &
E.).—"The Quaker Girl," for the second week,
doing fair business.
SHUBERT (E. D. Smith, mgr.; Shubert).—
"The Wedding Journey" with Arnold Daly.
First time to an ultra-conservative audience.
One week.
MAJESTIC (E. D. Smith, mgr.; Shubert).—
"The Million" is in the fourth week. Doing
well.
HOLLIS (Charles B. Rich, mgr.; K. & E.).—
"A Night Out" with Max Robson, is playing
the second week here. Had two weeks at the
Park before that.

"The Woman Hater's Club" will be
presented at the Tremont next Monday. It
is under A. H. Woods' management.

"The Butterfly on the Wheel" will replace
Arnold Daly at the Shubert Monday.

William Harris was on the jump in Boston
last week. He saw a matinee performanc
of "Maggie Pepper" at the Park and an
evening performance of "The Quaker Girl"
at the Colonial, and then took the midnight
for New York.

Low Dochnadow and George Primrose, with
their minstrels, are playing one-nighters
throughout New England this week.

Lexington Park closes the season Sunday.

Revere Beach closed the best amusement
season of all time last Sunday.

Charles Lovenberg, Keith's Providence man-
ager, watched with unusual interest the work



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CAPE TOWN

Troy and Schenectady, N. Y. Malley is also running the Lawrence Opera House.

The Palm Garden at Paragon Park closed its season Sunday. Manager Dodge has had his troubles this past week with the waiters' strike at his hotel, the Georgian in Boston.

Florence Shirley has been engaged as a member of the Castle Square stock company.

Keith's, in Boston, has started Sunday concerts for the season.

The third annual competition for the John Craig prize, open to students of Harvard and Radcliffe colleges, is closed. Manager Craig of the Castle Square theatre has been unusually fortunate in these prize competitions. The first play he selected, was the "End of the Bridge." It made a barrel of money for him. The second one, "The Mill," was also a good one. He gets them for a nominal sum and the returns are always big.

A. H. Woods will follow the production of "The Woman Hater's Club" with the production of "Love in a Limousine."

"Robin Hood" is coming to the Boston theatre the last of this month with an all-star cast.

Katherine Free of the Violette Mascotte Burlesquers, playing at the Bowdoin Square theatre, and George Jerome Buhl, orchestra leader at that house, were married last week at St. Vincent's Church, by the Rev. James Troy.

Granada and Sedora, tight-wire walkers, performing at the Revere Beach open air mardi-gras carnival last week, fell 35 feet. Miss Sedora was stunned. Granada was able to grab the wire and saved himself from the fall. His hands were badly cut. About 10,000 people were watching the performance of the pair when they fell. The couple were impersonating an elephant when the accident occurred.

Two moving picture concerns, whose names have not been disclosed, have offered big bids for the rights to produce "movies" in what is now the famed Warren Avenue Baptist Church. It is an ideal location, at the corner of Warren avenue and Clarendon street, within a stone's throw of the National theatre (Keith's) on Tremont street.

Richard Lord, clerk of the City Police Court, has written a sketch in which he will play in vaudeville. Katherine Lilly, a graduate of the New England Conservatory of Music, will play the opposite role in the sketch.

ATLANTIC CITY.

By I. B. PULASKI.

SAVOY (Harry Brown, mgr.; agent, U. B. O.).—"A Night in a Turkish Bath," capital headliner, thoroughly enjoyed. Old Soldier Fiddlers, certainly one of vaudeville's best novelty acts; while, always a hit, the fact that the Spanish War veterans were here this week made the "young old boys" the favorites of the bill; Bobby Heath & Ruby Raymond, new hard working pair, very well received; Paul Morton & Naoma Glass, fine looking couple and have routine that should work out immense; the fact that there was very little dancing caused surprise; Marion & Jessie Standish, two neat and clever girls, well liked; Edwin A. Barry, supported by William Richards & Co.; Richardson's Posing Dogs, enjoyed; Seibini & Grovini, clever.

MILLION DOLLAR PIER (J. L. Young, mgr.; Wister Crockett, bus. mgr.; Jos. Dawson, agent, direct).—The Three White Kuhns, assisted by Jos. Abrams & Oscar Peters; Adgie & Lions; Joe Weston's Troupe; The Carnal-Gillette Troupe; Zarella & Marsh; Hegaeon & Deane; M. P.

YOUNG'S PIER.—M. P.

STEEPLECHASE PIER (Margan & Fennan, mgrs.).—M. P. Pavilion of Fun.

STEEL PIER (J. Bothwell, mgr.).—Murphy's Minstrels; M. P.

CRITERION (I. Notes, mgr.).—M. P.

BIJOU DREAM (Harry Brown, Jr., mgr.).—M. P.

HAMMERSTEIN'S THIS WEEK (Sept. 9)

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ORIGINAL DANCING "SKOOL KIDS"

Putting it over at Hammerstein's this week, (Sept. 9)

TANAGRA (Will F. Neff, mgr.).—Vaudeville in miniature (illusion).
CREATION (Bach, mgr.).—Dante's Inferno.
ATLANTIC GARDEN (F. Newbaker, mgr.; agent, Wm. Lang, direct).—Vaudeville.
CITY SQUARE (E. O'Keefe, mgr.).—M. P.
ROYAL (W. R. Brown, mgr.).—M. P.
CENTRAL (Karrer & Short, mgrs.).—M. P.
APOLLO (Fred. E. Moore, mgr.; agent, K. & E.).—Raymond Hitchcock in "The Red Widow" (9-11); Victor Morely in "The Quaker Girl" (12-14).

This is the final week for shows on the Million Dollar Pier. The farewell bill is topped by the Three White Kuhns. With Oscar Peters, pianist, and Joe Abraham, violinist, the popular trio are booked for the Majestic Hotel Cafe, Philadelphia. They are to appear in that place all winter, the opening being Oct. 1. The wives of the three Kuhns, known in vaudeville as Beaufort, Bennett & Beaufort, will dodge the stage this year and will remain in Philly with their husbands.

Harry Brown, manager of the Savoy, is sporting a dandy new stick-pin, a present from Louis Wesley, his partner. What the idea of the gift was rather indefinite, but it recalled a little bet made early one morning not so long ago. Wesley declared that no one could walk from the Dunlop Hotel to the Hygeia Pool in ten minutes and put up regular coin to back his conviction. Brown came back with the statement that it was a "simp" bet and that he could easily walk the distance under the time. The timekeepers, Jim Kinney, Bill Larkins, and Frank Bowman, got into rolling chairs with Louis, and Brown, without even taking his cigar out of his mouth, started pegging it down the line. He finished very strong under the wire in eight minutes and a half. Then Wesley offered to swim a race with Brown in the pool, but there was nothing doing.

Tuesday the big parade of the Spanish War Veterans took place. With bands playing and fifes shrilling, the town took on a military aspect. The parade was made spectacular by the appearance of many regulars and included soldiers from coast defence forts, artillery and seamen. The day was clear but piping hot. The marchers kept right on going after the parade and made a line for the ocean.

The artist's picture sketch of the finished structure of the new pier which is in course of erection on the site of Young's Ocean Pier is a depiction of a veritable fairy land. The new pier which is to be known as the Exposition Pier, will, it is said, be enriched with buildings which will rival the splendor of Venetian palaces. In the front there will be a double decked structure. On the lower floor there are to be various exposition booths. Above will be a big music auditorium and a complete bathing establishment for the numerous medical baths. Beyond will be a pretentious theatre and an enormous convention hall. There is to be a special driveway on the Tennessee avenue side of the pier and motor cars can run under the Walk right out to the theatre. The pier is to extend oceanward a half mile and near the end there will be a cafe. Persons can reach the cafe by walking or by means of a trolley line which is to extend the whole length of the pier. It is proposed to have the pier finished by next Spring, and if the present plans are carried out it will be the most wonderful place of its kind in the world.

NEW ORLEANS

By O. M. SAMUEL.

ORPHEUM (Marlon Beck, gen. mgr.; agent, Orpheum Circuit).—Lavine-Cimaron Trio, opening, found favor; Edin George, amused thoroughly; Gracie Emmett Co., evoked

laughter; Carl Demarest, tumultuous reception, Seymour Brown, minus his pianist, Bert Grant (who is ill), did fairly; "Everywife," pleased.

CRESCENT (T. C. Campbell, mgr.; K. & E.).—"The Common Law," popular prices production of plattitudinous play purely for proletarian patrons, good business.

GREENWALL (J. J. Holland, mgr.).—Heat interfered with attendance at the Greenwall Sunday evening, when the Dinkins & Stair Burlesquers commenced the second week of their stock season. "At the Reno" and "The Young Turk" are this week's pieces. Tony Kennedy and Ted Evans assume Irish roles in both, extracting a goodly meed of laughter. Eddie Flavelle's characterizations were not particularly impressive, his "Dutch" impersonation in the opener appealing as ludicrous only through its wide divergence from the mirth-provoking type. Bert Weston, a new member of the company, interpreted "Nance" in an acceptable manner. Among the female division, Barry Milton dominates. Miss Milton has a good voice and employs it to advantage. Her rendition of "You're My Baby" proved easily the song hit of the show. Dale Wilson evoked applause with "Robert E. Lee," an untoward orchestra preventing its going over more strongly. In the olio, Collins and La Belle scored decisively with travesty and eccentric dancing. Material will place them above their present sphere. An "Apache" number, by the company, did quite well. Sutton and Caprice compose the best "small time" act seen hereabouts in months. Their opening number detracts, and should be dropped at once. The chorus division of the Dinkins and Stair show is in sad need of revision. Several of the more corpulent and not youthful fail to add lustre to the ensemble.

MAJESTIC (L. E. Sawyer, mgr.).—Tyson Extravaganza Company.

LYRIC (C. D. Feruchi, mgr.).—Feruchi-Gypzene Stock Co. in "Thelma."

WINTER GARDEN (E. M. Snyder, mgr.).—

LAFAYETTE (Abe Seligman, mgr.).—Entertainers.

Stanley and Swope have split.

Barnum-Bailey Circus exhibits here Nov. 2-3.

Earl Mott is singing at the Lafayette.

Walter S. Baldwin is dickering for the lease of the Winter Garden, with a view to bringing his stock company from Dallas to this city.

The Princess Harmony Trio opened a ten weeks' engagement at the Alamo Sunday.

William Guerlinger manager of the Alamo, is ill and has gone to Hot Springs for a rest.

Jack Israel will have a circuit of airdomes next summer. The domes will be widely separated. Israel is protecting himself against the weather.

The new typewriter and mimeograph at the Lyric bear labels reading: "Property of Phil J. Reilly." Reilly's stock of trained adjectives are appearing morning and evening, editors permitting.

Harold Christy, who is to the local Rialto what "Doc" Steiner is to Forty-second and Broadway, has returned from a lengthy tour of the shooting-galleries and ink-pots, hidden in humble hamlets. Asked if he was successful, Christy replied: "Was I successful? I took so many bows I've the lumbago."

ST. LOUIS

By JOHN S. ERNEST.

COLUMBIA (H. D. Buckley, mgr.).—Cressy & Dayne, Adrienne Augarde, dividing headline honors; Littlefield's Florentine Singers, scored; Jones & Deely, laughter; Nip & Tuck, nice; Rosina Cassell's Dogs, good; Sayton Trio, clever; Elina Gardiner, applause.

HIPPODROME (Frank L. Tabor, mgr.).—Wm. Gill & Co. in "Bill Jenks & Co." headlined; Four L'Aeolians, nicely; Jeannette Adler, hit; Hickey Bros., clever; Patrick & Kloss Sisters, good; Jessie Bell, strong; Tannen &

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PRINCESS (Dan Fischell, mgr.).—Princess Minstrels (20 people), headlined; Knickerbocker Four, scored; Guyot Dogs, good; West-hus & Collins, applause.

SHENANDOAH (W. J. Flynn, mgr.).—Adair & Adair, featured; Flynn & McLaughlin, scored; Davis & Payne, did nicely; Sy Jenks, much applause; Dennis Bros., good.

KING'S (F. C. Meinhardt, mgr.).—Musical Avolons, headlined; Carver & Murray, hit; Adeline McNeil, entertaining; Eckert & Francis, clever.

OLYMPIC (Walter Sanford, mgr.).—Mme. Belmont's Co. in "Parsifal."
SHUBERT (Melville Stolz, mgr.).—"Ready Money."

AMERICAN (D. E. Russell, mgr.).—Dave Lewis in "Don't Lie to Your Wife."

STANDARD (Leo Reichenbach, mgr.).—"Bohemian Burlesques."

GAYETY (Chas. L. Walters, mgr.).—"Knickerbockers."

LA SALLE (Oppenheimer Bros., mgrs.).—"The White Squaw."

agent, U. B. O.; rehearsal Mon. 10).—Maud Hall Macy, honors; Henry E. Dixey, scored; James Cullen, hit; Sager Midgley & Co., laughs; Artie Hall, liked; Creighton Bros., amused; Farber Sisters, dainty; Three Jostetys, excellent.

NEW (George Schneider, mgr.; Direct).—Five Musical Lunds, big hit; Lack, Fisher & Co., laughs; Grissani Trio, good; May Clinton & Co., applauded; Sarah Bret-ton & Co., amused; Dorothy Randolph, liked; Redd & Hilton, clever.

VICTORIA (C. E. Lewis, mgr.; agent, Nixon-Nirdlinger).—Erin's Isle, went big; Hal-kings, clever; Sydney & Sydney, neat; Lyric Quartet, liked; Hyde & Williams, liked; Savoy & Savoy, amused.

ACADEMY (Harry Henkel, mgr.; Nixon-Nirdlinger; rehearsal Mon. 10).—"High Life in Jail," big hit; May West, excellent; Rita Marschan, liked; Lavelles, pleased.

FORD'S (Charles E. Ford, mgr.; K. & E.).—"Yankee Prince," with Tom Lewis.

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CINCINNATI

By HARRY HESS.

GRAND (John H. Havlin, mgr.; K. & E.).—George Evans Minstrels, opened; Phil Staats, very good; Rawls and Von Kaufman, hit;

Chas. B. Lawlor and Daughters, excellent; Vassar Girls, hit; Moore, Littlefield & Co., featured; Vanderbilt and Moore, hit; Three Hassans, closed.

EMPRESS (George F. Fish, mgr.; S-C.; rehearsal Sun. 10).—Three Gerts, opened;

Queen, Mab and Weiss, hit; Juhaus, excel-lent; Lottie Williams & Co., big hit; Will Oakland, scored; George B. Reno, scream.

PEOPLES (J. E. Fennessy, mgr.).—"The Girls from Missouri."

STANDARD (R. K. Hynicka, mgr.; Geo. Toby, house agent).—"Robinson's Crusoe Girls."

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JOHNSON
and DEANJust back from a trip around
the world.Positively one of the biggest riots
in Australia in years, topping bills
and playing to crowded houses
throughout the entire engagement.Booked for three months. Owing
to phenomenal success, prolonged
for another season of three months.At present introducing all of the
latest American Coon Songs and
Dances.

Free commencing September 23.

Address 19 W. 132nd Street
New York Citypreferred the stage to him, and the judge
agreed.Harry Salmon, now over your side again, was
also separated from his wife last week.Fred Niblo was entertained by the Journal-
lists' Association last week. He created a
considerable impression with his fluent oratory.Madam Zomah, the telepathy act, will sail
for South Africa on completion of her New
Zealand season. Subsequently America will
be visited.The Keso Boys, a clever Australian comedy
juggling act, leave for the States Sept. 23.Leslie Bates, who came to New Zealand with
Keranda's Minstrels, quitted the show a few
weeks ago. His contention was that there
was not enough for him to do, owing to lack of
support. Bates hit it hard over this side for
the first week, but is now in good hands and
getting on nicely. He will probably figure as
producer with a small-time show here.Albert Morrow, an illusionist from Eng-
land, will leave for the States very shortly.Hanco, the handcuff expert, who in private
life is Samuel Cooke, was naffed in Bris-
bane last week to one of the Marlowe Sis-
ters, a soubrette act that broke up last month
on account of the marriage of the taller
partner.Rinaldo is proving a big draw with the
Richards Touring bunch in New Zealand. Will
H. Fox is also making them sit up and take
notice.Bud Atkinson, who left here a fortnight ago
in order to rope in a Wild West show for this
side, got something in the nature of a shock
en route, when a cable informed him that the
Wirth Bros. will forestall him with Captain
Rose's organization of cowboys and Indians.
Atkinson is a fearless showman, however, and
will spare no expense in bringing something
extra over.Carrie Moore, a graduate from the musical
comedy ranks, is now playing vaudeville on
the Brennan-Fuller line.The Tyrrells will leave again for the States
next year.

ATLANTA, GA.

FORBYTH (Hugh Cordova, mgr.).—Week
3, George Wilson, hit; Chester Johnstone;
Harry Holman & Co., fine; Clarence Sisters &
Bro., hit; Carlton & Cay, good.
EJOU (E. L. De Gelva, mgr.).—Week 2,
Basalari, great; Rogers & West, good; Gretta
Mack, hit; Jed & Ethel Dooley, fine.LYRIC.—Week 2, Vann's Greater Minstrels,
good business.ATLANTA (Homer George, mgr.).—4-7,
"Baikan Princesses." JOYCE.

ALTOONA, PA.

ORPHEUM (Wilmer & Vincent, mgrs.). U.
B. O.; rehearsal Mon. 10).—Granier & La-
fage, good; Billy E. Walla, scored; Nevins &
Gordon; Four Luciers, good. E. G. B.

BLOOMINGTON, ILL.

THE CHATTERTON (C. A. Takacs, mgr.).
—Labor Day, "The Rosary."
MAJESTIC (A. G. Schode, mgr.; Thielon
Circuit).—Aug. 29-30-31, vaudeville; Rief
Clayton & Rief, hit; Gwynn & Gosselle; Al
Laurence, monologist; The Five Armons; "A
Night in Naples," featured. "WAG."

BUFFALO.

STAR (P. C. Cornell, mgr.).—Henry Miller
in "The Rainbow."
TUCK (John R. O'Shel, mgr.).—Walter
Whiteside in "The Typhoon."SHEA'S (Henry J. Carr, mgr.; agent, U. B.
O.; Monday rehearsal 10).—"Adonis," ex-
cellent opener; Poulsen and Goldie, went well;
Jessie Busley, headliner; Clara Inge, fair;
Lada O' Melodie, scored; John E. Henshaw
and Grace Avery, favorites; Chas. Drew &
Co., amused; The Mowates, thrilling.
LAFAYETTE (C. M. Bags, mgr.).—"Girls
from Joyland."GARDEN (M. T. Middleton, mgr.).—Low
Kelley and Watson Sisters with The Great
Behman Show.FAMILY (A. R. Sherry, mgr.; agent, Loew;
Monday rehearsal 10).—George Clay, enter-
taining; Ahearn Bros., pleased; Walter Pear-
son & Co., good; Pauline Corbett, neat; Samp-
son & Douglas, hit; Smith and Zito, classy.ACADEMY (Henry M. Marcus, mgr.; agent,
Loew; Monday rehearsal 10).—Moxera, held
interest; Sarah Meyers, applause; Robert
Vivian & Co., creditable; Brown & Lawren,
won favor; Jules Levy Family, exceptional;
Thomas Sidello, artistic; Golden & Mead,clever; Vedder Morgan & Co., feature; Blanche
Gordon, popular; Hall & Clark, startling.
THAYER.

CAMDEN, N. J.

BROADWAY (W. B. MacCallum, mgr.).—
5-7, "Lawn Party," headliner; Jules Heron,
laughs; Libbey & Trayer, went well; Martini
& Trois, entertaining; Gertrude Everett, fair
9-11, Tendot Arabs, fine; A. O. Duncan, lau-
rels; Maybent Sisters, liked; Williams' Comed-
ians, over; Britt Wood, funny.

DANIEL P. McCONNELL.

CLEVELAND, OHIO.

HIPPODROME (H. A. Daniels, mgr.).—
Archie Onri & Co., novelty; Barie & Clark,
clever; Chadwick Trio, hit; Jacobs & Sla-
tery; "Maxim's Models," Four Musical Kings,
excellent; "An Opening Night," headlines
Stuart Barnes, good; Three Farrell Sisters,
neat.FRISCILLA (P. E. Seas, mgr.; Sun).—
"Childhood Days," headlines; Clarise-Keller-Grogan Trio; Ed Loop; "The Master"; Mr. &
Mrs. Everett Bennett; Chipola Twins and
Bear; Haydn Troupe.
OPERA HOUSE (Geo. Gardner, mgr.; K. &
E.).—"Madam Sherry."
COLONIAL (R. H. McLaughlin, mgr.; Shu-
bert).—"The Wolf."
PROSPECT (Geo. Todd, mgr.; S. & H.).—"Life's Shop Window."
GRAND (J. H. Michaels, mgr.).—"The Con-
fession."
CLEVELAND.—Stock.
STAR (Drew & Campbell, mgrs.).—"Ameri-
cana."
EMPIRE (E. A. McArdel, mgr.).—"Girls
of the Great White Way."
WALTER D. HOLCOMB.

DES MOINES.

ORPHEUM (H. B. Burton, mgr.; rehearsal
Sun. 10).—Week 2, Salerno, good; Non-
ette, scored; Wilson Bros., laughable; Del-
more & Light, pleased; Paulhan Team, clever;
Dare Bros., very good.
PRINCESS (Elbert & Getchell, mgrs.).—"The
Dawn of a Tomorrow."
BERCHEL (Elbert & Getchell, mgrs.; S.
& H.; K. & E.).—Week 2, "Miss Nobody from
Starland." JOE.

DETROIT, MICH.

TEMPLE (V. G. Williams, mgr.; U. B. O.
rehearsal Mon. 10).—Sidney Drew & Co.,
good; Lambert & Ball, hit; Ed. F. Reynard,
good; Ed. Morton, good; Bellboy Trio, good;
Four Rianos, pleased; Juggling Burkes,
pleased; Hickey's Comedy Circus, good.
MILES (C. W. Porter, mgr.; T. B. C.; re-
hearsal Mon. 10).—Willard, re-engagement;
Scheer & Gould, hit; Charles L. Gill & Co.,
good.FAMILY (C. H. Preston, mgr.; U. B. O.).
—Wartenburg Bros., very good; Wheeler Com-
edy Four, scream; Elliot, Belmont & Elliot,
good; Eugene Emmet, fair; Casey & Smith,
good; Howard & Walsh, good; Davis & Bor-
ley, nicely; Art Fisher, fair; Copeland &
Walsh, neat; Cycling Reids, good; Musical
Alvino, good.COLUMBIA (M. W. Schoenherr, mgr.; Sun)
—Melani Sextet, excellent; Mite Garrela &
Co., good; Douglas Washburn & Co., good;
Lemonts, fair; Del Reno, fair; Boyd & Mo-
ran, very good.NATIONAL (C. R. Hagedorn, mgr.; Doyle)
—J. Lee Clare & Co., splendid; Granberry &
La Mon, laughs; Deau & Du Mont, pleased;
Gross & Jackson, funny; Great Gedin, good;
Stanley Dillon & Co., good; Fields & Hamlin,
good; Rigolotto Four, very good.DETROIT (Harry Parent, mgr.; K. & E.).
—"Louisiana Lou."GARRICK (Richard H. Lawrence, mgr.;
Shubert).—"A Modern Eve."J. M. Ward, formerly manager of the Gayety,
has closed owing to poor business.

JACOB SMITH.

ELMIRA, N. Y.

LYCEUM (Lee Norton, mgr.; Reis Circuit).
—10, "The Price"; 11-13, Howe's Pictures; 13,
"Mama Sherry."
MOZART (Feiber & Shea, mgrs.).—9-11,
Fields & Lewis, excellent; Dennett Trio, cle-
ver; Krise & Dunn, good; Al. Derby, good.
MAJESTIC (M. D. Gibson, mgr.; U. B. O.).
—9-11, Minstrel Four, well received; Sara
Kendall, Jr., good. J. M. BEERS.

ERIE, PA.

COLONIAL (A. P. Weschler, mgr.; A. V.
O'Brien, asst. mgr.; Gus Sun & U. B. O.;
rehearsal Mon. 10).—"Dracula, good; O'Brien
Havel & Co., big; Sumiko, hit; Jacobs &
Bertrand, big; Halligan & Sykes, good; Wheel-
ers, laughs.
MAJESTIC (J. L. Gibson, mgr.).—9-7,
Howe's Pictures; 13, "School Days"; 14,
"Freelicks."COLUMBIA (A. P. Weschler, mgr.).—Kine-
mascolor. M. H. MIZENER.

HAMILTON, OHIO.

SMITH'S (Tom A. Smith, mgr.).—4, Black
Patli Co., fair; fair business. 10, "Traveling
Salesman." QUAD.

HARRISBURG, PA.

ORPHEUM (Wilmer & Vincent, mgrs.; U.
B. O.; rehearsal Mon. 10).—"Aerial Browns,"
very good; McMahon, Diamond & Clemence,
went well; Barnes & Robinson, pleased; "In
the Barracks," Sam J. Harris, laughs; Chick
& Chicklets, very good. J. P. J.

HOOPESTON, ILL.

McFERRER (Wm. McFerrin, mgr.; S. &
C.).—5-7, Earle & Lee, fair; Mabel Harper,
good; "Girls from Rector's."
VIRGINIAN (Max M. Nathan, mgr.).—W
V. M. A.).—5-7, Hobson & Kelley; Harry Stew-
art, good; Katherine Mercer, pleased; 9-11,
Great Weber; Speddin & Herson. RIGGS.

JAMESTOWN, N. Y.

LYRIC (H. A. Deardour, mgr.; Gus Sun).
—Joe Edmunds & Co., hit; Marie Kinzie &
Co., fine; LeBout Trio, clever; Lonnie Fol-
lette, satisfactory; Wray & Ray, pleased.
SAMUELS (C. W. Lawford, mgr.; Reis).—
11, "School Days"; 14, "The Gamblers."
CELESTON (James J. Waters, mgr.).—Stock.
LAWRENCE T. BERLINER.

LINCOLN, NEB.

ORPHEUM (Rehearsal Monday 6).—Week 2,
Great Libby, scored; Bogert & Nelson, liked;
Stewart Sisters & Escorts, pleasing; Relyd &
Currier, good; Blondell & Co., splendid; Kauf-
man Brothers, hit; Five Piroscams; first class.
LEE LOQUIN.

LOWELL, MASS.

KNITH'S (Wm. Stevens, mgr.; U. B. O.;
rehearsal Mon. 10).—Texas Tommy Dancers,SOULÉ LINE
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diameter. Smooth, soft and easily applied. NEW PRODUCT.

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In ¼-lb. Cans, Screw Cover (The Green Can). No. 1 Light Pink, No. 2 Medium Pink,
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hit; Dan Mason & Co., pleased; McCormack &
Irving, good; Jennie Edwards, good; Billie
McDermott, very good; Gretchen Spencer,
good; Brown & Small, fair; Four Regals,
good.

MERRIMACK SQ. (Jas. S. Carroll, mgr.;
rehearsal Mon. 10).—Old Town Four; Edith
McIntosh; Loyde & Gibson; The Bijoues; Fred
Bates; Life Portraits.

OPERA HOUSE (Jules Cahn, prop. & mgr.).
—10, Primrose & Dockstader; 11, Alice Lloyd
in "Little Miss Fix-It"; 12, "Omceer 666"; 13-
14, "The Pink Lady".

PLAYHOUSE (Gartland & Shapiro, lessees).
—Stock. JOHN J. DAWSON.

MILFORD, MASS.
LAKE NIPMUC PARK (Dan J. Sprague,
mgr.; Fred Mardo).—Evelyn Joyce, fine;
Janstone & Wentworth, excellent; Claude
Admitt, clever; Parent & King, hit; Wallace
Mackay, excellent; Carter & Bluford, excel-
lent; Sadie Rogers, clever.
CHAS. E. MACKAY.

MINNEAPOLIS, MINN.
ORPHEUM (Martin Beck, gen. mgr.; di-
rect; rehearsal Sun. 10.30).—Les Marco Belli,
very well; Muriel & Frances, hit! George H.
Watt, interesting; Paul and Marmion Stone,
well received; Louise Farnum, scored; James
J. Morton, big; Leislal Sisters, good.
UNIQUE (Jack Elliott, mgr.; S. & C.; re-
hearsal Sun. 11).—3 Spa Bros.; Avery; White
& Wallace; Cathryn Chalmor; "Harmony
Beaux & Belles".

MILES (Wm. F. Gallagher, mgr.; Consoli-
dated; rehearsal Mon. 11).—Five Arcades;
Nichols-Nelson Troupe; Redick Freeman
Players; Ed. Gray; Whyte, Paiser & Whyte.
GRAND (Judson L. McClinton, mgr.; W.
V. A.).—Temple Trio; Kelley & Wentworth;
Ehrndahl, Button & Co.; Sisters Seville.
METROPOLITAN (Robt. Scott, mgr.; K. &
E.).—12-14, "The Woman".

SHUBERT ("Bunny" Bainbridge, mgr.; Shu-
bert).—12-14, "Within the Law".
BIJOU (Saxe Bros., mgrs.; Weber Circuit).
—"The Cow and the Moon".
ORPHEUM (G. E. Raymond, mgr.; Orphe-
um; rehearsal Sun. 10.30).—Week 2, Two Al-
freds, good; Lewis & Dady, well received;
McConnell & Simpson, scored; Nellie Nich-
ols, liked; Elliott Savonas, pleasing; Lester,
hit; Aitken Whitman Trio, good.

UNIQUE (Jack Elliott, mgr.; S. & C.; re-
hearsal Sun. 11).—"Fun in a Barber Shop";
Fred Morton; McGinnis Bros.; Margallies;
Prince Florio.
MILES (Wm. F. Gallagher, mgr.; Walter
Keefe; rehearsal Mon. 11).—Tom Linton &
Jungle Girls; Ed. Vinton; Helen Pingree &
Co.; Mitchell, Wells & Lewis; Keldy Sisters.

GRAND (Judson L. McClinton, mgr.; agent,
W. V. M. A.).—La Foyles, Three American
Gypsies; O'Neill & Wainwright, La Family Pe-
tits.
SHUBERT ("Bunny" Bainbridge, mgr.; Shu-
bert).—"Bunny Pulls the Strings" First at-
traction of the regular season.
BIJOU (Saxe Bros., mgrs.; Weber Cir-
cuit).—"The Road". First attraction under
new policy of two shows daily as popular
price.
GAYETY (Wm. Keenig, mgr.).—"Daffy-
dilly".

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MISS O. A. YOUNG, Prop.

DEWEY (Tom McCready, mgr.).—"The
French Maids."

MONTREAL
HIS MAJESTY'S (H. O. Brooks, mgr.; K. &
E.).—"The Girl of My Dreams."
PRINCESS (B. O. Judge, mgr.; Shuberts).—"Kiss Waltz."
ROYAL (O. McBrien, mgr.; Co-operative).—"Man's World."
ORPHEUM (G. F. Driscoll, mgr.; U. B. O.).
Hoffman; Adler & Arline; Melody Maids and
Man; Mullen & Coogan; W. L. Abington &
Co.; Matthews & Shayne; Kitty Trane; Hav-
iland & Thornton.
NATIONSCOPE (Jules Daoust, mgr.).—
Stock.

MUNCIE, IND.
STAR (Ray Andrews, mgr.; Sun; rehar-
sal Mon. 10.30).—Potts & Temple, pleased.

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THE NEW
FLORENZ HOUSE
51 W. 36th Street
is now ready for occupancy after being re-
novated throughout.
Rooms from \$3 to \$9. With board, \$5, \$9
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Good location, good rooms and MM.
FLORENZ'S OWN COOKING.

Lawrence Johnston, scored; Hufford &
Chain, big; Follies' Dogs, big.
GEO. FIFER.

NASHVILLE, TENN.
BIJOU (George Hickman, mgr.).—"Okla-
homa."
ORPHEUM (George Hickman, mgr.; U. B.
O.; rehearsal Mon. 10).—Week 2, Jimmie Ro-
sen & Co., very funny; Raynor's Bulldogs,
applause; Dixon & Dixon, scored; Dolce Sis-
ters, big.
PRINCESS (Harry Sudekum, mgr.; W. V.
M. A.; rehearsal Mon. 10).—Week 2, "A Win-
ning Miss".
W. M. ARNOLD.

NEW HAVEN, CONN.
POLI'S (S. Z. Poll; prop.; L. D. Garvie,
mgr.; agent, U. B. O.; Monday rehearsal 10.)—
Don, the speaking dog, the feature; Worthing
Brenner and Ratchford Joseph, "Flower Stand",
decided hit; Kate Watson (Sis Hopkins),
good; Marshall & Tribble, entertained; The
Steiner Trio; aerobats, fine; Redford and Win-
chester, burlesque jugglers, very funny; Hugh
Herbert and Company in "Son of Solomon",
closed an exceptional bill.
BIJOU—Colonial Trio; Merry Youngster.
Jinks and Dogs; The Frankforts, good.
E. J. TODD.

NEWARK, N. J.
PROCTOR'S (R. C. Stewart, mgr.; U. B. O.;
rehearsal Mon. 10).—Arco Bros.; Grace Wil-
son, charmed; Nolan & Lenhar, laughable;
Marvins, well; Spirit Paintings, mystify;
Lyons & Zeller, clever; Merrill & Otto, strong;
Henry Glive, fine; The Clown.
LYRIC (Proctor's).—Hoyt-Lessig & Co.;
Ted & Clara Steele; Charles Bartholomew;
Adams & Zilrons; Eva Renaud Smith & Gar-
ner; Lollypop Girls.
ODEON (Charles Burris, mgr.; U. B. O.).
Grinn & Lewis, clever; Grete Nichols, well
Milton Ironson, nice; Georgia Four, hit; Al-
tas Bros., good; Le Gault & Conner, favor-
ably.

WASHINGTON (R. O. Neu, mgr. Fox).—
Leslie Morosco & Co., hit; Davenport-Leonard
& Co., scored; Tobias & Children, pleasing;
Stern & Vann, good; Smith & Tyler, laughs;
Leslie Thurston, clever.
ARCADE (L. O. Mumford, mgr.; direct).—
Mile. Valasca; Sharp & Flat; Reno & West;
Sam Smith; Lillian Sisters; Aleck & Co.
SHUBERT (Lee Ottelegul, mgr.).—15,
"Bunny Pulls the Strings".
NEWARK (George Robbins, mgr.).—Eddie
Foy in "Over the River"; good business.
ORPHEUM (M. S. Schlesinger, mgr.).—
Corse Payton Stock Co.
JACOBS (George Jacobs, mgr.).—"The
Prosecutor"; big audience.
GAYETY (Leon Evans, mgr.).—Dave Mar-
ton's Dreamlands.
MINER'S (Frank Abbott, mgr.).—"Miss
New York, Jr."
JOE O'BRYAN.

NORFOLK, VA.
COLONIAL (C. C. Egan, mgr.; U. B. O.).—
Three Lyres, hit; Frank Mayne Co., excel-
lent; Shannon, excellent; Newkirk
& Evans, fine; Klutzing's Animals, great; Lin-
den Beckwith, excellent; Mori Bros., fine.
HELLER.


NORTHAMPTON, MASS.
PLAZA (E. E. Blanshaw, mgr.; U. B. O.;
rehearsal Mon. & Thurs. 10.30).—Marshall &
rehearsal Mon. 10.30; Kitty Edger, good; Capt.
Jack Anger & Co., pleased; Edney Bros. &
Co., fair; Denamore & Cantor, very good; 9-11,
Juggler Nelson; Port & DeLacey; Gordon
Pickens Co.; Sampel & Reilly; "Gaucha Hu-
manus".
ACADAMY (B. L. Potter, mgr.; Ind.).—12,
"Bunny Pulls the Strings"; 11, "Bought and
Paid For"; 23, Primrose & Dockstader's Min-
strel; 24, Aborn's Opera Co.; 25, "Omceer
666".
STONE.

OMAHA.
ORPHEUM (Wm. P. Byrne, mgr.).—Week
9, Elliott Savonas, "Seumas MacManus Play-
ers, Ed Wynn, Wilson Bros., Ferguson and
Northland, Eugene Trio, Lobby.
HIPPODROME (E. L. Johnson, mgr.; agent,
T. B. O.).—Wood's Animals, Geo. Crotty, Grey
Sisters, Walton and Brant, The Reros.
GAYETY (E. L. Johnson, mgr.).—Beauty,
Youth and Folly. An excellent show.
KRUG (Chas. A. Franke, mgr.).—"Watson's
Beef Trust"; pleased two large Sunday audi-
ences.
BOYD—Frank Phelps, mgr.; agent, Shu-
berts).—8-10, "Within the Law"; 11-14, "Don
O'Dare" with Bernard Daly.
BRANDEIS (Agent, Ind.).—"Mary Jane's
Pa."
KOPALD.

FATHERSON, N. J.
MAJESTIC (W. H. Walsh, mgr.; U. B. O.;
rehearsal Mon. & Thurs. 11).—9-11, Adams
& Tyrrell, good; Three O'Neil Sisters;
Gibson, Craig, funny; Metropolitan Trio, fine;
11-14, Ryan & Bell; Morton & Adams; Ruth
Becker; Rice, Elmer & Tom.
OPERA HOUSE (Zabrickie & Reid, mgrs.).
—Stock.
LYCUM (Chas. F. Willbur, mgr.).—9-14,
"The Divorce Question".
EMPIRE (Floyd Lauman, mgr.).—9-11,
"Queen of Paris"; 12-14, "Crackerjacks".
ORPHEUM (Chas. F. Edwards, mgr.).—
9-11, "Tiger Lilies"; 12-14, "The Darlings of
Paris".
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This week (September 9) Keith's Union Square, New York

Next week (September 16) Bushwick, Brooklyn

Trainer and Manager **Capt. FRANK TAYLOR**

Direction **FRANK BOHM**

PITTSBURGH, PA.

GRAND (Harry Davis, mgr.; U. B. O.).—Homer Lind & Co., scored; Ethel Green, very good; Primrose Four, hit; Patsy Doyle, good; Thomas Yates, clever; Smythe & Hartman, excellent; Juno Salmo, fine; Richardino Troupe, notable; Joe Jackson, applause.

HARRIS (John P. Harris & Harry Davis, mgrs.; U. B. O.).—Gaylord & Herron, pleasing; Three Harmonia Girls, good; Moore & Clarke, clever; Hawley & Barry, good; Perry & Elliott, fair; Morse & Clark, good; Clarice & Clarice, well received; De Campe, applause; Great Monohan, fair.

FAMILY (John P. Harris, mgr.; U. B. O.).—LeGrange & Gordon, Burnett & Lee, Al. H. West, Harry White, Ring & Williams, Great Frederick, Elmore & Bartlett, Two Lakolas.

KENYON (Titus Kenyon, mgr.; Pollock).—"The Operator," Junata, VanHoff, George Greigore, Billy Fullerton & Sisters, Kings.

ALVIN (Harry Davis, mgr.; Shubert).—"A Butterfly on the Wheel."

LYCEUM (C. R. Wilson, mgr.; S. & H.).—"Fortune Hunter."

GAYETY (Henry Kurtsman, mgr.; Eastern).—Hastings' Show.

DUQUESNE (Harry Davis, mgr.; Stock).—"The Notorious Mrs. Ebbamith."

SINCLAIR.

PORTLAND, ME.

PORTLAND (L. P. Mosher, mgr.; U. B. O.).—rehearsal Mon. 10.30.—"Visions D'Art," fine; Cycling Zanoras, clever; Lightner & Jordan, excellent; Carter Taylor & Co., good; Newport & Stirk, laugh.

GREILEY'S (J. W. Greeley, mgr.; Shedy; rehearsal Mon. & Thurs. 10.30).—Marie Zelena, clever; May Vincent, fine; Valmore & Collins, excellent.

JEFFERSON (Julius Cahn, mgr.).—12, Primrose & Dockstader's Minstrels; 13-14, "Alma"; 19-21, "Pink Lady."

PROVIDENCE, R. I.

KEITH'S (C. Lovenberg, mgr.; U. B. O.).—Shillings, Newbold & Grubin; Dick; Corolle & Gillette; Lambert; Olga Petrova; "Honor Among Thieves"; Bonita & Lew Hearn; Rawson & June.

SCENIC (F. W. Homan, mgr.).—Musical Stock.

COLONIAL (C. Burke, mgr.; K. & E.).—"Trail of the Lonesome Pine."

WESTMINSTER (Geo. Collier, mgr.; Eastern Wheel).—"Ginger Girls."

UNION (C. Allen, mgr.; Quigley).—"Kenney & Hollis, hit; Flood & Erma, good; Pianjé Trio, entertain; Three Donals, good; Roof Garden Trio, pleased."

BULLOCK'S (P. L. Burke, mgr.; U. B. O.).—"Gertie Le Clair & "Picks," fine; Batschallor Sisters, encores; Shady & Shady, good; Hallen & Cunningham, pleased; Alex Porter, good.

EMPIRE (Sol. Brannin, mgr.).—"Paid in Full."

READING, PA.

ORPHEUM (Wilmer & Vincent, mgrs.; U. B. O.).—rehearsal Mon. & Thurs. 10.30.—"Felix Haney & Co., fair; Beatrice Turner, pleased; Bernard & Scarth, good; "Puss in Boots."

HIPPODROME (C. G. Keeney, mgr.; Prudential; rehearsal Mon. & Thurs. 10.30).—Telegraph Trio, good; Collier Sisters, nicely; Harry Hoyt, liked; Deyo & Rohan, good; "A Night on the Campus," well received.

ACADEMY.—16, "Bohemian Girl"; 18, "Girl in the Taxi"; 20, "Quaker Girl"; 21, "Mme. Sherry."

RICHMOND, VA.

COLONIAL (E. P. Lyons, mgr.; U. B. O.).—Brown & Stamm, hit; Musical Maidens, good; "The Mixers," featured; Dolly Morrissey, big; Insa & Lorella, very good.

EMPIRE (Louis Myera, mgr.; U. B. O.).—Moore & St. Clair; Toki Murati; Louis Bates & Co.; Corrigan & Vivian; Alf Ripon.

LUBIN (W. T. Morton, mgr.; Norman Jeffries).—Ruth Wright; Jack Lewis; Moyne Holmes & Co.

BIJOU (Harry McNiven, mgr.).—"The Travelling Salesman."

ROCKLAND, ME.

ROCKLAND (Al. V. Rosenberg, mgr.; U. B. O.).—rehearsal Mon. & Thurs. 11).—5-7, Shady & Shady, good; Moore & Elliott, good; 9-11, Jeannette Childs, fine; Hazelton & West, good; 13-14, Hammond & Forrester; Russell & Clarke.

ROCKLAND.—18, "Alma"; 25, "Fortune Hunter."

ST. JOHN, N. B.

OPERA HOUSE (D. H. McDonald, mgr.).—2-7, "Over Night," business good.

NICKEL (W. H. Golding, mgr.).—Gertrude LeRoy; Tom Waterfall.

LYRIC (Steve Hurley, mgr.).—2-4, Wheeler & Goldie, 5-7, Deely & Edwards.

EXHIBITION GROUNDS.—31-7 Greater St. John Exhibition (H. A. Porter, mgr.).—Free attractions: Capt. Thos. S. Baldwin; Prof.

C. C. Bonnette; Takesawa Troupe; Sig. Gullmette; Three Shorties; Cecelia Stanton's Orchestra. Amusement Hall; Three Charlies; P. F. Bouchard; Count La Gusta; Mile. Jeanette; Beismare; Prevett & Merrill.

L. H. CORTRIGHT.

SALT LAKE CITY.

ORPHEUM (Martin Beck, gen. mgr.; direct).

—Low Sully, big; Marguerite Haney & Co., tore, amused; Belle & Mayo, fair.

great; Four Lormonds, hit; Flying Weavers, good; Forge Simodet, pleased; Godfrey & Henderson, liked; Raynor & Keene Co., passed; business fair.

EMPRESS (Sullivan-Considine, mgr.; direct).

—R. J. Moore, liked; May Elmore, passed; "A Wyoming Romance," ordinary; Ricci's Saxophone Quartet, good; Hanlon & Hanlon, please; Leroy Harvey Co., nicely; business big.

SALT LAKE.—12-14, "Officer 666."

COLONIAL.—Stock.

SAN DIEGO, CAL.

EMPRESS (Wm. Tomkins, mgr.; S-C; rehearsal Mon. 10).—Week 2, Happy Jack Gardner & Co., good; Valentine Vox, Jr., pleased; D'Arcy & Williams, applauded; Frankie Drew, passed; Les Leonardes, good.

PANTAGES (Scott Palmer, mgr.; direct; rehearsal Mon. 10).—Week 2, Frank Bush, good; Tokio Miyako Troupe, thrilled; Clipper Quartet, good; Three Madcaps, went well; Mr. & Mrs. William Morris, pleased; Elsa Grosser, good.

PRINCESS (Fred Ballien, mgr.; Bert Levey; rehearsal Mon. 10).—Week 2, Elliotts; Jack Irwin; Turner & Green.

SPRECKLES (J. M. Dodge, mgr.).—Paul Rainey's African Hunt Pictures.

L. T. DALEY.

SAVANNAH, GA.

NEW SAVANNAH (William B. Seeskind, mgr.; K. & E.).—7, "Old Homestead," poor attendance; pictures; 9-12, Nat. C. Goodwin in "Oliver Twist"; 14, "The Confession"; 16, "Balkan Princess"; 19, "Folly of the Circus."

BIJOU (Harry Bernstein, mgr.; U. B. O.; rehearsal Mon. 11).—Dorothy Dally, superb; Warren & Keefe, immense; Blake & Amber, hit; Clarence Sisters & Bros., scored; Harry Austin and "Tape," great.

LIBERTY (Bandy Bros., mgrs.).—20, Tedd Brackett Stock, Co., indefinite.

Geiger & Stebbins are building a house to be devoted to vaudeville and pictures on Brighton St. in the heart of the theatrical district. House will be in readiness in a month.

SOUTH BEND, IND.

ORPHEUM (A. J. Allardt, mgr.; W. V. M. A.; rehearsal Mon. & Thurs. 12.30).—9-11, J. Warren Keane, fair; Madelyn Stone, fair; Barbee-Hill & Co., hit; Jackie Leonard & Montgomery, hit; "Cabaret Parisienne," fair; 13-14, Demarest & Doll; Charlotte Ravenscroft; Flanagan & Edwards; "From Uncle Tom to Vaudeville"; Ballerina's Dogs; business good.

MAJESTIC (Ed. Smith, mgr.; F. Q. Doyle; rehearsal Mon. & Thurs.).—9-11, Wilma Francis Smith, fair; Morris Gray, fair.

AUDITORIUM (S. W. Pickering, mgr.; U. B. O.).—8, "Third Degree," good business; 15, "Spring Maid"; 16-18, "Sweetest Girl in Dixie."

INDIANA (Thos. Moss, mgr.).—9-15, "The Spenders."

SPRINGFIELD, MASS.

COURT SQ.—D. O. Gilmore, mgr.; Ind.—9-11, Tim Murphy, in "Honest Jim Hunt"; 13-14, "The Woman Haters Club"; 17-18, "Little Miss Fix-It."

OLYMPIA (P. F. Shea, mgr.).—9-11, "The Winning Widow."

POLTS (B. J. Breen, mgr.).—"Father and the Boys."

SYRACUSE.

GRAND (Charles H. Plummer; Chas. G. Anderson, mgrs.; U. B. O.).—Devote Trio, very good; Merlin, amusing; Lloyd & Whitehouse, ordinary; Johnny Johnston, fine; Mma. Benson's Co., pleasing; Havedhorne & Burt, big laugh; Gus Edwards' Song Revue, genuine success.

EMPIRE (Martin L. Wolfe, mgr.; Frederic Gage, local mgr.; K. & E.).—13-14, Robert Drost, in "The Searchlight"; 16-18, Henry Miller, "The Rainbow."

WETTING (Francis Martin, mgr.; Shubert).—"Blue Bird."

CRESCENT (John B. Breslin, mgr.).—Revolving Collins; Ray Myers; James Grady & Co.; Freeman & King; Mile. Emmer.

BASTABLE (Stephen Bastable, mgr.).—12-14, "East Lynne"; 16-18, "London Bella."

TACOMA, WASH.

EMPRESS (Dana Hayes, mgr.; S-C; rehearsal Mon. 2).—Week 2, Ladella Comiques, entertaining; Bud & Nellie Heim, great; Kre-tore, amused; Belle & Mayo, fair.

Willa Holt Wakefield

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Bayonne Orange, Sept. 16 Sept. 23—Wm. Penn, Philadelphia

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Bert Baker

"THE TYPICAL TAD"

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Announce the dissolution of their very pleasant business association for the past six years in theatricals, after the termination of this season.

At present in vaudeville.

Next Week (September 16) Fifth Avenue Theatre, New York

PANTAGES (W. J. Timmons, mgr.; agent, P.; rehearsal Mon. 2).—Week 2, "Star Bout," exciting; "The Finish," Lillian Sisters, failed; Provoc, interesting; Apollo Trio, out of ordinary.
PRINCESS (C. L. Richards, mgr.; rehearsal Sun. 1).—Week 2, "Raffles."
TACOMA (C. H. Herald, mgr.; Ind.).—17-18, Gilbert & Sullivan Opera Co.

Frank Riely, press man at the Empress, was severely injured last Monday when he threw himself from his motorcycle in an attempt to avoid striking a boy. He suffered a broken collarbone, four fractured ribs, a dislocated elbow and a severe concussion of the head.

Miss Agnes Berry joins the Chicago-Philadelphia Grand Opera Co. for the coming season.

TERRE HAUTE, IND.

VARIETIES (Jack Hoefler, mgr. W. V. M. A.; rehearsal Mon. & Thurs. 10).—Arizona Trio, good; Smalls, good; Madelyn Shone, ordinary; Herculanos Sisters, hit; Henley & Co., pleased; Georgia Trio, good; France & Co., fair; Kent & Elbert, pleased; Burt Shepherd & Co., feature; Patching Bros. & Co., fair.

GRAND (T. W. Barhydt, Jr., mgr.; K. & E.).—4-6, "Round Up"; 7, "Ready Money"; 8, "Louisiana Lou"; 12, "Traveling Salesman"; 14, "Black Patti."

YOUNG'S AIRDOOME (Sam Young, mgr.).—Stock.

PARK (Joe Barnes, mgr.).—4, "Zillah's Own."

TORONTO.

SHEA'S (J. Shep, mgr.; Ray Cox, hit; Joe Welch, laughing success; Don Fulano, well praised; Hal Stevens, good; Six Steppers, pleased; Marie Fenton, clever; Edgar Berger, good.

MAJESTIC (Peter F. Griffin, mgr.).—Pepper Twins; Geo. Dawn; Barrett & Swinburne; Mae Nash.

ALEXANDRA (L. Solman, mgr.).—"Over Night."

PRINCESS (O. B. Sheppard, mgr.).—Mme. Nasimova.

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CHARLES TERRIS AND CO.

In his own comedy playlet with a moral

"The Preacher and the Man"

Direction **ED. F. KEALEY**
150 Performances in NEW YORK CITY

GRAND (A. J. Small, mgr.).—Fiske O'Hara.
GAYETY (T. R. Henry, mgr.).—"Midnight Maidens."
STAR (Dan F. Pierce, mgr.).—"Monte Carlo Girl."

Griffin Amusement Co. have taken over the opera house at Owen Sound, Ont., and will rename it Griffin Opera House. It will book the attractions of the small circuit; also will present vaudeville and moving pictures.

HARTLEY.

TRENTON, N. J.

STATE ST. (Herman Wahn, mgr.; Prudential; rehearsal Mon. & Thurs. 11).—9-11.

Herman Becker & Co.; Cabaret Girl, pleased; Sawyer & Tannen, pleased; Belle Jeannette, encores; Brooks Bros., laugh; Four Juggling Johnsons, wonders; 12-14, Jerry McAuliffe & Co.; Adams & Garrison; Two Collars; Marie Adams; big business.

BROAD ST. (Geo. E. Brown, mgr.).—9-14, "The Rosary"; big business. A. C. W.

WASHINGTON.

CHASE'S (H. W. DeWitt, mgr.; U. B. O., rehearsal Mon. 10).—Stella Mayhew & Billie Taylor, headline; Genaro & Bailey, hit; Walter S. Dickinson, scored; Apollo Trio, applause; Winsor McCay, clever; Uno Clayton

& Co., well received; Clemens Bros., encores.

CASINO (M. Knight, mgr.; Galaski; rehearsal Mon. 10).—Rose Tiffany & Co., hit; Lillian Carter, honors; Hurley & Hurley, clever; Kershaw & Evans, applause; Rodolpho, encores.

COSMOS (A. J. Brylawski, mgr.; Jeffries; rehearsal Mon. 10).—"L'Amour d'Artiste"; Cora Simpson & Co.; Victor; Martini & Trois; Gil Losee; Mary Rosner.

COLUMBIA (F. Berger, mgr.; Ind.; rehearsal Mon. 10).—Al. H. Wilson in "It Happened in Potadam."

POLIS (T. Thatcher, mgr.).—"Pierre of the Plains."

ACADEMY (John Lyons, mgr.; S. & H.; rehearsal Mon. 10).—"The Angelus."

GAYETY (Geo. Peck, mgr.).—"Girls from Happyland."

LYCEUM (A. C. Mayer, mgr.).—"Cherry Blossoms."

WEST CHESTER, PA.

GRAND (J. F. Small, mgr.).—"Billy the Kid"; 12, "Girl in the Taxi." J. R. FOREMAN.

YOUNGSTOWN, O.

PARK (Charles E. Smith, mgr.; Feiber & Shea).—Bell & Caron, good; Windsor Trio, pleasing; Martini & Maximilian, funny; Monarch Comedy Four, good; "Apple of Paris," hit; Seven Pichlania, excellent.

PRINCESS (Ralph Pitzer, mgr.).—Nagtya, good; Shaw & La Mar, clever; Franconia Trio, good; Dazy Glazior, pleasing.

GRAND (John Elliott, mgr.).—12, "Littlest Rebel"; 13-14, "Let George Do It."

C. A. LEEDY.

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BILLIE RITCHIE

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Late Star of "AROUND THE CLOCK" and "VANITY FAIR," Will Produce Shortly a New Comedy Protean Absurdity.

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Sept. 1 to 30, Central, Dresden (return).

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FOR WEEK SEPTEMBER 16

WHEN NOT OTHERWISE INDICATED

The routes given from SEPT. 15 to SEPT. 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 NO LATER THAN WEDNESDAY MORNING TO INSURE PUBLICATION. TEMPORARY ADDRESSES WILL BE CARRIED WHEN ACT IS "LAYING OFF."

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Alburtus & Millar Hippodrome Batavia N Y
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Alvin Peter H Dresden Ohio
Andrews Abbott & Co 3902 Morgan St Louis
Archer Low Pantages Daysport
Ardelle & Leslie 19 Broedel Rochester
Armains & Orpheum Madison
Arizona Trio Kalamazoo
Atwood Vera 17 W 53 N Y
Austin & Smith San Francisco
Ayres Howard 1700 N 31 Philadelphia

Baader & La Velle Spring Grove Springfield O
Bacon Doc H Henrys Minstrels
Bailey & Edwards 31 E Fair Atlanta
Baldwin & Shea 347 Barry av Chicago
Ball Jack Opera House Alexandria
Ball & Marshall 1553 Broadway N Y C
Banan Alfred W Girls From Happyland B R
Baraban Troupe 1304 Fifth av N Y C
Barber & Palmer 617 W 22d st S Omaha
Barnes & West Johannesburg S Africa
Barnold Chas Davor Dorf Switzerland
Barro Geo 2002 Fifth av N Y C
Barry & Black 1523 Fairmount av Phila
Bartel & Garfield 2699 E 53 Cleveland

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Direction, REEHLER BROS.

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Behren Musical 32 Springfield av Newark N J

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All season on the W. V. M. A.
Direction, REEHLER BROS.

Bell & Bell 37 John Bloomfield N J
Bell Boy Trio Ramona Pk Grand Rapids
Bella Italia Troupe Box 785 B'kfield Ill Indet
Belmont Joe 70 Brook London
Belzac Irving 250 W 12 N Y C
Benn & Leon 229 W 38th N Y C
Bennett Klute & King Jahukes Cafe Los Ang
Bentleys Musical 121 Otispass San Francisco
Benway & Dayton, Stat W Watren Indet
Berg Bros Orpheum Spokane
Berliner Vera 5124 Ridge Chicago
Beverly Sisters 5122 Springfield av Phila
Billy & Burns 350 Home Bronx N Y C
Bimbos 872 Lawe Appleton Wis
Bissett & Shady 248 W 37 N Y C
Bissett & Weston 5 Green st London Eng
Black & Leslie 3122 Eberly av Chicago
Blake & Amber Empire Richmond
Bowers, Walters & Crocker Winter Garden
Berlin Ger Indet

JAY
BOBERT and NELSON
Next Wk (Sept. 16), Orpheum, Sioux City
Direction, A. E. MEYER.

Bowman Fred Casino 9 & F sts Wash D C
Boyd & Allen 2706 Howard Kansas City
Bradleys The 1314 Brush Birmingham
Brennan George Trocadero Burlesquers B R
Breton Ted & Corinne 114 W 44 N Y C
Bridges June 230 W 39 N Y C
Brinkley The 424 W 39 N Y C
Britton Nellie 140 Morris Philadelphia

BRINDAMOUR

Playing W. V. M. A. Route.
Direction, REEHLER BROS.

6 BROWN BROS.

Featured this Season with the Primrose
and Dockstader Minstrels.

Brooks & Carlisle 38 Glenwood av Buffalo
Brooks Thos A Girls from Happyland B R
Brown & Barrows 146 W 36 N Y C
Brown & Brown 69 W 115 N Y C
Brown & Whitely 71 Glen Malden Mass
Byrdon & Hanlon 26 Cottage Newark
Buch Bros 13 Edison Ridgefield Pk N J
Burbank & Danforth Berlin N Y
Burdett Johnson Burdett 881 Main Pawtucket
Burgess Harvey J 627 Trenton av Pittsburgh
Burke Minnie Trocadero Burlesquers B R
Burt Wm P & Daughter 133 W 14 N Y C
Busse (Mme) Dogs Empress Seattle
Byron Gilda 170 Blue Hill av Roxbury Mass
C.
Calder Chas Lee 3812 Lancaster av Phila
Campbell Al 2731 Bway N Y C
Canfield & Carleton 2218 30 Bensonhurst L I
Cantway Fred R 9425 Woodlawn av Chicago
Capital City Four 29 Welcome New Bedford

Carmen Frank 405 W 103 N Y C
Carmen Sisters 2183 Washington av N Y C
Carlisle, Bertha 1430 Normandie Hotel N Y
Carroll Chas 429 E Kentucky Louisville
Carroll Nettle American Omaha
Carrollton Mrs G G 1311 S Flower Los Angeles
Casad & De Verne Cooks Park Evansville
Case Paul 31 S Clark Chicago
Chadwick Trio Syracuse
Chameroys 1440 41 Brooklyn
Chandler Claude 219 W 63 N Y C
Chantrell & Schuyler 219 Prospect av Bklyn
Chapman Sisters 1629 Milburn Indianapolis
Chase Dave 90 Birch Lynn Mass
Chatham Sisters 303 Grant Pittsburgh
Cheers & Jones 318 W 59 N Y C
Chris & Harry 3101 Battle Creek
Chubb Ray 107 Spruce Scranton Pa
Chumma Four 19 Loughborough Rd London
Church City Four 307 W 46 N Y C
Clairmont Josephine & Co 246 W 128 N Y
Clark & Deveraux Majestic Birmingham
Clark Floretta 167 W 59 N Y C
Clark & Ferguson 121 Phelps Englewood
Clayton Carl & Emily 48 Melville Toronto
Clayton Zella Monte Carlo Girls B R
Clifford Dave B 173 E 103 N Y C
Clipper Quartet Sroogs, Bakerfield Cal
Close Bros 41 Howard Boston
Coben & Clifford 31 Roxbury Roxbury Mass
Collins Will E Girls from Happyland B R
Comets Musical Carlton Terrace Garden N Y C
Compton & Plumb 2220 Emerson av Minneap
Comrades Four 324 Trinity av N Y C
Connolly Bros 1906 N 24 Philadelphia
Cook Geraldine 675 Jackson av N Y C
Corbit & Forester 31 Emmet Newark N J
Correll & Gillette Orpheum Montreal
Costello & La Croix 312 Eweling Kansas City
Cota El 905 Main Wheeling W Va
Coyle & Murrell 3327 Vernon av Chicago

CRAIG and WILLIAMS

"The Boys who Talk"
Direction, REEHLER BROS.

Craig Marietta 146 W 36 N Y C
Crawford & Delancy Ludlow Bellefontaine
Cree Josephine 3110 Broadway av Detroit
Crownwells 6 Dancofort Gardens London
Cross & Crown 1119 Nevada Toledo
Cross & Josephine Orpheum Brooklyn

CROUCH and WELCH

Direction, M. S. BENTHAM.

Crouch & Schnell Royal Court Cleveland Indt
Gunnigham & Marion 70 W 108 N Y C
Curson Sisters 235 W 51 N Y C

D.
Dakotas Two 5119 Irving Philadelphia
Dale Josh 144 W 141 N Y C
Dale & Clark 310 W 35 N Y C
Dalton Harry Fen 1870 Cornelia Bklyn
Daly & O'Brien 325 W 48 N Y C
Dare & Martin 4501 Calumet Chicago
Darrell & Conway Empire Pittsfield Mass
D'Arville Jeannette Philadelphia
Day Billy Box 2 Baia Pa
Davis & Cooper 1920 Dayton Chicago
De Costa Duo 932 N 2d Philadelphia
De Grace & Gordon 322 Liberty Bklyn
De Haven & Whitney care Hall's Players
Mansfield Indet
De la Geneste Alma Mich
De Leo John B 718 Jackson Milwaukee
De Milt Gertrude 313 Sterling pl Bklyn
De Stefano Bruno 1280 Maxwell av Detroit
De Vere & Roth 549 Belden av Chicago
DeWitt-Burns & Torrance Orpheum Los Ang's
Dean & Sibley 465 Columbus av Boston
Deery Frank 204 West End av N Y C
Delmar & Delmar 229 W 38 N Y C
Delmore & Light Columbia St Louis
Delmore & Ogden Temple Rochester
Delton Bros 231 W 38 N Y C
Demonte & Belle Englewood N J

Jim Diamond and Brennan Sibyl

Direction, M. S. BENTHAM.

Devau Hubert 384 Prospect pl Bklyn
Diamond Four 2557 Station Chicago
Dickerson & Libby 1289 Rogers av Bklyn
Dixon-Bowers & Dixon 5626 Carpenter Chicago
Dodd Emily & Jessie 201 Division av Bklyn
Doherty & Harlowe 428 Union Bklyn
Donner & Doris 343 Lincoln Johnstown Pa
Doss Billy 102 High Columbus Tenn
Downey Leslie 2712 Michigan Chicago
Doyle & Fields 2348 W Taylor Chicago
Drew Lowell B Stratford N J
Du Barry & Leigh 3511 Beach av Chicago
Duffy Thos H 1718 N Taylor av St Louis
Dugan Harry F 3491 Welkel Philadelphia
Dulliss Paul Tremont Boston
Duncan Charlotte Orpheum Mansfield

E.
Earl Harry 2387 2d av N Y C
Earl Robert & F C Vardel Lumberg Utica
Eckert & Berg Hotel St Margaret N Y C
Eckhoff & Gordon East Haddam Conn
Edmond & Gaylor Box 39 Richmond Ind
Edwards Jess 12 Edison Ridgefield N J
Edwards Shorty Murray Richmond Ind
Ellmore & Williams Orpheum Brooklyn
Emery Arthur 456 E 149 N Y C
Emile Troup 604 E Taylor Bloomington Ill
Emerald & Dupre National Sydney Australia
Engelbroth G W 2313 Highland av Cincinnati
Esmen H T 1234 Putnam av Bklyn
Espe & Roth Pantages Spokane
Evans Bessie 3701 Cottage Grove av Chicago
Evelyn Sisters 260 St James pl Bklyn
"Everhart" Circuit Busch Vienna

F.
Falardaux Camille Trocadero Burlesquers B R
Fantas Two The 2925 Harvard Chicago
Fennan Arthur S Girls from Happyland B R
Fenner & Fox 413 Van Hook Camden N J

ADLE FERGUSON and EDNA NORTHLANE

Next week (Sept. 16), Orpheum, St. Paul.
Direction, ALBEE, WEBER & EVANS.

Ferguson Dick 68 W Bayonne N J
Ferguson Frank 704 W 180 N Y C
Fernandes Duo 1234 Lake Muskegon
Field Bros 62 W 115 N Y C
Fields Nettie 6302 S Halsted Chicago
Finney Frank Trocadero Burlesquers B R

FISHER and GREEN

"On Account of the Subway"
Direction, REEHLER BROS.

Fisher Roy J Cook's O H Rochester Indet
Fletcher Ted 470 Warren Brooklyn
Flynn Frank D 65 W 123 N Y C
Follette & Wicks 1824 Gates av Bklyn
Forbes & Gowman 201 W 112 N Y C
Force Johnny 340 Edmondson Baltimore
Ford Corinne Trocadero Burlesquers B R
Fords Four 1949 84 st Bensonhurst
Ford & Hyde Camp Rest Clifton Me
Formby Geo Waltheus House Wigan Eng
Fox Florence 172 Filmore Rochester
Fox & Summers 517 10 Saginaw Mich
Foyer Eddie 9920 Pierpont Cleveland
Francis Willard 67 W 128 N Y C
Francisco 343 N Clark Chicago
Freeman Bros 35 Anderson Boston
Frey Twins Keith's Grand Indianapolis
Frisco Trio care Sam Messell 618 Ansell Bldg
Atlanta
Frish, Garard & Toolin 1709 Frisk Chicago
Furman Radio 829 Beck N Y C

Gaffney Sisters 1407 Madison Chicago
Gaffney Al 393 Vernon Brooklyn N Y
Gardner Georgi 4646 Kenmore av Chicago
Gates Earl Monte Carlo Girls B R
Gaylor Chas 788 17 Detroit
Gaylor & Graft 383 Van Buren Brooklyn
Gaylor & Wally 1321 Halsey Brooklyn
Girard Marie 41 Howard Boston

LOOK AT THIS !!

FRANK BYRON AND LOUISE LANGDON

AND OO. (Including Eight Chorus Girls)

"COYOTTE GISSIE"

By F. BYRON and E. P. MORAN

In the Western Musical Comedy

FOR VAUDEVILLE SEE BOSTOCK

Gladstone & Talmage 145 W 45 N Y C
Gleason's & Houlihan 8 New Coventry Lon-
don Eng
Godfrey & Henderson Orpheum Denver
Golden Max 5 Alden Boston
Golden Morris 104 Syndicate Bldg Pittsburgh
Goldman Sam 401 Benson Reading O
Goodman Joe 2038 N 3 Philadelphia
Gordon Ed M 6118 Drexel av Chicago
Gordon Dan 1777 Atlantic av Bklyn
Gordon & Barber 26 S Locust Hagerstown Md
Gomana Bobby 400 So 6 Columbus O
Gottlob Amy 671 Lenox av N Y C
Granat Louis M 343 B'way Union Hill N J
Gray & Graham Vaudeville Club London
Gray & Gray 1922 Birch Joplin Mo
Green Ethel Majestic Chicago
Griffith Fred M Academy Chicago
Griffith John P Trocadero Burlesquers B R
Grimm & Elliott Majestic Decatur
Gullyfoyle & Charlton 206 Harrison Detroit

H.

Halligan & Sykes Union Square N Y C
Hallings The Calvert Hotel N Y C
Halla Dogs 111 Walnut Revere Mass
Hanson Boys 21 E 98 N Y C
Haltom Powell Co Colonial Indianapolis Indef
Hamilton Harry 257 Jeffit av Newark
Hammond & Forrester Box 83 Scaradale N Y
Hampton & Bassett Variety Allegheny Pa
Hanlon Bros & Co Colonial Erie
Harcourt Frank Girls from Happyland B R
Harris Maude Girls from Happyland B R
Harrity Johnnie 708 Harrison av Scranton
Hart Bros Barnum & Bailey C R
Hart Maurice 156 Lenox av N Y C
Hart Stanley Ward Hyman Los Angeles Indef
Harvey & Irving 1553 Broadway N Y C
Haydn Dunbar & Haydn Palace Chicago
Hays Ed C Vogue's Minstrels
Hazard Lynne & Bonnie Wausau Wis
Held & La Rue 1328 Vine Philadelphia
Henella & Howard 646 N Clark Chicago
Henry Frank J Girls from Happyland B R
Henry Girls 2326 So 71 Philadelphia
Henshaw Edward 63 W 107th N Y C
Herberts The 47 Washington Lynn
Heuman Trio Ronacher's Vienna Austria
Hillman & Roberts 516 E 11 Saginaw Mich
Hines & Fenton 532 W 163 N Y C
Hines & Remington Harrison N Y
Hoffman Dave 2241 E Clearfield Phila
Hoffman & O'Connell Majestic Shreveport
Holman Harry & Co Empire Montgomery
Holmes Norine Trocadero Burlesquers B R
Holt Alf 755 Fifth Milwaukee
Honan & Hein P O B 564 Onset Mass
Hood Sam 721 Florence Mobile Ala
Hoover Lillian 432 W 34 N Y C

2 Sisters Hopkins

(Ethel and Emma)
September, Olympia, Paris.

Hopp Fred 326 Littleton av Newark N J
Horton & La Triska Hippodrome Paisley
Scotland
Hotelling Edw 557 S Division Grand Rapids
Howard Comedy Four 983 S av Bklyn
Howard Harry & Mae 222 S Peoria Chicago
Howard Jack Girls from Happyland B R
Howard Joe B 1018 W 65 Chicago
Howard & White 3917 Grand Blvd Chicago
Hoyt & Starks 15 Bancroft pl Bklyn
Hubert & De Long 4416 Madison Chicago
Hunter & Ross New Amsterdam Springfield O

I.

Mr. Fred Ireland

AND HIS CASINO GIRLS
Booked Solid by BEEHLER BROS.

Ingram Two care M W Tooti, Nevada Iowa
Inman Billy Monte Carlo Girls B R

Ioleen Sisters

September, Folies Marigny, Paris.

Irwin Flo 221 W 45 N Y C

J.

Jackson Frank C 326 W 46 N Y C
Jerge & Hamilton Lyric Mobile
Jarrell Company 3044 W Madison Chicago
Jeffreys Tom 380 Bridge Bklyn
Jennings Jewell & Barlow 3302 Arl'g'n St L
Jewell Mildred 5 Alden Boston
Johnson Great 257 W 37 N Y C
Johnson Henry 69 Tremont Cambridge
Johnson & Johnson 108 Knight av Collingsw'd
Johnston Musical Empire Sunderland Eng
Jordons Juggling 4736 Ashland Chicago
Juno & Wells 511 E 78 N Y C

K.

Kane James E 1732 So 8th Philadelphia

Kaufman Rawls & Von Keiths Louisville
Kaufman Reba & Ines Majestic Chicago
Kaufmanns The Hess Lake Newaygo Mich
Keeley Bros 5 Haymarket Sq London
Keenan & Beverly 574 11 st Brooklyn
Kelsey Sisters 4832 Christiana av Chicago
Kenna Chas Majestic San Antonio
Kennedy Joe 1131 N Knoxville Tenn
Kenney & Hollis Howard Boston
Kenton Dorothy Felix-Portland Hotel N Y C
Kewner Rose 438 W 164 N Y C
Keston Le Roy Pottsville Pa
Kidder Bert & Dor'y 336 Santa Clara Alameda
King Bros 211 4 av Schenectady
King Four 1211 N Kentucky av Atlantic City
King Violet Winter Garden Blackpool Eng
Kirsch The Great 323 18th Ave
Knight Bros & Sawtelle 4450 Sheridan rd Chic
Kolb & La Neva Empress Duluth
Koners Bros Orpheum Sacramento
Krons Arthur & Beattie 200 N 54 Philadelphia

L.

LA MAZE TRIO

(3 Feet and 5 Tables)
Next Week (Sept. 16), Orpheum, Portland, Ore.

Lake Jas J Girls from Happyland B R
Lamont Harry 20 Clinton Johnstown N Y
Lane Chris 4357 Kenmore av Chicago
Lane & Ardell 109 Alexander Rochester
Lane Eddie 305 E 73 N Y C
Langdon Harry Keiths Philadelphia
Lanning Arthur Monte Carlo Girls B R
Lansear Ward E 232 Schaefer Bklyn
La Centre & La Rue 2461 2 av N Y C
La Fleur Joe Ringling Bros C R
La Rue & Holmes 21 Little Newark

PHIL LA TOSKA

Sept. 16, Terra Haute—Lafayette.
Direction BEEHLER BROS.

La Toska Phil Varieties Terre Haute
La Toy Bros Union Square N Y C
La Tour Irene 24 Atlantic Newark
Larivies & Lee 32 Shuter Montreal
Lashe Great 1611 Kater Phila
Laurence Bert 106 S 4 Reading
La Verne & La Verne 525 E 11 Erie
Lawrence & Edwards 624 Elm Reading
Lawrence & Wright 56 Copeland Roxbury Ma
Laypo & Benjamin Birmingham
Layton Marie 252 E Indiana St Charles Ill
Le Page 236 S Milwaukee
Le Roy Geo 36 W 115 N Y C
Le Roy Vic 332 Everett Kansas City
Leahy Bros 259 East av Pawlucket R I
Leberg Phil & Co 224 Tremont Boston
Lee Joe Kinley 47 W 129 N Y C
Lee Rose 1040 Broadway Bklyn
Leonard Gus 290 Manhattan av N Y C
Leslie Elsie Trocadero Burlesquers B R
Leslie Frank 114 W 139 N Y C
Leslie Regina Class Point N Y
Leslie Family 47 W 129 N Y C
Lewis Dave Imperial Chicago
Linden & Buckley 70 W 95 N Y C
Lingermans 705 N 5 Phila
Linton & Jungle Girls 1985 So Penn Denver
Lockwoods Musical 132 Cannon Poughkeepsie
London & Riker 52 W 95 N Y C
Lorch Family Circus Schuman Berlin Ger
Loraine Olga 4116 W End Chicago
Luce & Luce 3525 Kratzer Rd Cleveland
Lutgen Hugo Empress Salt Lake City
Lynch Hazel 355 Norwood av Grand Rapids

M.

"Mab Queen" & Wells Hillside Bx Canton
MacDonald Dr Howard Boston
Mack Floyd 5934 Ohio Chicago
Malone Grace 183 Normal Buffalo
Malloy Dannie 11 Glen Morris Toronto
Manning Frank 922 Sixth av N Y C
Manning Trio 154 N Wanamaker Phila
Mantell Harry Trocadero Burlesquers B R
Mantella Marionettes American Omaha
Marathon Comedy Four 309 W 28 N Y C
Mardo & Hunter Bljou Battle Creek
Marine Comedy Trio 137 Hopkins Bklyn
Marshall & Kliner Plankinton House Milw'ke
Martin Dave & Percie R No 2 Derby Ia
Maritana Miss 2815 Boulevard Jersey City Hg
Martine Fred 457 W 57th N Y C
Masin & Pearse Van Cortlandt Hotel N Y C
Matthews Mabel 2931 Burling Chicago
Mayer Arthur Monte Carlo Girls B R
Mayne Elizabeth 1333 S Wilton Philadelphia
Mayson Frank 308 Madison Minn
McCann Geraldine & Co 706 Park Johnstown
McCarthy & Barth 2901 Missouri av St Louis
McConnell Sisters 1247 Madison Chicago
McCormick & Irving 312 Av O Bklyn
McCracken Tom 6151 Chestnut Philadelphia
McCune & Grant 636 Benton Pittsburgh
McDermott & Walker 5625 Havoforn Phila
McDuff James Empress Salt Lake

McGarry & Harris 521 Palmer Toledo
McKie Corkey 251 W 34 N Y C

JOCK McKAY

SCOTCH COMEDIAN,
Who asks for applause and gets it without
asking, over in Scotland. Com., Pat Casey.

McLain Sisters 38 Miller av Providence

McMAHON and CHAPPELLE

Port Monmouth, N. J.
Direction JENIE JACOBS.

McNutt Nutty 270 W 39 N Y C
McWaters & Tyson 471 90 Bklyn
Meredith Sisters 11 Eppit E Orange
Meredith Sisters 10 W 64th st
Methin Sisters 12 Culton Springfield Mass
Mether & Davis 342 E 86 N Y C
Meyer David 1534 Central av Cincinnati
Michael & Fitzgerald Aquarium Moscow Rus'a
Migino Bros 1660 Bushwick av Bklyn
Miller Edgar M 255 E Front Bellevue
Miller & Princeton 58 Olney Providence
Millard Bros (Bob & Bill) Pantages Calgary
Millinery Salesman Muncie Ind
Minstrel 4 Star Ithaca
Minty & Palmer 3312 N Park Phila
Moller Harry 34 Blymer Delaware O
Montambo & Wells White Rats N Y C
Moore Jack O 1428 Holmes av Springfield Ill
Moore Mite 23 Boston
Morette Sisters Empire Rock Island Ill
Morley Victor 2311 M St Richmond Va
Morris & Kramer 1306 St John pl Bklyn
Morrison Patsy Lynbrook L I

LILLIAN MORTIMER

Vaudeville—United time
ALBIE, WEBER & EVANS

Mostras The 62 Morse Newton
Musketeers Three 240 W 39 N Y C

N.

Neary Bliss & Ross 459 E Main Bridgeport
Nevels & Erwood 240 17 av Paterson Indef
Nichols-Neison Troupe Lincoln Chicago
Norton 617 Flatbush av Bklyn
Norton C Porter 6342 Kimbark av Chicago
Nosses Musical New Brighton Pa
Nowak Casper 1307 N Hutchinson Phila

O.

O'Connor Trio 706 W Allegheny av Phila
O'Dell & Gilmore 1145 Monroe Chicago
Omar 252 W 36 N Y C
O'Neill Dennis 201 E Marshall Richmond
O'Neill & Regency 592 Warren Bridgeport
Orloff Troupe 208 E 57 N Y C
Orr Charles F 181 W 41 N Y C
Owens Dorothy Mae 8047 90 Chicago

P.

Pape Herman G Morrison Htl Chicago
Parker & Morrell 187 Hopkins Bklyn
Parvis Geo W 2534 N Franklin Phila
Pederson Bros 635 Greenbush Milwaukee
"Penrose" 2106 Fulton Brooklyn
Phelan & Winchester 1502 Belkays Superior
Phillips Samuel 310 Classon av Bklyn
Phillips Sisters Revue Paris
Potter & Harris 6330 Wayne av Chicago
Powell Hailton Co Colonial Indianapolis Indef
Powers Bros Maple Beach Pk Albany N Y
Powers Elephants 745 Forest av N Y C
Proctor Ada 1112 Halsey Bklyn

Q.

Quinlan Josie 644 N Clark Chicago

R.

Raimond Jim 818 Dakin Chicago

RAPOLI

World's Greatest Artistic and Sensational
Juggler.
Direction BEEHLER BROS.

Rawls & Von Kaufman Mush Room Muskegon
Ray Harry Hotel Clinton Pittsburgh
Raymond Great Bombay India Indef
Redmond Trio 251 Halsey Bklyn
Redner Thomas & Co 972 Hudson av Detroit
Redway Juggling 141 Inspector Montreal
Reese Bros Lockport N Y
Remington Mayme Gerard Htl N Y
Renalles The 2064 Sutter San Francisco
Rio Al C 269 Audubon av N Y C
Ritters The Schindlers Chicago
Roberts C E 1851 Sherman av Denver
Roberts & Co Cozy Newport Ky
Roberts & Downey 36 Lafayette Detroit
Robinson Wm C 3 Granville London

Roeber & Lester 814 Broadway Buffalo
Rogers Ed Girls from Happyland B R
Rogers & McIntosh Empress San Francisco
Roller Henry 91 Trenton East Boston
Ro Nero 412 S George Rome N Y
Rose Ulin & Raymond 19 Union Los Ang'l
Rosenthal Don & Bro 151 Chaplain Rochstr
Ross Sisters 65 Cumberland Providence
Ross Musical Novelty 218 W 48 N Y C
Rother & Anthony 8 Patterson Providence
Royal Italian Four 654 Reese Chicago

S.

Sampsel & Reilly Maryland Baltimore
Scanlon W J 1591 Vinewood Detroit
Schroder Carl Girls from Happyland B R
Schulte Geo 1014 Sedgwick Chicago
Scully Will F 8 Webster p/ Bklyn
Sears Gladys Dantes Daughters B R
Sells Billy & Betty Broadway Columbus O
Selton Larry Syndons Omaha
Sexton Chas B Jefferson Birmingham Ind
Shaw Edith Trocadero Burlesquers B R

Burt Shepherd

"The Whip King"—Booked Solid.
Direction BEEHLER BROS.

Shermans Dogs Dumont N J
Sherlock Frank 514 W 135 N Y C
Sherman Krans & Hyman Maurice Bths Hot Sp
Shermans Two 252 St Emanuel Mobile
Shields Sydney & Co Orpheum New Orleans
Simms Sheldon P O B 539 N Y C
Simons Murray J Trocadero Burlesquers B R
Skeley Johnson & De Ferris Empire Pittsburgh
Slager & Slager 516 Birch av Indianapolis
Smith & Adams 1145 W Madison Chicago
Smith Allen 1243 Jefferson av Bklyn
Smith Lee 23 Vienna Newark N J
Smith Lou 124 Franklin Allston Mass
Smith & Champion 1747 E 48 Bklyn
Smith & Larson 140 W 40 N Y C
Somers & Storke Katskill Bay Lake George
Soper & Lane 1232 N Alden West Phila
Spears The 67 Clinton Everett Mass
Sprague & Dixon Dixie Uniontown Pa
Springer & Church 3 Esther Terrace Pittsfd
Stanley Harry Grant Hotel Chicago
Stanley Stan 905 Bates Indianapolis
Stanwood Davis 844 Bremen E Boston
Stearns Pearl & Co Bijou Flint
Stein-Hume-Thomas Orpheum St Paul
Steppe A E 33 Barclay Newark
Stepping Trio 3908 E 5 Phila
Stern Great 34 Watson Paterson N J
Stevens E J 498 Marion Bklyn
Stevens Paul 323 W 28 N Y C
St Claire Annie Central Atlanta Indef
St James W H & Co Oakland
Stubbledorf Trio 5908 Maple av St Louis
Sullivan James F 350 Court Brooklyn
Sully & Phelps 2423 Jefferson Phila
Summers Allen 1956 W Division Chicago
Sutcliffe Trio 288 Laurel av Arlington
Swisher Calvin 708 Harrison av Scranton
Symonds Alafretta 140 S 11 Phila
Syts & Syts 140 Morris Phila

T.

Talbuta-Twirling 296 Box av Buffalo
Tambo & Tambo Casino Buenos Aires S A
Taylor & Tenny 2840 Ridge av Phila
Teese Charles J 1885 N 12 Phila
Temple Laella Girls from Happyland B R
Thermos Hippodrome Marietta O
Thomas & Wright 215 Bathurst Toronto
Thornes Juggling 58 Rose Buffalo
Thurston Leslie 315 W 46 N Y C
Tops Topsy & Tops 3422 W School Chicago
Travers Bell 207 W 38 N Y C
Travers Billy Monte Carlo Girls B R
Travers Roland 221 W 42 N Y C
Trimborn H & K 29 Millers Lane Ft Thos Ky
Trobadores Three 136 W 55 N Y C
Tunis Fay Savoy Fall River Mass.
Ty-Bell Sisters Ringling Bros C R

U.

Unique Comedy Trio 1927 Nicholas Phila
Universal Four 1760 Greene av Bklyn

V.

Vaggies The Grand Circuit South Africa
Valdare Troupe Cyclists Majestic Ft Worth
Valentine & Bell 1451 W 103 Chicago

VALENTINE and BELL

Direction BEEHLER BROS.

Van & Bates 5 W 104 N Y C
Van Dille Sisters 514 W 135 N Y C

CHAS. and FANNIE VAN

United Time.

BY POPULAR REQUEST OF MANAGERS AND AGENTS

SOL BERNERS

(Himself Again)

In An All Star Revival of "PERUNA"

A Hebrew Comedian Who
Does Not Offend or Ridicule

OPEN FOR BURLESQUE

Direction, STERNAD & VAN

When answering advertisements kindly mention VARIETY.

THE ACT RELIABLE -- THE ACT ORIGINAL

The Act Collins and Hart Stole and a Few Others Try to Imitate

BLOCKSON AND BURNS

FUNNIER THAN EVER---Opened the Season Last Week at Colonial Theatre, Erie, Pa., with a Few New Tricks

UNITED BOOKING

Direction: **ALF WILTON**, Putnam Building, Broadway, N. Y. City

Van Charles & Fannie Shuberts Utica
Van Horn Bobby 139 West Dayton
Variety Comedy Trio 1515 Barth Indianapolis
Vass Victor V 85 Bishop Providence
Venetian Serenaders 676 Blackhawk Chicago
Vernon & Parker 187 Hopkins Bklyn
Village Comedy Four 1912 Ringold Phila
Vincent & Slager 820 Olive Indianapolis
Vino Val Ringling Bros C R
Violetta Jolly 41 Leipsiger Berlin Ger
Violinist Dancing Keiths Cleveland

W.

Walker Musical Ringling Bros C R
Walker & Ill 202 Warren E Providence
Walker & Sturn 55 Railw'y av Melbourne Aus
Wallace & Van 679 E 24 Paterson
Ward & Bohman Taxi Girls B R
Ward Mack 300 W 70 N Y C
Washer Bros Oakland Ky
Washburn Dot 1930 Mohawk Chicago
Watson Billy W Girls from Happyland B R
Watson Nellie Girls from Happyland B R
Watson Sammy 533 St Paul av Jersey City
Weber Chas D 528 Tasker Phila
Well John 5 Krusstadt Rotterdam
Wels Cooper H Brilla Hotel S 10 Phila
Welsh Harry Mone Carlo Girls B R
Welch Jas A 211 E 14 N Y C
Wells Lew 213 Shawmut av Grand Rapids
Wenrick & Waldron 542 Lehigh Allentown
Wentworth Vesta & Toddy Keiths Portland Me
Western Union Trio 2241 E Clearfield Phila
Weston Edgar 246 W 44 N Y C
Weston Dan E 141 W 116 N Y C
Wheeler The 140 Montague Bklyn

THE WHEELERS

"Jag on Wheels."
Direction: **BEHLER BROS.**

White Kane & White 303 Vermont Bklyn
Whitehead Joe Freeport N Y

Whitfield and Ireland

Sept. 16, East St. Louis-Evanstonville.
Direction: **BEHLER BROS.**

Whitney Tillie 36 Kane Buffalo
Whittle W E Whittle Farm Caldwell N J
Wilkinson John N 1720 Baltic av Atlantic City
Williams Clara 2450 Tremont Cleveland
Williams Chas 2625 Rutgers St Louis
Williams & Gilbert 1010 Marafeld av Chic
Williams & Sterling Majestic Dallas
Williams & Stevens 3516 Calumet Chicago
Wilson & Aubrey 489 So 12 Newark
Wilson Frank Grand Johannesburg So Africa
Wilson Jack E 5430 Loomis Chicago
Wilson Lottie 2208 Chilton av Chicago
Wilson Raleigh 210 N 22 Lincoln
Wilson Tom & Co Bklyn Atlanta
Wilson & Ward 2744 Grays Ferry av Phila
Wilson & Washington Bklyn Battle Creek
Winkler Kress Trio Medford Boulevard Medfd
Wise & Milton Brennan Circuit New Zealand
Wixon & Conley 30 Tecumseh Providence
Wood Bros Hendersons Coney Island N Y
Wood Ollie 524 W 132 N Y C
Work & Play 1029 E 29th Brooklyn

X.

Xaviers Four 2144 W 20 Chicago

Y.

Yeomans Geo 150 W 36 N Y C
Young Ollie & April Fifth Ave N Y C
Young & Young 215 W 111 N Y C

Z.

Zanfrelas 131 Brixton London
Zig Zag Trio 809 W 43 N Y C
Zolaq 284 W 48 N Y C

BURLESQUE ROUTES

WEEKS SEPT. 16 and 23.

Americans Empire Chicago 23 Grand Milwaukee
American Beauties Star & Garter Chicago 23 Standard Cincinnati
Auto Girls Grand Boston 23 Bronx N Y
Beauty Youth and Folly L O 23 Columbia Chicago
Behmans Show Corinthian Rochester 23-25 Bastable Syracuse 26-28 L O 30 Gayety Montreal
Ben Welch Burlesquers Gayety Baltimore 23 Gayety Washington
Big Galey 16-18 Gilmore Springfield 19-21 Empire Albany 23 Gayety Brooklyn

Big Review Lyceum Washington 23 Penn Circult
Bohemians Empire Indianapolis 23 Folly Chicago
Bon Tons 16-18 Empire Hoboken 19-21 Empire Paterson 23 Gayety Newark
Bowery Burlesquers Columbia New York 23 Star Brooklyn
Cherry Blossoms Star Cleveland 23 Peoples Cincinnati
College Girls Gayety Montreal 23-25 Empire Albany 26-28 Franklin Sq Worcester
Columbia Girls 16-18 Empire Albany 19-21 Franklin Sq Worcester 23 Gayety Boston
Cracker Jacks Gayety Newark 23 Casino Philadelphia
Daffy Dills Krug Omaha 23 Century Kansas City
Dantes Daughters Empire Philadelphia 23 Casino Brooklyn
Dazzlers 16-18 L O 19-21 Bridgeport 23 Westminster Providence
Ducklings 16-18 Columbia Scranton 19-21 Orpheum Paterson 23 Bowery New York
Follies Day L O 23 Krug Omaha
Gay Masqueraders Star Brooklyn 23-25 Empire Hoboken 26-29 Empire Paterson
Gay White Way Gayety Toledo 23 Star & Garter Chicago
Gay Widows Penn Circult 23 Star Cleveland
Ginger Girls Casino Boston 23-25 Gilmore Springfield 26-28 Empire Albany
Girls Happyland Gayety Pittsburgh 23 Empire Philadelphia
Girls Joyland Bowery New York 23 Empire Philadelphia
Girls Missouri Grand Milwaukee 23 Gayety Minneapolis
Girls Reno Lafayette Buffalo 23-25 Columbia Scranton 26-28 Orpheum Paterson
Golden Crook Music Hall N Y 23 Murray Hill N Y
Hastings Big Show Empire Cleveland 23 Gayety Toledo
High Life in Burlesque Howard Boston 23 Grand Boston
High School Girls Gayety Minneapolis 23 Gayety St Paul
Howes Love Makers Gayety St Louis 23 Gayety Kansas City
Jardin de Paris Folly Chicago 23 Avenue Detroit
Jolly Follies Westminster Providence 23 Casino Boston
Knickerbockers Gayety Kansas City 23 Gayety Omaha
Lady Buccaneers Casino Brooklyn 23 Eighth Ave N Y
Marions Dreamlands 16 Casino Philadelphia 23 Music Hall N Y
Merry Go Rounders Gayety Toronto 23 Garden Buffalo
Merry Maidens Eighth Ave N Y 23 Howard Boston
Merry Whirl Gayety Washington 23 Gayety Pittsburgh
Midnight Maids Garden Buffalo 23 Corinthian Rochester
Miss New York Jr Trocadero Philadelphia 23 Empire Baltimore
Mollie Williams Murray Hill N Y 23-25 L O 26-28 Bridgeport
Moulin Rouge Empire Newark 23-25 Orpheum Paterson 26-28 Columbia Scranton
New Century Girls Gayety St Paul 23 L O 30 Krug Omaha
Orientals Star Toronto 23 Lafayette Buffalo
Pacemakers Bronx N Y 23 Empire Brooklyn
Queens Follies Bergere Buckingham Louisville 23 Empire Indianapolis
Queens Paris Gayety Philadelphia 23 Gayety Baltimore
Reeves Beauty Show Columbia Chicago 23 Gayety Detroit
Robinsons Cruise Girls Gayety Louisville 23 Gayety St Louis
Rosebuds Peoples Cincinnati 23 Empire Chicago
Rose Sydells 16-18 Bastable Syracuse 19-21 L O Gayety Montreal
Runaway Girls Gayety Detroit 23 Gayety Toronto
Social Maids 16-18 Empire Paterson 19-21 Empire Hoboken 23 Gayety Philadelphia
Star & Garter Standard Cincinnati 23 Gayety Louisville
Stars of Stageland Empire Brooklyn 23 Empire Newark
Taxi Girls Olympic N Y 23-25 Empire Paterson 26-28 Empire Hoboken
Tiger Lillies Empire Baltimore 23 Lyceum Washington
Trocadero Girls Omaha 23 L O 30 Columbia Chicago

Watsons Beef Trust Standard St Louis 23 Buckingham Louisville
Whirl of Mirth 16-18 Orpheum Paterson 19-21 Columbia Scranton 23 Trocadero Philadelphia
Winning Widows Gayety Brooklyn 23 Olympic N Y
World of Pleasure Gayety Boston 23 Columbia N Y
Yankee Doodle Girls Century Kansas City 23 Standard St Louis
Zallans Own Avenue Detroit 23 Star Toronto

LETTERS

Where C follows name, letter is in Chicago.
Advertising or circular letters of any description will not be listed when known.
P following name indicates postal, advertised once only.

A
Adele Ernest
Adeline
Air Billy Bon (P)
Alysa Miss Amy
Ames Charley
Anderson Al
Astor Guy Mrs (C)

B
Bandoll Mr C
Barry Edmond
Barry Marion
Bauwens Paul (C)
Beats William
Beaumont Arnold
Beaumont Count (C)
Behes Earl (C)
Bernie Miss Lewis
Bernie Ben
Berzac Cliff
Betts Billy
Boley May
Bonomar Simon (C)
Bordly Chas
Bortoline Joe (C)
Boynton Edith (C)
Brice Charlie
Bruce Bethina (P)
Buck Gene
Burger Nulle (C)

C
Cameron Arthur
Cameron Grace
Campbell Miss Zelma
Caswell & Arnold
Charlan Watler (C)
Chase Billy
Christopher Joe (C)
Clark Evelyn (C)
Clays Richard (C)
Cole Nate H (C)
Cook Walter
Courtney Mabel
Cox Vic (P)
Cressy Wm (C)
Curtis Carle (C)
Cushing M (C)

D
Dale Jessie (C)
Daley Dorothy
Dangle Angela
Daugherty, Mr & Mrs (C)
Dean, Reed & Dean
Delgado Marina (P)
Diamond Lew F
Dickey Paul

E
Earle May
Edmonds The
Ellsworth Harry
Emerald Alice

F
Farley John
Farrell Harry (C)
Fay Eva
Ferris Ethel (C)
Fields Evelyn (C)
Fitzstube Maud
Florence & Co (C)
Ford Harry (C)
Foster Billy (C)
Folsom Robert
Furman Radie

G
Gallagher Ed
George Alvin D
Gilbert Albertina
Gordon Miss C
Gould Rita
Gracie Charles
Green Paris (C)

H
Hallifax Dan (P)
Hamilton Richard
Handy Sadie
Hardcastle Ted (P)
Harris William
Henry & Liel
Hobbs Lucy
Howard Mangle
Howard Chas
Howe Walter
Hubrey Stan
Hudson H E

I
Ingalls Ernest (C)
Isikawa I (C)
J
Jarrott Jack
Jeavons Hugh

K
Kaufman & Sawtelle
Keane James
Keegan Gus
Keife Zena
Kelmer Edith
Kelly James (C)
Keltons Musical (C)
Kenton Dorothy (P)
King H W (C)
Kirk Ralph (P)

L
La Barbe Jules (C)

M
Mack Irene
La Salle Trio (C)
Laypo & Benjamin (C)
Le Mar Ada
Lesso Mrs
Lewising Wilbur (P)
Lewis Jack
Linn Ben
Livingston Violet (P)
Lloyd Eddie (C)
Loveland Carl H
Lorraine Hazelle
Lorraine Fred
Loury Ed
Lowell Mildred
Lyons Harry
Lynton Peiham
Lutz C A

N
Mack Bessie
Mack Jennie
Mandell Marie
Marion Grace
Marvin Grace
Maximus Max
McDonald Bobby
McMahon Tim
Meahan Wm (C)
Merrill Flora
Morris Mike
Muller Della S
Murphy Jack
Murray Elizabeth

O
O'Connor J L (C)
Oelschlagel Chris (C)
Orville Victoria (C)
Owring M
Owens Flo

P
Pauline Marguerite
Pingree Helen
Plottio
Pischo Lillian (P)
Pratt Miss M

R
Rafferty Jimmie
Rice Frank M (C)

S
Sargent Miss Eva
Schoen Mad
Seamon Nina (C)
Searls Alice
Shea Mary
Sherry John
Simone C M
Snayder & Vaughn
Stanton Walter
Stark Sisters
Stevens Leo
Stone Miss Pauline
Stover B W
Sully B (C)
Sweet Sixteen Quartette

T
Taylor Miss Josie
Thom Frankie
Trevellon Florence (C)
Tuxedo Four (P)
Twin City Quartette (C)

V
Valeno Sisters (C)
Valentine & Bell (C)
Vaigene Harry
Van Chas A
Vance Billie (C)
Vase Victor (C)
Vickery A W (C)

W
Wallace K Mrs (C)
Walt Terry
Webster H J
Weston (C)
Whalle J A
Wheeler Roy Mrs (C)
Wheeler Earl (C)
Whittle Mr (C)
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Didn't see as many "What Whats" in Mozambique as we expected, but Zanzibar made up for them.

To win a \$15 bet. Perry has let his whiskers grow, and from the heat the ends have turned red. "Brush" is his future name.

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3 MUSKETEERS 3



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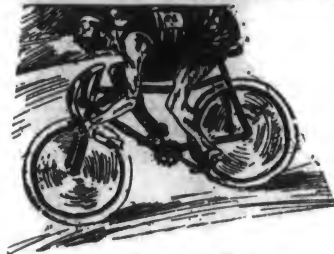
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The Empire Bill has three headliners—Eli Dawson, black-face comedian; the railroad playlet, "Number 44," and the Three Stanleys. Eli Dawson

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Eli Dawson is a headliner of the first order, with a bunch of original songs and rapid-fire line of talk that does the audience good.

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Direction MESSRS. SHUBERT

"EXAMINER."

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'WHIRL OF SOCIETY'Colored Butler, Temporarily a
Clown, Helps In Every
Situation.

STAGE BRIDGED TO CROWD

For a roystering person-of-puns let Al Jolson be commended. And were it imperative that "The Whirl of Society" be reviewed in two words, let those two words be that same Al Jolson.

There was nothing particularly Winter Gardenish about the climate of "The Whirl's" first nights in Chicago, as witness Jolson's perspiratory caperings up and down the bridge of thighs, whereupon also tripped some two score daintily beskied ankles to the tune of "My Sumurun Girl." And yet, though torrid the night and beaded with honest perspiration the audience and performers soon were upon a plane of easy friendship—thanks to Jolson.

Not at all necessary that it should be called "The Whirl of Society." "The Whirl" would be sufficient. For, from curtain to curtain, it rained and thundered and lightnined and tornadoed and hurricaned jape and jest and musical persiflage and terpsichorean fol de rol.

Al Jolson as the colored butler (with a temporary lapse into tautum powder while he enacts the clown in singing "My Sumurun Girl") is enabled to percolate into every situation of the play. The entertainment provided by Mrs. Ada Lewis Deane begins with the appearance of the Perriots in minstrelsy. And then more Jolson and more Jolson. Yet never a flagging note in the interest of the audience that welcomed his jokes and his "ad lib." The bridge through the audience, a conceit borrowed from "Sumurun" for the song number of that name, offered him many an opportunity to gallop among his listeners, and the listeners liked it.

"TRIBUNE."

"The Whirl of Society" is one of those "Let's-go-to-some-show" things with a lot of songs and dances in it, some good-looking girls in short skirts, and Mr. Al Jolson. Perhaps Mr. Jolson's name means nothing to those who are addicted to the comic theatre. An experience of several years attending musical entertainments provides no memories, pleasant or otherwise, of Mr. Jolson. One recalls without difficulty Mr. Lew Dockstader, and other eminent burnt cork clowns, but Mr. Jolson seems to have no niche in our black face reminiscences. Hereafter Mr. Jolson will be among those remembered. He is a blithe young fellow with an eager method of comedy, a melodious voice, and a charmingly inoffensive insolence not to be found elsewhere in foolish exhibitions of "The Whirl of Society" sort. He walks down the middle aisle of the Lyric theater, talks intimately to the occupants of the aisle seats, springs jokes, new and old, and is quick, responsive, and magnetic, a pleasant buffoon, inspiring laughter without vulgarity, so far as I could see, and belonging to the "our set" of metropolitan entertainers. As has been said in another periodical, no show is a bad show that has Al Jolson in it.

"POST."

A rejuvenator has been placed in the Lyric theater in a musical diversion which the Shuberts call "The Whirl of Society"—not that the last season was without its social whirl at that playhouse. The new piece undoubtedly will attract all the people who did not go to the theater during the ten long, sad weeks of uplift promulgated by the Drama Players, and in time a loop crossing policeman may be able to tell the poor playgoer where the Lyric Theater is. This will be the case, surely, unless Al Jolson breaks a leg or sprains a vocal chord, for he is so sure-fire an entertainer that he couldn't even be concealed long "back of the yards."

Jolson is the center and life of the entertainment. He has a positive genius for running laughter out into the open, and in a very frivolous way is undoubtedly one of the most effective performers on our stage. He works all the time, in black face, in white face, in song and in dance, and even indulged in an impromptu speech that was as funny as his author-made lines.

"JOURNAL."

Any show that has Al Jolson singing in it is a good show, and this black-face comedian, whose voice is trumpet, cello and flute in one, singe often and earnestly in "The Whirl of Society," a showy and fleet entertainment that has come out of Manhattan's Winter Garden, to open the season at the Lyric Theater.

On the stage Jolson labors almost constantly with some expert foil. He is tireless. He can hold the stage half an hour at a time and keep his audience happy every minute. A song sung by Jolson in the brief travesty of "Sumurun" has honest musical content, and he drains it dry.

"AMERICAN."

There is a show at the Lyric which will go further to put that Jackson boulevard playhouse "on the map" than did the successes of Sothern and Marlowe, "Pinafore" and Harry Lauder of last season. It is "The Whirl of Society," the best example ever seen here of the style of entertainment which flourishes at the Winter Garden on Broadway.

Jolson darts through the entertainment like a whirling dervish, always in view and always landing on his feet. He held up the show with his applause frequently. He enjoiied and coddled his audience; he talked to it and confided in it; he walked into it, up and down the runway, and even into the aisles and leaned over into the boxes to get every advantage of intimate proximity. He is funny from his feet up and he dances well from his head down. Jolson is a show, whether his face is corked or whether it is chalked, but as a black-face minstrel he is at his best.

"RECORD HERALD."

The rest is Al Jolson, a trim, compact young fellow, with a breezy sense of black-face comedy, who easily dominates things from the rise to the fall of the curtain. He sings ragtime with voice, shoulders, arms and legs; he dances with no thought for the morrow; he tells stories such as the one of the man who started to commit suicide by lying on the Erie railroad tracks and starved to death.

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VARIETY

[VOL. XXVIII. No. 3.

NEW YORK, FRIDAY, SEPTEMBER 20, 1912.

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Direction, **HURTIG & SEAMON'S, "BOWERY BURLESQUERS,"**
 Season 1912-13

VARIETY

Vol. XXVIII. No. 3.

NEW YORK CITY, FRIDAY, SEPTEMBER 20, 1912.

PRICE 10 CENTS.

PROCTOR AND HAMMERSTEIN MAY JOIN FOR PROTECTION

Vaudeville Managers Reported Chafing Under Booking Oppression. Rumor Poli Circuit May Yet Become Part of Sullivan-Considine-Loew Combine. William Morris Obligated to Cancel Kellerman Engagement at Proctor's Fifth Avenue

"Big time" vaudeville rumors were right on the job this week. They connected F. F. Proctor and Oscar Hammerstein as forming their own "Syndicate" within the United Booking Offices for mutual protection against the oppression both managers are feeling in the booking of acts; the rumors got talking about what would happen if S. Z. Poli joined his houses with the Sullivan - Considine - Loew Circuits booking combine, and the cause of it all was reported to be the cancellation of Annette Kellermann at the Fifth Avenue for next week. William Morris, who booked Kellermann for Proctor's house, is said to have been obliged to withdraw her, following an interview between Mr. Proctor and E. F. Albee, general manager of the U. B. O.

Sept. 23 (Monday) at the Lyric, Philadelphia, Miss Kellermann will head a road show tour under the direction of Morris. It will play the Shubert time at a \$1.50 and \$2 scale.

There is a veil of secrecy thrown about the cancellation of Kellermann at the Fifth Avenue. Mr. Morris starting out with the diver's traveling combination is said to be an indication that whatever arrangements he may have arrived at with Proctor are now at an end.

One story is to the effect Albee refused permission for Proctor to play the act. Why this permission should have been denied, why it was necessary or possible is difficult for the vaudeville people to understand. The usual system employed, however, in the United Booking Offices is for all acts booked to have a "slip" filed in the agency notifying the managers of it that a booking has been recorded.

No contract can issue without this "slip" "goes through." It is said the Morris - Proctor - Kellermann booking was made direct, Morris having personally agreed with Proctor upon the terms of the engagement. The United demands a "slip" of all acts booked as a protection for the commission the U. B. O. is entitled to for the turns played by its managers.

It has happened in the past that Proctor's bookings never came through on time, through the "slips" being "lost." This has created much dissension between the Keith and Proctor forces right along. It merely intensified the feeling existing since Proctor brought a successful legal action against Keith to dissolve the Keith-Proctor corporation.

From the time William Morris played "opposition" to the U. B. O., and even before, Albee has borne no love for him. The United's general manager may have vetoed the booking through Morris being concerned in it. There is also a chance the Keith faction in the U. B. O., believing Proctor had secured a drawing card (and would obtain others in the same way), made up their minds to thwart the first attempt, following the tactics that are reported the Keith people are using to keep feature turns out of Hammerstein's and the Proctor houses—until after the Keith New York theatres have played them.

Giving Hammerstein's but the second call on head liners is said to have aroused Oscar Hammerstein, who is now in active charge of the Victoria theatre. A rumor was about that through the dissatisfaction Messrs. Hammerstein and Proctor feel over
(Continued on page 15).

REVIVAL FOR WARFIELD.

After this season shall have ended for David Warfield in his "Return of Peter Grimm" tour the Belasco star will be next seen in a revival of "The Auctioneer."

The piece will be rewritten by David Belasco, who will stage it at the Belasco theatre for the commencement of the '13-'14 season.

ELTINGE, WITHOUT ORCHESTRA.

The Eltinge 42d Street theatre will be minus an orchestra from Sept. 28 onward. Notice, has been given the musicians their services will not be required after that date.

A. H. Woods, who manages the theatre concluded "Within the Law" did not call for music between acts. Besides, there is a saving of \$300 weekly, spent for the orchestra, which had its due weight in the matter.

Chicago, Sept. 26.

The Cort theatre, where "Fine Feathers" is the attraction, has dismissed its orchestra, not using any music now between acts.

SHERIDAN IN "FINE FEATHERS."

Chicago, Sept. 18.

Frank Sheridan, now in "The Bird of Paradise" at the Lyric, leaves that show Saturday to join "Fine Feathers" at the Cort. He will replace Arthur Byron, who succeeded Wilton Lackaye upon Lackaye going into "Oliver Twist."

Mr. Byron is returning to New York with no engagement announced.

GREEN ROOM CLUB HOUSE.

The Green Room Club members are agitating the subject of a new clubhouse. A special meeting was held at the rooms yesterday, in response to a call sent out by Frank G. Stanley, Prompter.

TEARING DOWN SIGNS.

Cincinnati, Sept. 18.

Wrecking crews from police headquarters went about the city wrecking theatrical advertising signs which they claimed had been erected without the proper permits from the Building Inspector.

NEW CABARET DEPT.

A new Cabaret Department was established Monday by the United Booking Offices. Helen Lehmann is in charge of it. It is not known whether Miss Lehmann will continue as a booking agent or hand the acts under her management over to another office.

Several people have spoken to the U. B. O. officers in the past about cabaretting. It is said last week a young man who wanted charge of the branch in the U. B. O. told John J. Murdock a great deal about the "inside" of cabaret bookings. After listening patiently Mr. Murdock started the department—without the young man.

Murdock is reported to have instructed Miss Lehmann to be careful she booked no act an agent had a claim upon.

CHARACTER ACTORS SCARCE.

A Broadway dramatic agency sent out fifteen calls for a character actor this week. Of the men notified but one responded. The others reported they were rehearsing.

Some said "rehearsing" is the best thing they have done so far this season.

DRESSER VICE GLASER.

Tuesday Louise Dresser gave a dress rehearsal of the new act she has been preparing for vaudeville. Immediately afterward, her agent, M. S. Bentham, placed Miss Dresser to head the Colonial program next week. Another of the Bentham stars, Lulu Glaser, billed to occupy that position, found she could not open on the date. Miss Glaser, with Tom Richards and company, will be in readiness Sept. 30.

It is reported Miss Glaser and Mr. Richards found it difficult to reach mutual terms for Mr. Richards' appearance in the Glaser act. It was not settled that he would appear until Tuesday afternoon.

Sept. 30 Miss Glaser will either headline at the Colonial or the Alhambra, though if at the former theatre it will become necessary to make a change in the opening place of Lily Langtry's engagement. "The Jersey Lily" has been billed to open at the Colonial that day.

CO-OPERATION DIVISION OF PROFITS BY H. W. SAVAGE

Following "Everywoman's" London Hit, American Manager Declares His Staff Will Participate in Net Earnings

(Special Cable to VARIETY.)

London, Sept. 18.

"Everywoman," at the Drury Lane, is a genuine success, though it cannot run beyond Christmas because of the pantomime season.

Alexandra Carlisle scored a triumph; Irving uses a small part well; W. H. Denny, capital caricature of a living manager; Vera Beringer, Patricia Collinge and Austin Melford, all excellent.

The piece was given a big reception. Henry W. Savage expresses himself as well pleased with the new version of "Everywoman."

Mr. Savage states that he has instituted the co-operative system of sharing profits with his office employees; that he has secured two as yet unnamed plays, one by Anna Caldwell and the other by Rupert Hughes; also a modern religious drama, "The Dead-lock."

VARIETY last week announced the Hughes play had been called "Well! Well!" but that it might be renamed.

SAHARET'S PRODUCTION.

(Special Cable to VARIETY.)

Berlin, Sept. 18.

A new production will shortly be shown by Saharet, hitherto known as a dancer only. She has gathered a troupe and will go in the country to break in a sketch dealing with the story of Paris and Helene and the Golden Apple.

GOT 'EM ALL IN.

(Special Cable to VARIETY.)

London, Sept. 18.

The new Empire revue includes Ida Crispi impersonating Gaby Deslys, teaching the ghost Drake the Gaby Glide.

FRED DAY WEDS DORIS OLAPHAM

(Special Cable to VARIETY.)

London, Sept. 18.

Fred Day, of Francis, Day & Hunter, music publishers, who was located in New York when that firm attempted to establish and maintain an American branch a few years ago, has been married to Doris Clapham.

CONSIDERING PROVINCIAL TOUR.

(Special Cable to VARIETY.)

London, Sept. 18.

Maud Allan has been offered a tour of vaudeville and a series of matinees in the province. She is considering, though disinclined, says Alfred Butt.

An offer for American vaudeville is also reported to have been made Miss Allan.

"THE GYPSIES," FINE.

(Special Cable to VARIETY.)

London, Sept. 18.

Leoncavallo's new tabloid opera, "The Gypsies," in two scenes, was produced at the Hippodrome Monday and

scored emphatically. It is in the composer's best vein.

The plot tells of a prince who joins a tribe of wanderers and becomes the husband of the chief's daughter. She tires of the prince and goes back to a man of her own race. The prince, incensed, burns the hut where they rest. The second half is especially fine. The composer himself conducted.

AMERICAN RAG SEXTET.

(Special Cable to VARIETY.)

London, Sept. 18.

The management of the Hippodrome announces a novelty in the shape of an American ragtime sextet, opening at that house Sept. 23.

NEW MONKS, POOR ACT.

(Special Cable to VARIETY.)

London, Sept. 18.

"Hans" and "Greta," monkeys, opened at the Palladium Monday. It is a poor offering.

BIG BUSINESS IN ENGLAND.

(Special Cable to VARIETY.)

London, Sept. 18.

The vaudeville houses, especially those in the provinces, have registered record takings in the last few weeks.

The cool weather is probably responsible in a great degree for this cry of prosperity.

PLAY GATHERING AGE.

(Special Cable to VARIETY.)

London, Sept. 18.

"Find the Woman" at the Garrick is nearing its one hundredth performance.

GERMAN DRAMA RIDICULED.

(Special Cable to VARIETY.)

Berlin, Sept. 18.

At the Deutsches theatre, Sternheim's drama, "Don Juan," is a flat failure and was ridiculed by the audience.

OPERETTE WEAK.

(Special Cable to VARIETY.)

Berlin, Sept. 18.

"Goldener Leichtsinn," produced at the Neues theatre, an operette, music by Alfredy, book by Koblinski, is not much of a success.

The music and plot are weak, the playing passable, and the staging good.

PLEASING COMEDY.

(Special Cable to VARIETY.)

London, Sept. 18.

"A Young Man's Fancy," at the Criterion, is a pleasing comedy.

SUNDAY CLOSING MEETINGS.

(Special Cable to VARIETY.)

London, Sept. 18.

Several Sunday protest meetings against the opening of music halls on the Sabbath are scheduled for next Sunday.

FAWCETT'S PERSONAL SUCCESS.

(Special Cable to VARIETY.)

London, Sept. 18.

George Fawcett has scored an immense personal success in the title role of "The Great John Ganton" at the Aldwych.

The play is considered unimportant and not a new theme, besides being too American.

GERMAN SKETCH FACTORY.

(Special Cable to VARIETY.)

Berlin, Sept. 18.

A sketch factory has been started in a small Munich theatre. Continental variety houses will be supplied by its product.

The factory furnishes everything, actors, costumes, scenery and the act.

So far around here about the only kind of a sketch that meets with any degree of success is a comic one.

WITHDRAWING "AMAZONS."

(Special Cable to VARIETY.)

London, Sept. 18.

"The Amazons" revival will be withdrawn from the Duke of York's Sept. 28.

DID WELL—AFTER MONDAY.

(Special Cable to VARIETY.)

London, Sept. 18.

Vilmos Westony, headliner at the Palladium, went big after Monday, when he changed his routine.

CARROLL JOHNSON'S WISH.

(Special Cable to VARIETY.)

London, Sept. 18.

Carroll Johnson, who has been in town for the past month with his wife, ostensibly on a sight-seeing expedition, is endeavoring to organize a minstrel show for England.

NAPIERKOWSKI NEXT JANUARY.

(Special Cable to VARIETY.)

Paris, Sept. 18.

Napierkowski has postponed her American visit. Her tour is now scheduled to commence Jan. 27, at the Palace, Chicago.

C. M. Ercole will accompany her as impresario.

OPERETTA UNSUCCESSFUL.

(Special Cable to VARIETY.)

Paris, Sept. 18.

After a short season as a cafe-concert the Scala Music Hall mounted an operetta entitled "Si J'etais le Roi" ("If I Were the King") by P. L. Flers and Eugene Herve, Sept. 17, which met with an unsuccessful reception.

Miles. Mistinguett, Y. Printemps and the comic Morton, hold the principal roles.

Printemps, who has hitherto appeared in the Folies Bergere and Alcazar revues, sings nicely, but her stage work requires further training.

OPENING IN PARIS.

(Special Cable to VARIETY.)

Paris, Sept. 18.

Charles T. Aldrich opens at the Alhambra Oct. 1.

French and Eis, Morris Cronin and Mallia and Bart open at the Folies Bergere Oct. 1.

"KINDLING" GOING ABROAD.

(Special Cable to VARIETY.)

London, Sept. 18.

According to present plans on foot, "Kindling" will be brought to London for a run, opening some time next August. In all probability Margaret Illington will be persuaded to make the trip.

Charles Hayes, business agent, and Mr. Bowes, Miss Illington's husband, were expected to arrive here this week, but have been unavoidably detained, and their trip has been postponed until the holidays.

When Margaret Illington closes Sept. 28 in "Kindling" at Burlington, Vt., she will lay claim to being the first legitimate star to stay out all summer. Miss Illington has not lost a performance since leaving New York last December.

Charles ("Pink") Hayes piloted the show to the Coast, then through the northwest and Canada and over the Northern route into the east.

GERALDINE FARRAR ILL.

(Special Cable to VARIETY.)

Berlin, Sept. 18.

Following the Scotti-Ives engagement, lately chronicled, Geraldine Farrar is reported under treatment for stomach trouble at a sanitarium near Munich.

Scotti was first rumored to have been engaged to Miss Farrar.

LEHAR ORGANIZING ORCHESTRA.

(Special Cable to VARIETY.)

Berlin, Sept. 18.

Franz Lehar is organizing an orchestra in Vienna for concert work. From time to time other prominent composers will conduct.

"DOORMATS" AT WYNDHAM'S.

(Special Cable to VARIETY.)

London, Sept. 18.

"Doormats" has been fixed for Oct. 3 at Wyndham's theatre by Gerald Du Maurier.

MADO MINTY CALLS IT OFF.

(Special Cable to VARIETY.)

Paris, Sept. 18.

Mado Minty, the dancer who was one of the hits of Paris this summer, has cancelled her American negotiations, and opens at the Wintergarten, Berlin, for October.

She received an offer from an American agent tendering a ten weeks' engagement in New York at \$1,000 a week. She cabled back it was satisfactory, provided \$5,000 was deposited to guarantee the engagement, and heard nothing further from the agent.

The Shuberts are still after Mado, it is understood.

PLAY OF LONG DISTANCE.

(Special Cable to VARIETY.)

London, Sept. 18.

Ernest Edelman's production of "Signposts," having five phases of the eternal triangle, was produced at the Oxford Monday evening.

It shows prehistoric, mediaeval, present and future episodes of man, woman and the serpent and is exceedingly clever. It will work up into a substantial success.

"FIVE MOST REFINED ACTS" WANTED FOR BERNHARDT

Martin Beck Seeking Company to Surround French Tragedienne on Forthcoming Tour Under His Management. Bernhardt Sailing Nov. 23

Sarah Bernhardt will sail for New York Nov. 23, to appear on this side under the direction of Martin Beck, as per the original contract entered into between the parties.

Mr. Beck will place Mme. Bernhardt at the head of a vaudeville combination, surrounded by "five of the most refined acts on the vaudeville stage."

The "five most refined acts" have not yet been selected by Mr. Beck, nor does he know which they may be. The manager suggests that all acts believing they are eligible to become a part of the Bernhardt Road Show under the requirement should address an application to him.

Bernhardt will first appear in the middle west, said Mr. Beck Wednesday, and tour the country in fulfillment of her agreement.

One or more offers have been made Beck, it has been reported, by other managers who wanted the Bernhardt contract, for the purpose of touring her in the manner Beck now proposes.

(Special Cable to VARIETY).

London, Sept. 18.

Mme. Sarah Bernhardt opened at the Coliseum Monday in a tabloid version of "Lucrezia Borgia" and met with a frantic reception by a very "swagger" audience.

The French artiste looks younger than she did ten years ago, and says that she keeps her youth by eating shrimps and raw eggs.

PURE IRISH ACT.

An all-pure Irish act is being put out by Jim Clancy. The title is "Kelly." Ward and Cullen and Billy McKenna, besides William Powell and Billy Redfield, are among the ten people engaged. Rehearsals have been going on at the Holy Cross Lyceum.

JEROME AND WILLIAMS, ACTORS.

Billy Jerome and Harry Williams have formed a new vaudeville partnership and will shortly appear in an act described as "Regular Vaudeville." M. S. Bentham will handle the turn.

INTERMISSION IN KEITH'S.

All the Keith New York vaudeville theatres, excepting the Union Square, now have an intermission during the performance, commenced last Monday.

The Keith management thought it could overthrow the practice of Percy G. Williams for years back of giving his patrons a rest during the show.

AGENT'S LUCKY WIND FALL.

Chicago, Sept. 18.

Edwin R. Lang, the local vaudeville agent until recently one of the Sullivan-Considine staff here, has received a letter from his attorney, Col. Fred E. Newell, notifying him that his uncle, Henry T. Lincoln, of Australia, died recently, leaving his entire fortune to

the eldest son in the Lang family. Ed. Lang being the oldest living heir has made preparations to depart from this country, leaving for Australia early next month to secure the inheritance.

CHOOS TAKES ACT OFF.

Boston, Sept. 18.

The Choos Amusement Co. of New York withdrew "The Sultan" after its showing at the National last week. It was a big production, asking \$1,250 weekly salary, and had been billed for Hammerstein's, New York, this week.

SUING FOR BREACH.

Alleging a breach of contract whereby the "Texas Tommy" dancers were cancelled, the Deimling Amusement Co., through its attorney, John C. Ruff, which runs the American Music Hall, Rockaway Beach, is suing William Stoermer, manager of the act, for \$500 damages.

The Music Hall, which is "opposition" to Patsy Morrison's variety hall, had the dancers booked and played up when the date was called off. Stoermer is represented by Jacob Weissberger. The case comes up for trial Sept. 18.

DAYTON HOUSE DELAYED.

Dayton, O., Sept. 18.

The new Hurtig & Seamon Colonial had its opening delayed through being uncompleted. Programs for a couple of weeks have been necessarily canceled in consequence. The opening date is now set for Oct. 14.

BEN WALLACE WITH SHOW.

When news of the death of S. W. F. Wallace, a circusman, was flashed from Hot Springs, Arkansas, Sept. 13, it became noised about that B. E. (Uncle Ben) Wallace was the man who had died.

VARIETY, in trying to confirm the report, received assurances from both Uncle Ben's home in Peru and with the circus en route that it was not the millionaire Indiana showman who had passed away.

The Wallace who died was of another Wallace family. He succumbed to an attack of heart trouble.

BUILD ON MUSEUM SITE.

Boston, Sept. 18.

The Gordon Brothers are reported to be interested in a new theatre project on the site of the old Austin & Stone site. Max Schuleman, a Boston real estate broker, is concerned in the promotion of the enterprise. Simon Rudnick, manager of the Old Square theatre, is another of the interested parties. The house will have a capacity of 1,000 persons and will play vaudeville booked through the Consolidated Offices of New York.

THE KELLERMANN SHOW.

Philadelphia, Sept. 18.

Annette Kellermann and Her Associate Players will appear at the Lyric Sept. 23 for the week. The company is under the management of William Morris. It is understood that from here the show goes on the week stand of the Shubert time.

In the Kellermann company are Tom Terriss and Co. in "Tales from Dickens," "Motoring," "New York Chinatown" (a production number including among its members G. Molasso and Harry Mayo) Smith, Volk and Cronin, Oscar Loraine, Fennell and Tyson, Barnes and King.

Besides the Kellermann show, William Morris will open "The Blindness of Virtue," an English play, at Montreal, Sept. 30.

BOOKED IN THE PALACE.

Isabelle D'Armond and Frank Carter will commence an engagement of three weeks at the Palace, London, opening Oct. 7, booked by William Morris.

KEITH'S "AMATEUR NIGHTS."

Boston, Sept. 18.

The National theatre (Keith's) has every Friday evening, after the regular performance, what is called a "National Music Hall" which consists of acts by "ambitious professional performers who desire an opportunity of having the vaudeville managers from the United Booking Offices see their work."

The public is allowed to witness the exhibitions.

RUSS WHYTAL'S FRENCH SKETCH.

Russ Whytal, with various big legitimate shows, will make his vaudeville debut at Proctor's Fifth Avenue Sept. 30, in a dramatic sketch from the French entitled "Lui" ("Him"). Three players will assist Whytal.

"WINE, WOMAN & SONG" ACT.

A condensed version of "Wine, Woman and Song" is being prepared for vaudeville. It opens in two weeks, if present plans are carried out, on the Consolidated Booking Offices time.

M. M. Thiese is fixing the offering up. Nat Carr will probably have the featured place on the program. There will be more than a dozen people in the cast. Thiese says that if the venture is successful he will prepare several other tabloid versions of musical shows for vaudeville.

NEAR PANIC IN MONTREAL.

Montreal, Sept. 18.

One of the Three Alexas, while attempting a hand stand at the Orpheum Monday afternoon, fell to the stage and was rendered unconscious throwing the house into a semi-panic. They are out of the bill.

At the evening performance Olga Petrova fainted.

POWERS OPENS IN NEWARK.

The Jimmy Powers show, "Two Little Brides," will open at the Shubert, Newark, Sept. 23, for a week. It will then play one-nighters into Philadelphia, where an engagement will be started Oct. 7.

AL. LEE STRICKEN.

San Francisco, Sept. 18.

Al. Lee, of Ashley and Lee, at the Orpheum, was stricken with appendicitis Sunday and hurriedly removed to a sanitarium, where he was operated upon that night. His recovery, at this time, is doubtful.

Jack Boyle, a singer with "The Antique Girl" volunteered to help Ashley, having learned the songs through several weeks' travel with the act. They have filled in by singing parodies; omitting the dialog.

ABIE MATRIMONIALLY MIXED.

Buffalo, Sept. 18.

The matrimonial affairs of Abraham Hammerstein, known as "Abie"—and the son of Oscar, are quite confused. Abie asked the local courts to annul his marriage to Miriam Hammerstein, whom he married Sept. 4, 1911. She was then Miriam Henriques, and on the stage, where she is now. Abie says he thought he had been divorced from the first Mrs. Abie, nee Ethel Brittain. He married his first wife Jan. 26, 1906.

The court decided he would have to find the county where he or his second wife lived.

SUFFRAGETTE'S SAD END.

"The Suffragette Week" at Hammerstein's, closing Sunday night, came to a sad ending. Sunday about 400 of the women's rights cult gathered in the theatre for exhibition purposes. Most had brought a little lunch to make it an all day stay. They were sent up on the roof to eat the meal.

Though the crowd jammed the stage, there weren't an over-supply of patrons in the auditorium. The weather cooled off the latter part of the week, but business at Hammerstein's did not improve. "The Suffragette Week" will go down on the historical tablets as Hammerstein's biggest flivver.

MANAGING CLUNIE.

San Francisco, Sept. 18.

A. S. Zell, formerly with the Clunie, Sacramento, is to be the Orpheum's manager there this season.

Henry McRae will return from the east to handle the house for M. H. Diepenbrock, the owner.

RAINEY PICTURES MOVE.

After several weeks of good business at Weber's, playing to as high as \$2,100 weekly at a dollar, top price, the Rainey African Hunt Pictures will move into the Bijou next week, when "A Scrape of the Pen" goes into Weber's theatre for a run.

KATE ELINORE WRITING SONGS.

"Song Writer" is what everyone has on Kate Elinore now. Miss Elinore has written the lyrics for three songs. Her husband, Sam Williams, composed the music.

The avidity with which the numbers were grabbed off have decided the couple to adopt song writing as a sort of side line profession to their regular stage work.

Of the three songs so far finished, Blanche Ring has taken one, called "There's a Colleen Way Over in Ireland" to sing in "The Yankee Girl." The other two are in the new act of Louise Dresser's.

STAGE UNIONS ENFORCING OLD RULING AGAINST ACTS

**Requiring That Acts Having One or More Stage Sets
Employ Union Stage Hand. Locals Working With
Alliance To Make Artists Comply**

The enforcement of an old ruling of the International Alliance of Theatrical States and Canada whereby vaudeville acts carrying one set of scenery or more requiring the services of one or more men, must employ members of the Alliance, is causing considerable complaint among artists.

Already several acts have strenuously objected to paying extra money to a man just because their act uses a special setting. The unions, affiliated with the Alliance, are keeping close tab on the vaudeville acts and are reporting to the main offices of the Alliance in New York.

Little attention was paid to the ruling in other days but now a rigid enforcement is being made by the Alliance heads. Each day, managers and owners of acts are plying the Alliance headquarters with questions relative to the "extra man" ruling.

Union chiefs throughout the country are sending in reports and in several instances friction has resulted when the acts were notified to employ union men.

The union wage of the property man is \$35 a week, while the carpenter commands \$40. Acts having one set of scenery or more, in order to live up to the union ruling, must pay \$35 or \$40 each week to the union help they must employ and this expenditure which puts a dent in the weekly stipend is what is causing the trouble.

Charles C. Shay, president of the Alliance, will be a busy man this season discriminating on the acts that come under the extra help ruling. In many cases the local unions will first be called upon to decide whether the act in question should employ the union labor.

Mr. Shay has been absent from New York this week, attending the State Federation of Labor sessions at Poughkeepsie. He is expected to return to-day.

There are several matters relative to the vaudeville ruling which are awaiting Shay's attention.

It is said some tabloid productions have been sent out over the vaudeville circuits on a close margin of profit. The extra expense of a stage hand might cause them to cancel time booked.

The ruling which is incorporated in the by-laws of the International Alliance of Theatrical Stage Employees of the United States and Canada under process of enforcement among the vaudevillians is as follows:

Section 17. Hereafter any traveling vaudeville act carrying one set of scenery or more, or appliances sufficient to require the services of one or more men, must employ members of this Alliance. That the several districts of this Alliance work inconjunction to attain this end.

The Colonial Septet, with seven peo-

ple and carrying a special setting, under B. A. Rolfe's direction, has bumped up against the enforcement of the Alliance ruling three times of late. Unless some amicable agreement is reached the act will be forced to cancel its route. The management claims that the stage hands threatened to walk out at Memphis unless the Alliance ruling was complied with.

At the Bushwick theatre (Brooklyn) the Gardner-Crane act was forced to put on an extra man for its scenic installation.

From Allentown word came that a big act (Imperial Japanese) was waited upon by union men and told that the scenery was such that an extra man was needed.

NEW REPRESENTATIVE.

Chicago, Sept. 18.

James McKowan, general representative of the Butterfield Circuit has resigned his point to become a ten per cent. agent.

Jolly Jones succeeds McKowan as the Butterfield representative.

\$500 PICTURE LICENSE.

Philadelphia, Sept. 18.

The Supreme Court has affirmed the Superior Court decision in the Donnelly and Collins case, which ruled that moving picture houses which have other amusements besides the films must pay a license of \$500 a year, the same as paid by theatres and opera houses. Heretofore they have paid only \$30.

LEVY STARTS SUIT.

A summons was served upon the Vaudeville Collection Agency Wednesday, in an action brought by Jack Levy against the concern, to recover the amount he alleges has been illegally withheld from him in settlement of commission accounts through acts booked with the United Booking Offices. It is an outcome of Levy's banishment from the U. B. O. and the "split commission."

Phillip M. Stern, a clerk in the office of Maurice Goodman, attorney for the U. B. O. (and who is also said to be the president of the Vaudeville Collection Agency) appears for the defendant. August Dreyer is attorney for Mr. Levy.

LESLIE AND KING, "SISTER ACT."

Leslie and King is the title of a new "sister" team, shortly to be seen in New York.

Miss Leslie was formerly of Harcourt and Leslie; Miss King appeared as a "single."

U. B. O. LOSES FAIRS.

The fair booking business is practically over for this season. It appears that the United Booking Offices has not had a share of the business this year. That branch of the U. B. O. service faded after the retirement from the department of Zue McClary.

TALKING PICTURE DEVICE.

The Chrono-Kinetograph is a speaking-moving picture device which the Cort-Kitsee company is financing. The inventor is Dr. Isador Kitsee who brought out the films in his Philadelphia laboratories. Through a chemical process he was able to procure the exact spacing.

Kitsee by electromagnetic means claims to have produced the present device which may be applied to any of the existing types of projecting machines.

B. A. MYERS IS HOME.

After a long visit trip to the other side, B. A. Myers, the vaudeville man, reached New York last Friday. While abroad Mr. Myers was as busy a little agent as he is on this side.

Among the American acts he has placed for 1913 (with some in 1914) are E. F. Hawley and Co. in "The Bandit," Sam J. Curtis and Co., Ben Hampton and Josselyn, Schrodos and Chapelle, Four Messenger Boys, La Maze Trio (return), Wayne's Incubator Girls, Sharp and Turek (return), Will Lacey (return), Maximo, Bertie Fowler (now in England—for further engagements), Josephine Davis (now in England—for further engagements), and the Norrins, who were firststent over by Mr. Myers. They have contracts abroad for two years hence through him.

FORCED INTO VAUDEVILLE.

Washington, Sept. 18.

The Poli policy of stock at Chase's former theatre will discontinue about Sept. 30 or Oct. 7. S. Z. Poli will install a "pop" brand of variety show in the theatre.

It is reported P. B. Chase insisted stock be stopped at his former house through the belief the business there was affecting the patronage at his new "big time" vaudeville theatre.

The new policy at Poli's will be three shows daily, booked by James Clancy, of New York. Mr. Poli has a lease upon the property until its demolition by the Government is ordered.

LEASES CASINO, WASHINGTON.

Washington, Sept. 18.

The Casino, a "pop" house, has been leased by Kessnicht & Martin to Bachrach & Brylawski who will play four shows daily, with acts booked in by Norman Jefferies, Philadelphia.

NIBLO'S NAME AND PICTURES.

Boston, Sept. 18.

Just before Fred Niblo sailed for Australia last May he leased his Nine Travel Talks, 1,400 colored slides and 30,000 feet of picture film and the right to use his name to Chas. F. Atkinson of this city. Atkinson has arranged with W. D. Bradstreet for the talks and pictures (condensed form) to be presented as an educational feature in the latter's six picture houses in Boston, Providence, Cambridge, Waltham, Auditorium, Malden and Merrimac Square, Lowell.

Atkinson will begin his travel talks at Malden, Sept. 30.

CIRCUS CLOSINGS.

The circus season is being extended to the last minute this year. The Barnum-Bailey outfit remains in the field until Nov. 27. It will spend the last few weeks of the tour in Texas. Hagenbeck-Wallace closes in Mississippi Oct. 25 and the Ringling show winds up in the same state Nov. 15. Miller Brothers have booked up into November.

M. P. Nathans, manager of the Wilmington (N. C.) theatre is in New York representing S. A. Schloss, who was taken ill recently while in the city.



NELL MORGAN.

Very popular and prominent in the realm of stock companies engaged in the picture field

TRAINOR, EXPELLED, CHARGES IRREGULARITIES IN THE ORDER

**Threatens to Appeal to Courts for Reinstatement by
Mandamus Writ in Rats' Union, Following Alleged
Arbitrary and Illegal Action of Trial Board
Which Recommended Dismissal. Advises
Members, "Don't Ask Questions"**

Following his expulsion from the White Rats Actors' Union Tuesday night, Val Trainor has instructed his attorneys, who have been advising him in his controversy with the order, Somers & Murray, Knickerbocker Theatre Building, to start immediately legal proceedings in an effort to force his reinstatement as a member of the organization by writ of peremptory mandamus.

Trainor himself declined to comment on the matter, but his counsel made a statement Wednesday to a VARIETY representative. Acting under legal advice, Trainor declined to submit himself to trial before the board of directors, alleging among other things that there was not a legal quorum present at the Tuesday morning meeting and that, further, William J. Cooke was not legally entitled to sit on such a trial board; that Junie McCree was improperly a member of the board and that the by-laws of the order were "illegal, unreasonable and self-contradictory."

Trainor's protests, ten in number, were brushed aside by the trial board, his demand for a bill of particulars of the charges made against him was substantially refused, and he abruptly left the room, after addressing heated and uncomplimentary remarks to the directors present.

The directors, it is presumed, listened to the charges presented by Mr. Cooke in the absence of Mr. Trainor and arrived at a verdict. At the Tuesday night meeting the board submitted its recommendation that Trainor be expelled. The artist and Mr. Cooke, who had made the charges originally, retired from the room and the issue was put to vote. Upon his return to the lodge Mr. Trainor was notified that he had been expelled. He requested the privilege of addressing a few words to the assemblage. This was granted.

"Gentlemen, don't ask questions of the board. If you do you will probably get the same dose that I have. Good night," was Trainor's parting message to his fellow artists.

Mr. Trainor was notified last week that at the previous meeting certain charges had been made against him. These were six in number, including the allegations that he had "circulated malicious and untrue reports" concerning the White Rats Realty Co. as to the bonds that concern was floating to finance the building of a new clubhouse for the organization and as to the methods of the directors (the latter did not say whether directors of the W. R. A. U. or White Rats Realty Co.) were employing in marketing these bonds; that he had advised fellow members of the W. R. A. U. to cancel their investments in these bonds; that he had circulated misleading statements "leading to un-

dermine the confidence of members of the organization (again a laziness as to which organization), and counseling fellow members not to pay their indebtedness. Another charge was that he had divulged the business of the order to expelled members and others.

Trainor was notified by letter that he was to appear before the board Tuesday, Sept. 17. He acknowledged the receipt of the letter, and in reply received a letter from Secretary Waters, in which that official declared his conviction that the board would give him a bill of particulars for which he had asked.

It was not until Trainor appeared before the board Tuesday morning that he knew officially he was to be tried. He then presented the objections.

When the application for a peremptory writ of mandamus to force the reinstatement of the expelled member comes up for argument Mr. Trainor's counsel will demand that the stenographic minutes of the meeting following his departure from the board room be produced. At that time, if the demand be granted, will be learned for the first time the details of proceedings of the White Rats Actors' Union board of directors sitting in executive session.

The trial board was made up of Junie McCree, George E. Delmore, W. W. Waters, Joe Birnes, John P. Hill, Joseph Callahan, Edward Clark, Will J. Cooke, Jules W. Lee and Fred Hylands.

The objection to Cooke was made on the general principle of law that the man who makes a charge is thereby disqualified from sitting in the capacity of judge at the trial of those same charges. Junie McCree, it was alleged, on knowledge and belief, is manager of the Junie McCree Players, a theatrical organization, and thus is acting as manager or agent, while article 3, section 1, of the by-laws provides that any person engaged in business as manager or agent, or financially interested with any person so engaged may not be a member of the board, and should he become so interested during his occupancy of office as a director his membership on the board must cease.

Waters, recites Trainor's objection, was not at the time of his election to the directorship a bona fide actor, earning his livelihood exclusively as such, and his election was illegal, being in violation of section 1, article 3, of the by-laws. The objection sets forth Hylands is now engaged in making a livelihood as a musician, and is only eligible as a non-member of the organization, under article 5, section 2, of the by-laws, and not entitled to a voice in the administrative affairs of the order. The objection to Clark was that, to the best of the defendant's knowledge and

belief, he is a partner in the Junie McCree managerial venture.

The allegation that the election of the present officers was illegal is based on the contention that, whereas the by-laws of the White Rats Actors' Union provides in detail for the appointment of poll clerks, who shall count the vote at the annual meeting for the election of officers, at the last election, when Will J. Cooke was elected to the \$5,000 position of business manager and member of the board of directors, the rules for procedure were not complied with, since the poll clerk merely announced the election of certain officers by name.

In support of the contention that the by-laws are self-contradictory Sommers & Murray point out two conflicting provisions. Section 1, article 4, provides that in the event of the death or disability of the president the vice-president shall become acting president, while article 16, section 2, provides that "All vacancies * * * shall be filled by the board of directors at a special meeting called for that purpose." The conflict between the by-laws and the corporation law of the State as to what constitutes a quorum is also quoted in support of the presumption that the by-laws have been amended without the advice of a lawyer.

CIRCUS TITLE MAY CHANGE.

A report comes from Boston that Frank P. Stone, formerly of Austin & Stone, is dickering for the purchase of the Sig. Sawtelle circus. It is understood the transaction will involve the property, good will and name of the circus.

Mr. Stone is engaged in the mining business in Boston.

"101" ROPER ILL.

Chester Byres, one of the star ropers with "101 Ranch" is seriously ill in the hospital in Louisville, with blood poisoning.



MEREDITH SISTERS.

Appearing in Hammerstein's this week (Sept. 18) presenting the most pretentious, sumptuous and gorgeous sister act in vaudeville.

WHITNEY IN VAUDEVILLE.

Vaudeville has lured another internationally known producer, Fred C. Whitney, who is famed for his light and airy productions in the legitimate.

Mr. Whitney, with John J. Collins, established headquarters in the Fitzgerald Building, where under the name of the Fred C. Whitney Producing Co. Mr. Collins will have charge of the vaudeville department of the business; Burton Mank is general manager.

A number of elaborate acts will be put out under the name of the Producing Co., these superintended by Mr. Collins, and equipped from the large resources of Mr. Whitney. Playlets and operettas, the latter by Lehar and Strauss, will be produced.

Foreign connections will be established by the Whitney Co. in the European capitals.

Mr. Mank will probably give much of his attention to the needs of the Whitney legitimate musical comedy productions, in the matter of principals and choristers, although the executive offices of Mr. Whitney will remain at Broadway and 34th street.

The vaudeville branch will take charge, it is understood, of incomplete acts, or handle anything in the way of a variety attraction Mr. Collins decides contains merit.

At present Mr. Whitney is preparing three companies for the legitimate. "My Little Friend" is the most ambitious of these. It opens at the Whitney, Detroit, in about a month, and after a week at Toronto, will be due at the Studebaker, Chicago.

"Baron Trenck" is in rehearsal for the western legit. time, and "The Wild Goose" will be produced for eastern consumption.

TWO STOCK COMPANIES.

Chicago, Sept. 18.

T. McCready of St. Paul and Minneapolis, was in town this week engaging people for his stock burlesque which is to play the Star in St. Paul and the Dewey in Minneapolis.

These two houses, formerly in the Western Wheel will alternately play the bills.

Gus Elmore has been engaged for German comedy parts and Vivian Mayo will do the soubrets.

A musical comedy stock that has been in Fort Dodge, Ia., all summer forms the foundation of the company.

HOPKINS SISTERS.

Ethel and Emma Hopkins are the daughters of the late Colonel John D. Hopkins, and extremely well known in vaudeville. They opened successfully at the Olympia, Paris, Aug. 20, in a new scenic novelty, with which they will afterwards tour Europe, probably remaining abroad for the next two years.

These clever young women played the Orpheum Circuit.

The sisters have now a pretty new number, which they will bring to America later, but their engagements in Germany, Austria and other parts of Europe will prevent their return for some time to come.

With fine dresses and scenic effects, coupled with their charming persons, the Hopkins Sisters have a most agreeable and successful act.

DRIVING GOOD ACTS AWAY; UNITED'S MAIN OCCUPATION

System of Control Employed in United Booking Offices
Serving to Deplete Vaudeville of Desirable Turns.
Setting Prices Upon Acts Without Seeing
Them. Conroy and Le Maire and
Frank Stafford and Co.
Sign With Loew.

That the depletion of the "big time" ranks in vaudeville still keeps going on is supposed to be an "inside trouble," not of universal knowledge. A large number of "good acts" has been sent into musical comedy this season, mainly through the tactics of the United Booking Offices. All the managers are not concerned in the efforts to drive good acts away. But a couple of the United officials are active in this. Neither of the two men who take the most liberties and chances with acts own a theatre in New York or any large city. One, John J. Murdock, does not own any theatre, although he may have a "piece" of ever so many that he has lately acquired, or did acquire in the "good old days" (before he left Chicago). The other United official, E. F. Albee, has a vaudeville house at Providence. B. F. Keith gave it to him some years ago. Since then, no matter what other managers may have paid for acts, somehow Keith's, Providence, always got an inside rate, either through persuasion or other things—mostly other things.

These two men, however, are doing their best or worst to tire out the vaudeville act. A case in point is that of an act that could headline at \$750 weekly. It could answer the same purpose to a vaudeville theatre that a \$1,500 act would.

The Orpheum wanted it. The act asked \$1,000 weekly. Later it agreed to accept \$750, at which figure the Orpheum people issued contracts. These contracts were "held up" by Murdock, who claimed United managers would play the act first in the east. \$750, said Murdock, was too much, when the act could be secured more cheaply.

An eastern circuit manager booking through the United then offered the act \$700 a week. Although the "United houses" were starving for feature turns, Murdock again held up the contracts, saying the price could not be set without his say so.

The act stated to a VARIETY representative it had received an offer from the Consolidated Booking Offices of over \$600 a week, and if not accepting a production would go with the Consolidated.

Similar cases have been cited with-out number during the past weeks.

What apparently angers the artists mostly is the fact that Murdock is dictating and placing prices, without having seen their acts or having any technical or expert idea of their value to the vaudeville stage. How Murdock bases his rating upon acts he has not seen is probably the biggest puzzle to artists they have ever tried to solve. The presumption of Murdock in tak-

ing hearsay comment on acts or making guesses at their money worth has so exasperated several big time numbers, which command from \$300 to \$500 weekly, that they have taken "small time" engagements, playing three shows daily, rather than submit, they say, to this sort of dealing.

On top of the many other grievances the vaudeville artists have at present against the U. B. O., is one that is concerning them through not knowing the inside path by which several acts that are admittedly but fair or even worse (and sometimes rank) are booked by the U. B. O.

These acts are being accepted by the U. B. O. while established and standard acts can not secure a hearing. Often it is reported the salary paid to some of the questionable turns are of amounts that create a distinct suspicion, and immediately the booking connection is sought. The well-known vaudeville artists are saying that certain people who have charge of big time bookings are afraid to "do business" with the seasoned performers, knowing they are conversant with the usual course, but that they find the new beginner in vaudeville more amenable and ready to "listen to reason."

The season has opened with a dearth of vaudeville novelties. Those who believe they have new material are chary about producing, owing to the total absence of encouragement on the part of the United.

Standard acts are complaining about the difficulty of securing consecutive time and the few fortunate enough to secure a route find themselves saddled with stupendous jumps. Acts are being continually offered single weeks with large railway fares.

Tuesday an act was offered Baltimore, Chicago, Cleveland and Milwaukee. The United people professed to be at a loss to understand why it was refused.

Wednesday Conroy and Le Maire entered into a contract to appear on the Loew Circuit, playing full weeks at \$450, weekly salary. They open at the American, New York, Oct. 21, after playing a few middle western weeks already engaged for.

Conroy and Le Maire have been buffeted around by the U. B. O. over salary, like several other acts now reported in negotiations with the agencies outside the United Booking Offices.

The Loew Circuit Tuesday engaged Frank Stafford and Co. (Stafford and Stone) for forty consecutive weeks at \$350 weekly. The act opens on the Loew time Oct. 7.

Sam Thall (not Sam Kahl) came to New York last week from the west.

PERSONALLY CONDUCTED.

After "copping" the Four Solis Brothers from the United, Freeman Bernstein is personally conducting them about the country in order to prevent, as he expresses it, "the United pulling them out." The brothers played three days in the DeKalb, Brooklyn, last week.

Freeman avers that they received scores and scores of telegrams from the United, warning them not to accept the date. Thursday Bernstein tucked the act under his managerial wing and accompanied it for the date to complete the week. They play this week at the Miles, Detroit. They have been routed for a tour of the time handled through the Consolidated Booking Office.

The United has not yet officially cancelled the time contracted with the act through that establishment. Gene Hughes placed the act with the United. It was booked for twenty-two weeks. Mr. Hughes has a claim against the turn. He will probably start an action to recover.

CLOSES CIRQUE OPPOSITION.

A hot billing campaign is reported to be on in Muskogee, Okla., where Miller Bros.' "101 Ranch" and the Ringling Bros. Circus come together in a clash. The wild west beats the circus outfit to the town, playing there Sept. 25, while the Ringlings come in the following day. The two outfits were to have come together also in Tulsa in day and date bookings. The Ringlings, however, switched dates, bringing them in a day ahead.

Unless there is a shift in routes due to the epidemic among horses in Kansas, the Sells-Floto circus and the Ringling show will have a head-on collision in Wichita, Sept. 21, where the two shows come into day and date opposition.

The same shows are routed to come into several other arguments later on through Oklahoma and Texas. The Tammen-Bonfields management, far from showing any desire to avoid the issue is quoted as saying that it willingly takes advantage of an opportunity to arrange "day and date" stands, not because of ill will, but because the Denver showmen declare that they find it profitable.

CORT REPORTS DENIED.

A report from the west that the John Cort houses, namely the Baker, Portland; Seattle theatre, Seattle; Tabor-Grand, Denver; Grand, Salt Lake, and one other had closed to go into pictures, was branded by Mr. Cort, now in New York, as untrue.

A Chicago version claimed the management of "A Prince of To-Night" was advised to cancel its route in the Cort houses was also denied by Ed. Giroux, who looks after the Cort bookings.

The report likely emanated from the fact that the Baker, Portland, and the former Cort house, Salt Lake, will run stock this winter. The other theatres mentioned will play traveling combinations.

The Tabor-Grand had pictures this summer but is now back to its regular legitimate season.

W. E. D. STOKES BUILDING.

The contract for the erection of the new theatre at 2631-2635 Broadway, between 99th and 100th streets, by W. E. D. Stokes (owner) has been let to Fleischman Bros.' Co.

The house will be controlled by the Quincey Amusement Co., officered by Philip Goldstone, president; J. T. Harris, secretary, and William E. Jacobs, treasurer.

Work will be commenced on the house Oct. 1. The policy has not been announced.

Plans have been drawn for a new two-story brick theatre at 11-13 West 116th street, costing \$30,000, to be built by Louis C. Neuberger, D. Goldberg and Harry Herzog.

Work has been started on a new brick theatre (150x75 ft.) at the north-west corner Bedford avenue and Bergen street, Brooklyn, by the Levy Brothers, New York.

Mr. Sachs will expend \$10,000 on a new picture house on his property on the west side of Graham avenue, north of Engert avenue, Brooklyn.

New Rochelle, Sept. 18.

Plans have been made for a new picture house to be constructed on Union avenue, costing \$5,000.

Ridgefield Park, N. J., Sept. 18.

C. F. Thompson, Hackensack, N. J., plans to build a new \$6,000 picture house at this place. It will be a two-story brick concern (50x100 feet).

IMPOSTOR MOVING.

Fort Worth, Tex., Sept. 18.

A "John Ringling" who was here the end of August cannot now be located. The police are investigating. The impostor left a bad check of \$47.40 behind him for a board bill at the Westbrook hotel.

He was here for several days and is believed to be the same fellow who impersonated Mr. Ringling on the Coast.

THREE ON THE OUT LIST.

Of the B. F. Keith New York theatres playing big time vaudeville, three have been placed on the cut-salary list by the United Booking Offices. The houses are the Union Square, Bronx and Bushwick.

JOHNSON OBJECTS TO PICTURES.

Chicago, Sept. 18.

Jack Johnson, champion heavyweight pugilist of the world, was granted an injunction Tuesday, restraining the management of the Pekin theatre from exhibiting motion pictures of the funeral of his wife, Etta Duryea Johnson which took place last Saturday.

Judge William E. Dever of the Superior court granted the injunction. Mrs. Johnson committed suicide last week.

In his application, Johnson denounced the proposed exhibition, and said it would give the impression that he was making money out of the pictures. The Pekin was formerly a negro theatre and in its prosperous days was presided over by the late "Bob" Mott.

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We could make this in the form of an open letter to B. F. Keith, but it will serve just as well. What we want to say to Mr. Keith is why doesn't he come to Times Square more often, to find out what is being done with and to his name?

Millions of dollars have been spent during the past twenty-five years in advertising "B. F. Keith" and "Keith's." Does Mr. Keith know what they stand for now?

We wonder if Mr. Keith has an inkling of how his name is held among show people. He probably has not, or he would have been his own general manager long ago. If Mr. Keith has watched the box office reports from the several Percy G. Williams theatres in New York City, since the season opened, he will commence to understand what his name means to the public.

As Hawkshaw remarked, "Now that I have written the letter, who will take it?" So with B. F. Keith—now that he has purchased the Percy G. Williams' theatres, who will fill them?

For years B. F. Keith would brook no opposition to his vaudeville. He had a general manager, E. F. Albee, a man of bulldog tenacity of purpose, who went through every obstacle, until he could bring to Mr. Keith a clean sheet of the vaudeville field. This Albee did, or at least received credit last summer for doing, when he induced the Orpheum Circuit to amalgamate, and bought the Percy G. Williams vaudeville theatres in New York City.

E. F. Albee never cared particularly for Percy G. Williams. Show people say Percy Williams was a great showman, but they never spread a report like that about E. F. Albee. Martin Beck commenced to talk about buying out Williams, and bringing the Orpheum Circuit into New York. It was Albee's chance, also Keith's. Mr.

Keith suggested and ran the details of the coup which finally threw the Orpheum Circuit into the guiding arms of the Keith people; Albee ran the deal which gave Mr. Keith Mr. Williams' houses. Keith did something when he got a hold on the Orpheum Circuit through an agreement, but what did Albee do when he planted the Williams' houses upon Keith? Though to give Albee due praise, he did not have Mr. Keith invest any money of his own in the purchase; that was provided by the many easily-convinced managers Albee daily does business with.

However that may be, the moment Mr. Albee got what he thought was the entire vaudeville business into the United Booking Offices, his job grew too big for him. As a mule driver, he was a howling success; as the Pooh Bah of vaudeville, he has proven a failure.

With all the power of the biggest vaudeville circuits behind him, Mr. Albee has not gained one single thing for the United Booking Offices, the corporate title of the vaudeville agency Albee and others hide behind in their supposed control of the vaudeville situation. Instead of adding to the United's list of houses or influence, the U. B. O. has steadily lost ground. There is erected against them the strongest booking combinations there ever have been in vaudeville fighting Keith, et al., and these self-same combinations bid fair to grow even stronger.

The United Booking Offices and B. F. Keith are inseparably linked together. The things that happen and are talked about in the profession Keith is blamed for, as often as the U. B. O. Instead of having lived to the present day, and watched a great circuit and business arise from nothing to bear mute witness to a great name, Mr. Keith could find, if he visited New York, just how "B. F. Keith" stands with all classes of show people.

In part extenuation of the over-rated ability of Albee though, may be cited his assistant, John J. Murdock. Murdock is a henchman of Keith's by annexation. Albee drew him into the U. B. O. Murdock came from Chicago. He made himself so popular out there that, though it is years since he held sway in the Chicago booking agency known as the Western Vaudeville Managers' Association, they say that Murdock never walks the streets of Chicago, even unto this day, without a bodyguard.

Murdock is picayune. His ideas, principles and charter are no bigger than himself. He ruled the roost in Chicago when the chickens were young. They had no other place to go. In attempting to play the same game in New York among men who have been in the show business longer than the western grangers Murdock once dealt with, he has gone up against the wrong people. What was left of the "U. B. O." and "B. F. Keith"

among show people Murdock has finished off.

These henchmen, Albee and Murdock, who so plainly trade upon the name of Keith to make money for themselves through the United Booking Offices, still presume to deceive their chief by kidding him. Keith operates theatres. If he makes money commensurate with the immense investments his several houses represent, the profits must come from the theatres. Albee and Murdock must make money out of and through the booking office. How they make money through the booking office is probably their own secret. How they make money out of the booking office is by salary received, and the most contemptible graft that ever carried a great business graveyard, the "split-commission." That is the taking of one-half the earnings from agents. This "split-commission" is extortion, and the agents were forced into it by coercion, under the pain of losing their business if they did not accede to the demands of Albee, as made on his behalf at the time by the attorney for the U. B. O.

It is a simple way they have of "kidding" Mr. Keith. The newspapers do it for them. A newspaper story here and there, written or inspired in the United Booking Offices, tells what Mr. Keith has done for vaudeville, what a very big showman he is; how he lifted variety into vaudeville, and made the continuous performance an abiding place for women and children.

Such a story recently appeared in the New York Herald. It was doubtlessly despatched to Mr. Keith with heavy lines around it. A week later a little sheet with a poor misguided editor (who has sold his soul to eat at Child's) reproduced the story under the heading, "What the New York Herald Thinks of B. F. Keith."

But it wasn't at all what the New York Herald thought. The story was written and turned into the Herald by a man holding a contract for forty weeks over the United circuits. The problem is very simple. If it is necessary to give a contract for forty weeks to get a story in the New York Herald, how very easy it must be to get stories printed by papers of lesser influence.

Mr. Keith will forever be left in doubt whether any newspaper has voluntarily printed a laudatory tribute. Though in his day, when actively reigning over his circuit, Mr. Keith was a very good showman of his times, farseeing and a money-maker. But he couldn't see far enough to prevent Albee and Murdock getting on the inside of his affairs.

What B. F. Keith stands for with the public may be gleaned, as we have before mentioned, by Mr. Keith watching the box-office reports of his New York houses. Even with expensive headliners and "Keith's" in electrics, also on the newspaper announcements, the Percy Williams theatres around New York, as at present managed by Keith, have done very little. The weather, to be sure, may have been

against big business, but "Keith's" should have stood that off, in part.

There is no excuse for the business the Keith New York houses have done since their opening, excepting that "B. F. Keith" has been builded down instead of up. Why Keith has been builded down could also be understood by Mr. Keith if he came to New York. To the manager who claims to have fathered "Refined Vaudeville" and who wouldn't give Sunday concerts in Boston for a very long time, some of the acts on some of the Keith bills will explain all that.

The small-time vaudeville manager is more careful of his shows today than Keith. Mr. Keith's lieutenants though have placed his houses in the position where they cannot discriminate. Mr. Keith's lieutenants have limited the field of material in vaudeville, until just now the Keith houses and the United Booking Offices' managers are obliged to engage bad acts to fill up their shows, knowing they are bad, but in the emergency being forced to take almost any and everything that may be featured.

The direction under which the United Booking Offices is at present being conducted will destroy big time vaudeville, and the big time managers connected with it (excepting those like Poli, Keith and Proctor—who have made their money). The business cannot survive under the conditions. Is the big time to be supplanted by the small time? The big time is really now working for the small time. It made the small time possible in the first place, and may make the small time perpetual and its successor in the last place—if it is not changed.

Mr. Keith had better watch his business more closely once again or he will see that happen. Big time vaudeville has grown beyond his lieutenants, who still dwell in the early times. They have been too busy driving mules to keep up with the procession on the stage. And they have become too closely welded to their habits to break away. Every day the name of "B. F. Keith" is getting a slap somehow, in and out of the show business.

Nor do we believe that B. F. Keith, after all these years, and with all his money, is knowingly standing for all that is happening in big time vaudeville. Nor do we believe that B. F. Keith wishes to see his name overshadowed in his remaining years, by some unknown of the days when Keith claims he picked variety out of the gutter and placed it in the parlor.

Mr. Keith, you had better come to New York. Either that or call your bloodhounds off, or at least keep them in leash. For if you don't, in another twenty-five years the name of "Keith" in vaudeville will have passed away or been forgotten. It's as certain as you are B. F. Keith, for such methods as are being employed under the authority of your name can never succeed, nor help "Keith's" to endure.

CHARLES FROHMAN IS O. K. EXCEPTING ONE OF HIS LEGS

Big Producer Tells Leander Richardson How He Got on the Hospital List. Frazee Burying His Surplus Cash. Foreign Actors Without Friends in Front on First Nights

By Leander Richardson

I called upon Charles Frohman yesterday morning and found him strolling about his greatly expanded and beautified office in the Empire theatre, swinging his walking stick over his shoulder. There was a just perceptible hitch to his movement, indicating a slight stiffness of the right knee, but otherwise he carried not the faintest trace of the long and savage illness of which all of us have been aware.

"It began three years ago when I was in Paris and entertained a party of friends at luncheon. You know I never was much of a hand at this sort of thing, but this time I yielded, and played host. Well, I was attacked with ptomaine poison, and my troubles set in. Sometimes during their progress the people close to me were doubtful of the outcome, but I was not. The only way to accomplish a thing is to go at it, and I went at this illness—and stuck at it. So here I am, feeling fine, excepting for my off leg, and even this is coming around all right. It has become a pretty well-known leg, in Europe and America, and I dare say I might get an engagement for it over the Keith or Proctor circuit if I were to hurry up before it got well."

A rather cheerful frame of mind, you will admit, for a man who has been through what Mr. Frohman has been through in the matter of physical torture. But this is the spirit, beyond a doubt, that has been the keynote to his remarkable career—the capacity to laugh at trouble and go right on pounding away at results.

"I shall have about the usual number of productions this season," said Mr. Frohman. "I am very much interested in a play which I call 'The Spy,' which I purchased last year on the strength of the scenario. It was produced last October in Paris at a theatre of about the size of our own Grand Opera House, and the management, being quite optimistic, thought it might run for three months or so. It is there yet. Sir George Alexander has the English rights and will call his version 'Turning the Corner.' If you were to see this play you would imagine it had been written by Henri Bernstein, for it carries much of the impetuous style for which this author is famous. But it is not his play. The real writer of 'The Spy' is Henry Kistering, the son of a librarian in Brussels. He is as yet unknown, but you will hear from him. The production is slated for November."

"'Bella Donna' also will be produced in November. You are aware of its great London success. We are preparing for the London production of three short plays in the same night by Barrie, Pinero and Shaw, respectively. The Barrie and Pinero manuscripts are in hand, and the Shaw piece is expected next week. Shaw is always back to the last minute. The Barrie piece is one that you cannot possibly tell anything about until it is produced. It is so novel that nobody else ever would have thought of applying any part of it to the theatre. In this respect it is more unconventional than 'A Slice of Life.' The Pinero play has a real thrill in it. What the Shaw contribution is, of course, I cannot even guess. The three plays will be acted by three separate companies—about forty persons in all. As soon as the triple bill is launched in London, it will be duplicated here."

Wasn't Jim Brady's Liver.

Everybody seems to have taken it for granted that what ailed James B. Brady, when he went to Johns Hopkins Hospital in Baltimore, was a naturally timid little fawn of a liver that had been overworked like a truck horse. This was not the fact, however. Let Mr. Brady tell it, as he told it to me the other evening.

"It was my kidneys that rounded on me," said he. "I had been eating three or four pounds of candy a day and drinking no end of soft drinks, for years, and there was a kick. When the doctors got me, down in Baltimore, they did nothing to me for a couple of months. Then they did plenty."

I had seven operations, and by the way they used to come in and look at me I knew I was having a close call. Doctors don't have to tell you. Their looks are enough. I lost eighty-seven pounds, and feel great. While I was in Johns Hopkins (and, say! that is the most wonderful place) I found that there wasn't a hospital in the world for the exclusive treatment of troubles similar to mine, so I am building one for them. Didn't mean it to become known, but somebody told. As

put into the Cort theatre, Chicago, and the Longacre, here, never will get back into the show business—that's a sure thing.

Can't Account for It.

There are some things about the amusement calling that nobody on earth can account for. Here is the case of "The Count of Luxembourg," for instance. It was produced in Boston a fortnight or so ago, and many persons who saw it there reported that it would not do.

Some of the same persons who thought it was dead and laid to rest in Boston, saw the first night at the New Amsterdam, and sailed up and down the street next morning raving about the piece.

There had been no changes to speak of. The cast was the same. The piece itself had not been altered. The only way I can figure it out (and very likely that is not "it") is that there is a heap of difference between Boston and New York.

Not the least odd feature of the whole business is that this same production, without a star, opened at the New Amsterdam to \$2,550. Can you beat it?

Bernard Shaw's New Play.

George Bernard Shaw has finished another play, which will be produced in London next spring. This work was designed by its author especially for the use of Robert Lorraine, but it will be held back by that popular actor until after the conclusion of his American tour in "Man and Superman." This tour, as everybody knows, is to be played under the Liebler management.

When the new Shaw play is ready for London, Mr. Lorraine will do it "on his own," as they say over there. If it makes as great a success as some

stones" at the New Amsterdam theatre Tuesday evening, there was at least one change from our long established custom, and I arise to thank goodness for it. The actors and actresses were entire strangers to New York, and the audience did not know whom to applaud as the different players came upon the scene—so nobody "got a reception."

This was not entirely true of the opening night of "Fanny's First Play" at the Comedy theatre, although the company interpreting that piece also was made up of foreigners. But in the latter instance quite a lot of the regular first-nighters had seen the performance at the special Sunday dress rehearsals, and so had become to an extent familiar with the personalities of the actors—or at least sufficiently so to make the pretense of recognition, and thus establish themselves as possessing knowledge superior to that of their neighbors.

In spite of all that has been said of the hard-faced and hard-to-please crowd that attends openings in New York, it must be admitted that this same "death watch" can stand a whole lot of annoyance without half trying. There surely was never a more irritating custom than the one of applauding the members of a cast as each makes his or her initial entrance in a new play.

The thing began years ago as a note of welcome to established favorites. It has deteriorated to the point where players totally unknown to Broadway are hailed with rounds of applause seeming to the uninitiated to indicate that the recipients are of some importance. At almost any first night in New York you will see the occupants of orchestra and balconies craning their necks over their programs and trying to decipher names of people on the stage who have just been received as though they were Booths and Barretts or Cushmans and Andersons.

The trick is simple enough when you know it. The performer who is about to make a plunge at a New York reception buys up as many seats as his purse will stand (sometimes more), and these he distributes among his personal friends, who are expected in the natural order of events to whoop things up for him at the proper moment. If the player happens to be a member of the Lambs Club, and at all popular with his companions, it is not necessary for him to buy the seats, for his fellow clubmen will attend to that in the shallow endeavor to convince the manager that he has found a real Lamb treasure.

Of course, no part of this proceeding deceives anybody. It becomes merely a disagreeable incident serving to make the paying spectators sour toward the whole performance.

More Thanks to the English.

Another thing about these two imported companies that was a welcome innovation of the current week: When the house applauded in each instance at the ends of the acts, and the curtain was raised in accordance with custom, we saw the members of the company standing rigid and erect and looking straight in front of them, instead of mincing and bowing, first to the people in front and then to one another, as is the regulation program under such circumstances in America.

The English system as here exemplified is decidedly better than ours, or at least much more frank. It does not involve the deception that the actors are tickled half to death with one another, when in reality those of them who haven't had the best of the act just closed hate all the rest from the bottoms of their bitter hearts.

There are other advantages, but we need not bother with them at present. I am not one of those who think we can learn so very much from the English. Still, there are some things.

Lots of New York Hits.

There are many solid financial hits in New York just at the moment—more, in fact, than I can remember in

LEANDER RICHARDSON'S DEPARTMENT

for my stomach—nonsense. If that and my lungs and heart hadn't been all right, someone else would have been telling this story."

Brady has some new jewelry nowadays. It is made in reproduction of various animals upon a miniature scale, and is the cutest little zoo in town.

Coming Fine for Frazee.

These are pleasant and profitable days for H. H. Frazee, whose "Ready Money" is doing really big business in New York and London, while Eugene Walter's new play, "Fine Feathers," ought to run in Chicago until Frazee's Longacre theatre here is ready. "Fine Feathers" really is not a new play until it comes to the last act. Up to that point it was done formerly under the title, "Homeward Bound," and it failed. The author wrote it over again from this place outward, and supplied the missing "punch," so that in its present shape it sends the audience out thrilled and gasping. Mr. Frazee thinks his new theatre will be thrown open in November, but W. A. Brady bet him a suit of clothes the other night that it would not.

"If you go to putting on your decorations before the plaster has had thirty days to dry, they will come off by the square yard," said Mr. Brady.

"Maybe," rejoined Mr. Frazee, "but anyway you're on."

A little later, as a matter of curiosity, I asked what, in round figures, had been the profits of "Madame Sherry," up to the present season. Mr. Frazee considered a moment.

"Just about \$600,000," he said. "It made \$400,000 the first year with its five companies. The same number of troupes are getting money now. I think the piece will clean up fully \$100,000 this year. What is more, the part of my end of the earnings that I have

of the other stage writings of this author have recorded, Lorraine will use it as the vehicle for a starring tour in America.

The piece relates the adventures of four young men who have a discussion upon Mr. Shaw's pet subject for sarcasm—polite society. One of these personages advances the theory that with a few weeks of training any girl of the lower London type can be made to pass muster in the very best circles, and nobody will find her out. A bet is registered on the outcome of this unique proposition, and the reconstruction-process begins.

How it all turns out it would be unfair to Mr. Shaw to tell at this early time, but it is easy to imagine the method by which the author will employ the theme to get a lot of fun for himself out of his hide-bound countrymen. At the infliction of this particular kind of sting there is nobody in it with Shaw.

Will Take Some Organizing.

Monday evening between the acts of "Fanny's First Play," at the Comedy theatre, I was chatting with Adolph Zukor, president of the moving-picture concern of which Daniel Frohman is managing director.

"This special film scheme is developing into a very large business, with extensive ramifications," said Mr. Zukor. "The Sarah Bernhardt 'Queen Elizabeth' picture we are selling on the territorial rights principle, but when we get our machine fully organized we will go to the public direct. This will take some time, as there are 21,000 places to be reached and dealt with. It is a big contract, but we think the results will justify the effort."

Quite a Welcome Change.

At the first performance of "Mile-

any previous season at this particular period. Of the new productions, there are "Fanny's First Play," "The Count of Luxembourg," "Milestone," the big Hippodrome show, "The Merry Countess," "The Mind the Paint Girl," "The Governor's Lady," "Within the Law," "Little Miss Brown," "My Best Girl," "The Perplexed Husband" and one or two others that have "got past."

This quite astonishing array of New York successes seems likely to be supplemented very materially within the immediate future. It indicates either that the quality of this year's productions is altogether out of the usual run, or that prosperity really is knocking at the door—possibly both. Anyway, the theatres are benefiting in a manner as surprising as it must be gratifying to everybody concerned.

Are There Too Many?

We keep hearing the cry of "too many theatres," in the face of an ever-increasing list of profitable productions. That, of course, is to say, productions that are profitable when they deserve profit. But are there too many theatres? Don't we lose sight of the fact that several of the old ones are going out of commission, such, for instance, as the Bijou, Wallack's, Daly's, Herald Square, and, before very much longer, the Broadway, which had become too valuable for theatre purposes?

Then, too, we may forget the tremendous growth of New York and its outlying sources of revenue, and the still further and perhaps more significant point that year by year the great American metropolis magnetizes vacationists and sightseers and buyers and shoppers from all over the country, and even from abroad. If these conditions did not have something in them of which we ought not to lose sight in making our calculation, the hotel business in New York would have gone to smash long ago, instead of becoming so vast as to almost stun the beholder.

I very much doubt if we have too many theatres, or are likely to have too many in the immediate future. But we have been giving the public so much for its money, and so wide a variety of entertainment, that our stage productions must be better than they formerly were, or they will fall by the wayside.

Billie Burke is "The Goods."

What do you think of little Billie Burke coming along to the Lyceum theatre and breaking the house record on her opening week in "The Mind the Paint Girl"? That is precisely what has happened, and what is more, without the permission of their royal highnesses, the New York critics.

These gentlemen did not like Sir Arthur Pinero's latest play, and said so. They did take to little Miss Burke personally, and gave her the credit of being very charming and exceedingly clever.

But with rare exceptions it is not the individual at the head of an organization who draws the money, but the play in which he or she is featured. Logically, therefore, it is not Miss Burke alone who is jamming the Lyceum, but the happy combination of Miss Burke and the Pinero play, with its inside view of stage things and its big and unexpected dramatic scene.

The receipts of the opening week were between \$12,000 and \$13,000. Those for the previous week in Atlantic City had been \$10,300. Some going, it seems to me.

Bob Hilliard's New Play.

Robert Hilliard's new play supposedly is the actual work of the head of the Burns Detective Agency, assisted by some regular literary guys. As a matter of fact, Burns furnished the suggestion and has taken pains to see that there were no technical slips on detective methods.

This is quite enough to give him the right to credit as a co-author, and the fact that he really gets the center of the stage is not surprising, but di-

rectly in keeping with the detective Burns system.

The play itself is said by those privileged to inside knowledge of it to be good, strong, wholesome melodrama, peopled with crooks, law officers and innocent victims of circumstances. If there is anything in newspaper publicity, there ought to be a vogue for a play with the Burns trademark.

Mr. Hilliard and his associates are entirely optimistic, and probably justly so. I hear they have had difficulty in securing just the right actress for the exceptionally exacting feminine leading role, but finally have been successful. The direct management of Mr. Hilliard's tour will be in the hands of E. D. Price, as usual, and, also as usual, the work will be done tirelessly, sagaciously and effectively. There are not many E. D. Prices to be had nowadays.

Johnny Rogers Coming Back.

It looks very much as if John R. Rogers had turned the fortune card once again. Advices from England establish the certainty that a play which is Rogers' property has made a genuine hit in that part of the world, which, in the natural course of events, will make it valuable for our own country.

This piece was produced a week or two ago in Birmingham, under the title, "The Boy Scout," with the American actress, Marie George, in the principal part. After the final curtain, according to the solid column criticism of the Birmingham Dispatch, there were many curtain calls—and in England these do not happen if the play has failed to please.

What is still more to the point, this new attraction was booked that very night for a solid year in the British provinces. The title of the play was not considered appropriate, and has

been changed to "Little Miss Mischief." The manuscript is by Arthur Branscombe, and the production is in the hands of Herbert Sparling, whom a few of us remember as having been brought to America by Mr. Rogers for "The Strange Adventures of Miss Brown."

Rogers draws royalties from the English performances of "Little Miss Mischief," and next season will produce it on his own hook in America.

Chas. H. Hoyt Redivivus.

Persons who have seen David Belasco's exceedingly stirring and successful new play, "The Governor's Lady," must have wondered if one of the actors in the cast does not cherish a peculiarly vivid recollection of the personal appearance and characteristics of the late Charles H. Hoyt, one of our first uniformly successful farce writers.

In "The Governor's Lady" there is a newspaper editor, played by Robert McWade, Jr., and the likeness to Hoyt, physically, vocally and in manner, is almost startling to those who recall the author of "A Texas Steer" and other pieces written in the satiric vein of that one.

Whether persons who knew Hoyt would or would not be anxious to see him back again on earth, a visit to the Republic theatre at any time this season will at least serve to bring back to their mental vision a photographic reproduction of the late author, with his rasping intonations, abrupt speeches and pallid personality.

"The Governor's Lady," by the way, was originally set down for a stay not extending beyond the holidays at the Republic. It will be there very much beyond that limit. Nobody need worry on this score.

Sam Rork Has Hit It.

By arrangement with Messrs. Shubert and William A. Brady "The Balkan Princess" is being presented this season under the direction of Samuel E. Rork, and it will require the arising of singularly adverse circumstances to prevent the declaration of large dividends. While the weather still was smoking hot, Rork took his company into the south, where it had the opening of a number of theatres, and all along the line was about the first of the big attractions to put in an appearance. The audiences have been exceedingly large, practically without exception, and the quality of the show put together by Mr. Rork has come in for hearty commendation in every instance.

The route is to extend to the Pacific Coast, returning by way of the Canadian Pacific and tapping all the new and wonderfully rich territory of middle and Western Canada. They pay enormously up there for the attractions they like, and if you charge them three dollars a seat they don't whimper.

It Is A City Show.

"Oh, no," said an obscure actor, haughtily to his friend, "it's not that kind of a company. I'm going with the city show."

"What one is that?"

"The show that plays Michigan City, Sioux City, Dodge City and all the rest of them."

Middle West Won't Do.

Something seems to have happened to the one-nighters of the middle west. Not so many years ago these places were good for splendid receipts when an attraction came along that had enjoyed a long run in Chicago, whether New York knew anything about it or

Jim Kilduff Died Poor.

When James Kilduff died the other week at Long Beach, many members of the theatrical profession, in the Lambs Club and out of it, lost a friend they will not soon forget, or at least should not. Kilduff, who was a speculator and steel manufacturer, had been a man of large wealth, and it was generally supposed up to the time of his untimely demise that he still was a millionaire.

It turned out after he was gone that his resources were exhausted, and nobody seems able to account for such a condition of things. His death by cancer was a surprise to many of his friends, and a distressing shock as well, for none of New York's men about town ever was more popular than he, or with better reason.

His purse always was open, even to mere acquaintances, and he was as fine, and gentle, and loveable a man as ever came to Broadway. He had dabbled somewhat in theatricals, as when he backed Ed. Rice in "The Girl From Paris." Kilduff was not an "angel" in the accepted sense, but just one of the best fellows ever.

Own Your Own Pictures.

Just how the latest thing in moving pictures is likely to affect the picture industry in general, it is not quite easy to predict thus early. Some of the big department stores are advertising a machine by the use of which anybody can indulge himself and his family and his friends in moving pictures at home, to his heart's content and theirs.

The machine costs \$18 or \$20, and the reels \$2.50 apiece for the originals. These may be changed as often as required by the payment of what amounts to a small rental, so that in the long run this new form of fireside amusement is cheap enough to come within the limits of an ordinary purse.

The question which naturally arises is, Why go out in the storm and sleet to be jostled about in a moving picture theatre, when you can have a satisfactory substitute in your parlor, and run it yourself?

AGENT BASTICK MARRIES.

New Orleans, Sept. 18.

H. S. Bastick, of Surrey, Eng., agent of "The Confession," was married in this city to Ruby Evelyn Glass, whose place of nativity is Oakland, Cal.



W. B. PATTON AND CO.

"APPLE BLOSSOMS"
A success at the Fifth Avenue Theatre, New York, week, Sept. 9.

SUCCESSIONS RUNNING RIOT ALL OVER THE COUNTRY

"Woman's Haters," Fritzi Scheff in "The Love Cure," Geo. M. Cohan in Farce Comedy, Without Music, "New Sin," and "Delphine" all Hits. Four Successes Produced in New York This Week Up to Wednesday

Baltimore, Sept. 18.

Fritzi Scheff, at Ford's, was given an ovation at the first rendering of "The Love Wager," the sparkling new operetta produced by Jos. M. Gaites. "The Love Wager" is the fascinating Hungarian comedy "The Seven Sisters" set to songs and music by W. C. Duncan and Charles J. Hambitzer, with the book by Edith Ellis.

It is a wonderful amplification, full of color and harmony, of what was already an admirable play, and Fritzi Scheff is captivating in the leading role.

The musical numbers, all more or less charming, are so skillfully introduced as to supplement the dialog and in no wise interfere with the story.

Songs likely to reach wide popularity are "Dark Eyes," "Four-Leaf Clover" and "The Love Wager," a dainty waltz number.

The company includes Hazel Cox, Rene Dietrich, Inez Bauer, Harold D. Forde, Edward Martindel and Horace Wright in the principal roles. Each one adds strength to the production.

Hartford, Conn., Sept. 18.

George M. Cohan's new show, "Broadway Jones," was given its first presentation at Parsons' theatre Monday evening before a packed house.

The piece is a farce comedy and the audience at the opening manifested its unqualified approval of the newest Cohan production. The action is swift and the lines, always bright and witty, are entertaining.

In support of Mr. Cohan, who plays the title part, are Mrs. Helen F. Cohan, Jerry J. Cohan, Ada Gilman, M. J. Sullivan, George Parsons, Wm. Walcott, Russell Pincus, Jack Klendon, Mary Murphy, Myrtle Tannehill, John Fenton, Fletcher Harvey.

While many had taken it for granted there would be a chorus behind Mr. Cohan, no one was disappointed in the absence of the girls, boys and music.

Boston, Sept. 18.

"The Woman Hater's Club," produced at the Tremont Monday by A. H. Woods, has scored a decided hit here. The local critics praised it highly, and said the piece could remain all season, instead of the three weeks booked for.

From this point A. H. Woods will send the show to Philadelphia for two weeks at the Forrest, then take it into New York, at an unnamed house.

A review of the performance is on another page of this issue.

Chicago, Sept. 18.

"The New Sin," produced at Power's last night, is big, and created a profound impression.

It is a play of ethics, poignantly

written. A new fourth act was added for the American presentation. This has taken away from the effectiveness of it.

There are no women in the cast. All the Chicago dailies gave it laudatory mention.

Philadelphia, Sept. 18.

The Klaw & Erlanger production of "Oh, Oh, Delphine" at the Forrest, opening Sept. 11, has proven a big draw. The receipts ran up around \$2,200 Friday and Saturday nights.

The show closes here Sept. 28, opening at the Knickerbocker, New York, Sept. 30.

The run of successes in the New York legitimate theatres was kept up this week, bearing out the early predictions the Metropolis would be glutted with hits in the early fall.

"Fanny's First Play," shown Monday night at the Comedy, where it replaced "Bunty," is apt to prove a worthy successor to that long-lived Broadway piece. The notices on the Bernard Shaw piece were extravagant in their praise. The Comedy can hold about \$11,000 weekly. It especially appealed to the Shuberts and Winthrop Ames as the right location through the size of the theatre, calculated to make the piece stand out more strongly than it might have done in a large house.

"The Count of Luxembourg" at the Amsterdam got away over the same evening. New York reversed Boston's opinion of the musical piece. The reviewers in the New York dailies marched in a phalanx without a dissenting voice. The Amsterdam held the most money Monday evening that has ever walked in there for an opening. With sixty-five press seats out, the gross was over \$2,600.

"Honest Jim Blunt," at the Hudson, received a pleasant reception, the piece and its star, Tim Murphy, getting favorable comment.

Tuesday evening "Milestones," from London, was reproduced with an English company at the Liberty. The reviews Wednesday morning splashed over the artistry of the play.

Wednesday night O. U. Bean's "An Aztec Romance" was due to open at the Manhattan Opera House. Many rumors have been spreading about the show and its management since Bean flopped to the Shuberts from the Klaw & Erlanger side.

Last night John Mason in "The Attack" started the season at the Garrick. The show has been out on the road for a few weeks. The story, by Henri Bernstein, is an unusual one.

NEW BOOK FOR "THE GIRL."

Chicago, Sept. 18.

Changes are impending in "The Girl at the Gate," at the LaSalle. It is learned a new book has been evolved, and Junie McCree is the author this time.

The first book, not catching the public fancy, was by Frederic Donaghey. There was a hurry-up call sent out for some one to do some tinkering. Aaron Hoffman was approached. He looked over the show and decided that he would want \$3,000 to put it in shape. Then Harry Askin impressed Junie McCree into service.

The new book will be revealed in a short while.

FRISCO SHOWS.

San Francisco, Sept. 18.

"Officer 666," opening this week at the Columbia, is a big hit. The critics are unanimous in praise of it and advance sale augurs for capacity during the engagement.

Sarah Truax and Thurlow Bergen opening with the Alcazar stock company in "Mrs. Dane's Defense," drew well. It is a good performance. "Lady Windemere's Fan" will be given next.

Andrew Mack opened at Ye Liberty, Oakland, Monday in "Tom Moore," for four weeks in stock.

"\$25,000 BEAUTY" DRAWS.

The tour of "Over the River" has paper out that describes Eddie Foy as "The \$25,000 Beauty." That was the amount Werba & Luescher were reported to have paid Charles B. Dillingham and F. Ziegfeld, Jr., for the show.

Last week at the Newark theatre, Newark, where the Foy show opened, it drew \$6,800, very big figures for the Jersey town.

"BOHEMIAN GIRL'S" \$299 START.

Cohoes, N. Y., Sept. 18.

Geo. H. Free, manager of the local house, got a shock and a poor start for the season when his theatre opened Sept. 13 with "The Bohemian Girl," drawing in \$299 gross.

It is seldom the house fails to hold less than \$600 with any attraction.

\$1,500 TO BURLESQUE DIVAS.

Toronto, Sept. 18.

Lawrence Salmon, manager of the Arena, will open his new Auditorium Oct. 7, with a big music festival, employing all the big operatic stars available. Among those already contracted for are Mme. Galski, Alice Nielsen, Marcella Sembrich, Campanari, Olive Fremstedt and Yvonne deTreville. Nahan Franko's orchestra will also be secured.

As a special feature Marie Dressler has been engaged to inject comedy into the entertainment by burlesquing the grand opera prima donnas. It is announced Miss Dressler will receive \$1,500 for a single performance.

MAUDE LEONE HAS DIVORCE.

Salt Lake, Sept. 18.

Maude Leone, who has been suing her husband, Willard Mack, for divorce, was granted the decree.

DATE FOR "HENRY V."

The American production of "Henry V" by Lewis Waller will take place at Daly's during the week of Sept. 30, if no alteration in Mr. Waller's present plans occur.

"Discovering America" will be withdrawn from the same stage the Saturday before.

DOCKSTADER PAYS \$200.

Boston, Sept. 18.

Lew Dockstader paid \$500 to Napoleon Dickard, the rural "cop," who sued for \$5,000 because he claimed to have been slandered by Dockstader during a performance in Nashua. Dockstader was arrested and secured bail.

A date for the hearing was set for the first Monday in next January. He paid rather than come back to old New Hampshire, with a chance of the hearing being put over from time to time. In "panning" the cop, Dockstader got more than \$500 worth of advertising for future dates.

JULIE RING ON WEEK STANDS.

Indianapolis, Sept. 18.

Julie Ring and "The Yankee Girl" tired of the one-nighters after playing them across Pennsylvania and Ohio into this city.

The show has taken up a route on the Shuberts city time, playing week stands.

BLANEY'S LONG SAIL.

Harry Clay Blaney has confirmed the report that he is going to Australia, where he expects to produce quite a number of his own plays, as well as those of his brother, Charles E. Blaney.

Nov. 19 Blaney and his wife (Kitty Wolfe) sail from San Francisco. A year or more may be consumed in the trip.

DROPPED FROM POP CIRCUIT.

Reports of extensive alterations in the lineup of the Weber popular price circuit appear to have had their foundation in the dropping of the Alhambra, Chicago, from the "pop" route sheets, according to the statement of L. Lawrence Weber this week.

Mr. Weber admitted that some of the houses were doing unsatisfactory business, and there might be further eliminations announced within ten days or so.

"We are looking about and testing out the stands on our routes, and if some of them prove to be unprofitable we will drop them," said Mr. Weber.

The manager denied that "Red Head" had closed or that it was the present intention of the management to close it. "A Bunch of Keys," he said, was the only show so far withdrawn.

BOSTON GETTING NEW PLAY.

Boston, Sept. 18.

The Edgar Selwyn new play, "Coming Home to Roost," is billed to open at the Hollis Street theatre Oct. 14 under the management of Harris & Selwyn.

Rehearsals of the piece were started in New York Tuesday of this week.

K. & E. PLACING SPECULATING ON PURELY COMMERCIAL BASIS

Attempting to Regulate Ticket Selling Away From the Box Office, to Protect Public From Exorbitant Prices. \$2.50 the Limit. Similar to the London "Libraries"

The sale of theatre tickets away from the box office is receiving the attention of Marc Klaw. Mr. Klaw has been working on a plan to regulate the sale of seats for the "Syndicate houses" since his return from England, a few weeks ago.

The system regulating the ticket brokers in New York will closely resemble the "libraries" of London, which practically control the seat sale for the more expensive theatres over there.

In New York Tyson's and McBride's stands will be those wholly recognized by the K. & E. managers, although it is said that any other ticket agency furnishing satisfactory proofs of responsibility and which will pledge not to charge over \$2.50 for any ticket will be assigned blocks of coupons.

The regulation of the theatre ticket traffic in New York has become a necessity in the belief of Klaw & Erlanger. Mr. Klaw is reported as saying the public must be protected.

Tyson's and McBride's will receive their usual quantity of tickets. They will be given out by some one K. & E. will appoint to supervise the delivery and sale of tickets from the "Syndicate houses," instead of having agencies and speculators purchasing from each box office.

The Shuberts are expected to fall in with the idea, which is said not to be aimed at any one, nor to be intended as an advantage for the Klaw & Erlanger theatres over the Shubert houses. The Shuberts have signs in front of their theatres requesting the public to notify them if, at any time, any hotel ticket agency charges over a fifty cent advance on box office prices. The public is held up in the absence of any protective measure, through some ticket speculators in New York charging as high as \$5 per seat for successes; "\$7 a pair" is often the price asked and received. While the theatre management is usually accused of participating in the excess, the regularly constituted agencies state this is not so. They admit that while the new order will not be of benefit nor extra profit to them, they prefer it to the present haphazard way of the speculator.

In London the "libraries" are a power. They have subscription lists carrying names of people all over England. Keith & Prouse have the largest library. It is not unusual for the firm to purchase in advance \$100,000 worth of tickets for an attraction, say, at the Drury Lane. McBride's and Tyson's in New York are also heavy purchasers. Before Maude Adams in "What Every Woman Knows" opened at the Empire McBride's bought \$78,000 worth of tickets during the run without having seen the play.

The London "libraries" charge an advance of twenty-five cents. The advance in New York, when Mr. Klaw's plan has been set in motion, will be

fifty cents on two-dollar seats, to make the maximum amount for a first class house \$2.50.

It is probable that within a week or so Klaw & Erlanger will issue a formal announcement regarding the movement.

A report that this would bring McBride's and Tyson's into a combination is denied. The hotel brokers claim their status will remain unchanged. They now handle tickets from all theatres.

One or two ticket agencies in New York, placed in stores, the Shuberts are said to give recognition to.

SHIRLEY KELLOGG IN LONDON.

The booking of Shirley Kellogg for a stay in London has been entered through William Morris. Miss Kellogg may appear in one of the revues over there in the music halls. She is due to leave New York next month.

A report during the week was to the effect Miss Kellogg had or would become the wife of Rube Marquard, the Giants' pitcher. She is now at the Winter Garden, New York, playing a leading part in "The Passing Show of 1912."

WHEN YOU'RE SUCCESSFUL.

Bayard Veiller, author of "Within the Law," has had another play accepted by Selwyn & Co.

The same management has "first call" on still another piece Veiller is writing.

Cecilia Loftus arrived in New York Tuesday. Miss Loftus may study for local imitations to be shown by her when opening at the Colonial Oct. 7.

STRIKE COST PERFORMANCE.

Chicago, Sept. 18.

"The Big Musical Revue" did not open Sunday at the Alhambra theatre as per announcement. It was all because the stage employees and bill posters went on strike Saturday night, as the house was playing a non-union orchestra. When it came time for the curtain to go up the musical director of the show was not to be found.

Stage hands were not in the wings and David Weber, one of the proprietors, was frantic.

A hurry-up call was sent for Joseph F. Winkler, president of the Chicago Federation of Musicians, and Weber signed a two weeks' agreement, but by that time it was too late. The patrons who had been clamoring at the box office had disappeared. The motion picture operator at the Weber theatre, under the same management, also went on strike, and that house was closed.

Matters have been arranged and peace hovers over the two houses. This is the first sympathetic strike ordered since the attempt to organize the Amusement Trades Council, some weeks ago.

"A Royal Reception," a musical show belonging to Rube Welch, did not play Sunday at the Alhambra. The orchestra and stage hands walked out before the Sunday matinee, through Weber employing non-union labor in the Columbus. The matter was adjusted in time for Welch to give a night show, commencing at 9.30. No orchestra was on hand. The house turned back \$290 at the matinee.

Welch is a member of the Board of Directors of the White Rats' Actors' Union, affiliated with the American Federation of Labor.

The musicians union is now fighting McVicker's, Blackstone, Power's, and Criterion theatres.

HOFFMANN REVUE SEPT. 30.

The opening of the Gertrude Hoffmann revue has been postponed until Sept. 30, when it will take place at the Belasco, Washington.

TWO OPENINGS THURSDAY.

Jos. Weber's "A Scrape of the Pen" is listed for Sept. 26, also "June Madness" at Ames' Little theatre. "The Charity Girl" at the Globe is scheduled for Saturday evening, Sept. 28.

Thursday has always been the day selected by Messrs. Weber and Fields, individually and when a firm, to first show their product to New York. It is expected that this reason, together with the importance of the Scotch play, will induce the critics to give Weber's the preference if there is no postponement of the other shows.

An engagement made by Charles B. Dillingham for "The Charity Girl," of Clark and Hamilton, did not go through, Mr. Clark surrendering his part after reading it. For the New York premiere, Ralph Herz will again step into the role he created, but left during the Chicago run.

ATTRACTIONS EXCHANGING.

An exchange of theatres will be made by "The Girl from Montmartre" at the Criterion, New York, and "Tantalizing Tommy" at the Chicago Opera House.

Each attraction will close in its present abode Sept. 28. The Richard Carle-Hattie Williams musical piece will open in Chicago Sept. 30, if nothing prevents. Fritz Scheff in "The Love Wager" has been reported as a likely candidate as "Tommy's" successor at the Opera House.

The A. H. Woods "Tantalizing Tommy" show may take its start Tuesday evening, Oct. 1, instead of the Monday just before.

WILSON-RICHMAN CO.

San Francisco, Sept. 18.

Charles Wilson, here with "Bought and Paid For," announces he will establish a stock company in Seattle next summer and that Charles Richman will be a partner in the venture as well as leading man.

DISCOVERS A TENOR.

Walter Van Brunt, tenor (Van Brunt and Moore), has been signed by the Shuberts, through the Max Hart office.

Van Brunt is but twenty years of age and totally untutored musically. He is said to possess a voice as fine in quality as that of Orville Harold. The Shuberts will place him in a musical production soon to go in rehearsal.

FOR ONE-NIGHTERS.

"The Call of the Heart" is a new piece which Leta Vance and company will play over the one-nighters this season.

In Miss Vance's support will be John Nicolson, Ann Hamilton, Virginia Hadley, Carolyn Mackey, C. B. Waters, William J. O'Connell, J. E. Oliver.

PARK SHOW GOING OUT.

Boston, Sept. 18.

"The Pullman Tourists," a musical comedy that played during the summer in New England parks, is being fitted for a tour of the one-nighters by the Boylston Dramatic Ass'n.



UNA CLAYTON AND PLAYERS IN "A LITTLE CHILD SHALL LEAD THEM."

The above scene shows the climax in the unique comedy playlet, "A Little Child Shall Lead Them," as presented by Una Clayton and Players, who successfully opened the present season at Chase's Theatre, Washington, last week. The act is meeting with even greater favor at the Maryland Theatre, Baltimore, this week. "A Little Child Shall Lead Them," is a pretty story with little comedy and pathos, properly blended. Opening quietly, the plot unfolds, interestingly and terminates in a big laughing finish. Miss Clayton is undoubtedly without a competitor in her line of work. She has written several other well known sketches, including "His Local Color," "The Chalk Line," "A Kiss," and "A Corner in Hair."

SAMUEL F. NIXON PURCHASES THEATRE SITE IN PHILLY

Pays \$375,000 for Quakertown Location. Announces First Class House. Nixon's Individual Enterprise. Understood No Legit Theatre Can Be Built for "Syndicate" Attractions Without Consent

Philadelphia, Sept. 18.

The announcement of the purchase of a piece of property at 16th and Walnut streets for \$375,000 by Samuel F. Nixon for the purpose of erecting a first class theatre, has caused considerable talk in real estate as well as theatrical circles.

The apartments and stores on the site cover a plot of ground 50x120. The price paid is far in advance of any figure for realty in that immediate vicinity. The agreement was signed July 19; \$7,500 was paid Sept. 11, when Mr. Nixon's attorney took title to the property, subject to a ground rent, the principal of which is \$150,000, and two mortgages aggregating \$145,000, making a total incumbrance of \$295,000. The balance of \$80,000 was paid largely in cash, equities in four West Philadelphia houses also figuring in the deal.

If the house is to be operated as a first class theatre it will be interesting to know what will be the attitude of "The Syndicate," of which Nixon & Zimmerman, who control four first class houses in this city, are a part. It is understood no new theatre to play the Syndicate attractions can be built or opened here without the consent of "the Syndicate." Some time ago it was reported there was to be a dissolution of the firm of Nixon & Zimmerman, but this was denied.

Nothing officially has been announced since, but theatrical men are connecting the reports now with the announcement regarding the building of a new house by Mr. Nixon. J. Fred Zimmerman is in no way interested in the purchase of the property at 16th and Walnut streets. Both Mr. Nixon and Mr. Zimmerman are interested separately in the ownership of vaudeville houses, Mr. Zimmerman building the Liberty and Keystone individually, while Mr. Nixon is interested in those operated and booked by F. G. Nixon-Nirdlinger, his son.

The piece of ground purchased by Nixon is not large enough for the purpose of building a first class theatre on, but it is said plans have been completed for the securing of other ground.

CINCINNATI GERMAN CO.

Cincinnati, Sept. 18.

The German theatre company has arranged to open its season Oct. 6 at the Grand Opera House.

Ellinor Navarry, a new soubret will take the place of Hansi Martini, who recently married and retired from the profession. Miss Navarry was secured from the Royal theatre, Vienna. Hans Horvath, from the Court theatre, Hanover, is another new member of the company. Others are Paul Nelva, a

singer, John Feistol, of the German Stock Co., New York, who will be leading man, and Anni Collini-Senden.

New Orleans, Sept. 18.

The coming season is going to be a brilliant one at the French Opera House, according to Mobisson, the new impresario. M. Mobisson states he has already engaged the following singers: M. Tharau, tenor of the Gaiete, Paris; M. Puzani, tenor legere of the grand opera at Bordeaux; M. Soria, tenor of the grand opera at Rouen; Mlle. Charpentier, chanteuse legere, and Mlle. Yerna. Mlle. Yerna was last season at the Royal theatre in Antwerp, while Mlle. Charpentier was a member of the company at the Opera Comique, Paris. M. Allo, last season's director of the orchestra at the Capital theatre, Toulouse, will occupy a like position here. The program has been made up entirely of operas which have not been sung at the French opera house during previous seasons. Among the light operas to be presented are "The Merry Widow," "Comte de Luxembourg" (first time over here in French) and the "Reve de Valse."

Among the operas to be rendered are "Quo Vadis," "L'Amour Zigane," "Tales of Hoffman," "Lohengrin," "Werther" and "Le Jongleur de Notre Dame," the latter by Massenet, lately deceased.

OLCOTT VERY ANGRY.

Grand Forks, N. D., Sept. 18.

Chauncey Olcott came very near not giving his scheduled performance of "The Isle o' Dreams" here Sept. 9.

Four of his stage hands struck in sympathy with the local union. Olcott refused to permit his scenic equipment to be handled by what he considered incompetent substitutes. Manager Walker thereupon levied an attachment for \$200 against the scenery, which was held by the sheriff until the performance was completed.

Fargo, N. D., Sept. 18.

Chauncey Olcott and his company arrived here Wednesday of last week very much incensed over an attachment issued against him at Grand Forks Monday, which compelled him to give a performance there. He announced that he had wired his manager in New York requesting him to endeavor to cancel all further bookings on the Walker circuit, which include Winnipeg, Crookston and other towns.

Eddie Pidgeon and Oscar Eagle were observed patrolling Broadway in company Monday.

MUSIC HALL'S FULL CAST.

The full cast of leading principals has been gathered for the production which will push the Weber & Fields new music hall into the electric glare.

Besides Lew Fields and Joe Weber, are Marie Dressler, Frank Daniels, Norah Bayes, Jack Norworth, Bessie Clayton, Helen Collier Garrick, with possibly Nathan Franko as musical conductor. A few minor roles are to be assigned.

There will be sixty chorus girls. Rehearsals are called for Sept. 23.

The music hall on West 44th street is the joint venture of Messrs. Weber, Fields and Lee Shubert. The roof has been shaped into a seasonable theatre. It will seat 1,500. The chances are the partners will decide to give a production in the air next summer. Meantime the roof will be open for inspection by patrons during the winter season.

It is not exactly made plain to date whether the new theatre will be known as the Palace Music Hall, the title first selected for it and announced at the time, or Weber & Fields' Music Hall.

CHICAGO'S BIG SUNDAY.

Chicago, Sept. 18.

Owing to the hot weather the season did not really seem to be open until Sunday night. All the playhouses though except the Blackstone had started.

For the first time this season nearly every playhouse sold out Sunday. Receipts went up with a bound.

At the Lyric, where "The Whirl of Society" is on tap the statement read \$1,215. At the Garrick, "The Bird of Paradise" drew a couple of dollars over \$800, and "A Modern Eve" at the Princess had \$602.

What is called a sell out in these days of small balconies and smaller galleries was experienced at the Colonial where "The Winsome Widow" is the attraction.

Saturday night, "The Garden of Allah" reaped a harvest of \$3,300, the high mark of the engagement. The house is playing to a \$1.50 scale.

"The New Sin" scheduled for Powers Monday night did not show. The steamship Tunisian did not arrive on time, so the players, who came from England, were not able to reach Chicago. The premier of this much talked about play was delayed until Tuesday night.

"Milestones," dated to open the Blackstone Sept. 23, has been moved forward a notch and will open Sept. 21 in order that it may not conflict with Otis Skinner, who will open the Illinois in "Kismet," Monday.

"Bachelors and Benedicts," the new Jackson D. Haag play to be produced by H. H. Frazee, will open in Chicago about Nov. 10, probably at the Cort theatre. This booking is dependant on the business of "Fine Feathers" now playing there.

"FAUST" REVIVAL FOR ROAD.

Plans are on foot by Edyth Totten for a road revival of "Faust" in which she will feature Frank McNunn, who recently closed with Miss Totten's company of "A Volunteer Parson."

"WIDOW" COMES TO GRIEF.

Chicago, Sept. 18.

"The Merry Widow Remarried" company went to pieces in Indianapolis Sept. 11. Bad business, and internecine strife among the players is given as the reason for the disaster. The piece was put on at the Colonial in Chicago by Max Faetkenheuer, backed by a company in Cleveland. The show was panned by every critic in Chicago on its premier. It remained four weeks at the Colonial, playing to small houses. Sept. 25 it opened at the Olympic theatre in St. Louis, for a week, when jealousy among the women principals made itself evident.

Reba Dale left the cast and the show started on a short tour. Faetkenheuer was unable to reach his backers Wednesday, there was no money in the box-office and it was decided to disband. A representative arrived in time to issue I. O. U.'s to everybody and furnish transportation for the stage crew to Chicago. The principals boarded trains for New York and Chicago. Members of the chorus and those who filled minor roles are still in Indianapolis awaiting aid from home.

"MOLLY MAKE BELIEVE" SEPT. 30.

The opening of "Molly Make Believe," with Violet Dale, will occur at Providence, Sept. 30.

William Stoermer is behind the piece. He is the manager who paid Nat Goodwin \$1,000 weekly for several weeks to lead the Auditorium stock, Los Angeles, against the Morosco company.

The piece may first show at Poughkeepsie, Sept. 28. Helen Gillingwater has been engaged for one of the principal roles.

OBLIGATORY PARTNERSHIP.

If Sam Bernard decides to appear in "All for the Ladies" it may mean the Shuberts and A. H. Woods will enter an obligatory partnership.

The Shuberts hold the comedy rights to the piece; Woods has the musical rights. So far there has been no disposition on either side to dispose of the holdings in the musical comedy. With Bernard as the star, both may decide to retain their separate interests in the production.

The only obstacle in the way of the partnership becoming an actuality is Mr. Bernard himself, and his indecision over the choice of a piece. Up to Wednesday the comedian could not make up his mind what he would appear in this season. He has been in that state of mind for some time.

MAY IRWIN WANTS PLAY.

May Irwin is expected to return to the stage ere many moons if her husband, Kurt Eistfeldt, can find the right vehicle. The latter is now in New York looking for the right piece.

In case he doesn't come to any satisfactory arrangements with any New York manager he will land some play and send Miss Irwin out under his own management.

Marvine, the double-voiced young man, has been placed through William Morris to appear in the London Alhambra revue in November.

BURLESQUE RECIPROCITY WORKS OUT TO ADVANTAGE

Rochester Shows \$1,100 Profits in Excess of Same Period Last Year, When There Was Competition, Conviction Gains Ground There Will Be Further Territorial Concessions Between Wheels

According to early returns the division of burlesque territory which went into effect with the beginning of the current season has worked out most satisfactorily. In Rochester the total to date is \$1,100 more than for a corresponding period in the season of 1911-1912. The Western Wheel under the reciprocity scheme agreed to leave Rochester out of its itinerary, giving exclusive rights in that up-state town to the Columbia Amusement Co. Empire Circuit shows last season played Cook's Opera House.

Another portion of territory involved in the "Reciprocity deal" was the elimination of the Bronx from the Columbia route sheets, in exchange for the abandonment of the western's project to build in Harlem in such a way as to enter into competition with Hurlig & Seamon.

Added box office receipts do not represent all the extra profit. The absence of nearby competition has made it possible for the companies to get past without expensive "strengtheners" and this economy has helped to show a more attractive balance sheet from the manager's standpoint.

No figures were available this week to indicate the course of events in the other "reciprocity" points which include Minneapolis, Milwaukee and St. Paul for the East and Montreal and Rochester for the West. In Montreal, where a new Gayety (Eastern Wheel) opened, Aug. 26, business has been tremendously large since.

Burlesque attention centres on these points and the working out of the "reciprocity" plan is being watched with a good deal of interest.

The opinion which found expression this week, based on the showing in Montreal and Rochester, was that a further extension of the exclusive territory plan would be in order, if not this season, at least by the opening of the 1913-14 tour.

GERARD DOCTORING SHOW.

Barney Gerard, one of the Western Wheel's Governing Committee, just back from a trip over the western end of the Western Burlesque Wheel, is in town this week, nursing one of the wheel organizations back to life by the gentle process of removing practically the whole cast of principals and substituting a new list.

Gerard's last "fixing" job was with the "Orientals." He declined to give the name of the new "patient," which has been ordered revamped by the censorship committee.

BURLESQUE PEOPLE DISMISSED.

New Orleans, Sept. 18.

Tuesday Estelle Maxwell, Leroy Berry, May Allright, Lillian Weston and Beth Lang, members of Dinkins & Stair's stock burlesque company at the

Greenwall, appealed to Mayor Behrman for transportation to New York, after having been discharged for alleged incompetence by Manager J. J. Holland.

Mr. Holland stated their contracts read that they may be dispensed with upon failure to give satisfaction, and that Dinkins & Stair are not liable for fares from here, also that he had excellent grounds for summarily dismissing them.

"MASQUERADERS" CENSORED.

The Eastern Wheel burlesque censors who left for a tour of inspection Monday, are due back in the city next Wednesday. They will make recommendations for improvements during the tour, but the official actions will not become effective until they have submitted to the Board of Directors their report. The board will then notify the managers of the changes that must be made in their productions.

An exception to this routine was made in the case of "The Gay Masqueraders," which played at the Columbia last week. The officials of the Columbia Amusement Co. decided on the spot that improvements were necessary and ordered them to be made. The show is playing Brooklyn this week, and new members as principals are being broken in during the engagement as well as changes made in the piece.

OAKLAND'S MUSICAL STOCK.

San Francisco, Sept. 18.

Harry Bernard will install musical stock in the Columbia, Oakland, commencing Oct. 6, Dillon and King taking a vacation.

JOE ADAMS' MINE IS THERE.

Atlantic City, Sept. 18.

An offer of \$1,000,000 has been made for the gold mine near East Helena, Mont., owned by Joe, Isaac and Samuel Adams, Bob Delaney and Tom Collopy.

Mr. Delaney, proprietor of the Hotel Dunlop here, wired his manager, Frank Bowman, the information. Delaney has been west for a couple of weeks. He and Mr. Collopy, also a local man, invested in the proposition with the Adamases, who got hold of the mine some years ago.

Joe Adams is with "The Rosebuds" on the Western Wheel. His brother, Sam, has been constantly at the mine, operating it. Joe had a popular cafe in New York some years ago. He sacrificed nearly everything he owned for his faith in the gold mine, and has refused from time to time many offers of additional capital, which carried with them the condition that control of the property would have to pass to the investors.

"HIGH LIFE" CHANGES.

Some changes have recently occurred in "High Life in Burlesque" (Western Wheel). Anna Grant has been added to the performance. Leathe Keeney will leave the Charles Falke Co. to join "The Girls From Missouri" and Allie Hughes has given in her "notice" to accept an engagement at the Academy of Music stock company in New York.

BURLESQUE MANAGER CRIMPED.

A well-known burlesque manager and theatre owner, generally reputed to be worth a couple of hundred thousand dollars, is in financial straits at present. Only this week he was compelled to let a note of his for a few hundred dollars go to protest. Outside speculations are responsible for this state of affairs.

Marietta Craig, formerly of Goodhall & Craig, has joined the cast of Ed. F. Racey's "A Call for Help," playing the role created by Minnie Dupree.

PROCTOR AND HAMMERSTEIN

(Continued from page 3).

their booking connection, they may join hands to play such attractions as they can secure for each of their "big time" houses, giving three weeks in all. Unless the United Booking Offices dissolve or find some other way to oust Proctor (as the principal officers of it would like to see happen) Proctor will remain in the agency. He has a twenty per cent interest in the U. B. O., of which he is vice-president, with a vote equaling one-third of the stock, it is said.

Several headline turns Hammerstein has applied for lately in the U. B. O. have not been "available" it is said for the Hammerstein theatre. In each case, according to the story, Mr. Hammerstein was informed the act was then playing the Keith houses. The repetition of the same reply finally riled Mr. Hammerstein, according to report, and he is at the point of believing it has become necessary for him to protect himself in bookings.

The present condition in the local bookings among the big time houses was predicted early in the summer, when Keith purchased the Percy G. Williams theatres, and it became known he intended "going after" Proctor.

A rumor that started no little comment was the one joining S. Z. Poli's circuit as a future possibility with the S.-C.-Loew combine. It was admitted the addition of Poli to the big small timers would make it the strongest vaudeville combination in the world. The story took the trend that if Proctor and Hammerstein became displeased to the point that they should leave the U. B. O., with Poli, S.-C. and Loew for the tail of the kite they could then head, the new booking amalgamation would represent a quality and strength of time of greater weight than the U. B. O. with its big time houses now holds.

HELPING BEN WELCH SHOW.

Philadelphia, Sept. 18.

Florence Rother, Eva Hastings, Marie Lee, Frank Murphy and Leo Kendall were the new members who joined the Ben Welch Show here last week.

An entirely new first part with new scenery was put on Saturday and reported as a big improvement.

BOOK NOT JOHN ARTHUR'S.

The "book" for Al Rich's "Jolly Follies," which the program said had been written by John Arthur, was not that author's output at all. According to Arthur's contention, he submitted a manuscript to Rich, who failed to use it, but did produce the present book, submitted to him by Phil Ott, the principal comedian with the company.

"QUEENS" NEW PRINCIPALS.

Several changes have been made in "Queens of Paris," Jacobs & Jermon's burlesque show. Pierce and Roslyn have left the show.

Ed. Trevour, formerly of the Henry W. Savage shows, has been engaged to do "straight," while Ada Ayres is the new leading woman.



Above is a good likeness of JENNIE COLBORN (MRS. BILLY "SWEDEN" HALL) in their 5 passenger touring car. Mr. and Mrs. Hall have been spending their vacation at their home in Chicago, with their two kiddies, Georgia and Walter. Some vacation. They open their season Savoy, Atlantic City, Sept. 16. Hammerstein's, Sept. 23.

THE MOHAWK PLAYERS.

Schenectady, Sept. 18.

The Mohawk Players will begin a permanent engagement of stock at the Mohawk Sept. 23 in "The Road To Yesterday." The house has been re-decorated during the summer.

The Mohawk stock includes Virginia Milliman, Florence Nelson, Helen Hope Desmond, Lucy Browning, Edna Philipps, Grace Nervulle, William David, Henry Carleton, Jerome Renner, Leslie Austin, A. E. Bellows, Grant Erwin, Hubert Raleigh, Ackerman J. Gill, manager.

KELLERD RETURNING.

Syracuse, N. Y., Sept. 18.

The Weiting Opera House stock company for next summer, will again be headed by Ralph Kellerd, who scored a sensational success in the Weiting stock for the season just ended.

FRANCES NORDSTROM LEADING.

Frances Nordstrom, who wrote "Room 44," which received an out-of-town presentation under Cohan & Harris' direction, but for the time has been shelved, went to Toledo at a minute's notice last Saturday to play a stock engagement, to replace the leading woman, who is seriously ill with appendicitis.

Miss Nordstrom will remain with the Keith stock company until Luella Bender has fully recovered from her illness. Miss Nordstrom opened here in "Green Stockings" Monday.

LATIMORE-LEIGH SEASON OVER.

Lynchburg, Sept. 18.

After a sixteen weeks' engagement at the Casino, the Latimore & Leigh Associated Players closed here last week. Ernest Latimore personally managed the company.

COLORED TROUBADOURS.

The Arans Associated Agency has the routing of "Alexander's Rag Time Troubadours," sixteen in all, including a band. It is a colored company and will open Sept. 23 at Oyster Bay, L. I. J. Rothenberg is manager; C. H. Ettinger, business manager.

"JUNE BRIDES" AT ALBANY.

The Lew Fields and Joe Weber production of "The June Brides" will first be shown to-morrow evening at Albany. The show starts a run at the Majestic, Boston, Monday.

Belle Blanche has been transferred from "The Bride" to Fields' "Sun Dodgers."

CLOSED FOR THE WINTER.

The Auditorium at Harrisburg, Va., has notified the legit booking agents it has closed for the winter to attractions.

The house may be adopting a pop vaudeville policy.

JOINING FORBES ROBERTSON.

Boston, Sept. 18.

Leslie Palmer, recently engaged for the John Craig Stock Company at the Castle Square theatre, will leave soon to join Forbes Robertson on his coming American tour.

STOCK

TWO GERMAN COMPANIES.

Chicago, Sept. 18.

Sept. 14, the German Theatre Stock Co., opened the Bush Temple with "The Musical Maid," given in German.

Max Hanisch, the manager, has engaged two companies for the season, one to look after the musical wing of the venture and the other for the musical comedies and operettas.

The first dramatic offering will be "The Thrall of Gloom" by Leo Tolstoy. Most members of the company were brought here from Germany.

STARTING IN CLEVELAND.

Cleveland, Sept. 18.

The Duchess stock company, with Mitchell Harris, Bertha Mann, Ida Glenn and Henry Gesselle as its principal players, opened this week at the Duchess theatre.

"THAIS" FOR FOUR WEEKS.

Boston, Sept. 18.

The new stock company at the St. James theatre has met with such success with its production of "Thais." The piece will be played four weeks.

ACTOR'S MUSICAL COMEDIES.

"Hans and Nix" is the title of a musical comedy which started rehearsals this week. The show will be produced by Charles Mills and Ben Bernard, who will play the leading comedy roles.

The Mills & Bernard firm has two musical shows now on the road, "Hip, Hip Hooray," now in the west, and "The Girl from Bohemia," now showing in Pennsylvania. There are twenty people with each show.

In the "Hip" show are Lynn Cantor, prima donna; Al. Watson, principal comedian; Mabel Seelig, Neddie Hall and Renard Sisters. The principals with "Bohemia" are Hal Pine, Jack Davis, Madge Ford, Dollie Walsh.

The "Hans and Nix" show will open about Oct. 1 in New Jersey, and play eastern territory.

TWO SMALL TOWN HOUSES.

Two new theatres have been placed on the theatrical map by Charles A. Burt, who agreed to place the attractions if the houses were built.

The Opera House, seating about 800, has been built at Nashville, Ga. This is the first regular theatre there. It opens around Sept. 16, managed by M. S. Griffin.

The Amuzo, seating around 800, is receiving the finishing touches at Big Stone Gap, Va. It will have its first show about Sept. 30. J. R. Taylor is slated for the management.

Both Nashville and Big Stone Gap are on trunk railways.

FITTING PLAY TO MAY ROBSON.

May Robson may be seen in New York next spring in a new play. She will present "A Night Out" for the greater part of this season.

A new piece by an eastern writer has been partially accepted by Miss Robson's management.

OWES ACTORS \$600.

Chicago, Sept. 18.

Chicago agents and actors were stung at Bay City, Mich., when G. P. Campbell, Jr., is alleged to have absconded from that town with \$600 due the members of the stock company playing the Lyric.

Campbell came to Chicago a few weeks ago, claiming that he had been running stock in Detroit. He displayed a lease on the Lyric, Bay City, and showed that he had paid the rent for thirty-two weeks. This was sufficient for the agents. As Campbell seemed to have plenty of money, he was allowed credit.

Business was not good in Bay City. One night when the people attempted to enter the theatre they found it locked. It was given out at first that there had been an accident on the stage, but later it was ascertained that Campbell had departed.

Bigelow & Green were among the Chicago agents who were stung. They contributed about \$200 to the affair.

STOCK PEOPLE MARRY.

Dubuque, Ia., Sept. 18.

Cleon Livenguth, a Lafayette, Ind., boy, musical director of the Garside stock company, and Blanch White, leading woman of the same troupe, were married here last week.

STOPPED "THE YOKE."

St. Paul, Sept. 18.

This city was very much wrought up last week over a "crusade" by the St. Paul clubwomen directed against the presentation of "The Yoke" at the Shubert theatre, alleging that it was an immoral play. The women started in Tuesday. Wednesday evening the management held the audience, which packed the auditorium, for three-quarters of an hour before it concluded not to chance a performance, although the chief of police had seen and passed the performance.

The agitation against the play was begun by Mrs. D. Hessian, chairwoman of the Committee on Charities and Corrections, and Mrs. Laura Gloesser, a member of the same committee, who called on Chief of Police Catlin and registered a complaint. After being ordered out of the chief's office, they employed counsel and invoked the aid of the mayor, who fell in with their plan.

The show opened here Sept. 15, for four days, missing two performances, Wednesday, after which it resumed its travels.

DEDICATING THE FINE ARTS.

Chicago, Sept. 18.

Andreas Dippel will dedicate the new Fine Arts Theatre, Sept. 30, with a performance of Wolf Ferrari's "The Secret of Suzanne."

A concert will precede the operetta which is short. Members of the Chicago Grand Opera Company will be in the cast. The little playhouse is being redecorated and many changes are being made.

TREMONT STOCK.

If a downtowner wants to find the Tremont theatre he would save himself a lot of time and trouble by hiring a guide familiar with the Bronx. The Tremont appears to be nearer Albany than New York.

For some reason or other the show business at this little playhouse which was only built a few years ago has not been on a paying basis. They have tried out everything there but the big legitimate, and they would probably try that if the stage could accommodate it. The stage is not big enough for heavy stock production.

When Jake Wells heard the Tremont was available, he grabbed it and sent in little Emma Bunting and her stock players to make the house a go. Little Emma is a favorite down south but up in the Bronx where there is some mixed population the southern prestige doesn't mean anything.

At the start the Bunting management erred in charging prices above the ten and twenty cent limit. Business was good at the start but after Labor Day slumped, so that a cheaper admission policy was placed in effect.

Miss Bunting is a pretty young woman with a wealth of brown hair. In light roles of the ingenue lead type she is at home and her girlish ways, nice costumes and charming personality impress one favorably.

Last week the Bunting players presented "Pretty Miss Nobody," which is nothing more than a done over version of "Caprice." Miss Bunting is first seen as the attractive Yosemite Valley miss who is won over by the educated Englishman.

The untutored girl goes abroad and her old Reuben dad (William Thompson) goes along to see that hubby does the squar' thing by her. She finds a long lost brother, Herbert Van Dyke (Louis Dean) at the boat race on the Thames. Later her husband can't stand her wild flower antics and in a huff they separate. Gussie Stokes (Miss Bunting) goes to Paris, where she becomes the reigning sensation.

Louis Dean, who is the same chap who was mixed up in the controversy over "The Little Typhoon," fits in nicely in the Bunting company. George Whittaker as the husband, looks manly but didn't have enough to do dramatically.

The small stage handicapped the company and entrance and exits were made through the same wing. It's some trick to set any scenes. To make an impression the players must do it mainly by talking. There's no room for action.

For the Bronx neighborhood, with light plays with Miss Bunting featured, and the "pop" price card out, the Bunting company is strong enough to give entertainment. **Mark.**

DAMROSCH, SELF-PRODUCER.

Walter Damrosch is going to produce his new opera, "The Dove of Peace," all by his lonely. However he will have the support of the Shuberts in the way of theatres and when he brings the piece into New York from its first showing in Philadelphia it will in all probability be shown at the Broadway, about Nov. 4.

The Damrosch show will be produced around Oct. 1 in Philadelphia.

SEPTEMBER 1912

American Acts

in Paris



O'LEEN SISTERS



BIRD MILLMAN



HARRY DE COE



WILLY PANTZER



CHUNG LING SOO



W.E. RITCHIE



MRS. RITCHIE



ETHEL



EMMA



WILLIAM FERRY The Human Frog



HEELEY AND MEELY



NEWHOUSE AND WARD



CARBREY BOYS



LANE & O'DONNELL



GENERAL EDWARD LA VINE

BILLS NEXT WEEK (September 23)

In Vaudeville Theatres, Playing Three or Less Shows Daily

(All houses open for the week with Monday matinee, when not otherwise indicated.)

(Theatres listed as "Orpheum" without any further distinguishing description are on the Orpheum Circuit. Theatres with "B-C" following name (usually "Empress") are on the Sullivan-Considine Circuit.)

Agencies booking the houses are denoted by single name or initials, such as "Orph." Orpheum Circuit—"U. B. O." United Booking Offices—"W. Y. A." Western Vaudeville Managers' Association (Chicago)—"S-C." Sullivan-Considine Circuit—"P." Pantages Circuit—"Loew." Marcus Loew Circuit—"Inter." Interstate Circuit (booking through W. Y. A.)—"Bern." Freeman Bernstein (New York)—"Clancy." James Clancy (New York)—"M. J. M." James C. Matthews (Chicago)—"Hod." Chas. E. Hodgkins (Chicago)—"Tay." M. W. Taylor (Philadelphia)—"Fox." Ed. F. Kealey (William Fox Circuit) (New York)—"Craw." O. T. Crawford (St. Louis)—"Doy." Frank Q. Doyle (Chicago).

New York
COLONIAL
 Louise Dresser
 "Detective Keen"
 Kate Watson
 Chick & Chicklets
 Big City 4
 Gillette's Animals
 (Three to fill)

5TH AV. (ubo)
 Theo Robertson
 Ryan Richmond Co
 Joe Welch
 Carrie Reynolds
 Avon Comedy 4
 Phila & Picks
 "Don Fulano"
 Goodwin & Elliott
 Two Belmonts

HAMMERSTEIN'S (ubo)
 McIntyre & Heath
 Maud Hall Macy Co
 Keno & Green
 Olive Briscoe
 4 Lads O' Melody
 Paulhan Team
 Billy Swede Hall Co
 Neil McKinley
 Bisset & Scott
 3 Loretta Twins
 Ella Fendler

ALHAMBRA (ubo)
 Edna Goodrich Co
 Elinore & Williams
 Cross & Josephine
 Belle Baker
 Frey Twins
 Conlin Steel & Carr
 Lambert
 (Two to fill)

UNION SQ. (ubo)
 Marsh P. Wilder
 "Night Turk Bath"
 3 Yocarrys
 Joe Whitehead
 "Courtiers"
 Robbie Gordone
 Lynch & Zeller
 Orlea Bros
 6 American Dancers
 (One to fill)

BRONX (ubo)
 "Night Polles Frisco"
 Winsor McCoy
 Bert Melrose
 Mr & Mrs Murphy
 8 Madcaps
 Lynch & Zeller
 Bixley & Lerner
 Mrs Gardner Crane
 AMERICAN (loew)
 Togo & Genevieve
 Ed & Jack Smith
 Teddy Osborne's Pets
 Oake Sisters
 "High Life in Jail"
 Chalk Saunders
 Amelia Summerville
 Co

HARRY ANTRIM
 Tossing Austins
 2d half
 Loxe & Haight
 Browns
 Fred & Beas Lucier
 "High Life in Jail"
 Miller & Mack
 Ame Summerville Co.
 LaMaise Blaise Co
 (Two to fill)

GRAND (loew)
 Healy Sisters
 Freedland & Clark
 Joe Demming Co
 "Arm of Law"
 Lantry Bros
 (One to fill)

2d half
 Hall & Clark
 Blanch Gordon
 Lawrence & Harrington
 Raymond Leighton & Morse
 Chamberlains
 (One to fill)

7TH AVE. (loew)
 Hall & Clark
 Raymond
 Royd & Nelson
 Toomer & Hewins
 Raymond & Hall
 Sarah Bernhardt's Pictures
 DePave Sisters
 Mr & Mrs Thomas
 "A Night in the Park"
 Anderson & Goines
 Milda & Don
 (One to fill)

GREBLEY (loew)
 Halkings
 Chas Irwin
 Mr & Mrs Sid Reynolds
 Louis Hartman
 Carter & Davis
 Roland Carter Co
 Helen Ward
 Milda & Don

2d half
 Theo Willisch
 Kollins & Klifton Sis
 9 Krazy Kids
 Raymond & Hall
 Mr & Mrs Keane Co
 Sidney & Townley
 Tossing Austins
 (One to fill)

NATIONAL
 Alva Bates
 Kollins & Klifton Sis
 Granville & Mack
 Stanton
 "The Avenger"
 Al H Wild
 Ed Zoeller
 2d half
 Grace Dixon
 Ford & Hyde
 Hyde & Williams
 Deland Carr & Co
 Al Herman
 (One to fill)

LINCOLN (loew)
 Grace Dixon
 Cummings & Gladding
 Tailman
 Mr & Mrs Thomas
 Groh, Brock Co
 LaMaise, Blaise Co
 2d half
 Raymond
 Lawrence & Edwards
 "Gent with Jimmy"
 Hong Fong
 LeRoy Wilson & Tom
 (One to fill)

YORKVILLE (loew)
 Gladys Vance
 Gene & Arthur
 9 Krazy Kids
 "Gent with the Jimmy"
 Floyd Mack
 The Browns
 2d half
 Ed & Jack Smith
 Oake Sisters
 Roland Carter Co
 "The Avenger"
 That Singing 3
 Tallman
 DELANCEY (loew)
 Miller & Mack
 Hilda Glyder
 Buckley's Dogs
 Lawrence & Edwards
 Mr & Mrs Kane Co
 That Singing 3
 Demacos
 (One to fill)

2d half
 Ed & Jack Smith
 Oake Sisters
 Roland Carter Co
 "The Avenger"
 That Singing 3
 Tallman
 DELANCEY (loew)
 Miller & Mack
 Hilda Glyder
 Buckley's Dogs
 Lawrence & Edwards
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 That Singing 3
 Demacos
 (One to fill)

Browning & Lewis
 The Chamberlains
 (One to fill)
 2d half
 Chas Irwin
 "Arm of Law"
 Gladys Vance
 Lantry Bros
 Bernhardt Pictures
 (One to fill)

BIJOU (loew)
 Frank Bros
 Musical Fredericks
 Sidney & Townley
 Herman Lieb Co
 Hong Fong
 LeRoy Wilson & Tom
 (One to fill)
 2d half
 Alva Bates
 Teddy Osborne's Pets
 Carter & Davis
 Herman Lieb Co
 Al H Wild
 Togo & Genevieve
 FULTON (loew)
 Hyde & Williams
 Ford & Hyde
 "Fun on Ocean"
 Anderson & Goines
 Williams & Williams
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 Ford & Hyde
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 Anderson & Goines
 Williams & Williams
 (One to fill)

Brockton, Mass.
 City (loew)
 Sully & Larsen
 Robert & Robert
 "Irish Colleens"
 2d half
 Wilkins & Wilkins
 "Irish Colleens"
 (One to fill)

Buffalo
 FAMILY (loew)
 Dow & Dow
 Corinne & Co
 Irene & Bobby Smith
 Albert Waltz
 (Two to fill)
 ACADEMY (loew)
 Duffy & May
 Bobby Stone
 Mr & Mrs Dowling
 DeLond & Hackett
 8 Leaters
 May Clinton Co
 Base Ball Four
 Jack Symonds
 Gormley & Gaffrey
 (One to fill)

2d half
 Alva Bates
 Teddy Osborne's Pets
 Carter & Davis
 Herman Lieb Co
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 FULTON (loew)
 Hyde & Williams
 Ford & Hyde
 "Fun on Ocean"
 Anderson & Goines
 Williams & Williams
 (One to fill)

Joe Jackson
 Eddie Leonard
 Matthews & Al Shayne
 5 Melody Maids
 Kremka Bros
 (Two to fill)
 EMPRESS (sc)
 (Open Sun Mat)
 Jacob's Dogs
 Eva Westcott Co
 Don Carney
 "Macey's Models"
 Virginia Grant

Denver
 ORPHEUM
 Bertha Kalisch Co
 Polly Moran
 Carl McCullough
 Meisen's Boys
 High Life 3
 Kemp

EMPRESS (sc)
 (Open Sun Mat)
 Les Leonardis
 Frankie Drew
 Jack Gardner Co
 Valentine Vox
 D'Arcy & Williams
 "Models Paris"

Den Moines
 ORPHEUM
 (Open Sun Mat)
 Adrienne Augarde Co
 Gillette's Monkeys
 Mignonette Kokin
 Harry Atkinson
 Stanleys
 Muriel & Frances
 Lockhardt & Leddy

Detroit
 TEMPLE (ubo)
 Mayhaw & Taylor
 Eva Taylor Co
 Connelly & Webb
 Bert Terrell
 5 Mowatts
 Langdons
 Clara Inge
 Pealson & Goldie

Dubuque, Ia.
 MAJESTIC (wva)
 Aviator Girls
 Flanagan & Edwards
 Char Ravenscroft
 McLaughlin & Stuart
 4 Aders
 Aurora 3

2d half
 Kumas
 Nal & Kane
 Wil Franklyn Co
 Paul & Azella

Rego
 Jones & Grant
 Belmont
 ORPHEUM
 (Open Sun Mat)
 "California"
 James J. Morton
 Schlitch's Marionettes
 Stine Hume & T
 Kelly & Lafferty
 Atkin-Whitman 3
 Winslow & Stryker
 Edmonston, Can.

ORPHEUM
 (Sept. 30-Oct. 2)
 Same bill as at Sherman Grand Calgary
 this issue

Fall River
 PREMIER (loew)
 Win' Lacey
 Spiegel & Dunne
 2d half
 Caulfield & Driver
 Shepperly Sisters
 (ACADEMY (loew)
 Blanch Huntington
 Miller & Russell
 "Mayor & Manicure"
 (One to fill)

2d half
 Mlle Vanity
 "Love Specialist"
 Hard & Ward Sisters
 Ward & Smith

Ft. Wayne, Ind.
 TEMPLE (wva)
 "Who's Li Girl R U"
 Warren & Brockway
 Laurie Ordway
 Melrose Comedy 4
 Cedar Rapids Ia
 MAJESTIC (wva)
 Kumas
 Nadel & Kane
 Will Franklyn Co
 Paul & Axella
 Rego
 Jones & Grant
 2d half
 Aviator Girls
 Flanagan & Edwards
 Char Ravenscroft
 McLaughlin & Stuart
 4 Aders
 (One to fill)

Grand Rapids
 COLUMBIA (ubo)
 Gene Green
 "Models De Lux"

2d half
 Alva Bates
 Teddy Osborne's Pets
 Carter & Davis
 Herman Lieb Co
 Al H Wild
 Togo & Genevieve
 FULTON (loew)
 Hyde & Williams
 Ford & Hyde
 "Fun on Ocean"
 Anderson & Goines
 Williams & Williams
 (One to fill)

2d half
 Alva Bates
 Teddy Osborne's Pets
 Carter & Davis
 Herman Lieb Co
 Al H Wild
 Togo & Genevieve
 FULTON (loew)
 Hyde & Williams
 Ford & Hyde
 "Fun on Ocean"
 Anderson & Goines
 Williams & Williams
 (One to fill)

2d half
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 Carter & Davis
 Herman Lieb Co
 Al H Wild
 Togo & Genevieve
 FULTON (loew)
 Hyde & Williams
 Ford & Hyde
 "Fun on Ocean"
 Anderson & Goines
 Williams & Williams
 (One to fill)

Jones & Dealey
 Mr & Mrs Robyns
 Musical Hodges
 Jean Irwin
 (One to fill)
 Harrisburg
 ORPHEUM (ubo)
 "Tommy Dancers"
 3 Lyres
 Chas & Fannie Van
 (Three to fill)
 Hoboken, N. J.
 LYRIC (loew)
 "Fun in a Cabaret"
 Aitus Bros
 (Three to fill)
 2d half
 Cummings & Gladding
 Louis Hartman
 Browning & Lewis
 (Two to fill)

Kannan City
 ORPHEUM
 (Open Sun Mat)
 "Everywife"
 Caselli's Dogs
 Morris A. Allen
 Petite Mignon
 Robt De Mont 3
 Stewart Sis & Bels
 (One to fill)
 EMPRESS (sc)
 Hanlon & Hanlon
 May Elinore
 Le Roy-Harvey Co
 E J Moore
 Kelly & Wilder
 "Wyoming

Lowe & Edwards
Joe Cook
Von Hampton &
Josselyn
Jack Allman
"Leap Year Girls"
SAVOY (p)
"Summertime Girls"
Hen Hardgrave Co
Irwin & Herzog
Catts Bros
Rose & Ellis
Salem, Mass.
SALEM (loew)
Hard & Ward Sisters
Wilkins & Wilkins
"Love Specialist"
2d half
"Mayor & the Mani-
cure"
Robert & Robert
Sully & Larsen
Sally
ORPHEUM
(Open Sun Mat)
Hurr & Hope
Chick Sales
W H St James Co
"Visions D'Art"
Johnson's Travelogs
Katie Galkin
La Vie
EMPRESS (sc)
(Open Sun Mat)
Sombros
Curry & Riley
Leona Guernsey
Sullivan & Bartling
Billy Rogers
"Petite Gossie"
San Francisco
ORPHEUM
(Open Sun Mat)
Nat Willis
Annie Kent
E F Hawley Co
McIntyre & Hardy
Ashley & Lee
"Antique Girl"
Bertisch
Williams & Warner
EMPRESS (sc)
(Open Sun Mat)
Kretzer
Bud & Nellie Helm
Belle & Mayo
"Kid Hamlet"
James Reynolds
Ladella Comiques
PANTAGES
(Open Sun Mat)
Child's Hawaiians
Orpheus 4
Juggling Jewells
Ned Burton Co
Black Bros
St. Louis
COLUMBIA (orph)
Digby Bell Co
Vanderbilt & Moore
Ethel Green
Sully & Hussy
Marshall Montgomery
Swaine-Ottman 3
Aerial Bartlett
(One to fill)
COLUMBIA (ubo)
Digby Bell Co
Vanderbilt & Moore
Salerno
Ethel Green
Sully & Hussy
Marshall Montgomery
Swaine-Ottman 3
Aerial Bartlett
HIPPODROME
(doyle)
Jessie Keller
Weston-Raymond Co
Fleming Blizane
George & Veateno
Carman & Roberts
(Five to fill)
"PRINCESS Maids"
"Confusion"
Grey & Swinehardt
Knickerbocker Four
KINGS (craw)
Belle Halley
Hall & Hall
Newton & Hall
Sam Hood
Nellson
SHENANDOAH
(craw)
La Voses
Adams & Hall
Murphy
Alva York
3 Hickeys
MIKADO (craw)
Adair & Adair
Milton & Delmar
Miss Keefe
Davis & Payne
GRAVOIS (craw)
Criterion Co
ARCO (craw)
John George
Dunnings
Morgan & Thompson
UNION (craw)
Raphael
Harry Williams
Edith Montgomery
BREMEN (craw)
Kether & Mayor
Marion
Kings
St. Paul
ORPHEUM
(Open Sun Mat)
Mountain Ash Choir
Watson's Farmyard
Kaufman Bros
Gracie Emmett Co
Fred Hamill Co
David Kidd
Ombras Trio

EMPRESS (sc)
(Open Sun Mat)
Cari's Dogs
"No 44"
J. J. Carey
Ed Dawson
Bklyn Comedy 4
Beattie
ORPHEUM
(Open Sun Mat)
Jack Wilson Trio
Franklyn Ardel Co
Quive McCarthy
Mary Elizabeth
Gaudier's Toyshop
Ben Lewin
Ryan Bros
EMPRESS (sc)
Ling & Long
Weston & Leon
Alf Holt
Walter H Brown
Barney Gilmore
"Walt's Dream"
PANTAGES
(Open Mon Mat)
"Girl Swam Frisco"
May Garcia
Eleanor Otis Co
DeLac & Orma
Esmerelda
Millard Bros
Salem City
ORPHEUM
(Open Sun Mat)
Mrs Louis James Co
Empire Comedy 4
vanetta Goud
Billy Weston
monde & Dale
Flying Martins
ORPHEUM
(Open Sun Mat)
"In 1909"
"Ballet Classique"
Melville & Higgins
Asahi Troupe
Bowman Bros
3 Collegians
Berg Bros
EMPRESS (sc)
Bease's Cockatoos
Collins & Hart
Arthur Whitelaw
Italian Troubadours
"Delicatessen Shop"
PANTAGES
(Open Sun Mat)
"Minstrel Misses"
Readick-Freenman Co
O'Neal & Walmsley
Howard Langford
Zara Carmen 3
Syracuse
GRAND (ubo)
Jessie Builey Co
Landon-Lacier Co
McNally
Violet McMillan
Harry Breen
Hayden Dunbar &
May
Montambo & Wells
Tuscon
EMPRESS (sc)
Bussie Dogs
Musette
O'Rourke & O'Rourke
Harry Brooks Co
Thos Potter Dunne
Hugh Lloyd
PANTAGES
"Merced"
Low & Drew
Copeland & Payton
Flo & Ol Walters
Harrhals Co
Terre Haute
VARIETIES (wva)
La Graciosa
Hamilton Bros
Mason & Brubry
Perry & Elliott
Keith & Law
Bush & Poyser
Chas Gibbs
Dolliver & Roger
"Devil & T Walker"
Yager Bros
UTICA, N Y
SHUBERT (UBO)
Hermine Shone Co
Goldsmith & Hoppe
Howard & Lawrence
Three Emersons
Britt Wood
Sampsel & Reilly
Quaker Girls
Vancouver
ORPHEUM (sc)
Nouns & Eldred
Link & Robinson
Dorling
Robert Hildreth Co
Klaus & Beraie
Bohemian Quartet
Verona Troupe
PANTAGES
Schops's Circus
6 American Beauties
Mabel Johnston
Cal Stewart
Espe & Roth
Victoria, B. C.
EMPRESS (sc)
McRae & Levering
Hylands & Farmer
John Delmore Co
Scott & Wilson
Chas Wildisch Co
Washington
CHASE'S (ubo)
"In the Barracks"
Valerie Berger
Belle Story
Low Hawkins
Les Gargets

Ope Muller 3
(Two to fill)
Winnipeg
ORPHEUM
McConnell & Simpson
Nat Nazarro Co
Geo H Watt
Ward Bros
Ferguson & Northland
Meredith & Snzer
(One to fill)
EMPRESS (sc)
Martinek & Doll
Paul Spadoni
Grace Leonard
Dale & Boyle
Hyman Adler Co
Dresden, Germany.
CENTRAL
(To Sept. 30)
Ussens Troupe
Paul Conchas
Cooke & 3 Rotherts
Wolkowsky Troupe
4 Harveys
Original Heralds
M J Garcia
Hans Hauser
Thea Doree
Ernemann-King
Vienna
RONACHER'S
September
(running order)
Fillippo
The Penders
Gus Fowler
Hermans Trio
Iolene Sisters
Teddy
Chinese Troupe
"Rouge et Noir"
Oronin
Yvette
The Aeros
De Dio
APOLLO
(September)
(running order)
The Silvos
Ledd & LaMar
Antoniet & Grock
"Die Fremder"
Gilton's Pigeons
4 Readings
Ethel Levey
Robeldillo
Carlton
Paris
AMBASSADEURS
(September)
Belleclair Bros
Leolin
Chambard
Matisse Bever
Yvonne Yma
Marguerite Ollier
Dearly Nett
Blanche Nalton
Revue with Merindot

Dorville
Roony-Derys
Bach
Saldrean
Poutraud
ALCAZAR
(September)
Whilly Co
Wright
Caudieux
Revue with May Blossom, Dranen, Fa-voy Printemps, etc.
ALHAMBRA
(Sept. 18-30)
Dunedin Troupe
Donagan Sisters
Heeley & Meeley
Violet King
Carbury Boys
Ching Ling Soo
Green & Wood
Mackwell Quator
Pictures, etc.
FOLIES BERGERE
(September)
Anna Doherty
Newhouse & Ward
Willie Pantser
Scamp & Scamp
Kasrack
Russell Girls
Angela's Troupe
"Eternal Waltz"
Jane Marnac
P Ardot
OLYMPIA
(September)
Les Zeds
Hopkins Sisters
Ferry
8 Facorys
4 Ritchies
Bird Millman Co
Jackson's Girls
Woodward's Seals
Harry de Coe
Lane & O'Donnell
"American Hair
Dresser" with Morley
Preflis
Mauville
Mile Davinsky
MARGONY
(September)
Great Roland
Les Totos
Harker & Lester
Norman Telma
Tortola Valencia
General Lavine
Fred St Onge Co
Sacha Guttry & Mile
C Lysses
ETOILE PALACE
(September)
Maurice Chavallier
Leonette Roberty
Ovaro-Smote
Nine Pinson
Thales & Troupe
Suzanne Ellen
Etoced's Dogs

"A MODERN EVE"—Princess (23d week).
"WHOSE HELEN ARE YOU?"—Studebaker (2d week).
"THE TRAIL OF THE LONESOME PINE"—McVicker's (3d week).
"THE GARDEN OF ALLAH"—Auditorium (4th week).
"THE MILITARY GIRL"—(Lean & Holbrook)—Ziegfeld's (5th week).
"THE GIRL AT THE GATE"—La Salle (4th week).
"KISMET"—(Otis Skinner)—Illinois (1st week).
"FINE FEATHERS"—Cort (4th week).

OBITUARY

Mrs. Hannah M. French died Sept. 15 at her home, 218 W. 122d street, New York. She was the mother of Mrs. Charles E. Evans, Mrs. William Hoey and Mrs. Eva French Phipps.

The father of Frank Fogarty died Sept. 16 in Brooklyn, aged about 72, suffering from a complication of diseases.

Chicago, Sept. 18.
"Bunk" Allen, known to country wide fame among circus men, is dead in Chicago, where he made his home.

Irving B. Lee ("Togo") died at Denver, Sept. 12, after a lingering illness of three years. Tuberculosis caused his death. Lee was a well-known vaudeville writer of Chicago where he leaves a host of friends. One of his early efforts was the vaudeville act in which Frank Gotch appeared. He later wrote the first book of "The Star and Garter Show" and shortly after penned a burlesque on "A Little Brother of the Poor" for the Olympic theatre here, calling it "A Little Sister of the Rich." Lee's right name was Irving Blumenstock. He was a member of the Chicago lodge of Elks. In the last Anniversary number of VARIETY, Lee wrote an article called "The Stage and the T. B.'s." His remains were taken to St. Louis, the home of his parents.

Mrs. Frank L. Brown, who was the original Viola Wilson of the Viola Wilson Stock Company, died suddenly of neuralgia of the heart Sept. 4 at Reading, Pa. Mrs. Brown had not played in four years. Of the surviving family, a daughter, Lena E. Brown, is a member of the Jere McAuliffe Co.



Etta Louise Buckley, mother of Louise Buckley, the vaudeville actress, died Aug. 31 at Detroit from heart trouble. The surviving daughters are Louise and Ernestine.

Ida M. Jenkins, wife of J. D. Jenkins (Jenkins and Stockman) died Sept. 2 in the west, after an illness of four months.

J. H. Gardner, manager of the Denison (Tex.) Opera House, died in that city a few days ago.

Ethel Feigelson, aged 54 years, mother of Dave Ferguson, died Sept. 6 at Montreal.

WM. N. TIBBETTS SUICIDES.

Boston, Sept. 18.

William Nelson Tibbetts, for many years connected with stock companies in various parts of the country, was found dead in the old Hooper mansion in Marblehead, Sept. 12. His death was the result of suicide. Tibbetts had shot himself through the head. An opium layout was beside the body. He was known to the theatrical world by the name of William Stafford and had played the part of Thorne, in the road company of "Strongheart." He had also played in vaudeville. In his room was found \$343 and a note asking that he be buried in Marblehead. His father, Nelson Tibbetts, a well-known Boston stock broker, committed suicide some twenty years ago after he had lost \$60,000 in a single day in speculation. Tibbetts was divorced twelve years ago. He lived the life of a recluse in Marblehead during every summer, even doing his own marketing. His brother, Charles Tibbetts, a broker of Williamsport, Pa., took charge of the body.

COLLEGE, CHICAGO, CLOSING.

Chicago, Sept. 18.

The College theatre will close Sept. 21. The house was leased by the United Play Co. this season. It opened about a month ago with a stock company. The management decided to close before the losses assumed big proportions. Frank Livingston is the manager.

The theatre is owned by St. Vincent's church, and was operated on a basis whereby the profits were to be divided, after certain expenses were covered. "Checkers" is the bill for the last week. It has been suggested that the title gave Gatz, Peck & Sackett the idea it was their move.

There has been some talk of taking the stock company to the Grand, Rockford, Ill. It is also rumored pictures will be put in the College.

"EASY MONEY" DIFFERENT.

"Easy Money," a new play by Lem B. Parker will shortly be given a road presentation by the Morrison-Brewster (Inc.). This piece is claimed to be wholly different from "Ready Money."

Leigh Morrison claims he accepted the piece two years ago, the first title being "The Price of Easy Money." Monte Brewster produced the play out west with Morrison booking it. Now that they have formed a partnership they will jointly produce "Easy Money," sending out two companies around Oct. 15.

"Easy Money" is a drama. Its owners say it is no infringement on "Ready Money" in any way.

GUM-SHOEING INTO NEW YORK.

Paterson, N. J., Sept. 11.

The new Rowland & Clifford offering, "The Divorce Question," opened its eastern invasion last week. The show made a most favorable impression.

The show plays Jersey City this week and may be shipped into New York on gum shoes.

SHOWS NEXT WEEK.

New York.
"AN AZTEC ROMANCE"—Manhattan (2d week).
"BOUGHT AND PAID FOR"—Playhouse (3d week).
"BROADWAY JONES" (Geo. M. Cohan)—Cohan's (1st week).
"DISCOVERING AMERICA" (Lewis Waller)—Daly's (3d week).
"DISRAELI" (George Arliss)—Wallack's (4th week).
"FANNY'S FIRST PLAY"—Comedy (2d week).
"HANKY PANKY"—Broadway (8th week).
"HONEST JIM BLUNT"—Hudson (2d week).
"JUNE MADNESS"—Fulton (1st week).
"LITTLE MISS BROWN"—18th Street (5th week).
"MILBURN'S"—Liberty (2d week).
"MIND THE PAINT GIRL" (Billie Burke)—Lyceum (3d week).
"MY BEST GIRL"—Park (3d week).
"OFFICER 666"—Gaiety (7th week).
"READY MONEY"—Elliott (8th week).
"RAINBOW PICTURES"—Weber's (6th week).
"ROBIN HOOD"—Knickerbocker (7th week).
"SPOONER STOCK"—Metropolis (5th week).
"STOCK"—West End (30th week).
"THE ATTACK" (John Mason)—Garrick (2d week).
"THE CHARITY GIRL"—Globe (1st week).
"THE CONCERT"—Belasco (2d week).
"THE COUNT OF LUXEMBOURG"—New Amsterdam (2d week).
"THE GIRL FROM BRIGHTON"—Academy (4th week).
"THE GIRL FROM MONTMARTE"—Criterion (8th week).
"THE GOVERNOR'S LADY"—Republie (3d week).
"THE MASTER OF THE HOUSE"—39th Street (6th week).
"THE MERRY COUNTERS"—Casino (6th week).
"THE NEER DO WELL"—Lyric (4th week).
"THE PASSING PARADE"—Winter Garden (10th week).
"THE PERFECT HUSBAND" (John Drew)—Empire (4th week).
"THE SCRAPE OF A PEN"—Weber's (1st week).
"THE TALKER"—Grand Opera House.
"UNDER MANY FLAGS"—Hippodrome (4th week).
"WITHIN THE LAW"—Eltinge (3d week).

Chicago.

"THE BIRD OF PARADISE"—Garrick (4th week).
"THE POLISH WEDDING"—G. O. H. (3d week).
"WHIRL OF SOCIETY"—Lyric (4th week).
"A WINSOME WIDOW"—Colonial (3d week).
"THE MAN HIGHER UP"—Olympic (2d week).

NEW ACTS NEXT WEEK

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

Four Lads o' Melody, Hammerstein's.

Paulhan Basket Ball Team, Hammerstein's.

Three Loretta Twins, Hammerstein's.

Louise Dresser (New Act), Colonial.

Chick and Chicklets, Colonial.

Theodore Roberts and Co., Fifth Avenue.

Ryan-Richfield Co. (New Act), Fifth Avenue.

Carrie Reynolds, Fifth Avenue.

"Don Fulano," Fifth Avenue.

"Goodwin and Elliott," Fifth Avenue.

Two Belmonts, Fifth Avenue.

"Night Follies of Frisco," Bronx.

"Puss in Boots," Henderson's, Coney Island.

Parker and Spencer, Henderson's.

Calbo, Henderson's.

W. S. Hart and Co. (1).

"Moonshine" (Dramatic).

17 Mins.; Four (Interior; Special).
Alhambra.

W. S. Hart, who has originated divers types of bad men on the stage, is handing vaudeville a new one in Arthur Hopkins' dramatic playlet, "Moonshine." According to the program the story is told in a moonshiner's cabin in the North Carolina mountains. Luke Hazy (W. S. Hart), a typical mountaineer and moonshiner, who hates revenue officers (particularly one Jim Dunn) captures a revenue chap (Roy Fairchild). As the act opens Luke brings the officer into his cabin securely tied. After releasing the officer, Luke proceeds to tell him that he's in for a killing. Incidentally Luke rejoices over the fate in store for Dunn. The officer is offered moonshine whiskey, handed a cigar and entertained the best Luke knows how. The officer says he has wanted to die for the longest time but that the suicide route seems to be closed to him. He begs Luke to be sure and kill him. Then Luke has a change of heart. He finally sends the officer away. Hart did bully work as the mountaineer. Fairchild, however, slipped a cog, and confused his lines considerably. The act is a disappointment. What little action blazes up toward the end is dull and commonplace. The dialogue is rather long and drawn out and is far from entertaining. It lacks the gunpowder. *Mark.*

"The Homesteader" (Dramatic).

20 Mins.; Full Stage (Special Interior).
City.

Five people are concerned in what works out as an interesting frontier story. The identity of none of them was disclosed at the City, only the title of the dramatic sketch being programmed. The action takes place apparently in the Canadian northwest. The story begins in action and runs an orderly course to a very effective climax. The sketch is excellently acted, and in all respects worthy of a hearing. *Rush.*

Jesse L. Lasky Co. (15).

"The Trained Nurses" (Musical Comedy).

Full Stage (Special Set).
Colonial.

The act, "The Trained Nurses," is Clark and Bergman. If Clark and Bergman are satisfied to bury their individuality to hold up a Jesse L. Lasky production, no one else will raise any objection, from the producer himself through the ranks, to the audience. Monday night those in front were as well pleased with "The Trained Nurses" as though Clark and Bergman were giving their own "two-act" on the stage. As a matter of fact, Gladys Clark and Henry Bergman do give most of their former act. It is this, and the songs, that make the latest Lasky vaudeville number. William LeBaron wrote the foundation for it, which is about a young man going to a hospital for treatment, although in perfect health, because he has fallen in love with a nurse. Mr. Bergman is the young man; Miss Clark the nurse. He starts off by asking her if she will marry him, and keeps repeating the request. She finally consents. Incidentals are five songs, a setting, ten chorus girls, a doctor and a head nurse. The numbers written by Leo Edwards and Blanche Merrill are distinctly good for this kind of vaudeville. "Humpty Dumpty," with the girls (led by Miss Clark) in clown dress made a lively bit. "It Can't Be True," sung by Mr. Clark, permitted the choristers to parade across the stage, singly, showing the different style of girls Mr. Clark fancied. Other than the mere idea of the skit, there is little originality to it. From former vaudeville besides the conversation of the Clark and Bergman act is their song and dance, also a lisping and stuttering number much along the same lines as that of William Rock and Maude Fulton's, while "The Dancing Wedding" at the finale was probably suggested by "The Ragtime Wedding" at the Winter Garden. Miss Clark as the lisper and Mr. Bergman as the stutterer do very well with this number; they do well all through. It is the couple, their songs and individual work, also stage presence, that made "The Trained Nurses" as big a hit as Clark and Bergman used to be when a "two-act." The finale of the piece is comic-opretty. A more lively finish while the engaged couple are exiting could be fashioned. Anna Miller is the head nurse, with little to do excepting handle a whistling number. She does that fairly. Harry Dodd is the doctor. There is little chance for comedy allotted him, although his side whiskers are funny enough. The chorus girls become show girls at the finish, all wearing the same design in dress. Jane Quirk, a young woman, leads the orchestra. The setting is plain, but pretty. Lewis Hooper staged the act, and shares in the record. The act received many curtains at the Colonial Monday evening. But Mr. Bergman and Miss Clark may remember that when this act is spoken of, it will not be "Clark and Bergman" but "The Trained Nurses." *Stine.*

Ruby Raymond and Bobby Heath.

Songs, Talks and Dances.

16 Mins. One (Special Drop).
Colonial.

A sketch arrangement bring on Ruby Raymond and Bobby Heath, a new vaudeville combination. Formerly Miss Raymond traveled the circuit with a couple of boys. Miss Raymond enters in a rolling chair, before an Atlantic City boardwalk special drop. A colored boy is the driver or pusher. Heath appears, and sends the boy back to the chair garage, after which he drops cigar ashes upon the book Miss Raymond is reading. Mutual recognition follows. They then call each other by their real first names, which is proof sufficient neither is trying to act. After a song, they exit, when, presto! away goes the sketch structure. After that it is a song and dance turn. Mr. Heath attends to most of the singing. He has a pleasant way of delivering a number, and got over "Railroad Sam," a lyrical song that starts well but slows down in the story; "Oh, You Little Bear" which he sings nicely, and the couple close with a "Boogie" number under a green light that gives Miss Raymond a chance she improves upon. In the little talk employed is a rewritten joke of James J. Morton's, and on the drop is a candy advertisement. Miss Raymond and Mr. Heath make a pleasing enough couple for the early part of the bill; they could have held something better than "2" on the Colonial program this week. *Stine.*

Honors and LePrince.

Acrobatics.

9 Mins.; Full Stage.

Hammerstein's.

Honors and LePrince went up against a pretty stiff proposition Monday night. They did not appear until 11.25 following a show which started at 8.10. But a few were left when the boys came on. Considering, they did very well. Both wear eccentric make-up and derive their comedy for the most part from the acrobatics. They follow none in style, having a fast and funny routine strong enough ordinarily to hold down the closing position. *Dash.*

Wm. J. Kelly's Players (3).

"The Westerner" (Dramatic).

18 Mins.; Full Stage (Special Set).
86th Street.

Another of the "wild and woolly" sketches, the three characters being the sheriff, bad man and the girl from the east. "Black Jim" (the bad man) turns out to be the brother of the girl and the sheriff gives him his horse and bids him "go," for the sister's sake. After having thus stultified his honor by not living up to his oath of office, the girl examines the sheriff's appointment and discovers that his commission had expired by some three hours, which is the only unconventional thing in the sketch. The sheriff looks as if he might be a brother of Wm. J. Kelly, of stock company fame. The three members of the company are poor actors. However, nevertheless and notwithstanding, the sketch goes well with a big small time audience. *Jolo.*

NEW SHOWS NEXT WEEK

Initial Presentation of Legitimate
Attractions in New York
Theatres.

"Broadway Jones" (George M. Cohan), Cohan's (Sept. 23).

"June Madness," Fulton (Sept. 26).

"The Scrape o' a Pen," Weber's (Sept. 26).

"The Charity Girl," Globe (Sept. 28).

"The Flying Dancer."

Singing and Dancing.

14 Mins.; One (11); Full Stage (3)
(Special Drops).
86th Street.

Barring the finish, which is very effective but not new, "The Flying Dancer" is a novelty. This in itself is sufficient recommendation to command bookings. But it has a lot more to commend it. A squirmy, jerky, volatile little soubret appears and sings two songs. The second one is "My Personality," which she renders in various ways, including her idea of a French soubret, a "coon" singer and in "Turkey Trot" fashion. Pretty good in its way, but no comparison to what follows. Special plush curtains are separated, disclosing a bucolic drop. With the aid of signs placed on an easel she announces "The Real Milkmaid," performing a sloppy pantomimic dance, shabbily and sloppily clad. Off for a moment, the sign is substituted for one announcing "The Stage Milkmaid." She changes to a musical comedy milkmaid and does a dainty song and dance. This process is repeated with the "Real" and "Stage" football player, appearing in tights for the latter. Other dual characterizations similarly disclosed are Bathing Girl and Dancers. Appropriate drops are used for each. For the closing number the house is darkened and a bit similar to that first shown here by Annabelle Whitford as "The Balloon Girl," is offered. The little woman works rapidly and with sufficient "fire" to give the appearance of "temperament," her changes are quickly and neatly done, and, summed up, it is a sensational turn for the big small time. Properly boomed it could be advantageously employed on the big time—might even be foisted upon the smaller two-a-day houses as a headliner. *Jolo.*

Julia Gonzales.

Aerial.

10 Mins.; Full Stage.

Hammerstein's.

Julia Gonzales was billed to open the show but some twist brought her on "No. 2" instead. Julia is young with a girlish face and figure and from her appearance the tights only would lead one to think she was a gymnast. She does a neat routine on the rings, walking from these head-down to the trapeze by means of loops suspended above, and then does the usual on the bar. Though lacking the finish of the other women doing this style of work, youthful appearance will pass her in the opening position under ordinary circumstances. *Dash.*

Daniel Frohman's Co. (5).
"The Diamond Necklace" (Dramatic).
 20 Mins.; Full Stage (Interior).
 Union Square.

Any one who reads the popular fiction periodicals knows that there is just now running an immense wave of interest in detective stories. The magazine editors recognize and cater to it, and these dealers in the public whims are supposed to have a finger on the pulse of the day's taste. Under the circumstance it is a manifestation of business astuteness for Daniel Frohman to spring another tabloid detective drama in vaudeville. "The Diamond Necklace" is the work of Frederick A. Kummer, and Helen Langford appears in the principal role. The story is exceedingly well told, and the presentation has all the earmarks of expert stagecraft. Those producers who engage in the fostering of dramatic sketches in vaudeville could spend a profitable half-hour in the study of this presentation. The curtain has not been up thirty seconds before the audience, by the able handling of two minor characters, has been placed in the proper atmosphere of mystery and intrigue. This very satisfactory state of mind is produced by so simple a thing as a short conversation between a maid and a mysterious character who, without saying so directly, manages to convey the impression that he is a detective. Thus in practically no time at all interest and expectation are aroused, and the keynote of the sketch is firmly established. From that moment on the action weaves intricate patterns of plots and counter-plots, which sustain interest and conceal the climax most effectively. Perhaps the one fault of the sketch is that it runs a fraction of time beyond its climax. O. Henry put the essence of short story writing in a nutshell when he said "Stop at the bottom of the page." Sketch writers (who are after all closely related to the short story writing brigade) might adopt the dictum with profit. Mrs. Livingston, a Chicago lady crook (Miss Langford), plots to steal a valuable necklace. She goes to a jewelry store, and representing herself as Mrs. Martin, the wife of an eminent specialist in mental diseases, orders the jewels sent home. Then she appears at the office of the doctor and outlines the case of her nephew, who has the curious delusion he has been robbed of a valuable diamond necklace. When the clerk delivers the necklace, the doctor (capitally done by Mitchell Lewis) tries to hypnotize him, and when he becomes violent holds him down and removes him from action with a hypodermic needle. The lady crook thereupon attempts to make her getaway, but the police are waiting for her, and although she makes her exit with a silvery laugh (which helps the applause) the audience has the calm conviction that she is on her way to Jefferson Market Court. Getting an involved detective story over in twenty minutes is a real feat. Daniel Frohman has well accomplished it.

Rush.

New Acts in "Pop" Houses

Marie Lep and Girls.
 18 Mins.; Full Stage, One, and Close Full Stage.
 Columbia (Sept. 15).

The act consists of novelty songs. It has some originality in this direction but is otherwise ordinary. There are four girls, good looking enough and sufficiently active in their dances, but the singing is not agreeable. They strain after volume. The result is grating harshness. A "Sis Hopkins" number by three of the girls got them a greater measure of applause than anything else. The finale introduces a trick ship, manufactured out of five dress-suit cases. The arrangement is a good one, but the trick was sprung too soon to win the applause it deserved. If the girls would wait until just before their final curtain to disclose the device, it would be more effective. The dressing is pretty, but the costumes need freshening up. One girl wore white shoes that sadly needed a vacuum cleaner and some whitening. The novelty of the frameup and the appearance of the girls can probably carry the turn along the small time.

Rush.

Josephine Rellis.
 Songs.
 9 Mins.; One.
 Lowe's 5th Ave.

A pleasant appearing woman, tall and proportionately built, who announces herself as a "character comedienne." She sings three songs with a good voice. Two are character numbers, which is the excuse for her billing. While as good as many others in her line, Miss Rellis has nothing novel to offer that entitles her to the big time.

Jolo.

Stern and Vance.
 Songs and Piano.
 15 Mins.; Two (Interior).
 Washington.

Stern and Vance do not disclose any exceptional ability in their act which seems more of a pop house frameup than anything else. The usual run of solos and double numbers is offered with the popular stuff getting the most attention. The woman has the better voice of the two, but as the man does double duty through vocalizing and the piano he may be excused for any shortcomings. Stern and Vance need better songs.

Mark.

Wester and Keith.
 Singing, Dancing, Talking.
 10 Mins.; One.

Man clad as messenger boy and using a semi-"Yiddish" dialect. Just why the messenger uniform or the dialect, is not easily discernible. The finish redeems the act. A good small time turn.

Jolo.

McKissick and Shadney.
 "Coonology."
 11 Mins.; One.
 Lowe's 5th Ave.

McKissick and Shadney are a man and woman colored team of the usual kind, man doing the regulation eccentric wooden shoe dancing. The complete turn is made up of singing, dancing and talk.

Jolo.

Miller and Zollman.
 Comedy Sketch.
 16 Mins.; Three (Interior).
 Murray Hill (Sept. 15).

A vaudeville team (married) has reached the non-loving stage through the woman's fondness for a little black dog. It's one continual little squabble until the husband and wife are about to quit for good, when a fire breaks out in the hotel. After the excitement subsides, the couple continue the scrapping. Then a picture of the dead baby revives domestic sentiment and, after agreeing to quit the stage and go back to their old southern home, the curtain falls. The principal comedy is strived for through the man sending out his only pair of trousers to be pressed while he wears a bedspread in the interim. The comedy is bound to gain a good percentage of laughs on the "small time."

Mark.

Ritter and Fredericks.
 Songs and Dances.
 13 Mins.; One.
 Murray Hill (Sept. 18).

Ritter and Fredericks work in black-face and feature dancing. It's a good thing they have the stepping to fall back on as the singing is off color and their talk of ancient brand. The men worked rather amateurishly at the Murray Hill and didn't show familiarity with their stage paces. The hand business to the ears in their opening song is all wrong. A reversal will help. The men may improve with pop house engagements.

Mark.

The Temple Girls (4).
 Singing and Instrumental.
 13 Mins.; Full Stage.

Grand Opera House (Sept. 15).

Why doesn't somebody tell those "church social" female quartets that they have no place in vaudeville? It would certainly be a kindness because they haven't a chance. The Temple Girls is just another of the quartets that go through the regulation routine. The curtain had no sooner risen than it was a foregone conclusion that "We Never Miss the Sunshine" would be rendered as a solo.

Jolo.

Spencer and Williams.
 Singing, Dancing, Talk.
 13 Mins.; One.

Grand Opera House (Sept. 15).

A "settee act." Rustic bench is shoved in front of olio drop and hardly used enough to make it worth while going to even that little trouble. Man and woman open with conversational recitative duet and a little stepping. Girl has a solo; man a short monolog and "Yiddish" song. Girl changes to knee length soubret dress. Duet and crossfire talk, neat dance finish. Worthy of small big time.

Jolo.

Ten Happy Folks.
 Singing and Dancing.
 18 Mins.; Full Stage.
 Grand Opera House (Sept. 15).

Another colored act of the "plantation" variety, fashioned after the Dixie Serenaders. Production numbers, single and double dances and plenty of singing. Good for small time. No individual talent or dressing.

Jolo.

"The Sightseers" (9).
 Musical Comedy.
 14 Mins.; Three (Special).

There is little in "The Sightseers" to commend it for the big time. If it is to remain in the "pop" houses and the sponsors can stand the expense of the nine people, it will need revision. The act didn't make much of an impression Sunday night. The comedy fell flat and the various ensemble numbers barely created a ripple. The finish is weak. The feature was a dance by a young man playing the part of an Englishman. Six women and three principals are in "The Sightseers." The girls make several changes. The wardrobe was never intended for the classier houses. One of the male principals handles a light comedy role but is handicapped with the material on hand.

Mark.

Blanchard's School Boys and Girls (9).
 28 Mins.; Full Stage.
 Lowe's 5th Ave.

The Blanchard "schoolroom act" adheres closely to several others that have come—and gone. Four boys seated at desks on one side, an equal number of girls opposite, teacher at table. Boys are the usual types. Girls are not very distinctively characterized. Comedy schoolmaster with chin-pie. The pin on chair and putty blower are brought into requisition. Act was a scream and is pretty well framed for "pop" time. For anything beyond it is hopeless.

Jolo.

Geo. Smedley.
 Instrumentalist.
 18 Mins.; One (Special Drop).
 Grand Opera House (Sept. 15).

Cut down to about ten or eleven minutes, Mr. Smedley's turn would make a variegated and diverting act for opening spot on a big small time bill. But he attempts too much, continuing for too lengthy a period each effort. He uses mandolin, banjo, lute and "operates" ten-stringed instruments on an upright frame. Seven distinct selections are played, all of which might be cut in half and still show all the tricks.

Jolo.

MacDowell, Evenson and Co. (1).
 Dramatic Sketch.
 19 Mins.; Three (Special; Interior).

A big strapping sheriff, a cowgirl and her brother and a cattle thief, whom the sheriff is pursuing, furnish the action. The woman loves her brother devotedly and the latter thinks enough of her to purloin old man Jenkins' cattle and give the money to Sis. The sheriff also does some thinking, having a heart full of love for the girl and enough sympathy in the end to let the brother go scot free. There is enough melodrama to thrill any pop audience.

Mark.

Knice and Dunn.
 Singing and Whistling.
 14 Mins.; One.

Grand Opera House (Sept. 15).

Start with boy singing and girl whistling. He renders a baritone solo and travesty recitation. Girl puts over a saxophone solo at finish, in which man joins vocally. Finish with operatic duet. For an encore a rag vocal duet. Class as small timers.

Jolo.

MILESTONES.

The third (and last) act of "Milestones" decided a great many in the audiences Tuesday evening at the Liberty that the play was there. At the conclusion of the second act, an uncertainty prevailed whether "Milestones" would do for over here, and to what class of theatre patrons it would hold an appeal.

The piece, which has enjoyed great vogue in London, where seats are unobtainable for as long as eight weeks in advance, is very English in its playing, though adaptable to any clime in the writing. That it was so very English came mainly through the all-English company, most of whom smothered their enunciation to an extent that in the centre of the theatre but snatches here and there of the dialog could be clearly caught. Some might have blamed the acoustics had not Leslie Farber in the leading male part intermittently during the second act fell into the self same style of delivery. A. G. Onslow was the greatest offender.

The third act was the apex of what might be termed a protean play. The time covered had been fifty years, from youth to near the grave. It ran in periods of twenty-five years (1860-1885-1912) with each of the three scenes played in the same set, a parlor of an English house. Every quarter of a century witnessed a change in furniture, and current styles for drapings and windows, but an oil painting over the fireplace stood the ravages well enough to be noted as the family heirloom.

A stage picture held the house throughout the third session. Several generations of the Rhead family gathered to celebrate Sir John Rhead's golden wedding and became embroiled in family matters that sharply brought out contrasts from the earlier days and the advancement of the times, especially (in 1912) with young daughters who wish to marry men of their choice.

"Milestones" is the evolution of generations and sea going ships. John Rhead in the first act perceives that iron will supplant oak in the building of boats, but twenty-five years later, after winning a fortune through his foresight, doesn't like the suggestion that steel will replace iron in the same industry.

Through the fifty years to his golden day, he has grown old with his wife and relatives. There are about the aged couple the grand-children, including a granddaughter who defies her family to prevent a marriage, although twenty-five years previously the girl's mother had sadly acceded to her parents' command she throw over a young engineer to wed a lord.

A maiden sister of the old folks, who in her youth (and while on the stage) had returned an engagement ring to her fiancé, confessed fifty years afterwards she had made an error, that, could she see her days over again, would not be repeated.

This stood out as the only moral or other thing "Milestones" seemed to have of any account: that if a girl has a chance to get married, she should grab it. It wasn't bad advice either.

The idea of "Milestones" is odd in its conception, but there doesn't seem

anybody to the piece. In England perhaps, where they like and bend to custom, and perhaps don't know what is going on in the best families through having no Town Topics for ten cents every week, a play like "Milestones," going back to the time when they sailed the seas in wooden boats, made the wives mind and the children behave, might strike the Britons as inside information. In America, the hard view will be that it's what going to happen fifty years from now that interests us the most.

As a fanciful play, Arnold Bennett and Edward Knoblauch, who authored it, may have hit the mark.

Mr. Farber gave quite the best performance. He was an actor at all times and at all ages. Auriel Lee as Gertrude, the maid and maiden aunt, brought some of the sparse involuntary applause through her elderly make up in the final scene. Gladys Mason, as the girl who had the wrong husband picked for her, and eventually, at the age of forty-seven, after the demise of Lord Monkhurst, once again fell into the arms of her lover of twenty-five years before (and in precisely the same style of falling over), walked through the performance. Frederick Lloyd, the lover, was quite breezy among the staid English folk in the second act, when he first appeared. Twenty-five years added age to his acting as well, which may have been some of the artistry. A comedy character is introduced in the person of Nancy Sibley (Edith Barwell). She had married Samuel Sibley, after Samuel had gotten his engagement ring back. It looked like a spite marriage, for outside of Yorkshire, where Nancy said she hailed from, about the only other place one could find a grotesque person like her would be in vaudeville or burlesque. Gillian Scaife as Rose Sibley gave a colorless performance. Mr. Onslow had the burden of the dialog that called for humor. It's a pity he swallowed so much of it.

There were seven characters in the first acts, nine in the second and ten in the third. Deaths and births caused the variations. About four of the players appeared in each act, bringing their aged looks with them. This was interesting, but is it questionable if "Milestones" developed into just the sort of play New York had looked for.

The show will draw from the high brow class over here, though for how long is problematical. The student of the drama may revel in it, but the students are either broke or have the courtesy of the house. Other theatre goers are looking for action, notwithstanding opinions, critical or personal, "Milestones" is a nice play for nice people.

Time.

GOOD ENOUGH TO PRODUCE.

Chicago, Sept. 18.

"The Right Princess," the Christian Science play, put on in Denver by James Durkin with Maude Fealy as the star, ran for nine days. It met with much success in the Denver stock company.

Mr. Durkin has purchased it from Clara Louise Burnham, of Chicago, the author. He will star Miss Fealy in the play after New Year's. Marcia Harris has been engaged for the role of the spinster. She played in the stock presentation of the piece.

THE MAN HIGHER UP.

Chicago, Sept. 18.

Purely political in reading and construction, but woven around a story bound to interest any audience, "The Man Higher Up," a dramatization of the Henry Russell Miller novel, contains, that six-cylinder punch that should eventually land it in the class of "The Boss" and the several other successful plays based on the national game of politics. It took two sessions of talky material to bring the big moment into view, but when it arrived it carried all the earmarks of that indescribable essential that makes a play of this kind worth while.

"The Man Higher Up" centers around Pittsburgh and tells of a political boss who wades through a mire of graft until he has reached the zenith of his career, when he finally realizes the difference between right and wrong and makes a successful endeavor to square himself with his own conscience. It's a usual thing to find a political reformer turing grafter, but in "The Man Higher Up" the grafter turns reformer. After three acts of double-crossing, bribery and graft, the man-behind finally comes clean before the final curtain, after crimping the predatory interests and copping a wealthy society bud for himself.

Edward E. Ellis handles the title role, a nervous bull-dog-jawed individual, whose life's happiness lies in political power. Ellis gave a splendid portrayal. His chief support, George Parker, playing the role of a talented orator with ambitions, but cursed with the lack of will power and staying qualities, gave an excellent performance also. Janet Beecher, the woman in the case, was quite herself at all times. Others who came in for prominent bits were Francis Byrne, depicting the capitalist, Albert Perry, in the role of Governor, George Wilson as an aged Senator, and Eugene O'Rourke as the typical up-to-date ward leader. The two latter, especially O'Rourke, handled big parts. What comedy has been added by Edith Ellis, who dramatized the novel, is in the hands of O'Rourke. Mary Bertrand and Kate Jepson were conspicuous at various times, filling in nicely and helping round out the general theme.

"The Man Higher Up" is given in four acts, none of which exhibits any gems in the way of scenic effects, although the last scene, backed up by a panoramic view, entailed some perfect details for a brief moment or two.

The first two acts are not overstrong, although carrying that queer interest that goes with every story of public life. It is well language and excellently acted, which in itself keeps the tiresome period away. At that, one might suggest a stronger curtain for both of the earlier acts. A small climax could be comfortably inserted in both.

Monday night last, the Olympic carried a houseful of politicians who caught every angle of the story and measured it for its full value. To some, the theme gets long-distanced at times, especially to the women-folk, but on the whole "The Man Higher Up" has a grip. Right now, when straw-voting is a popular pastime, it should enjoy a prosperous run. *Wynn.*

HONEST JIM BLUNT.

They say everything comes to him who waits. Tim Murphy has been waiting for a good play so long Broadway almost forget him in the theatrical shuffle. In "Honest Jim Blunt" by William Boden, a newcomer among New York's playwrighting circles, Tim Murphy has the best piece he has ever had.

For many seasons Mr. Murphy has been percolating through the wilds with different shows, but none ever warranted an extended visit in a New York theatre. Now he is acting at the Hudson in a piece that fits his droll mannerisms like a glove.

It was like a toss up of a coin for Boden's piece to find its way in the Lieblers' camp but its comedy appealed to them and they accepted it without any delay. In looking around for the man to play Jim Blunt, the Lieblers located Tim Murphy.

If the show fails to draw at the Hudson, the Lieblers can put Tim Murphy and "Honest Jim Blunt" on the road and make money. And one thing is certain. If Boden's play falls by the New York wayside he need not give up play writing. For he has a keen sense of humor, knows characters pretty well and has the knack of making them say things that are genuinely funny and consistently consistent.

There is a lot of good, whole-souled humor in "Honest Jim Blunt." It's clean comedy and bubbles refreshingly.

Jim Blunt (Mr. Murphy) is a combination of day dreamer and night castle builder who bluffs and stalls everybody in a way that would make the original Wallingford sit up and take a tonic. His business partner deserts him with a worthless mine, no money and a horde of angry creditors. His side kicks are Miss Jensen (Louise Closser Hale), his office secretary and official liaress, Henry Marsden (Frank Losee) and his nephew, Sidney Thomas (Charles Laite).

Just when things look brightest they turn to Stygian darkness but still the king of all the four flushers does not give up. Everything comes out all right but Jim Blunt is ostracised to South America for life.

Mr. Murphy has excellent support. Miss Hale comes in for almost as much recognition as the star part. She puts it over with bully effect. Frederick Bond makes a capital Henry Harman, another shyster who would sell Jim Salt Lake.

Forest Winant as the "important office boy" forever after his back salary (\$42) never leaves the role. Other juvenile parts, Mr. Laite's Sidney Thomas and Violet Heming's Madge Hale were excellently handled. Minor roles were played well by Muriel Hope, Henry Duggan, Frederick Mosley and Charles Dowd.

The third act is the weakest. A revision, with a stronger finale would help it. But no matter what fate is in store for "Honest Jim Blunt," its comedy is there a mile. *Mark.*

Cecil Kern, formerly with the K. & E. attractions, will go to Berlin next May where she will play a long engagement at the Cafe Revue. Miss Kern as a side line has become financially interested in a New York business of imported gowns and robes.

COUNT OF LUXEMBOURG

Light and graceful in every line of it, "The Count of Luxembourg" opened at the New Amsterdam Monday night. The Franz Lehar score alone would carry the production, even were it not for the entertaining exposition of an interesting little story, the altogether adorable playing of Ann Swinburne and the production itself, which in every detail of stage management, pretty girls and the other incidentals of the light musical stage, fills the eye with color and attractive, animated pictures.

The offering amuses without resort to low comedy. Indeed, it frankly declines to make any ambitious appeal for those easily provoked to laughter. The first act passed without a ripple of audible mirth being heard. There were two incidents contrived to bring the ready laugh. One was the duet, "In Society," involving Fred Walton and Frances Cameron. Miss Cameron contributed a delightfully quiet comedy method and a graceful presence, while Walton made an amusing caricature of the bored society simpleton. His art of effective pantomime was employed in this bit of nonsense to excellent effect. The number marked itself down as the best five minutes of the evening. Frank Moulan and Gladys Homfrey were concerned in the last few minutes of the piece in a bit of horseplay that made the audience laugh, but not entirely in the usual way when this sort of thing is resorted to, for there was something wholesomely comic in the situation which gave rise to the incident.

Clothes fairly run riot in the two acts. In the second Miss Swinburne wears what is positively the latest shudder of the French sartorial fitters. The creation absolutely defies description. It is constructed along the line that divides the bizarre, but artistic on one side, and the stagey freakishness on the other. Only a woman could tell to which side of the line it inclines.

Least we forget the "The Merry Widow," Miss Swinburne and George Leon Moore perform a waltz, to the accompaniment of more of Lehar's hypnotism. This time, instead of being intense and passionate, it is abandoned and free-hand waltz, so to speak, not to say acrobatic, for the couple carry their dancing up and down a flight of stairs to and from a balcony.

Mr. Moore, it may be mentioned in passing, is a highly satisfactory tenor. He looks well, sings with pleasurable melody and looks the part of the young lover with eminent success.

The opening was somewhat slow, perhaps an excusable circumstance in a New York theatre where the audience keeps drifting in listlessly until close upon 9 o'clock. There is an unconscionable quantity of dialog, but this talk lays substantial foundation for the romantic story upon which the piece is strung. An occasional laugh in this early portion, however, would have done no harm. Even Mr. Walton, excellent comedian that he is, was some time getting on terms of complete intimacy with his audience.

Mr. Moulan was not the rollicking funmaker. Fact is, he was not funny

at all, and appeared to make little effort to impress himself upon the course of events beyond that old eccentricity of speech which makes him vocalize at times like your maiden aunt who lost one of her front teeth biting into a peach shortcake, and went through life with a gap in her face because she was too nervous to see a dentist.

Everybody in the world must have a maiden aunt like that.

"The Count of Luxembourg" is not typical of American-made musical comedy—more's the pity for those of us who have to sit through much of the home-made variety. It is short on so-called comedy such as many of us have been educated to laugh at and some of us laugh at naturally, but where there is an attempt made to call upon the sense of humor, the comedy arises out of pertinent circumstances. Many will esteem the piece dull because of the absence of this uproarious "fun," but fastidious theatre-goers will enjoy it. Its book (the American libretto is by Glen McDonough) is in perfect taste and—it will bear repeating—the music is delightful and then some.

Julian Mitchell, or perhaps it was Herbert Gresham, who is likewise mentioned on the program as connected with the staging, handled his forces admirably. Ravishing showgirls saunter about in just the right places, garbed in radiant gowns. The proscaenium arch from time to time frames a coterie of the plumpest and most active ponies imaginable. If the "tired business man" is likely to find the presence of a romantic story cumbersome and the solo of the tenor bore-some, he can at least appreciate this. Perhaps you have noticed how the t. b. m. is galvanized by the presence of a comely, plump chorister. It seems to be a universal trait. She is present in the "The Count of Luxembourg," in satisfactory plentitude.

The finale of the first act was most effective, although the long-drawn-out droning of Fred Bishop, in a minor role, was a false note. Miss Swinburne was at her best in this, if one except the waltz later on.

Twenty-two principals are named, but no one else stood out sufficiently to fix themselves in the memory, unless one has an eye for buxom blades, in which case Ida Van Time and Evelyn Westbrook make a lasting impression.

So close to the final curtain that it is among the recollections carried away from the theatre comes "The Wedding March," a number in which Lehar weaves a most catchy variation on the "rag," with which the New York stage has been surfeited. It is not exactly rag, probably the Viennese would resent the imputation that he ever wrote anything that could be described as rag, but the resemblance is there in a faint, haunting way.

Rush.

Evelyn Thaw left New York for London last week. A final and vain attempt was made to reach her for vaudeville before she departed.

Dorothy Maynard is the new rose-maid in "The Rose Maid" at the Globe. Her predecessor in the part will travel with one of the road "Maid" shows.

MY BEST GIRL.

Saloon to Clifton Crawford, the one comedian of our merry-merry stage who possesses in superlative degree the knack of being honestly funny without violating the canons of nice taste and elegance. We have comedians who can be elegant and impressive, whose mock seriousness is funny and unctuous, and we have comedians whose crooked legs, twisted eyebrows or art of manipulating their ears is popularly esteemed to be excruciating, whose spirit of laughter is expressed in terms of "neck-falls" as we say in the less refined circles of knockabout comedy. But just at this minute we do not think of a funmaker whose methods involve so little of the conventional. Crawford's funniments are as void of seeming effort as those of a rollicking schoolboy. Indeed, one of his unique charms is the youthfulness and lightheartedness of his nonsense.

"My Best Girl" is not as good a vehicle as was "The Quaker Girl." There are moments when it carries Crawford close to the line of low comedy and buffoonery. That he escapes from offending by obvious appeal to the slap-bang sense of humor which is present in so large a proportion in our best \$2 audiences, is due entirely to his own sense of restraint and his appreciation of what is acceptable to people who are fastidious without being high brow or stuffy. Machine made comedians and their equally machine made managers to the contrary, there are many such persons in our busy midst and they not infrequently have \$2. If this element in the New York theatre-going public has not taken Clifton Crawford for its very own, score a miss for the present writer.

In especial the second act, in which Crawford finds himself unwillingly a private in the United States army, there was an invitation to crude burlesque. One shudders to think of what the bow-legged comedian might have made of the situation. Crawford was funny in these unbecoming circumstances, but he was out of his element. Everybody will remember his scene in the "The Quaker Girl" in which he made his stumbling apology to his fiancée for missing an engagement. That was the acme of Crawfordesque funmaking. The situation contributed to all the little arts of his own that make him the perfect comedian of his type and his audiences will match all his later efforts by this one. The military burlesque in "My Best Girl" is as unlike and inappropriate as could well be imagined.

Mr. Crawford has the role of a careless young millionaire given to the habits in a mild way of a listless rounder. In this character he wisely surrounds himself with all the incidentals of wealth and refinements. It was an error of judgment to have him fall in love with a young woman in distress, a girl of good birth, but reduced to poverty of the most sordid sort. Crawford gets his best effects in the atmosphere of ultra polite society, and while the love affair of the present play story gives it some so-called "human interest" it is of the cheap, tawdry sort.

As to the rest, Channing Pollock and Rennold Wolf have written a fast

battery of capital "lines" into the book. There is a steady by-play of scintillating wit out of which Crawford gets the fullest effect.

The lyrics are exceedingly well done, a notable fact in these days of sloppy versification for musical comedy. "Love and the Automobile," at the opening was a skillful arrangement for a mixed quartet.

No one really stood out from the company except Crawford. Harriet Burt as Daphne Follette, a chorus girl, had a splendid opportunity for a comedy hit in the song "I Love My Art," but she let it pass. Miss Burt was only pretty and imposing. Rita Stanwood is the leading woman. She is an exceedingly beautiful brunette and saunters gracefully through a pale blonde role. Her one moment of entertaining activity was during a dance in the second act with Mr. Crawford, incidental to the number, "Come Take a Dance with Me."

This scene, by the way, led up to a climax that was presumed to be dramatic. Why a dramatic climax to a musical comedy second act? The discussion is fruitless. Suffice to say that it made an excuse for the curtain to fall on what was, after all, a rather effective stage picture.

One detail of the construction of "My Best Girl" to be commended is that the last act is very short, perhaps not more than twenty minutes. It opens with a whoop and a whirl in a scene of winter sports, and runs to a swift conclusion. The greater part is taken up with the number from which the piece is named, a capital ballad called "My Best Girl," sung by Mr. Crawford and Miss Stanwood. It has a strong sentimental leaning without being too sloppy.

There is the usual complement of show girls, and musical comedy paraphernalia of scenery, much emphatic costuming, with the average display of hosiery. The producer has done his duty. The program informs those who care to know that the piece was staged by Sydney Ellison, "stage director from the Gaiety theatre, London, England." The score is by Clifton Crawford and Augustus Barratt. *Bush.*

NORFOLK STRIKE SETTLED.

Norfolk, Sept. 18.

The strike of the stage hands in the Norfolk and Portsmouth theatres has been declared off. The strikers returned to work Monday, having signed new agreements with the theatre managers for a term of years.

Harry Beck, of Baltimore, sixth vice-president of the I. A. T. S. E., met with representatives of the theatrical managers. The union men had walked out demanding a substantial increase in pay.

At the compromise it was agreed that they go back to work immediately under the old scale and that beginning Jan. 1, 1913, an advance of 5 per cent. be allowed. The theatres had been operated with strike-breaking stage crews. E. L. Koneke attended the meeting on behalf of Wilmer & Vincent, who have the Colonial in Norfolk and the Orpheum in Portsmouth, both of which houses were affected by the walk-out.

WOMAN HATER'S CLUB.

Boston, Sept. 18.

Vienna to the bat once more with a musical comedy. This time it is "The Woman Hater's Club." It was produced at the Tremont theatre Monday night for the first metropolitan production and batted 1000.

The capacity first night audience showed approval by repeated demands for encores of all the numbers. This meant a late hour for the drop of the last curtain. The composer and authors of "The Love Cure" are responsible for this latest of Viennese operas, and it is a good one.

George V. Hobart made the American version. He turned out a lighter and more entertaining work than is usual with adaptation of foreign musical plays. There is yet plenty of chance to curtail the dialog in the second act. It drags at times, and much is useless.

The plot is a pretty romance. Two of the principal figures around whom the story is woven are the major and a widow. He is a confirmed woman hater because the widow threw him over, as he believed. Yet his lady has always loved him. He would have known this if her letter to him had not gone astray. It wandered for four years.

Waiting the answer that cometh not finally tires the lady. In revenge she marries an American millionaire. Then she becomes a widow, and returns to her native land to seek out her old love.

After being "jilted," the major organizes a "Woman Hater's Club." Every member is strong for the organization. They meet in a castle, one-half of which is the property of the major. The other half is owned by a woman with a number of daughters. The feminine portion of the castle owners hate their male companions with an undying love before the play is over. The house is divided against itself by a heavy line in the centre of the room.

A. H. Woods did a good job in the scenic and costuming effects of the three acts. Leo Stein and Carl Lindau wrote the original book. Edward Eysler wrote the music. George Marion staged the show.

Sallie Fisher was suffering with a cold, but her good work stood out and she was compelled to acknowledge more than an even share of encores. Leslie Kenyon is a real "comedy" Englishman. His work is a scream at times. Walter Lawrence was a dandy major, with many good comedy lines. Dolly Castles had an English lilt to her speech that was taking. Snitz Edwards is a laugh getter in this production. His work stood out sharply as the secretary of the club. Mrs. Stuart Robson, John Donahue and Alice M. Stewart were good. Joseph Santley, who not so long ago was one of the featured juveniles, was pleasing.

The chorus is large in numbers and good in work.

Three weeks is allotted to this production here. If the reception of Monday night is any criterion, it could turn the weeks into months. *T. Gooles.*

FANNY'S FIRST PLAY.

At the "sacred concert" at the Grand Opera House, Sunday afternoon, a youthful "hick" who was unusually entertained by a stunt performed by a woman, audibly remarked: "The little son-of-a-gun!" The remark was involuntary and carried with it nothing but wholesome appreciation of the artist's ability.

This is just about the way most of the audience feel at least a hundred times during the performance of "Fanny's First Play" at the Comedy theatre. Although the authorship of the piece is supposed to be shrouded in mystery, everybody rightly guesses it is the work of Bernard Shaw. The fact of the matter is that we really have no choice. Shaw jollies you into the belief that you are clever enough to "read between the lines" when in reality he is "forcing the cards" on you as absolutely as the professional card manipulator does to the committee that walks upon the stage.

An then, just to show what an astute press agent he is, the clever Irishman Tuesday issued a statement in England (which was, of course, promptly cabled to New York and published in the local press) to the effect that if suffragettes chose to starve in jail they should be permitted to do so. This was apropos of nothing but the eve of the production of his play in America—and served its purpose well.

To attempt to describe the "play" in detail or to give one the barest idea of what it is all about, would be a woeful and futile waste of chirographical or writing-machine energy. Suffice it to say that it provides a glorious evening's diversion. It should attract a set of people who wish it to be understood that they patronize the "smart" things, both in art and the pursuit of pleasure. And as a large percentage of the theatre-going public secretly courts such snobbery, "Fanny's First Play" will have a great vogue.

"Fanny's First Play" is surrounded on the north by an "Induction" and on the south by an "Epilogue." Both are played in "one," before a pretty curtain. An English girl has induced her father to give a private performance of her first play before a quartet of newspaper critics, without revealing the author. This is the "induction." The "epilogue" is taken up by the verdicts rendered by the critics. This in itself is probably wholly original and unique.

A few of the lines of the manuscript, as nearly correct as they may be from memory and hasty marginal program notations in a darkened auditorium, are given herewith.

One of the characters in describing the newspaper reviewers, says: "One critic was quite human. I was surprised." Of another, the girl's father is warned before meeting him: "He has no sense of humor; if you chaff him he'll think you insulted him on purpose."

Of the "play within a play," the author sets you up every few minutes with a body-blow comedy line or a satirical one. A few are:

"It's good for the young to shock the old and keep them up to date."

"Don't talk French to me. It's not

a fit language for a young lady to hear."

"Mrs. Knox is very religious, but quite cheerful."

"When I lose my temper I sometimes use language beneath me."

"Women don't always marry to be happy. They often do so rather than become old maids."

"Respectability is pretending."

"Men have to do some awfully mean things to keep up their respectability."

A Frenchman enters an English home just as the fiancé of a young man is pummeling him. The girl explains:

"Bobby and I are like brother and sister." Frenchy replies:

"Perfect. I noticed that."

"Whenever you have a weakness and can't control it, make a merit of it."

Referring to his daughter's incarceration in an English prison, the girl's father says:

"It turns my blood cold to hear Margaret talk of Holloway, but it goes better than her singing."

At the conclusion of the play the critics start discussing it. They say: "You take it too seriously. After all it has amusing passages."

"Seems to me most ordinary old-fashioned Ibsenite drivel."

"I have repeatedly proved that Shaw is physiologically incapable of passion."

"The characters are distinguishable. That proves it is not by Shaw."

"You don't expect me to give my opinion of a play without knowing who is the author. Is it serious or spoof? If the author knows, let him tell us."

"It's the hackneyed old Shaw touch."

And throughout it all one feels at regular intervals like remarking, as did the west side youth last Sunday: "The little son-of-a-gun!" because the author at all times has it "on you." *Jolo.*

WHOSE HELEN ARE YOU?

Chicago, Sept. 18.

Fashions in farces change. This season it would appear they are sad. At any rate "Whose Helen Are You?" with the emphasis on the "are" is sadder than it is funny. As revealed at the Studebaker Monday night, it did not afford more than one or two good hearty laughs, to an audience that had assembled to be tickled. It comes by the way of Germany, where it is said to have met success. Eberhard Buchner is the author, and Ferdinand Gottschalk made the American version. In German, after the continental style, it may have been naughty, and that means it may have been funny. Done over in the Puritanical style for American consumption, it is neither naughty nor funny.

It is enacted by a company of some little merit. Willette Kershaw, who has made a name in superficial roles, is doing by far the best work, but her talents and wasted. Lee Kolmar, known and liked in Chicago, offers his funny little goat-bleat of a laugh and it is contagious. Teddy Webb and Jane Marbury struggle with their lines and do the best they can with them. The plot is rather new. Mrs. Smith resides, supposedly, in New York. Her husband is called to Mexico, where, as usual, a revolution is in progress. She does not hear from him in two

years, and supposes him dead. Julius Reith meets her, is sympathetic, and she marries him. Then, the first husband returns in the Enoch Arden style.

The woman is flabbergasted. She does not reveal her predicament, and keeps up two establishments, the one with the husband who works days and the other with the husband who works nights. There is a vast deal of talk about the situation which leads to nothing of any consequence. There can be no other end to it than to learn at last that the second marriage, which was performed in London, is not, for certain reasons, binding in America. The first husband is left in possession of his thoughtless and petulant little wife. As the curtain descends, he bends above her as she lies on a couch and remarks: "Helen, you have a helva nerve." So have they all.

Reed.

AUTO GIRLS.

The shows coming into New York on the Western Wheel so far this season have been pretty good. They had to be, to stand off "The Auto Girls," at Miner's 8th Avenue last week. It is a show without a laugh.

Whallen & Martell gave the production everything excepting principals and comedy. The twenty chorus girls carried are the best who have passed in review since the season opened. The "ponies" are very lively. In fact, a blonde "pony" on the end (with a gold tooth to complete the identification) gave visible signs of knowing more about how to work on the stage than any of the female leads. This same girl, if put at the head of some of the numbers the principals are now killing, would probably get them over.

The chorus girls are also outdressing the principals. Hazel Ford, playing a part, wore the same pink dress throughout the first part. Just between her shoulders was a pink bow. It made her look as though she had dressed to impersonate an angel, or expected to do a burlesque wire act and had the bow to cover the catch for the wire hook. Bertha Gibson first appeared in a hybrid costume that seemed to say she was a soubrette trying to look like a horsewoman. Short skirts, a riding coat and a near-derby hat. It was Miss Gibson who spoiled the best number in the performance, "Hello, New York Town," through listlessly leading it. One number pertained to the book. This was "Wedding Day," and the lyric was well written.

The program says Chas. Baker "revised the book," but it failed to mention what book he revised. Jack Kenyon wrote the lyrics, according to the same authority, and Hilding Anderson the music. Mr. Baker did a dance with Miss Gibson at one point. He's a fair dancer, but that lets him out entirely, for he can't play a part, even with the terrific effort he makes to impersonate Geo. M. Cohan, without announcing it. Miss Gibson is also merely a dancer.

There's a Hebrew comedian called Lew Fein. He's supposed to be an undertaker, but dressed the character as a rube, with the crepe hair and a red nose. That was the only funny thing about Mr. Fein. Lester Pike got mixed up in the proceedings as a Colonel.

He seemed possessed of some intelligence, and Franke Grace would have been the "straight" if he could have been.

The comedy is so poor that finally the five men get into a quintet, singing foolish stuff, with slapstick methods. This made some of the people in front laugh. It would also have been good entertainment for a kindergarten.

The two real principals are Lou L. Shean and Mildred Stoller. Miss Stoller led one number in a red shawl dress that was the only real clothes. Mr. Sloan has a strong voice, and is rather a pleasing "Dutchman," though the streaks on his facial make-up made the only smiles to his part.

It was "Amateur Night" at the 8th Avenue last Friday. The genuine amateurs furnished the best portion of the entire performance.

Whallen & Martell will have to strengthen the playing portion. The firm gave two good settings. The first act is nicely laid, in a parlor. Although programmed as "Mrs. Schultz Home," the players speak about the bar in the next room, and there is also a restaurant table to be seen. The lawn effect in the second act is pleasing to look at. At the opening of it while a ballad is being sung, the black wires holding the "fire-flies" may be plainly seen against the back drop.

The show isn't altogether clean, but it would take more smut than is there to make laughs. Whallen & Martell have been putting out good productions this season. They seem just unfortunate in this company with principals. Still it is incomprehensible that anyone could sit out in front and endure the slow manner in which the principals work, or the delivery of the songs.

"The Auto Girls" can't get over as at present composed. To say that some of the principals in it could make good on the "small time" would be stretching the truth. *Stime.*

GAY MASQUERADERS.

The first misplay in "The Gay Masqueraders" is due to what there was of a book (by Frank Kennedy) having been chopped to pieces, until all that is left consists of "bits." As each is abruptly brought forward and as abruptly terminated, there is no sequence to the performance. This kind of running tends to drag the action.

Two or three principals replaced would do a great deal toward making "The Gay Masqueraders" a regular show, after the roughness in the present "book" has been smoothed out.

The numbers also can stand revision. Eighteen chorus girls add little to the evening, excepting in "clothes," and in that someone has cheated on the underdressing. The choristers are poorly drilled. Eight "ponies," who do not work in unison, seemed possessed of less animation throughout the performance than was passed over by the ten "show girls" in the "Kind of a Girl" song Harry Hills led.

"The Beautiful Band" finale of the first act is very slowly worked, the company grouped upon the stage hardly moving, depending upon a Broadway maneuver at the drop of the curtain for an encore. The opening of the second act is more slowly made, or was last week at the Columbia when some woman stepped forward from the ensemble to bark something about the River Shannon in a disarranged soprano.

Mabel Clarke was at the head of "The Ghost of a Violin," a new number modeled on general lines after "The Mysterious Rag." It allows of considerable scope in staging and has been well put on in this show. The second act setting is one of the most imposing seen in burlesque.

Two or three comedy bits get well over. Other funny scenes revolve too often around a bad man from the west who has a gun and shoots it as often as he can. One bit with the gun though (where Al Klein slaps the western fellow) is made much of, to good effect. Some humor is gotten out of a dispute as to who is entitled to a silver trophy, and others, if properly connected, could be made to stand up.

Mr. Klein is of the Klein Brothers, German comedians. He is rather a good "Dutchman" and lively on his feet, but has no comedy offset in another character, nor is Mr. Hills, always a first grade "straight" man, permitted to help the comedians at any time. The funny men are always working by themselves, a grievous error neither the author nor the producer should have condoned.

Besides Al Klein with comedy, there is his brother, Harry, who does not play a part well, and Eddie Nelson in a kind of Patsy Bolivar role that would mean something if he had any material. Nelson fits the role and gets all he can from it. Charlie O'Toole is the western gunman. He needs the revolver.

Ida Emerson leads the women. She is concerned in several numbers, and is one of several widows, upon whom what there is of a story hinges. These widows when on the stage are either kissing one of the "Dutchmen," or sitting upon a bench with them, wasting much space with silly business.

Miss Clarke is second among the principal females. As a soubret Miss Clarke just misses, if that be her aim, but otherwise fills in acceptably in the slow-going feminine contingent. In the "Girl in Havana" number Miss Clarke and the Klein Brothers made a neat trio of it, the dancing of the brothers showing them up at their best as a team. Mildred Gilmore had a character part, as a deaf "widow," and gave it individuality through her walk. There was something new introduced in her number, "I've Got the Finest Man." Lillian Webb was another "widow" who sang "Do It Now." At least it might be presumed that Miss Webb was singing, or trying to.

"The Gay Masqueraders" needs a couple more numbers in the first section to speed this "Smith's Widow" piece along, and a less careless way of running the show, among other things the show lacks. *Stime.*

COLONIAL.

(Estimated Cost of Show, \$3,900).

One might think after seeing this week's bill at the Colonial that a limit of about \$3,750 or \$4,000 had been placed on the Colonial programs under the B. F. Keith regime. If so, it will be a difficult matter for Keith to uphold the prestige gained for the Colonial as a vaudeville theatre by Percy G. Williams, who played a no limit game.

This current show, for instance, with a \$1,500 headliner that flops, and a \$1,000 production that is there for the sight portion leaves but a margin of \$1,500 for the seven other acts. Of course one doesn't know nowadays what Keith may pay for his features, even though the market price does become public.

Under the circumstances it is not to be wondered at that the Colonial bill is weak as a whole, and in spots, very, very light. In looking over the Williams books to find what he paid for acts and shows, it would not be amiss to note how the same shows were run, particularly as the Colonial inserted an intermission Monday evening (which is against the Keith custom, according to a program announcement). Perhaps now Keith customs will be bumped, now that Keith is located in a regular section of a regular city.

The bill had been laid out, with no intermission given thought. It ran the way programed, which wasn't the right way, for a show that needed a fast second part. The least that could have been done with Virginia Harned and Co., in their near-sketch, would have been to have her close the first half, with "The Trained Nurses" (New Acts) either second after intermission, or, on this bill, closing the show would have been its proper position.

"The Nurses," a good lively number with fifteen people closed the first half Miss Harned's piece was second after the interval. Laveen and Cross, who now have placed real comedy in the strong act, headed the show. They might have opened the second part, instead of Rube Dickinson, who starts his turn with Salkine, although Laberti, as the starter of the second part would fit. The first part though held the sticklers, which disrupted the running, intermission or no. It may have been the salary limit. For the Colonial section, it will be better to average the show than giving all to the features, and cheating on the others. There's a pretty wise crowd in that neighborhood.

Miss Harned is playing "The Call of Paris," written by herself. The act first played the Orpheum, Brooklyn. After the report that must have been sent in on the piece and company from there, its appearance at the Colonial bespeaks a "play or pay" contract for a few weeks given before the act was first shown, or else the United Booking offices is terribly short of headliners. Nothing else could excuse the Colonial booking. And Miss Harned failed to draw Monday evening. A good show night, the orchestra though

"dressed" well, was little more than half full, with the upper part of the house extremely light. Besides which Monday is "paper night." The Colonial is charging one dollar far back downstairs.

There isn't a true note struck in the writing or the playing of "The Call of Paris." The emotionalism tried for by Miss Harned fails to get over, and she has surrounded herself with a company little better than the piece itself. Of the four players, including Miss Harned, the single role to show anything was a minor one, that of the hotel night clerk, played by A. Karpe as a Frenchman. He is the only real thing in the act, which sags up and down, finally dying out. Fairly well played, it would do for the "small time," without calling for the services of a star.

Mr. Dickinson made a big score. He has a natural characterization in his "rube justice." The little stories he has woven into a monologue, together with his laughable delivery, took right from the beginning. Mr. Dickinson is a vaudeville fixture. He should compose his act proper of talk only, use "Irene" with the dance, for an encore, and eschew the parody altogether. He is the "Rube" all the way; the stoop to parody singing spoils the illusion he creates.

Rooney and Bent are being used around New York to hold up the shows. This week, next to closing, they have to carry the splashover of the Harned flop. But the popularity of the couple stood them in good stead, and the entire act was given.

A burlesque horizontal bar bit, with a wire, drew lots of laughs for the Laveen and Cross turn, which holds make ups of the strong men's three of four assistants. They held the audience unusually well for a closing number going on late.

A feature of the first part was Lamberti, the musician, who still impersonates and has a "Svengali" scene to close. Lamberti dies all over the stage at the finale, while a young woman standing up stage sings "Sweet Alice." It is not badly done, and it fools 'em. After analyzing Lamberti's act that receives much applause, you know Lamberti is a slick showman, for, after all, he does it with a few sign cards, a piano, violin and cello.

Lamberti came between Cunningham and Marion ("No. 4") and Ruby Raymond and Bobby Heath (New Acts), ("No. 2"), Ben Beyer and Brother, in a comedy cycle turn that contains some nice straight riding, opened the bill. Beyer and Charles Ahearn have the same trick, that of riding a single wheel, holding another ahead, though Beyer carries this further than Ahearn does. The acrobatics and high kicking by Cunningham and Marion struck the fancy of the house.

The confessions on the program were Raymond and Heath, of the same composition as Rooney and Bent, and a rolling chair used in two acts, one on the boardwalk at Atlantic City and another as an invalid's chair.

The Colonial has a new drop in "one," and perhaps some new parlor setting. Otherwise the house looks the same, with many of the old staff—the new and the old members looking as well as could be expected. *Stime.*

HAMMERSTEIN'S.

(Estimated Cost of Show, \$3,500.)

Attendance Monday night was not up to the usual. A fair-sized crowd on hand was not inclined to be over-enthusiastic. The bill was made up of acts with individually enough to secure a place in the house, but collectively did not make an interesting or lively show. Hammerstein's has grown to be looked upon as a place where something out of the ordinary may be seen. When only a show of the regulation kind is given, it is pronounced common-place. Three sketches did not help the speed, although all were good and passed.

John P. Wade and Co. in "Marse Shelby's Chicken Dinner" got the first sketch position, "No. 4." It was early for the place and also early for the show to have a sketch of this type. It is interesting and amusing, of the old southern type and contains enough heart interest to carry it through.

John C. Rice and Sally Cohen closed the first half with "The Primroses," catching the best position and putting the piece over to big returns.

Nina Morris and Co., second before closing, was the third of the sketches and scored a real success. In "The Yellow Peril" Albert Cowles, the author, has handed Miss Morris a valuable piece of vaudeville property. The piece runs nineteen minutes and the audience is held from the opening to the finish. There are one or two places that might be quickened: the talk between Dora and the secret service man, and the gloating over the fallen Jap. The story is fully and concisely told with several tricky twists that make it almost a breathless session. It is well mounted and played.

Harry Tighe and Edith Clifford had a showing down at the Beach during the summer months and now get their first Broadway look-over. They are doing about the same as when seen at the Beach with some of the material chopped down and worked into better shape. Aside from "corner popularity" the couple were a big hit Monday night and deservedly so. As a vaudeville specialty the present frame-up leaves nothing to be asked for. It is good, clean, classy entertainment from beginning to end, an act that could stand the test of an important position on the big bills.

The Meredith Sisters went through their routine of nation numbers to a goodly amount of appreciation. They make several very swift changes and wear a number of good looking costumes, backed up by a set or two worth while. One number at the opening would be sufficient. The girls might drop "When I Get You Alone To-Night." The spot-light-on-men-in-the-audience-thing is all over.

Lillian Shaw, second after intermission, was handicapped by a throat affliction. She should not attempt to sing with her voice in such a condition. "I Gotta Da Rock" and the "Baby" number were very big for her. Genaro and Bailey opened after intermission to their usual reception. Trovato was among the unfortunates, catching it later than eleven. He did well in the spot. Mahoney Bros. and Daisy in the opening position didn't have a chance. Julia Gonzalei, Joe

ALHAMBRA.

(Estimated Cost of Show, \$3,075.)

The restoration of the intermission period at the Alhambra was a life-saver Monday night. The way the male portion choked up the one exit open in a mad rush to get out told the story. The men wanted to get a drink. The first part was enough to drive them to it.

Although the second half bolstered up the bill immensely that audience did such a quiet getaway that it looked as though it was ashamed it had spent the time and money. The show didn't look as nice in the running as it did on paper.

Some of the acts need pop house experience, others new material, while one of the big offerings did a nice little kerflopety flop. In fact it was a bare few that kept the show from collapsing entirely.

The Alhambra bunch has been fed on the Percy Williams brand of vaudeville so long it is looking with suspicious eyes upon the substitute kind B. F. Keith is giving, which the bills and banners claim is just as good.

For the night show and to give the intermission full play, the program was shifted about. The Three Emersons opened while the Steinert Trio (New Acts), listed for the starting spot, closed.

The Strolling Players, Cirina and Barbara, minus the piano man, were second. The popular airs caught applause. The act seems to lack the class and strength necessary to carry it over for the right results.

Burns and Fulton danced gingerly and effectively and got away with the first big applause of the evening. Joe Welch found the audience ripe for a laugh and it responded accordingly when he turned loose his talk. W. S. Hart (New Acts) and his "Moonshine" company closed the first part. The act didn't land.

Lloyd and Whitehouse were the first to show after the audience's breathing spell. The spot was a tough one and the pair would have been better off around the opening. New material would help.

Victor Moore and Emma Littlefield offered "Change Your Act" with a new property man in their support. This boy does not get as much out of it as the red-headed chap who was with Moore for several seasons. There are a number of new bits. In her dancing portion of the skit, Miss Littlefield now works along travestied lines and is the gainer thereby. It also jibes with the other part. While "Change Your Act" has been seen repeatedly in the New York houses it still retains its power to extract laughter.

The real, artistic hit of the evening went to Bessie Wynn. She was in good voice and simply charmed her audience. Miss Wynn is as welcome to vaudeville as an April shower and on the Alhambra bill was just as refreshing.

The Steinert Trio did unusually well in the closing spot around eleven o'clock, although the audience must have been mighty glad when the show was over.

Mark.

Whitehead, and Honors and LePrince (New Acts).

*Dash.***FIFTH AVENUE.**

(Estimated Cost of Show, \$3,400.)

The present show at the Fifth Avenue is an exceptionally good all-round vaudeville bill made up of well known acts of the highest calibre, but minus anything bordering on sensationalism.

The only thing novel on the bill for inveterate vaudeville theatre-goers was the new material used by William Rock and Maude Fulton which made up the major portion of their "farewell joint appearance."

They opened in "one" as slum kids, offering a characteristic song and dance, "Was You ever to the Movies?" Rock makes a quick change to his old "Borneo Man" make-up, giving that portion of their former turn. This is followed by Miss Fulton in a song and talk, "I'm a Suffragette," for which she is clad in a red bloomer suit. Two of the best numbers of their old repertoire follow—"The Good Ship Polly Ann" and their black and white French dance. A corking new "bit" is then introduced in the shape of a travesty on a French drama. Cards are used to indicate the scenic investiture. For instance where the "entrance" is made the card reads "Door;" where the fireplace is supposed to be a card reading to that effect is placed, etc. Both speak travesty French with suspiciously good accents. This is a riot on account of its novelty. The finish in "one" is also a new bit—how the "Turkey Trot" is danced in various cities. Their former "Robert Fulton" speech sufficed to quell the insistent demands for more.

Ollie Young and April made an attractive opening number with their diabolos, boomerangs and soap bubbles. While the bubbles are being projected into the auditorium the musical director raises a small red parasol to protect his clothes. Designed for a "titter," it serves its purpose. Sherman, Van and Hyman, Cabaret performers, were in second spot. Edgar Allan Woolf's comedy drama of circus life, "The Clown," has a different "wronged wife" this season, who is, in appearance at least, an improvement over her predecessor in the part.

Merrill and Otto fared well in their dainty skit, Frank Otto scoring especially strong with his side remarks. Henry Clive and his "Spirit Paintings" served to interest and mystify the audience. Dolan and Lenharr were programmed to follow, but as this would have been two "mystic" acts in succession, Julius Tannen was moved up on the bill. Even at that the two acts may be regarded as a con-fliction and don't belong on the same bill.

Julius Tannen is billed as the "American Chevalier." To those who have seen both artists the Tannen billing is a trifle obscure. The monologist is back to his old style of only telling part of his jokes. The recitation finish seems "hickish" after so classy a turn. Besides, its delivery is in very much the same key as Tannen employed when he gave an imitation of Warfield in "The Music Master."

Dolan and Lenharr's act amused on a par with the remainder of the program. Maxini Brothers and Bobby

UNION SQUARE.

(Estimated Cost of Show \$2,350.)

The bill is made up purely of specialty people, with the single exception of "The Diamond Necklace" (New Acts).

The Grazers open. The man makes up for his female impersonation well enough to deceive any one, even to the wisest vaudeville habitue. Grazer does so well in feminine make-up the disclosure comes too early.

McWatters and Tyson were on for more than twenty minutes. Grace Tyson, first in a tight purple gown and later in one of black silk and finally in black stockings and blouse and knickerbockers of black net, was ravishing. Their burlesque is a bit loud, and one is conscious of a strained effort to pull laughs, but the singing finish earned a whirlwind of applause.

Charles F. Semon was a substantial laughing number, coming toward the middle of the evening. He has a new wheeze or two and a laughable variation on his old nonsense with the duck call. He worked altogether in "one" this week, the following act calling for the full stage.

As a comedy sketch "The Little Goddess" is a sad affair. Its one redeeming grace is Hermine Shone, who is undeniably beautiful and has a singing voice of compelling melody. Just for that moment, in which she stepped forward in her flimsy draperies, silhouetted against the light back stage, which outlined a figure of manifold charms, just for that moment was the sketch good entertainment. John Sterling is the comedian. Figuratively he takes the audience by the throat to shake laughs out of it. No English comedian playing in a "Fun in a Somethingorother" pantomime ever worked more crudely or devoted himself more earnestly to knockabout low comedy. The sketch is a cumbersome affair. For example, it took more than five minutes for Sterling to fall asleep and let the real sketch begin.

Gordon and Marx do an "official" German dialect conversation turn. They involve themselves dizzily in a maze of misunderstandings over an I. O. U. for money, sing parodies and finally use the transference of a pitcher of beer from one man to the other during an exchange of typical repartee. The audience laughed its heads off.

Conlin, Steele and Carr are a fresh-looking, breezy trio of youngsters. The girl is pretty in an attractive, youthful way, and the boys clown about the stage energetically. The Union Square audience liked their bright talk and light-spirited foolishness. Some one should tell the young man, who "wouldn't have any figure except for his Adam's apple," that he plays the piano much better right side up than when he is standing on his head.

Odiva held the audience in at the close, although a garrulous announcer did his best to drive them out in impatience with his everlasting spellbinding. The announcer should remember that he does not have to ballyhoo the act. He already has his audience. Cooper and Robinson also appeared.

Rush.

were the closing act, and held the house seated.

Jolo.

NOTES

Billie Reeves will open in his new turn at the Fifth Avenue, New York, Oct. 7.

Williams and Segal and The Glocksers will sail on the Baltic Sept. 26, to open on the other side.

"The Blonde Typewriters" have been remade into a small time vaudeville number.

George S. Trimble, Harry H. Meyer and J. S. Kinslow, with "Jumping Jupiter," have joined "Over the River."

Barney Myers, abroad since last May, returned last Friday on the Adriatic.

Vera Michelena will appear at the Colonial Sept. 30, concessions having been made her in billing.

Emile Agoust and Mlle. Porrier ("Simone de Beryl") were married in New York Sept. 11.

Robert Lee Allen and Rosalind Randolph are playing the leads with "The Traveling Salesman," now in the south.

A new combination for vaudeville is made up of Charles J. Stine and Helen Byron.

George S. Trimble, Harry H. Meyer and J. S. Kinslow, with "Jumping Jupiter," have joined "Over the River."

Corbin Shields, manager of the Academy of Music, Lynchburg, Va., until it was destroyed by fire, is now managing the Victoria, Norfolk.

Blanche Walsh has been booked for a tour of the United houses by Alf. Wilton, beginning next week at the Orpheum, Brooklyn.

The American Society of Magicians will resume its monthly meetings in October. The society now has a membership of over 200.

The second of A. H. Woods' "The Common Law" companies opens in Denver Sept. 15. The first started last week in the south.

Jerry Hart has been engaged for a blackfaced part in Lew Fields' forthcoming production of "The Sun Dodgers."

Harry H. Zierow, actor-playright, is walking from Mohawk, New York, to San Francisco and return. He expects to complete the trip about July 4, 1913.

"The Angelus," a play of the "Parish Priest" type, headed by Harrington Reynolds, began its first road journeying last week at the Academy of Music, Washington.

Jesse Weil, who is now managing a road tour of "Seven Days," has procured an option on "Officer 666" for next year and is planning to take the show over the Stair & Havlin circuit.

"A town is as good as its best hotel," says James Montgomery, author of "Ready Money," who has just returned from a brief tour with the western company playing in his comedy.

Sydney Ayres, leading man for the Catherine Countess Co., was granted a divorce decree from his wife, Cecilia Frances Ayres (non-professional) in Oregon county, Oregon.

Gellett Burgess, author of "The Cave Man," nothing deterred by the failure of his first attempt as a theatrical author, has dramatized two of his other stories.

Sabel Johnson, who recently had the misfortune to break her leg in two places, will be confined to her home, 1837 East 15th street, Brooklyn, for the next four or five months.

John Kline has been engaged to play the priest, one of the leading roles with the Rowland & Clifford Co. now playing "The Divorcee" in the East. He opens Sept. 23.

Joe Welch, Raymond and Caverly and Claude Roode are going to play in England next year, having been placed by Max Hart through Ernest Edelsten, of London.

Frank Zanora, the comedy cyclist, has been granted a divorce from Pauline Lawrence (Daisy Linden) in the Brooklyn courts. Zanora and Miss Linden were married March 4, 1905.

Six of the Eight Original Madcaps are now in vaudeville, placed there by Max Hart. F. Ziegfeld, Jr., used one of the girls as part of a two-act he has made up. The original eight were with the Eddie Foy show last season.

Franco Piper, banjoist, will return to America for a tour of the United houses, opening in Montreal Jan. 20. His tour was arranged by Claude Bos-tock.

Florence Fisher, the original Tira in the Hudson theatre production of "The Typhoon," is now playing the Florence Reed role with Walker Whiteside on the road.

John and Mae Burke played the 86th Street theatre, New York, the first half of this week, using the final half to jump to Detroit, where they open at the Miles theatre next week.

The Liberty, at Winston-Salem, N. C., reopens Sept. 23 with five acts booked by Norman Jeffries, Philadelphia. R. L. Vaughn is owner and manager.

WASHINGTON.

The Jewish holiday last Thursday resulted in William Fox's Washington theatre (Washington Heights) being packed to the doors. Perhaps the bookers knew what was going in the way of celebrations, for nearly every act on the bill had one or more Hebrew artists.

Looking the bill over from top to bottom it was very light and suited with singing acts. There was little comedy but several pictures being genuinely funny helped out the show in that respect.

Friendly and Jordan (New Acts) opened. They got along quietly and were followed by another singing duo, Stern and Vance (New Acts). This team did more with its vocal numbers.

The Three Kids from School were next on review. Since the act was framed there have been several changes. There is a new soubrette and she is a vast improvement over the former one. The same "wop" boy is there and he is the biggest part of the act. This act was voted the best thing on the bill.

The McDowell-Evenson Co. in a story of the plains followed. The act has been weakened by a change in the cast. A new player is doing the "brother." It is proving quite a melodramatic thriller in the "pop" houses. There are too many "hells" and "damns" in it.

The Fairchilds are not newcomers in vaudeville. Neither do they deviate from their former style of working. They do on Irish numbers, and whenever the Sons of Ireland predominate the Fairchilds are sure to get a big hand. When they are not around the act suffers accordingly. Flying Waldo (New Acts) closed.

86TH STREET.

When a big small time house offers its patrons good pictures and five acts, all of which are hits, and the show, as a whole, is good enough to play any small big time house, and four of the five acts have either played—or are good enough to play—big time houses, they must of necessity be reckoned with. This is especially so when the performance is given in a full sized theatre with appointments equal, if not superior, to any of the so-called first class houses.

Such is the condition as it exists at the 86th street theatre, one of the theatres playing Consolidated Booking Office acts. On the program the latter half of last week there was Francesco Crenesco and his Band, giving identically the same turn he offered for fifteen weeks on Hammerstein's Roof the past summer. It is a big hit and receives numerous demands for encores.

For sure-fire comedy there is—or was—John and May Burke, which is sufficient guarantee of applause and requires no detailed commenting upon.

Opening the show, or rather beginning the series of turns, as it can hardly be called "opening," in a continuous house that is plentifully fortified with film entertainment, was Belle Meyers, a singing comedienne, who dances well, also sings and looks very dainty in pink silk pajamas, then going it one better in "pantalettes."

Toledo and Price made a sensational closing acrobatic turn. William J. Kelly's Players in a western sketch called "The West-erner," and "The Flying Dancer" are under the new Acts. The sketch, the poorest offering on the bill, was well received and "The Flying Dancer" is a riot, as it deserves to be. It is almost wholly original in conception and treatment.

There was a slight conflict in the picture presentations, two "dream" films being shown. The subjects, however, and the stories, were entirely different. Those things will happen. The audience may not have noticed it.

Jolo.

LOEW'S 5TH AVENUE.

Albert E. Lowe's Fifth Avenue theatre, at 1104 5th street and the avenue which name it bears, opening late in August, in a rather pretentious looking edifice for "pop" vaudeville. Seating about 1,100, it appears to be doing a most satisfactory business. Thursday night of last week the place was jammed to the walls.

Six acts and pictures are given, each offering in turn being applauded and appreciated far beyond its merits. It is evidently a brand-new theatre clientele. The attendance looked and acted like the first generation of American descendants of immigrants, some of them accompanied by their parents. They appeared to enjoy "oakum" turns best, singing and dancing being the best bets. Cross-fire talk, unless crude and elemental, seemed utterly lost.

McKlasick and Shadney, colored team, opened, followed by Josephine Rellis, singing comedienne, with a reel in between. Both turns are under New Acts.

The third vaudeville act, Weston and Keith, a man doing a Hebrew messenger boy and the woman a rough soubrette, with a Greek leaning for "bear" dancing, were the riot of the show. All the man had to do was to pull a few stock "Yiddish" expressions and the audience would convulse with laughter.

Tony Genaro, who is said to be a relative of David, returned to New York after an absence of a couple of years. Tony is one of those "endeavorers." He precedes each stunt with: "I will endeavor to give you a correct imitation." &c.

Fifth and closing turns were Markee and Martin, in cross-fire conversation, that was not understood at all, the Scotch dialect of the comedienne being as little appreciated as Greek might have been, and Blanchard's School Boys and Girls (New Acts).

Jolo.

CORRESPONDENCE

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

JOHN J. O'CONNOR
(WYNN)
Representative

CHICAGO

VARIETY'S CHICAGO OFFICE:
MAJESTIC THEATRE BUILDING

MAJESTIC (Lyman B. Glover, mgr.; agent, Orpheum).—Jefferson De Angelis and Co. are headlining this week in a so-called nautical farce labelled "All at Sea." Carrying a succession of rough comedy bits, partly polished up by De Angelis, who is fit for better things, the skit was a scream. Something more up-to-date was expected of the star. If "All at Sea" is a sample of vaudeville progressiveness, it's going back. Some of the wheezes in the De Angelis offering, particularly those which require the accompaniment of an axe and a seltzer bottle, belong in the ten-a-day picture houses. "Hokum" is considered the last resort for a star. De Angelis has plenty of it in "All at Sea." There were three well defined hits Monday afternoon, Homer Lind and his company in "The Opera Singer" probably cornering the top honors. To Ethel Green went the bulk of the applause which finally resulted in a speech, and Gertrude Vanderbilt and George Moore landed well up with the top-notchers. Mr. Lind was in good voice and was remembered by those who attended his former engagement. Miss Green, a delightful single by the way, established herself with her opening number. A medley of old time songs for a finale netted her sufficient applause to bring her clear to the top of the list of singles that occasionally visit here. Down near the close Vanderbilt and Moore danced their way to the hit rack. Miss Vanderbilt teamed nicely with Moore, better fact than with any one she has brought to Chicago. Reba and Inez Kaufman held the opening position, hard for any act, but doubly so for one that contains singing. However, the sisters managed to evoke enough noise to warrant several bows. Swor and Mack followed and uncorked some good laughs. Mack does wonderfully well with the pantomimic poker bit made popular by Bert Williams. Lora, with her novel mind reading specialty, pulled through with her finish. The mind reading scene is a bit old, but the introduction of the monster parrot brings the offering into the novelty class. Marshall Montgomery made the usual impression going better if anything. The Swain Ostrum Trio closed the bill. This turn should have made the big time long ago.

PALACE (Mort H. Singer mgr.; agents, Or-

pheum).—Thin fare this week. The bill is of the ordinary type, with but few bright spots. Grace Van Studdiford is the top-liner. She will not set the lake on fire with her songs. She is offering light opera selections and some new songs with moderate success. Paul Dickey and his Co. in "The Come Back," an old sketch of college life that still goes big, especially with those who have not seen it, but then so many have seen it. George W. and Ben N. Deely are seen in their offerings, "Hotel St. Reckless." It has a number of good laughs. One of the bright spots is that occupied by Charles B. Lawlor and his daughters, Mabel and Alice. They offer some really clever characterizations. Louise Meyers, a fresh looking little girl, offers more impersonations of nationalities. Her work is engaging. Hal Stephens presents famous scenes from famous plays and wins much applause. He makes up before the audience and then steps back into the characters on a miniature stage which is fitted with scenery that brings out enthusiastic applause. He offers a characterization of Shylock, of Rip Van Winkle, Pickwick and of Judas Iscariot, the latter in an excerpt translated from the Passion Play of Oberammergau. He works hard and his act is a novelty, albeit, rather turgid at times. Barto and Clark have a typical vaudeville act in "In 65." A few songs, more dances and patter, such as it is, round out the turn. Monday afternoon Herbert's dogs were switched to the end of the bill to replace the Robert Cottrell Family of equestrians, and the Three Kideros, a German family of acrobats, opened the bill.

COLUMBIA (E. H. Wood, mgr.).—Except for a few new faces in the principal division, an up-to-date 1912 vocal department and the noticeable touch of progressiveness that prevails throughout the entire production otherwise, the Al Reeves show remains practically the same as last season. It's the usual type of Reeves show with girls predominating except that Reeves has apparently outdone his former efforts in coralling beauties, for his present collection, excellently costumed as they are, look to be the best that Reeves has ever assembled. "Flying High" is the title

MISS MINNIE PALMER PRESENTS

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Direction, **MISS MINNIE PALMER**

handed the first part, an elaborated version of Andy Lewis' old slang vehicle which couldn't be improved upon for burlesque. It reeks with the double entendre, but Lewis carefully eliminates all the harm by introducing early explanations. The bulk of this portion falls to Lewis, Blanche Martin, Zella Russell, Lucille Manion, George Scott and George Durgin. Miss Manion labored through last season in the garb of a show girl. In elevating her to a principal position, Reeves exhibits his usual good judgment for she fits like a glove. Exceptionally pretty and of excellent appearance, Miss Manion is headed straight for the top. Durgin is new, replacing Billy Inman. For his particular part Durgin does very nicely. Scott has worked into his character and gives a splendid portrayal of a brow-beaten husband. His work throughout is especially commendable. Blanche Martin seems to magnify her personality and popularity as the seasons roll by. Zella Russell, now spending her second season with Reeves, shows a noticeable improvement too, especially in her old turn where she sings to her own piano accompaniment. Her numbers have been well selected for burlesque and while the orchestra seems a handicap to her opening she managed to finish a big hit. The four show girls, two now carried off individual honors here and there with Vera George and Catherine Crawford landing hardest. Crawford is featured in a small way this season. Her wardrobe runs neck and neck with the best in the production and, as one auditor put it, "she is a show girl with brother ideas," which elevates her to a class by herself. Vera George, although not conspicuous in the billing, is good to look upon and makes a good traveling partner for Miss Crawford. A march in tights led by the Misses George and Crawford was quite as good as anything in the musical end. Here is the material for a great sister act. They are both excellent. The other two girls, De Loris and Georgie De Graff filled in to perfect satisfaction. Somewhere through the action of the show the Four Dancing Belles introduced their vaudeville specialty, and Anita, a violinist with some little personality, played her way to a few well earned encores. Catherine Horter too danced to some applause while the stage crew were preparing for a model scene. In the burlesque, where the Great Al Reeves is introduced, the costume represents a liberal expenditure. Reeves, modest as he is, has carefully planned a Roosevelt reception for his entrance, coming on to the patriotic strains of "The Star Spangled Banner." "See, the Conquering Hero Comes" would be more appropriate. His work in the burlesque is alone worth the admission. If Reeves would strangle through a chorus of rhetoric he would make a wonderful straight man, but even as he is, they like him. Lewis is his usual self in both parts, first as the polished "lick" and finally in the Hebrew character. Reeves, Lewis and Martin, long since an established trio, are a complete entertainment in themselves. The production is by far the best Chicago has seen in the Columbia so far this season. It shows big, all around improvement over last season's show, which was in the crack class.

EMPIRE.—"The Girls From Missouri" is a brisk and bouncing show which came to the Empire Sunday afternoon and tickled the full house. It is called a two act musical entertainment and goes under the title of "The Littlest Leading Lady." Eva Mull plays the title role with considerable grace and "daintiness"—according to her billing. Geo. Totten Smith is the author of the book. There is a thin thread of a plot, but not enough to puzzle even the most obtuse. The offering gets into real burlesque, of the approved sort in the first act where a travesty on "The Littlest Rebel" is given. Miss Mull is seen as the "littlest" again, and she does some good work in this agreeable diversion. Just a very little of this sort of stuff is given, and it is just enough. The

skit was punctuated by a number of good hearty laughs. Frank Russell, a sober looking individual, works earnestly and industriously as Sol Klink and keeps well within the Hebrew character all the time. To him fell the task of putting over the one or two rather broad jokes. He did it quietly and with nice effect. The show does not offend in this particular, but relies for its laughter and applause on humor of its legitimate sort. The chorus is large, well dressed and well drilled. The members are comely—from their necks down—and dance and cavort about in a lively manner. The opening chorus of the second act is the "Oh, You Beautiful Lady" from "The Pink Lady." It is well put on and goes big. The entertainment really entertains. The following is the staff for the show: Lewis Talbot, manager; Harry Finberg, business manager; Joe Milton, stage manager; I. Rosenfeld, musical director.

AMERICAN MUSIC HALL (Sam P. Gerson, mgr.; Shubert's).—In process of reconstruction. Will open about the middle of October with Kolb and Dill in "The Politician," a Pacific coast production.

AUDITORIUM (William Gorman, mgr.; K. & E.).—"The Garden of Allah" playing to the biggest business in the biggest house in town. High price \$1.50.

BLACKSTONE (Augustus Pitou, mgr.; K. & E.).—This house will open Monday night with "Milestones," the new play by Arnold Bennett and Edward Knoblauch, under the direction of Joseph Brooks. An English company will enact the offering.

CHICAGO OPERA HOUSE (George W. Kingsbury, mgr.; Kohl & Castle, K. & E.).—This house has been good. Manager Kingsbury has been getting some prominent men of the city to give their opinions of the show.

GARRICK (Asher Levy, mgr.; Shubert's).—Riding, resident mgr. K. & E.—"The Polish Wedding" mannerly and polite attraction billed as a farce with music. Valli Valli is one of the principal figures. Has stirred the Poles of the city to wrath over what they term the caricature of their country and its customs.

COLONIAL (James Jay Brady, mgr.; K. & E.).—Frank Tinney the magnet and drawing well in "The Winsome Widow." Show received some adverse notices which have helped business. One critic hinted that the affair was naughty. Men predominate in the audiences.

CORT (U. G. Herman, mgr.; Ind.).—"Fine Feathers." First big success this house has had for several years. H. H. Frazee, who is in town, says he will keep the attraction here another month, and perhaps longer. It is supposed to open his new Longacre theatre in New York. If business keeps its present gait, something else may be used to dedicate the new house.

GARRICK (Asher Levy, mgr.; Shubert's).—"The Bird of Paradise," an exotic play, has been mildly successful. Essie Barriscale, well known and a favorite of old stock days in Chicago, is popular. The piece gives way in two weeks to Margaret Anglin in "Egypt."

ILLINOIS (Will J. Davis, mgr.; K. & E.).—"Oliver Twist" in the last week of a more or less prosperous run. Wilton Lackaye, Edmund Brossie, Marie Doro and Constance Collier are still in the cast. Next week Otto Skinner in "Kismet."

LA SALLE OPERA HOUSE (Harry Askin, mgr.; Ind.).—"The Girl at the Gate," with Lucy Weston and a good cast, is dragging

along at a slow pace. Will Phillips, who was to leave the cast for some other attraction, has been persuaded to remain.

LYRIC (J. A. Reed, mgr.; Shubert's).—"The Whirl of Society" has stirred things up at Jackson Boulevard. Al Joison nearly the whole show and has made one of the biggest hits of his life. James O'Donnell Bennett, of the Record-Herald, gave him half a column of the highest praise during the week.

MCVICKER'S (George Warren, mgr.; K. & E.).—Charlotte Walker in "The Trail of the Lonesome Pine." Since the cooler weather arrived there has been an appreciable jump in receipts.

OLYMPIC (Sam Lederer, mgr.; Kohl & Castle, K. & E.).—"The Man Higher Up" opened Sept. 15. Reviewed on another page. "Putting It Over" has gone on the road, beginning a tour at Columbus, Sunday night.

POWERS (Harry J. Powers, mgr.; Harry Chappelle, bus. mgr.; K. & E.).—"The New Sin," an English novelty, opened Monday night. A review is on another page. Motion pictures were a failure in this famous old theatre.

PRINCESS (Will Singer, mgr.; Shubert's).—"A Modern Eve" appears to have been lost in the shuffle. Business did not follow the attraction to its new quarters. Frederic Santley and Bertie Beaumont are new in the cast. The house will soon be taken over by William A. Brady, who will offer his attractions there.

STUDEBAKER (E. J. Sullivan, mgr.).—"Whose Helen Are You?" a farce with musical trimmings, opened under the Shubert regime Monday night. Notice on another page of this issue.

ZIEGFELD (W. K. Ziegfeld, mgr. Ind.).—"The Military Girl," a home grown product with Cecil Lean and Florence Holbrook, plodding along slowly. Ziegfeld says it will be kept there for some time. Show has been patched up, considerable since first put on.

COLLEGE (Frank Livingston, mgr.; Stock).—Last week of stock. "Checkers" is the bill.

CRITERION (Earl Macoy, mgr.; Ind.).—"The former home of Lincoln J. Carter's thrillers is once more on the map. It was put there last Sunday afternoon with "The City," under the Shubert management. Last year the house was devoted to German stock productions.

CROWN (Arthur Spink, mgr.; Ind.).—"The Girl in the Taxi," with Roy Sumner and a good company, this week. Next week "Alias Jimmy Valentine." Good business is reported.

GERMAN (Max Hanisch, mgr.; Ind.).—"The Musical Waltz," a German importation offered by a large company. Musical and dramatic stock companies will offer a big repertoire of attractions here this season.

FINE ARTS THEATRE (Andreas Dippel, mgr.; Ind.).—This new venture will be launched Sept. 30 with the opera "The Secret of Suzanne," with members of the Chicago Grand Opera company in the cast. Theatre for high brows.

GLOBE.—Still dark. No signs of life for months.

IMPERIAL (Joseph Pilgrim, mgr.; Stair & Havlin).—Dave Lewis in "Don't Lie to Your

Wife," a Chicago show. Lewis draws well. "Life's Shop Window," a book play, follows next week.

MARLOWE (L. R. Montague, mgr.; Ind.).—"The Marlowe Players offering "Her Husband's Wife." Next week "Oliver Twist." Business has been poor.

NATIONAL (John Barrett, mgr.).—"Life's Shop Window," the current attraction. Next week, "Ten Nights in Barroom" by a road company.

WHITNEY (Frank O. Peers, mgr.; Ind.).—Pictures.

R. H. Gray has been in town engaging people for the Atlas Motion Picture company of St. Louis.

The Al Reeves "Big Beauty Show" played a week of one-night stands coming into Chicago, closing at Moline Saturday night. None of the single stands showed a profit. Reeves losing a tidy sum on the chance.

Ed. Marsh, for several years connected with the Fred Barnes Agency, will move over to the Theatre Booking Corporation office this week, replacing Glen Burt, who is now traveling in the interests of the J. C. Matthews office.

The Sarah Bernhart pictures called "Queen Elizabeth" seen at Powers' for a long run have been taken by Alfred H. Hamburger for his Dressel and President theatres. These pictures have not been shown in any of the smaller houses in Chicago.

The Barrett and Walker vaudeville theatres, including the Canadian and Michigan "Boos" and the Becanabe theatre, have moved over to the J. C. Matthews office. They were formerly booked by Glen Burt at the T. B. C.

Riverview Exposition closed Sept. 15, after a precarious season. The cold summer put a crimp in business and the legal complications of the opening days also had their effect.

Frank Sheridan, now a member of the cast in "A Bird of Paradise," is spending his mornings in the work of producing a number of vaudeville sketches in company with Oliver Labadie, who is staging the Sheridan acts. The first to be presented will be "The Beat," a newspaper piece carrying a cast of two, both males.

Janet Loudon is the latest legit to enter vaudeville, coming direct from a season in stock. Miss Loudon will be seen in a comedy sketch called "A Fourth Ward Romance." The act opens next week on "Association" time.

John Gilmore has been engaged as advance man for "The Divorce," to open Oct. 20.

Harold Bell Wright and Elsberry W. Reynolds are dramatizing the former's novel "That Printer of Udell's," which will be put out later in the season by Gaskell & MacVitty.

Pat Barrett has been engaged to play the anarchist and the tramp in "Casey Jones," the vehicle in which Murray and Mack are being featured this season.

Lake Woods Park at Gary, Ind., has closed for the season. Bad business, on account of the cold summer.

The latest news is that Alexander Carr will join the cast of the "No. 1" "Louisiana Lou" company now touring the far west. Last season he was in the original cast during the La Salle theatre run of the piece and caused

MANAGERS ATTENTION

HENRY LEWIS

is still creating a sensation at the Academy of Music, New York, in "The Girl from Brighton" and is not connected in any way with any vaudeville team using the same name.

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considerable trouble. Of late there has been a picture of Carr and Bernard Granville hanging in Askin's office with the caption "The Traitors" on it, but it is supposed that Carr's physog will come down, if he is finally induced to return to the fold. Barney Bernard has been playing the role of "Lidoffsky" in the show since it left Chicago.

A "Made in Chicago" show will be held at the Coliseum beginning Nov. 2 and lasting until Nov. 12. Only articles made in Chicago will be displayed and the space is pretty well taken. F. B. Spurrier is the manager. The second household show will be held in the Coliseum Jan. 3-13. David Convey, who was at the head of the first one, held last season, is managing the venture.

Robert Cottrell and the members of his family, with their horses, did not appear at the Palace Monday afternoon as per schedule. They ran afoul of the veterinary examiners at Port Huron while crossing the Canadian border and were detained to await the examination made on the animals by the horse physicians. They arrived Tuesday and took their place at the close of the bill.

Peter S. Clarke's musical director suddenly decided to leave the show last week after completing the Columbia engagement, and Manager Wood sent the house leader on to Detroit to handle the opening.

Jim Harrington has moved from the Remick offices over to the Ted Snyder corner.

Vera Berliner, well known locally, is in the Michael Reese Hospital undergoing a tuberculosis test. Miss Berliner last appeared here some several weeks ago when she worked with Rene Davies on a Majestic bill. While it has not been definitely settled as to whether the violiniste has contracted tuberculosis, Miss Berliner is taking the test to satisfy herself.

J. L. Thompson has been engaged to play heavy leads with "The Commercial Traveler," a Richardson-Heiser attraction touring on small time.

George Sackett, one of the members of the United Play Co., is in advance of their attraction, "Kindling" playing the middle west with Sarah Padden and Alice Ringling featured.

Kettering & Marvin are directing the publicity for J. Hamilton Lewis, candidate for senator. They will bill the city and country with Lewis' pink whiskers.

The mechanical staff and members of the company that will play "Kismet" at the Illinois beginning Sept. 23, have arrived in the city and rehearsals are in progress, under the supervision of Harrison Grey Fiske. A huge tank is being installed for the harem scene.

George Meetach, who tumbled into Circero

Field last Sunday when his Borel-Mathia monoplane collided with Howard Gill's Wright monoplane, resulting in Gill's sudden death, was booked to appear at the Michigan State Fair in Detroit this week by Ethel Robinson of the W. V. M. A. The collision did considerable damage to Meetach's machine, but he figures on repairing it in time to open at Detroit Tuesday.

John T. Prince, Jr., has been engaged as the director of the dramatic department of the University of Nebraska Conservatory of Music in Lincoln, Neb., and will take charge at once. Prince has been conducting a stock company in Lincoln for the past eleven weeks. He will produce two of his own plays there during the season and also put on some of his own sketches.

Nellie Revell has gone to Kansas City to pave the way for "The Whirl of Society" which will open at the Shubert, Sept. 20.

Sept. 13 was an unlucky day for George J. Smith. He went to the Olympic and, representing himself as connected with the Associated Press, asked for passes. Manager Sam Lederer, who has been in the newspaper business in Chicago for many years, had his suspicions, and, after calling up over the telephone, turned Smith over to the police, who booked him on a disorderly conduct charge.

Oscar Ragland has joined "The Military

Girl" at the Ziegfeld. The show has been fixed over and is doing a fair business.

The Dobbs Alaskan pictures will close at the Whitney in two weeks. Forepaugh Circus pictures will be offered there after that. An attempt is being made to get "The Military Girl" for a run at this house.

SAN FRANCISCO

By AL. C. JOY.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct).—"The Antique Girl," with sixteen people, featuring Fletcher Norton, Maud Earl and Doris Wilson, amusing and well done. Opening a trifle long, but was cut and speeded up. Frank Milton and De Long Sisters, a hit; gets much laughter and applause. Ashley and Lee, only part of act staged because of Lee's illness. Parody singing good. Bertiech, conventional strong man act, but good. The hold-overs all did well and business is big.

EMPERESS (Sullivan-Considine; agent, direct).—"Fujlyama, Japanese operetta, ten in cast, featuring Ada Mitchell and John R. Wilson, fair, no plot, but good singing and dancing, and well staged. Mlle. La Deodima, conventional posing act, please. Robert Rogers and Louis Mackintosh, playlet, "The Green Mouse," fair; Lina Pantzer, wire walker, good; Bert Daniels and Lester Conrad, musical, good, with violin playing exceptional. Harry Holden and Louise Warren in "The Messenger Boy and the Lady," lively, goes well. The Sarah Bern-

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1441 BROADWAY, NEW YORK CITY

hardt feature film occupies forty-seven minutes and is drawing tremendous business.

PANTAGES (Alexander Pantages, gen. mgr.; agent, direct).—Charles J. Carter, magic and illusions, features, good; settings elaborate. Act hinges more on apparatus than sleight of hand. Maybell Fisher, lyric soprano, with Oline Wallis as accompanist, good. Fred. Zobel, gymnast and equilibrist, fair. Cook and Stevens, good. Were last seen here on the Orpheum bill. They make a feature of the singing. All Star Trio, favorites here, are playing a return date with some new songs.

Frank Milton is back with his act at the Orpheum, after being in a Seattle hospital for nine weeks with typhoid fever.

Lou Bennison of the Alcazar is back from a vacation spent touring in Southern California, and is playing this week in the cast of "Mrs. Dane's Defense" at the Alcazar.

Charles E. Bray has gone to Del Monte for the week, accompanied by Mrs. Bray. Immediately upon his return here it is expected that he will make some definite announcement as to his future course. That he is expected to return to the Orpheum offices, possibly with Martin Beck in New York, has been generally understood for some time, but Mr. Bray will not discuss this beyond saying that until the latter part of September he will not know just what he will do. There is little question, however, that Mr. Bray will be appointed director of concessions and admissions in connection with the Panama-Pacific exposition, M. H. De Young, owner of the San Francisco "Chronicle" and chairman of the committee in charge of that department of the exposition, will arrive here in about a week and the closing of negotiations with Bray is being held pending his coming.

The new theatre in Market street, near Seventh, in which D. J. Grauman of the Empress is one of the principal stockholders, is rapidly nearing completion, but as yet there has been no announcement as to policy. Were Grauman out of it, there is little doubt but that it would be devoted to "pop" vaudeville. Grauman's connection with the Empress makes the opening of another variety house in which he is concerned practically out of the question. Several weeks ago rumor had it that burlesque would be installed, but not a word has been said about that since. In theatrical circles there seems to be a belief that the house will start its existence with a musical comedy stock. Aside from the very cheap pantries in the suburban theatres, this form of entertainment has not been offered here for some time, not, in fact, since the last engagement of Ferris Hartman and his company at the Princess nearly two years ago. Kolb and Dill have taken spasmodic whiffs at the production of their peculiar line of German comedy, but this has by no means taken the place of the old time musical comedy stock such as constituted one of the city's charms in the Tivoli days. It is the opinion of many theatrical men that such a policy for the new Market street theatre would be a paying one, particularly as its location is advantageous and that it would have no opposition.

The famous Forest theatre at Carmel-by-the-Sea, where the literati join with the butcher, baker and candlestick maker every summer in the production of plays which are the talk of the west, now has a rival for al fresco theatrical honors. Mill Valley, one of the most beautiful of Marin County's colonies, has established an open-air theatre on the wooded slopes of Mt. Tamaulpa. Saturday night, Sept. 14, an allegorical play, "The Mortal," by McLeod Batten, an artist, was produced there.

"Mrs. Dane's Defense," the current week's bill at the Alcazar and which is the medium of introducing Sarah Truax and Thurlow Bergen for their starring engagement, has not been seen in this city in nine years save at a single matinee. This matinee was given two years ago by Margaret Anglin, who was at the time preparing her production of "Antigone" for the Greek theatre at the University of California.

The Redmond Stock Company got away to a fine start last week in Sacramento at the Grand theatre. The house had been com-

THIS WEEK (Sept. 16)
HAMMERSTEIN'S
NEW YORK

ONE RIOT

JOE WHITEHEAD

NEXT WEEK (Sept. 23)
KEITH'S UNION SQ.
NEW YORK

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"GIRLS FROM RENO" CO.

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Direction, **LEWIS & GORDON**

BILLY "SWEDE" HALL

with **JENNIE COLBORN** and CO.

In a Comedy Protean Oddity Constructed

For Laughing Purposes Only

Savoy, Atlantic City, Sept. 16. Hammerstein's, Sept. 23

Direction **LOUIS WESLEY**



BERT HERBERT

PERRY

AND WILLIN

FUN IN BLACKFACE

Sole Direction, **CHAS. WILSHIN**

pletely renovated and decorated, and was crowded to the doors at every performance of "The Man on the Box," which was used as the opener.

"Bought and Paid For" has played to splendid business from the day of its opening at the Cort. This will be its third week and its last, for next week comes the Lombard Grand Opera Company for about five weeks.

Irving Ackerman, long a stockholder in the Orpheum, is now one of its directors. Ackerman's stock came as an inheritance from his father, who was associated in the theatre with Morris Meyerfeld in the days when it was first taken over from Gustav Walter. The young man has been prominently identified with theatricals for several years, having been one of the active stockholders in the Chutes and being now interested in the Western States Vaudeville Association.

Edmond Hayes, who as the superintendent in the sketch, "The Piano Movers," was a two-weeks' scream at the Orpheum, ventured into the public gaze in his stage make-up away from the footlights on two occasions last week and each time came back to the dressing room to report something worth while. Hayes met his old friend, Tim McGrath, second of prize fighters, and asked him for a tip on the Frankie Burns-One Round Hogan fight. "Burns, sure," predicted Tim, and then carefully explained why he thought so. Hayes fell for the tip. On the afternoon of the fight he had a taxicab in waiting, and as soon as his act was finished he jumped right into the machine and hurried out to the arena. The grease paint didn't show a great deal, and from a distance Mr. Hayes merely looked like a gigantic "stewbum" who had wandered into the place by mistake. To the surprise of everybody the "bum" raked out a roll that would have a twelve-inch gun and began to bet on Burns. He was late, but he took all the money in sight. Then he sat back and watched the fight. Burns won by a knock-out in the tenth, and Hayes came back to the Orpheum winner by \$1,000. That night, having finished his act and feeling a bit thirsty, he slipped out of the side door and into the Orpheum bar next door for a glass of beer. The man behind the counter knew him, and just as a joke yelled as soon as the bedraggled-looking hobo put in appearance: "Beat it, you! We don't want you around the joint." Hayes kept up the joke and he and the mixologist carried on a lively argument as to whether or not he should be served a drink. Nearly everybody in the bar understood the joke, but there was one man who didn't. He listened to the pleadings of Hayes for a glass of beer, to the obdurate refusals and scathing speeches of the bartender, and finally, sliding up to Hayes, he remarked: "Here, fellow, here's a dime. Get down south of the slot and you can get a couple of them for that!"

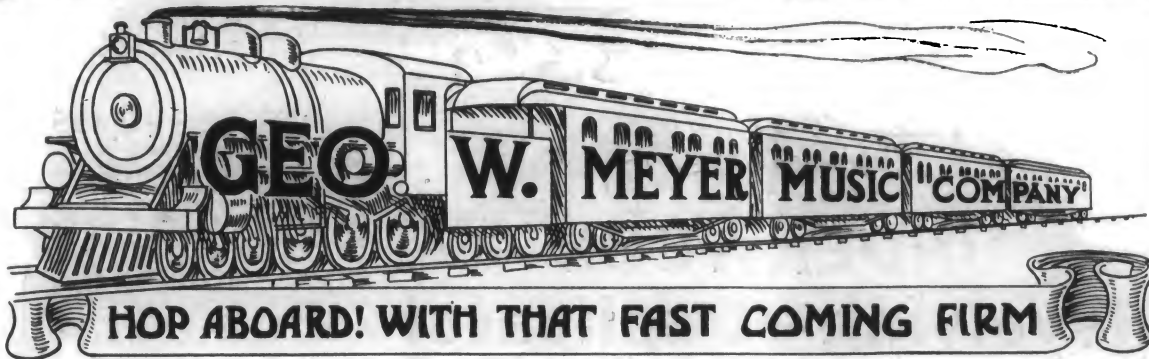
William H. Thompson, stage veteran who has been up against nearly every situation to which an actor can be subjected and who is never in the least disturbed, met with a brand new experience on the second night of his engagement at the Orpheum, where he is appearing in a sketch, "An Object Lesson." For several weeks he has been travelling on the bill with Howard's dogs and ponies, and had started a mild flirtation with one of the little Shetlands. Coming into the theatre each night, Mr. Thompson would cry: "Where is my pony?" The pony got to know his voice and would come running to him, whereupon the actor would produce a lump of sugar. On the night referred to here Thompson was a bit late getting to the theatre, and without stopping to see the pony he hurried right across the stage and into his dressing room. Some half hour later the curtain went up on his act and Mr. Thompson entered and began to speak. Suddenly he heard a titter, then a snicker, then a mild laugh all over the house. This wasn't the point for a laugh and Mr. Thompson was puzzled. Then he felt a sniff at his hand, turned his eyes around, and there stood the pony right beside him, waiting for its piece of candy.

LOS ANGELES

By **H. E. DONNELL**

ORPHEUM (Martin Beck, gen. mgr.; agent, direct).—Week 9, Mrs. Gene Hughes & Co.

When answering advertisements kindly mention **VARIETY**



1st Stop } THAT MELLOW MELODY Success }

This song started us on the road to success and is still traveling at express speed. A sure fire hit for any act, any time, any place.

2nd Stop } THAT SYNCOPATED BOOGIE BOO Applause }

After hearing all the other mysterious numbers send for this one and be convinced. Being featured by all the headliners. Great for singles, doubles, trios, quartettes and especially great for audiences, which pleases the managers.

3rd Stop } FIND ME A {GIRL Spot light } BOY

This one started at a 60 mile an hour clip and is going faster every day. The double version we have makes it a wonderful flirtation number for man and woman. Send for it at once and be among the first to introduce a real hit.

4th Stop } I'LL BUILD A WALL AROUND LOVELAND Encores }

A beautiful melody with a beautiful sway wedded to a beautiful lyric told in a beautiful way. A production in itself.

AND WE HAVEN'T REACHED THE END OF OUR LINE

Engineer **GEO. W. MEYER**
Who engineers the music

Fireman **SAM M. LEWIS**
Who puts sure fire in the words

Conductor **MELVILLE MORRIS**, Who pilots them to success

Guards, Trainmen, etc., **MOE KLEEMAN, RALPH EDWARDS, JACK WELLS** and **ARTHUR LANGE**

GEO. W. MEYER MUSIC CO.

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very capable; Charley Case, scored in his usual emphatic way; W. C. Fields, the same big hit; Bradshaw Brothers, an excellent closing act. Holdovers: Kathi Guitlin, W. H. St. James & Co., Martin Johnson's Travelogues, William Burr and Daphne Hope.

EMPRESS (Dean B. Worley, mgr.; agent, S. & C.).—Week 9, The Sombreros, fair; Curry & Riley, scored; Sullivan & Bartling, skilfully written sketch, well acted; Leona Guernsey, satisfactorily entertaining; Billy Rogers, bit; Traville Brothers, novelty.

CENTURY (A. & M. Loewen, mgrs. agent, Bert Levey).—Week 8, Berry & Nelson, speedy and agile tumblers; Browning & Manning, pleased; Van Camp and Pige, funny; Anna Morrell, scored; Al Hallett & Co., passable; Dolpho, pleasing instrumentalist; Ralph Er-moy, neat and clever.

MAJESTIC (Oliver Morosco, mgr.; Shu-berts).—Rainey Hunt pictures.

BURBANK (Oliver Morosco, mgr.).—Dramatic stock. Current, "Bobby Burns."

ELIASCO (Oliver Morosco, mgr.).—Dramatic stock. Orrin Johnson and Marguerite Leslie, "The Gamblers."

ADOLPHUS (Workman & Sturm, mgrs.).—Stock burlesque.

PRINCESS (Geo. B. Ryan, mgr.).—Stock burlesque.

The "Vets" just about owned Los Angeles last week on the occasion of the National Encampment of the G. A. R. The veterans and their families spent most of their time in outside sightseeing, attracting a lot of people from the neighboring cities and town, who contributed to the increased attendance at the playhouses.

Bennett, Klute and King, cabaret entertainers, are in their fourth month at Jahnke's cafe in Spring street.

The Loewen Bros., with apparently plenty of money behind them, propose to acquire three and possibly four more "pop" variety theatres before the end of this season. They are negotiating for a plot of ground on the east side of South Broadway, between Eighth and Ninth streets, on which they intend to erect a modern playhouse. They are also dickering for a theatre site in San Diego with intentions to build this Fall and have the same plans as regards an available piece of real estate in Seattle. The Loewens have announced that negotiations are under way for a theatre in San Francisco.

Milton Loewen, the junior member of the team, is arranging to dispose of his interests in another line of business in order to look after the management of their Los Angeles theatres, and Albert will then be at liberty to devote himself to the field work.

Gilbert and Keene are the featured comedians at the Princess instead of Gilbert and Armstrong. One Robert Fitzsimmons, Jr., is billed as a member of the supporting company. The added attraction there this week is an advertised amateur bag punching contest for trophies.

Arthur Don, local booking agent, framed up a publicity combination recently with Fred Palmer to handle the press work at the Century theatre. The "combine" lived just two days. Don has gone back to booking acts and his partner is again confining his labors exclusively to editing copy.

Bob Hazel is out of the Arthur Don booking agency.

Ed. E. Rice's dramatic playlet, "The Music Master's Dream," had its tryout last week

at the new Palace theatre in Santa Barbara and is credited with having scored. It is a five-character sketch, employing three people, two of whom play double roles. The author is negotiating for an opening at Pantages circuit. He also wants to present his new Australian Novelty Company.

With the last performance on Sept. 14 of "The Military Maids," a musical show concocted especially for the G. A. R. encampment, the Lyceum was closed for a period of one week, when it is to reopen with a new sort of entertainment. On Sept. 22 will be presented there "The Home Plate," a baseball play by Sedley Brown. Dick Ferris will be the producer. Ferris was a dramatic producer at the Auditorium a few years back. Musical-comedy and burlesque, of which Los Angeles has long been a suffering victim, appears to have reached the end of its life at the Lyceum, and with the exit of Producer Charles Alphin and the advent of his successor, Herr Ferris, will be inaugurated a season of dramas and comedies, of which the Brown composition is to be the initial offering. Ferris and "Pop" Fischer have reached an agreement whereby the former is likely to be the Lyceum producer for the entire season.

Since the cabaret engagement at Jahnke's cafe there has been a split in Ulline, Rose and Raymond. Ulline and Rose have been working as a team until last week when Raymond's place in the former trio was filled by Harry J. O'Neal, a former member of the Garden City Trio and more recently the team partner of Arthur Don on Pantages' circuit.

G. L. Spaulding, well known about her as a stock producer and actor, recently organized a company which opened Sept. 16 at Fischer's theatre, Pasadena. In addition to Mr. and Mrs. Spaulding, the acting company includes Helen Cawing, leading woman; J. Daly, char-

acters and heavy man; Warren Elsworth and Steve McClure, comedians, and Marjorie Clark, soubrette.

The recently reported sale of Luna Park in this city to W. A. Washington, a negro promoter, for a pleasure resort for negroes, is confirmed by advertisements offering stock in the Luna Park Investment Company, of which Washington is announced as the "general manager." The company is to be controlled and managed by colored people.

Extra matinees were given Sept. 9 in all the local theatres in celebration of the day that California was admitted to Statehood.

According to the time limit stipulation in the builder's contract, the new Morosco theatre in South Broadway is to be completed and ready for opening on Dec. 1.

There is considerable speculation concerning the future movements of Richard Bennett, whose stock engagement at the Burbank was brought to a close Sept. 14. One source of information had him under contract for the season with Oliver Morosco. Another tells of a brief engagement in "Deadlock" under the management of Henry W. Savage, and now comes another report that Bennett has commissioned one Ruth Comfort Mitchell to write for him a dramatic sketch for use in vaudeville.

Jane Urban, not long ago soubrette at "Pop" Fischer's Lyceum, is now playing ingenue parts at the Liberty theatre, Oakland.

Orrin Johnson will be four more weeks at the Belasco, after which he is to go to the Alcazar in San Francisco for four weeks and then back to Broadway.

Favorable reports have been received during the last fortnight concerning the condition of Nat Goodwin and the consensus of opinion seems to be that his ultimate recovery is likely.

Work has begun on the clearing away of the big fire at Ocean Park. A proposed esplanade is to be formed by the extension of five streets 280 feet out into the ocean and the establishment of a promenade 100 feet wide and 1,200 feet long on cement piling. In this way a large area will be formed for business houses and amusement places.

Anita Baldwin Turnbull, claimant to a share of the \$30,000,000 estate of the late "Lucky" Baldwin, has again managed to squeeze into the limelight here by accepting a position of cloak model with a prominent concern on South Broadway. This she proposes to work at, pending the next decision in her suit. Miss Turnbull was engaged in various callings, including cabaret work.

It has been rumored that the Belasco is in for a season of darkness or will be converted into a "pop" vaudeville resort at the conclusion of the Orrin Johnson-Marguerite Leslie engagement, which is figured will be about Nov. 1, and until Bert Levey succeeded in securing a local outlet for his acts at the rejuvenated Olympic, now the Century's few weeks ago, it was generally forecasted that the Belasco would shortly be the permanent home of Levey vaudeville, but the change of the Century's policy from burlesque to variety and with the Levey bookings, has given the situation an entirely different complexion. It appears to have been originally planned for a season of Morosco-Cort-Levey vaudeville to be inaugurated at the Belasco on or about Oct. 1, but with the latter of this triumvirate having entered into some sort of a booking agreement with Manager Loewen of the Century, the variety deal for the Belasco would seem to be off, unless Messrs. Morosco and Cort should make a booking arrangement with the Western States Vaudeville Agency in San Francisco, which appears to be about the only other source of supply from whence suitable attractions might be secured out this way. The latter agency is known to have had a wistful eye on Los Angeles.

Playwright Hartley Manners is attending rehearsals of two of his new pieces that are scheduled for an early stock production here. The first of these is to be introduced to Los Angeles theatregoers is "Barbarosa," in which Lester Taylor will return to the Burbank stage on Sept. 23. The other vehicle is the widely advertised play, "The Money Moon," which is now reported to be slated for a premiere at the Belasco, following the indefinite stock engagement of "The Gamblers."

A recent arrival in this city is Margot Duffet, a former member of the Burbank stock company, and who has been playing in vaudeville East with Don Bruce in "Through the Transom."

The Monrovia Opera House at Monrovia, Cal., is to be relighted shortly, according to the announced plans of W. A. Conklin & Son of Santa, who are making improvements. Moving pictures are to be the new variety of entertainment.

Arthur Don announces his early retirement from the booking agency business, setting forth his reasons for this sudden move. He declares that if he were able to secure the booking of every independent "pop" vaudeville theatre in the city and suburbs he cannot figure how he could make on agency commissions more than \$40 a week. "Pop" variety houses hereabouts can get all the entertainers they need and more besides at the ridiculous rate of from \$1.50 to \$2 a night for single acts; from \$3.50 to \$4 a night for doubles, and are paying from \$6 to \$7 a night for trios. The most surprising feature of this condition is that among the applicants for work, acts wearing the White Rat button are said to be in the majority. One manager who controls the Bell theatre, a small picture house that employs a

couple of specialties, is quoted on excellent authority as saying that the number of daily applications there for work averages twenty and that he can get all the acts he wants for \$2 a night. The eagerness of performers to work for little or next to nothing is practically responsible for the absurdly low wages. Some of the local booking agents and managers whose operations contribute to the low wage scale are the "Q" Amusement Co., Globe Amusement Co., Clune Amusement Co., Riggs & Parks, Clark & Horne, and the Allen Agency.

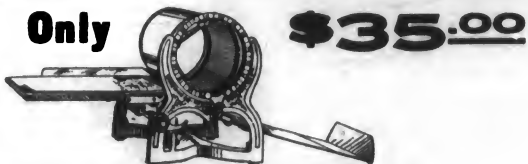
PHILADELPHIA.

By GEORGE M. YOUNG.

KEITH'S (H. T. Jordan, mgr.; agent, U. B. O.).—Once started the show hit up a pretty good pace, but it was very slow getting any speed. This was probably due as much to the freak audience in front as anything else. Outside of Pottstown, Pa., and one of the Pull houses, it is doubtful if the Monday afternoon audience in this house can be equaled anywhere. There is no use trying to get a line on a show by looking at it Monday afternoon. For instance, James H. Cullen was the first one to get them going at all. He was on fourth and when an old song like "I Was Near It" goes like a new song hit there is no telling what will happen. That's digging them up pretty deep and it would be a good guess that Tony Pastor's "Blige a Lady" would have knocked them in the aisles. What places the eternal question on the sort of material one should use is the way they laughed their heads off at Cullen's old songs and gags and then made Stella Mayhew and Billie Taylor work pretty hard to get half of what they deserved. The Mayhew-Taylor act is right up to the minute and away ahead of it, too. They just eased along slowly until Miss Mayhew went to the "coon" stuff and then she landed firmly. There isn't a question about the act being there, but that bunch Monday could not be shown. However, they finished firmly in favor. "Don," the talking dog, held interest and probably when the live audience got around the German growler was penciled in as a bit. Loney Haskell did a lot to put "Don" over Monday. Loney talked so much and pulled some gags that had the house wondering if there really was a dog in the act, or if it was just "bull," but the big Dane—if that is the kind it is—held up his end when it started to spout German. By the time Loney and the dog finished they were going along like a pretty good act. The early half of the show moved at slow speed. Schreck and Percival got something at the end of their acrobatic turn with the rocking table trick. Maye and Addis, a sister act in second position, almost faded away before they pulled "Mysterious Rag" in grand opera style. This just saved them from doing a complete flop. The act doesn't shape up as a big time "sister act" at all. The Five Sultis offered "The Information Bureau." It is along the same lines as others they have used, but nothing they have done since is equal to it. The sketch. They work at top speed and there is some dancing that pleases. James H. Cullen sailed through with flying colors all the way. It didn't matter whether he sang, told old gags, pulled James Richmond Glenroy's epigrams or Joe Flynn's want ads; everything got a big boost. Agnes Scott's paid playlet, "Drifting," scored solidly on its merit as one of vaudeville's real gems in its class. The sketch isn't a minute old before Miss Scott has her audience won by her sweet simplicity and clever acting and she is ably supported by Henry Keane, who suffered from a heavy cold. But Hart's "Six Steps" paid themselves into warm favor. The Rials in the closing position did very nicely with their capital ring tricks which are away from the others seen.

BIJOU (Joseph Dougherty, mgr.; agent, U. B. O.).—Likable bill this week with Ray Dooley's Metropolitan Minstrel drawing down a big share of the honors. The act is working nice and smooth now. The singing of the girls and a good comedy finish hit a solid mark of favor. William Schilling and Co. were in the right atmosphere for the "Vampire's Fool" sketch and it proved a big hit, as it will any where the blood and stuff is liked. With a little care in handling the principal role and a woman who can read lines intelligently, Schilling ought to make the sketch struggle popular. Now it is only handicapped by poor handling. John Rucker furnished a good sized laughing hit. This colored fellow is just bubbling over with comedy in everything he does and he had things pretty well in hand here. Tom O'Brien and Madeline Lear were liked for their singing sketch. Baro and Baro offered some singing and talk of light merit and Francis Wood twirled hoops.

VICTORIA (Jay Mastbaum, mgr.; agent, Jules B. Aronson).—It looks as if Conrad and Graham the girls who broke into vaudeville by barking the shins of a New York hotelman with a few bullets some time ago, will have to get out their gatlings and start something all over again. The "Shooting Stars" were featured here this week. Probably they helped business some for the house was crowded Tuesday evening when the girls appeared, but aside from this they didn't start a thing, not even a ripple. Maybe it was better in the afternoon when the bargain hunters thought they were getting something extra for their money at cut prices, but the Victoria's night patrons are getting wise and it takes a pretty good "butt" act to get by. The Conrad and Graham act didn't even reach this class. The remainder of the bill averaged up well. Follette and Wicks did very nicely with their singing and talking turn. The material used is nicely put over, but the couple need some fresher songs and talk for the big small time houses where the act belongs and where it can get over on its merit. The man and woman both look well and have the ability to make good with a first-class, up-to-date singing and talking act. The Ragtime Trio is just missing a hit with their musical



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turn. The act needs shaping up and the boys ought to gather better instruments. One of the three shows promise as an eccentric stepper and should do more along this line. They were well liked here and can do better. The Straub Sisters got by in a quiet way. They also need some one to fix up their offering. It is too slow now for the small time. The toe dancing will get them nothing. Frank Long works in blackface and needs a "straight" man to work with him. He tried to break in in the piano player, but a girl who sat in the front row made the latter forget his speech. A few rehearsals ought to fix him if the girl stays away. Long pleased with his specialty. Maude Polly, the strong girl, with the same act and a new pair of tights, juggled her tables and the stage hands for several minutes and drew down liberal reward for her efforts. Ingraham and Lind offered singing and dancing. Whatever chance they had was spoiled by the dressing of the girl. It is not only all wrong, but poor looking.

EMPIRE (B. J. Bulkley, mgr.).—Drew & Campbell have not kept pace with one or two of the other shows seen here this year which have been credited with making big improvements, but "The Lady Buccaneers" is a much better show than it was last season and by the time it is shaped up to its best advantage it should go along and meet with approval. Its best mark of merit as an improved show is that it is clean. Last season the "Buccaneers" were sailing a pretty rough course over a choppy sea of very low comedy that threatened to wreck whatever merit it had on the rocks of public opinion, so that in cleaning up to its present shape, Commander Harry M. Strous must be credited with having done considerable swabbing and the decks are creditably clean. Work still remains to be done in speeding up the comedy. What there is of it is

pretty well split up by numbers which helps a lot, but the show is in need of comedy that will get laughs in the right places and hit an even average with the musical numbers. Just at present the "Lady Buccaneers" ship is sailing with a misfit crew due to changes in the outfit. Marceline Montague, who opened the season with the "Bon Tone," an Eastern Wheel show, has replaced Fay Adams, and George Martin is in place of Nat Becker. The changes have slowed up the action because the new members of the company have not worked into their duties. Miss Montague is a tall, good looking girl with a voice, but lacks method and needs a lot of drilling in the art of stage presence. She must learn to make exits and entrances and to inject some life and snap into her work. When she acquires this, Miss Montague will probably fill the principal position very well. George Martin is a clean cut young fellow, who can dance and apparently handle a part capably, though he has very little to do in the show. Otherwise the "Buccaneers" are well supplied with principals. John O. Hanson is the principal comedian, doing well with a German character role when he has the chance. Hanson is credited with furnishing the book of the piece, a two-act affair called "That Boy Fritz" and it will not stand up on a very solid foundation as far as the comedy is concerned. Most of it, if not all, was used last season and the cleaning up process has taken out a lot of the comedy. This would not be missed, however, if Hanson had supplied enough of the cleaner brand to fill up the gaps. When he does he will win double honors for he is able to get the material over the footlights. Dick Madden is a "rube" in the first part and a Dutchman in the second, doing better work as the latter because of better opportunities offered. Harry Steppe plays the ordinary burlesque type of

Hebrew comedian without getting very far with it. That he can do better he shows in the olio with Martin, the two putting over a well liked act. W. M. Harris handles the "straight" role acceptably all through the piece. Gertrude Ralston runs Miss Montague a hard race for first honors among the women. Miss Ralston has the advantage of being surer in everything she does and also has a pleasing voice which she knows how to use. In several changes of costume, Miss Ralston drew attention for her very nice appearance. Miss Montague wore two good looking dresses, her first and last. Clara Gibson is the soubrette. It is not until the second act that Miss Gibson looks right, poor dressing holding her back before this. Annie Goldie is the other principal woman. What Miss Goldie could do for this show if given a chance is evident in the amount of good she gets out of everything she has now. Hanson could do nothing better than build up the comedy around himself with Miss Goldie as chief assistant for she can fill the bill. In her olio act and in all the numbers she appeared in she stood out for high honors. The costumes throughout is good, special mention going for the six ponies, a set of girls who put a big, bright spot in the show at all times. Some of the numbers have been put on very well, while others are not so good. The "Mellow Melody" number was worked into the hit of the show through the principals singing in the audience and a couple of ponies doing a "sister act" on the stage, giving one a chance to blush as red as her wig. This song got at least ten encores through the handling and the big singing finish. The dressing for it is also the best of the lot. The Misses Montague and Ralston are given plenty of chance to lead numbers, the men being held down in this respect. The Larados, a posing act in white, features the olio and ranks as the best of its kind that has been seen in burlesque in a long time, if not for all time. The groupings are well set up and posed, the number is nicely staged and W. M. Harris fills in with a couple of songs. With a corking good olio that will hold up this end and the working material at hand, the "Lady Buccaneers" needs only stronger comedy to whip it into a first class entertainment. The Empire held a scattered few Tuesday afternoon so that there was not much inducement for the company to show its best. The comedy is the part that needs attention.

WILLIAM PENN (W. W. Miller, mgr.; agent, U. B. O.).—This was the third Anniversary Week here and the management provided a splendid bill with "A Night in a Turkish Bath" as the feature. The Berrens, Hoey and Adelina Francis, "The Graphophone Girl," Max's International Circus and Orin and Lillian made up the remainder of the bill. The show was warmly received. The house has been enjoying the same big business since it opened this season as for two seasons past and has built up a patronage in Philadelphia which promises to last and grow.

Jules B. Aronson, the booking agent, will move his offices from the Mint Arcade to the Palace Theatre Building this week.

Billy Hanson, formerly at the Bijou, is at the piano in the Palace now.

Mina Graham, one of the chorus girls with the Ben Welch show, was painfully burned by an exploding electric light at the Casino last Saturday. She was not seriously injured and left with the company.

Frank Orth, recently returned from abroad, and Keller Mack, his vaudeville partner, visited this city this week and talked real estate. After failing to buy the School of Pedagogy and Wanamaker's store, they tried to get an option on City Hall. When Bart McHugh promised to book them in Pottstown for a whole week, the police turned them loose.

Next week's shows are:
"Elevating a Husband" (Louis Mann)—Broad.
"Oh, Oh, Delphine"—Forrest.
"Hawthorne, U. S. A." (Douglas Fairbanks)—Garrett.
"The Love Wager" (Fritzi Scheff)—Chestnut St. Opera House.
Annette Kellerman and Co.—Lyric.
Robert Mantell—Adelphi.
"Girl from Tokio"—Arch.
"Montana Limited"—National.
"The Dancing Girl"—Orpheum, Stock.

LIBERTY (M. W. Taylor, mgr.; agent, Taylor Agency).—Good average bill this week with "Mother Goose," a singing, dancing and comedy sketch the feature number. In the closing position the act went over nicely, mainly through the handling of the comedy by the two men who have the principal roles. Jim Harkins scored individually with his coon songs and the fellow who played the "Old Woman in the Shoe" worked up his rough comedy bit to good effect. The girls add a lot of appearance to the act, the singing and dancing needs some attention. It is a dandy act for the better class of small time houses. Schrode and Chappelle offered a talking act which drew scattered laughs. There is good material in the act, but it dragged along too slowly and there is no snap or speed to it to work up the bit of sentimental business at the finish. There is another sketch on the bill that must have been booked for the benefit of the local booking agents. It is billed as Jefferies, Donnelly and Co. and it went over in great shape, getting laughs steadily and working up to a big laughing finish. Little Miss Little was another big winner for applause. Her songs were nicely rendered and a very winning personality helped to place her in warm favor so that she registered a solid hit. James Lancaster told some gags and sang a couple of parodies which secured good results. The Hedder Duo opened and was very well received. This act bears the big time label, but it is not shown to advantage. The woman is working into the

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act and the three should build up an acrobatic turn that should go any place. All that is needed is to put the finishing touches which have been needed for a long time. The act has been holding to the small time much longer than it deserves.

PALACE (Jax Macbaum, mgr.; agent, Jules E. Aronson).—The bill was all one sided the first half of the week, the early portion running away with all the honors. The second half fell far short of hitting an even balance. The Novelty Four failed to live up to the position of feature act, the comedy and singing needing a lot of improvement. One other act was missing from the bill after the first show. Stone and Diamond held the stage just twice as long as they should have, and for this reason the act suffered. The boys are attempting too much now. They are using the opening of the first act they did on the small time, going into full stage with a "beland the scenes", bit and ending with the better portion of their musical act lately used. The dressing room bit adds no improvement and the talk should be cut down at least half. With a new song for the Italian number and a ballad that has not suffered as much execution as "Silver Threads," the act can go along and do as well as before. Mabel Carow is doing a "single" now and getting by with it until her last number, which falls short. With her experience, ability to handle a comedy song and a good finishing number she will do nicely. Patti was liked in a singing turn. He has a pleasing appearance, a strong voice and a couple of good songs. One other good one will make him right. He also needs some new material for his talk. The Musical Macks did very well with their musical act. The special setting looked like a regular production, which is something worth noticing at the Liberty, and their music is well handled. The act will do nicely for any small time bill. Floyd and Russell, a colored team, got through on their singing. The rest needs mending.

The plays entered in competition by Harvard and Radcliffe students for the John Craig prize of \$500 are now being read by the committee, consisting of Edward Sheldon, Horace B. Stanton and John Craig. The prize play will be produced at the Castle Square theatre during the winter.

Aisie Aqkroyd, local rival to Rose Pitonof, will go to England next season to attempt the swim of the English Channel.

Sarah A. Jefferson, named as executrix in the will of the late Joseph Jefferson, lost a case in the Supreme Court of Massachusetts, according to a ruling by the full bench, last week, in which she was sued for breach of contract by Charles H. Neal, a hotel man. He recovered \$4,110. Neal, who runs a hotel at Onset, leased the hotel at West Palm Beach, Florida, owned by the Jefferson Estate, for a year, at an annual rental of \$1,000 with the privilege of a renewal for two years more. During the first year, the hotel was sold by the Estate, and the purchaser offered Neal a renewal at an increase on the first year's price. This he refused to accept. The full bench of the Supreme Court ruled that Neal was entitled to prospective profits from the hotel business during the renewal period.

President Taft is the "Big" attraction at the Malden Carnival, opening Sept. 27. It is for the week. Warren D. Church has the booking of the concessions and he wants to wager that a million people will spend their money in that town during the carnival. He has booked three feature acts and has the midway concessions.

ATLANTIC CITY.

By I. B. PULASKI.

SAVOY (Harry Brown, mgr.; agent, U. B. O.).—Irene Franklin, with some new songs and a few old ones called for, drew packed houses. Goldsmith & Hoppe, good; William Boyd, newcomer who works in blackface, fund of humor, will bear watching; Berlin Madcaps, danced themselves into favor; Billy "Swede" Hall & Co., very well liked; Delmore & Onaida, clever; Archer & Carr, good.

STEEL PIER (J. Bothwell, mgr.).—Murphy's Minstrels; M. P. STEEPLCHASE PIER (Fennan & Morgan, mgr.).—Pavilion of Fun; M. P. MILLION DOLLAR PIER (J. L. Young, mgr.; Wister Grootket, bus. mgr.).—M. P. YOUNG'S PIER.—M. P.

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ROYAL (W. R. Brown, mgr.).—M. P.
CENTRAL (Karrer & Short, mgrs.).—M. P.

John Mason appeared the first two days at the Apollo in a new show, entitled, "The Attack." The first New York appearance was Thursday of this week. The last half at the Apollo is given to "The Charity Girl," a Chicago production which opens in New York, Sept. 26. Blanche Ring appears in "The Wall Street Girl" all next week.

Walter C. Kelly breezed into town for a ten days' "rest" before starting out with the Orpheum Road Show. One of his principal occupations was looking for a pinocle game, but it might be mentioned that he had other diversions. While he had no claims to being very English, he did sport a monocle—but it must be said in justice to the Judge that he only displayed it for the edification of his friends. It was a trick monocle, anyhow, with a gag on it so that any one could use it. Louis Wesley appropriated the blooming thing on the first try.

Saturday and Sunday of this week the town will be given over to the Mystic Shriners who are coming ten thousand strong.

The Westy Hogan Fall shoot began Tuesday last and continues until Saturday. This oddly named organization is an association of crack trap shots and many of the marksmen are identified with ammunition and arms concerns. There are, however, events for amateurs. In former years the shooting took place on Young's Ocean Pier. But since that structure has been scratched through the fire the big event was held in Venice Park, a suburb. Young's Hotel remains the headquarters for the Westy Hogans.

Monday evening last Mrs. J. L. Young gave a dinner to the season's basketball champions in her unique and pretty cottage out on the Million Dollar Pier. The winner was the team that represented the Pier and was captained by Billy Webber.

NEW ORLEANS

By O. M. SAMUEL.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct).—Clara Ballerini, appreciation; Al Carleton, entertained; Sidney Shields, splendidly received; Will Dillon, scored decisively, song plugging cheapens artistry, also vaudeville; Lolo, caused amazement; Thurber & Madison, hit; Colonial Septet, pleased.
CRESCENT (T. C. Campbell, mgr.; K. & E.)—"The Old Homestead," adequate presenting company drawing well.

GREENWALL (J. J. Holland, mgr.).—The regularly imported olio is not in evidence at the Greenwall this week. Instead, Joe Mandot, the New Orleans lightweight, won a strong right arm was held up by Referee Byron at Los Angeles on Labor Day, in signification of a victory over Joe Rivers, is proving, from the box-office standpoint, a thoroughly acceptable substitute. Mandot boxes three rounds with one of his sparring partners, earning uproarious applause from his admirers in the audience. In addition to the pugilistic menu, the Dinkins & Stair Burlesquers are offering two very entertaining burlesques, probably the best shown since their arrival here. Bard Sutton has displaced Le Roy Berry, and, with his vaudeville partner, Mita, Caprice adds strength to the company. Best liked of the numbers used in the first part, called "Fun in a Cabaret," was "The Wedding Glide," used so effectively in "The Passing Show of 1912," at the Winter Garden, New York. The closing burlesque, "Look Out Below," which is really a hodge-podge of some of the best "bits" used in musical comedy and burlesque, proved a riot of laughter. The chorus still requires the process of elimination, this deleterious effect reacting against patronage.

LYRIC (C. D. Peruchi, mgr.).—Peruchi Gypsy Stock Co. in "The World."
MAJESTIC (L. E. Sawyer, mgr.).—Tyson Extravaganza Co.
LAFAYETTE (Abe Seligman, mgr.).—Entertainers.
ALAMO (Wm. Gueringer, mgr.).—Entertainers.

George Kottman is submitting stuff to the editors in behalf of the Orpheum. In so doing he is but repeating his performance of last season.

Walter Goldman has succeeded Walter R. Brown as business manager of the Dauphine. Mr. Goldman has not been connected with theatricals previously. His manifold duties will run the gamut from cementing the cracks in prima donnas' dressing rooms to pacifying Henry Greenwall's pet poodle. Goldman is a real business man and ought to fit in handsomely at the Dauphine.

Nina Alciatore, an Orleanian, has been engaged to sing principal roles with Henry Russell's Boston Opera Company.

Charles Fourton, manager of several local theatres for several years, will direct the Lyric theatre at Mobile.

Wood Ballard, press representative of the Tulane and Crescent theatres, will be at his desk shortly. He wrote Manager Tom Campbell that his absence was caused by a desire to vote in the primaries at home. Wood Ballard would ballot, as it were, or was.

Julius Bistes, manager of the Orpheum, who has been ill, had his temperature taken Sunday morning.

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day morning. Some actor swiped the thermometer that hung on the door of his office. While suffering acute pain, and in order to divert his mind, Bistes thought of a new joke. He says the difference between the fellow in charge of the rear platform of a street car and a physician who treats tuberculosis is that one is a conductor while the other is a "con" doctor.

Dr. Oscar Dowling, chief sanitarian of Louisiana, will enforce the law as applicable to the sanitation of theatres. Every playhouse in this state, seating over three hundred persons, will be compelled to install a requisite number of exhaust fans. Critics the country over think the legislators at Washington should make the law a national one.

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Princess (Dan Fiskell, mgr.).—Princess Maids, very amusing; Al Meyers, good; Collins & Yost, nicely.

ST. LOUIS

By JOHN S. HENST.

COLUMBIA (H. D. Buckley, mgr.).—Ethel Barrymore & Co., scored decidedly; Chris

KINGS (F. C. Meinhardt, mgr.).—Belle Halley, featured; The Neilsons, strong; Hall & Hall, well received; Sam Hood, clever; Newton & Hall, entertaining.

SHEKANDAH (W. J. Flynn, mgr.).—La Voce, first honor; Three Hickys, great; Adams & Hall, fairly; Murphy, laughter; Alva York, well received.

OLYMPIC (Walter Sanford, mgr.).—Dustin Farnum in "The Littlest Rebel."

SHUBERT (Melville Stalts, mgr.).—"The Rose of Panama."
AMERICAN (D. B. Russell, mgr.).—Shep Camp in "The Traveling Salesman."
CARRICK—Julie Ring in "The Yankee Girl."
LASALLE (Oppenheimer Bros., mgr.).—"Tillie's Nightmare."
STANDARD (Leo Reichenbach, mgr.).—"Queens of Folies Bergere."
GAYETY (Chas. L. Walters, mgr.).—Samuel Howe in "Love Makers."

CINCINNATI

By HARRY HESS.

GRAND (John H. Havlin, mgr.; K. & E.).—"Louisiana Lou."
LYRIC (Jas. E. Fennessy, mgr.; Schuberth).—Neil O'Brien's Minstrels.
WALNUT (W. W. Jackson, mgr.; S. & H.).—Thomas B. Shea.
KEITH'S (J. J. Murdock, mgr.; U. B. O.).—La Troy Brothers, opened; Maurice Freeman & Co., hit; Harry E. Lester, funny; Jacobs & Slattery, hit; De Vine & Williams, excellent; "An Opening Night," featured; Frosini, hit; Zeno, Jorden & Zeno, fine.
EMPRESS (Geo. F. Fish, mgr.; S-C; rehearsal Sun. 10).—Seven Picchianni Troupe, featured; Gaylord & Herron, fine; Three Loretas, very good; Milt Arnsman, good; Lind, hit; Currie & Earle, good.
AUDITORIUM (Agent, R. J. Gomes).—Rome Trio, Phillips & Co., Charles Lewis, Dupres & De Yay, Esther Horne.
LYCEUM (Harry Hart, mgr.; agent, Gus Sun).—Seeds & Deamond, Ethel McPhee, Potts & Temple, Brown & Brown, Musical Conservatory, Kern-Fern & Biglow, Katherine Hawthorne, DeMuth's Dancers, Gilmore & Castle, E. Allen-Warren Co.
STANDARD (R. K. Hynicka, mgr.).—"Star and Garter."
BOULEVARD (J. B. Fennessy, mgr.).—"Americans."

BALTIMORE

By ARTHUR L. ROBB.

MARYLAND (F. C. Schanberger, mgr.; agent, U. B. O.; rehearsal Mon. 10).—McIntyre & Heath, great; Una Clayton & Co., well liked; Apollo Trio, pleased; Three Lyres, clever; Robert Fulgora, appreciated; Linton & Laurence, amused; Lizzie Wilson, fair; Romalo & Delano, applause.
NEW (George Schneider, mgr.; direct).—Weston, Bachan & Co., laughs; Dave Lubin & Co., liked; Harry Milton & Dogs, pleased; Kathryn Robertson, fair; Errac & Wagner, entertaining; Laurie & Aleen, appreciated; Hunter & Davenport, amused.
PICTORIA (C. E. Lewis, mgr.; agent, Nixon-Nirdlinger).—"L'Amour de l'Artiste," hit; Great Monahan, good; Rose & Michael, funny; Mack & Walters, commendable; Charles Gardner, pleased.
ACADEMY (Harry Henkle, mgr.; agent, Nixon-Nirdlinger).—Winkler's Military Dancers, excellent; Harry Cutler, very funny; Beltrah & Beltrah, novel; Earl & Vincent, amused; Rawson & Claire, clever; Lew Palmore, liked; Five Bragados, laughs.
GAYETY (William Ballauf, mgr.).—Ben Welch's Burlesquers.
EMPIRE (George W. Rife, mgr.).—"Big Red."

HOLIDAY ST. (William Rife, mgr.; S. & H.).—"The Montana Limited."

AUSTRALIA

By MARTIN C. BRENNAN.

11 Park St., Sydney, July 28.
 Bud Atkinson, of the J. D. Williams combine, leaves to-morrow for America where he will round-up a wild west show, augmented by three or four strong outdoor attractions. Atkinson was responsible for the scheme which culminated in the Crystal Palace, the greatest show building in Australia. To further his present proposition, he has secured a lease of Moore Park, where Doctor Carver held his show just twenty-three years ago. VARIETY'S representative being one of the staff.

Max Steinberg, also largely interested in the Williams stock, had the misfortune to break his arm near the wrist on Friday night. The accident happened through the apparatus of his motor car going off at a critical moment.

Frank Sidney and Co., who are making a nice hit here in vaudeville, will probably change their act into a big open-air offering in order to fit in with the Atkinson show. Sidney is also negotiating with some reputable Continental acts.

Jack McGowan, ex-champion lightweight boxer of Australia, died suddenly in Melbourne last week, after an attack of cerebral hemorrhage, sustained in a bout with one of his pupils. Deceased was forty-six years of age, and had also acquired considerable notoriety on the legitimate stage.

China and Colombo are desirous of obtaining woman acts, but vaudeville here is very active just now, and hardly an act of ability is idle at present.

The Empire Picture Palace in Oxford street, just near the city proper, has been converted into a variety house. It will rank as small time. The present program is very good.

Von Arx, the magician, has now joined forces with Professor Duncan, the hypnotist. Von Arx is a brother to Nicola, and had previously worked with Norwood, the hypnotist, as partner. The latter broke away, and is now playing the Brennan time. Hypnotic acts, though they cause much amusement, are treated with derision over here.

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Roy Redgrave, an actor of distinction, will essay vaudeville next week. He will play the Brennan-Fuller time. Carrie Moore, an Australian comic-opera favorite, is now proving a big draw on the same circuit.

John E. Donellan, of the Williams house, has added another to his chain, in taking over the Crystal Palace picture theatre, one of the finest of its kind.

Daredevil Kilpatrick, who is working "The shadow of the Cross" at the Palace, is coin- ing money with that attraction. He was wired to in order to do his cycling stunt at the Brisbane carnival eventuating next month. "Kil," however, is making too much money here.

The Musical Webbs, an English clown act, are making a big hit. They are the first act of its kind here in years.

ALTOONA, PA.
ORPHEUM (Wilmer & Vincent, mgrs.: U. B. O.; rehearsal, Mon. 10).—Harrison West Trio, good; Martin & Courtney, scored; Lewis & Chaffin, scream; Texas Tommy Dancers, big. E. G. B.

BATTLE CREEK, MICH.
POST (E. R. Smith, mgr.).—1-16, Mr. Arthur Chatterton and Co.; 18, "Alias Jimmy Valentine."

BIJOU (Will Marshall, mgr.).—Week 8, Mile. Carrie, good; Bennett Sisters, hit; Earl Wilson Trio, fair; Eddie Leslie, good; Flying Valentines, great; Osage, fair; Fayetteville Monro, fine; Mr. and Mrs. Allison, scored; Nevins and Erwood, good; "Models DeLuxe," hit. HEIMAN.

BLOOMINGTON, ILL.
MAJESTIC (A. G. Schode, mgr.).—13-14, Pollard Liston, new; Catchman & Stone, hit; Moore, Gordon & Tinker, nicely; Barbe-Thorp-Lavelle Troupe, hit.
CHATTERTON (C. A. Takaco, mgr.).—13, "Rose of Panama"; 14, Graustark. WAGNER.

BUFFALO.
TECK (John R. O'Shel, mgr.: Shuberts).—"Baby Mine."
STAR (P. C. Cornell, mgr.; agent K. & E.).—Donald Brian in "The Siren."
SHEA'S (Henry J. Carr, mgr.; U. B. O.; Mon. Rehearsal 10).—Bell Family, great; Andrew F. Kelley, scream; Archie O'Neil, passed; McIntyre & Granger, amused; Rosalind Coghill & Co., held interest; Williams, Thompson & Copeland, humorous; Mack & Walker, favorites; Woods & Wood Trio, thrilling.
GARDEN (M. T. Middleton, mgr.).—"Midnight Maidens."

ACADEMY (Henry M. Marcus, mgr.; agent Low. Mon. rehearsal 10).—John Zimmer, excellent; Garbett Raymond, fair; Apaches, sensational; Walker & West, laughs; Toledo, above average; Leonard Kane, novelty; Edith Keimer, pleased; Hilton & Bannan, big; John F. Clark, funny; Frank & Edith Raymond, closed good show.
LAFAYETTE (C. M. Bagg, mgr.; Empire Circuit).—"Monte Carlo Girls."
FAMILY (A. R. Sherry, mgr.; Low; Mon. rehearsal 10).—Calbo, startling; Braun Sisters, classy; Tom Ripley, humorous; Barle & Wayne, good; Monarch Four, hit; Pongo & Leo, excellent. THAYER.

CAMDEN, N. J.
BROADWAY (W. B. McCallum, mgr.).—12-14, Graham & Randall, good; Francis & Violet, thrills; Franklin & De Mar, liked; Bill Davis, laughs; Four Vincents, entertained; 16-18, Clafont & Band, headliner; Goodwin & Elliott, good; Carroll Gillette Troupe, clever; Bernard Vernon, mystery; Horner Bennett, scored.
DANIEL P. McCONNELL.

CLEVELAND
HIPPODROME.—Henry E. Dixey, Belle Story, Joe Jackson, Haviland & Thornton, Stickney's Circus, Cotter & Boulden, Hursley Troupe.

PRISCILLA—Daisy Cameron, "The Naked Truth," Foster & Dunbar, Ivey & Ivey, Will Moore, George & Gilbert, Three Mules, Harry Bestry.

EMPIRE—Hastings' Big Show.
STAR—"Rose Buds."
OPERA HOUSE—"The Only Son."
GRAND—"Women in the Case."
PROSPECT—"Guany Issy."
CLEVELAND—Stock.

WALTER D. HOLCOMB.

DECATUR, ILL.
BIJOU (A. Sigfried, mgr.).—Curtis' Roosters, pleased; Coogan & Parks, well received; Marimba Band; Roach & McCurdy, good; Anita Bartling, excellent; Three Leightons, applause.

EMPRESS (Sullivan & Considine).—Krone-man Bros., very good; C. Hannon & James, pleased; McGrath & Yeoman, hit; Caine & Odum, fair Musical MacLarena, excellent. A. C. RACE.

DES MOINES, IOWA.
BERCHEL (Elbert & Getchell, mgrs.).—10-12, "Shepherd of Hills"; 13-14, "East Loam."

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MISS C. A. YOUNG, Prop.

PRINCESS (Elbert & Getchell, mgrs.).—Stock.
ORPHEUM (H. B. Burton, mgr.).—Week 9, Ed. Blondell & Co., scored; David Kidd, pleased; Flying Martins, good; Winslow & Stryker, clever; Bogart & Nelson, liked; Reidy & Currier, good; Harrison-Diggs Trio, en- cored.

DETROIT.
TEMPLE (C. G. Williams, mgr.; agent, U. B. O.; rehearsal Monday 10).—"Cheyenne Days," novelty; Macart & Bradley, immense; "Dick," interesting; Ethel McDonough, clever; Merlin, good; Kalmor & Brown, good; Prim-rose Four, hit; Lutz Bros., very good.
MILES (C. W. Porter, mgr.; T. B. C.; re- hearsal Mon. 10).—Lillian Mortimer, excel-

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lent; Rathskeller Trio, hit; Horton, pleased;
Prof. Kent's Seals, good; Four Solis Bros.,
hit; Killian & Moore, good.
FAMILY (C. H. Preston, mgr.; U. B. O.).
—James Grady & Co., very good; Ezra Ken-
dall, Jr., very good; Hawley & Ware, good;
Tambo & Tambo, novel; Bonner & Bonner,
good; Flying Jacksons, pleased; Whitely &
Bell, good; Carl Richmond, good; Mr. & Mrs.
Raymond Gilbert, fair; Morse & Clark,
pleased; Fitzsimmons & Cameron, very good;
Harmonica Girls, good.
COLUMBIA (M. W. Schoenherr, mgr.; Sun).
—Mitchell Trio, hit; Morton & Rog, clever;
Denny & Palmer, good; Four Cycling Mc-

Nutts, big; Allan, Callahan & Kline, good;
Sheldon & De Dama, good; Hawaiian Four,
big; Veronica & Hurl-Falls, laughs.
NATIONAL (C. R. Hagedorn, mgr. agent,
Doyle).—Alpine Quintette, beautiful; Ethel
Vane, very good; Darvo & Short, clever; Na-
tional Quartette, hit; Sans & Sans, good;
Musical Ten Eycks, fine; Roland Travers &
Co., splendid; Waverly & Wright, disappoint-
ing.
DETROIT (Harry Parent, mgr.; K. & E.).
—"Madame Sherry."
GARRICK (Richard H. Lawrence, mgr.;
Shubert).—"Blue Bird."
LYCEUM (A. R. Warner, mgr.; S. & H.).—
Vaughan Glaser in "The Grain of Dust."
AVENUE (Frank Drew, mgr.).—"Oriental
Burlesquers."
GAYETY (W. S. Roche, mgr.).—"Runaway
girls."

ELMIRA, N. Y.
MOZART (Felber & Shea, mgrs.).—16-18,
Snyder & Buckley, pleased; Jean Ward, good;
Yamotto Bros., well received; Maley &
Woods, good.
LYCEUM (Les Norton, mgr.; Reis Circuit).
—16-21, Stock, pleased.
MAJESTIC (M. D. Gibson, mgr.; U. B. O.).
—16-18, "Russell's Minstrels, excellent; large
business. J. M. BEERS.

ERIE, PA.
COLONIAL (A. P. Weschler, mgr.; A. V.
O'Brien, asst. mgr.; Gus Sun & U. B. O.; re-
hearsals Mon. 10).—Leon & Adeline Sisters,
good; Alfredo, hit; Shaw & LeMar, good;
David Livingston & Co., clever; Lillian Ash-
ley, big; Hanlon Bros., feature.
MAJESTIC (J. L. Gilson, mgr.).—20, "One
Day." M. H. MIZENER.

GRAND RAPIDS, MICH.
COLUMBIA (Frank J. O'Donnell, mgr.;
agent, U. B. O.).—Thomas A. Wise & Co.;
Boudlin Brothers, Sherman & McNaughton,
Laurie Ordway, Jordan & Kinely, Eiders,
Brothers Santos.
ORPHEUM (Edward Veasey, mgr.; Ind.).
—Mr. & Mrs. Murray Denver, fair; VanDykes,
fair; Franciscus, fair; Hanley & Murray, good.
MAJESTIC (Orin Stair, mgr.; S. & H.).—"Rosary."
GARRICK (Daniel Lynch, mgr.).—Stock.
ANGELL.

HAMILTON, O.
SMITH'S (Tom A. Smith, mgr.).—16, Geo.
Evans Minstrels.
GRAND (J. E. McCarthy, mgr.; Gus Sun;
rehearsal Mon. 10).—15-16, Shorty Edwards,
Star Trio; 17-18, Raymond Midgate, Wm.
Reed; 19-21, Edith Harcke & Co., Maie
Trumble. QUAD.

HARRISBURG, PA.
ORPHEUM (Wilmer & Vincent, mgrs.;
agent, U. B. O.; rehearsal Mon. 10).—Her-
man Timberg, pleased; Frank Wayne & Co.,
well received; Borden & Shannon, scored
strongly; 3 Mori Bros., applauded; Press El-
dridge, encoed; Volant, novel hit; Ernest &
Adele Yerxa, fine.
MAJESTIC (N. C. Myrick, local mgr.; Reis
Circuit).—12, John Mason in "The Attack";
13, Della Clark in "Introduce Me"; 14,
Dorothy Maynard in "Rose-Maid"; 21, "Quaker
Girl." J. P. J.

HARTFORD, CONN.
HARTFORD (Fred P. Dean, mgr.; James
Clancy rehearsal Mon. and Thurs. 11-
16-18, Five Merry Youngsters, good; Dorothy
Curtis, clever; Rose & Montrose, hit; Jack
Allen, clever; Leonard & Alvin, enjoyed; 19-
21, Helen Lorraine, Swan & O'Day, Ethel
Whitledge & Pickle, June Mills, La Rex &
La Rex.
PARSONS' (H. C. Parsons, mgr.).—George
M. Cohan in "Broadway Jones," well re-
ceived.
POLI'S (W. D. Aecough, mgr.).—Stock.
Poll stock season ends 28 and vaudeville
opens 30. R. W. OLMSTEAD.

HAVERHILL, MASS.
COLONIAL (L. B. Mayer, mgr.; agent, U.
B. O.; rehearsal Mon. and Thurs. 10, 30).
—Lightning Weston, amused; Col. Sam Hold-
worth, pleased; Colonial Players, fine; Bay-
man & Haydn, good; Folles Bergere Trio,
excellent; "Officer 666," good house; Prim-
rose & Dockstader Minstrels 18. "CHIME."

HOOPESTON, ILL.
VIRGINIAN (Max M. Nathan, mgr.;
agents, W. V. M. A.).—12-14, Austin & Smith,
fine; Harry Poesch, good; 16-18, Mack &
Heid, Jimmy Dunn.
McPERRIN (Wm. M. Ferron, mgr.).—11,



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ORPHEUM—Diversified vaudeville bill to reasonable business.
 MONTGOMERY GRAND—Ruth Sherie & Hazel Spangler added to program of pictures, and scored. JOHN S. ERNEST.

JAMESTOWN, N. Y.

LYRIC (H. A. Deardourf, mgr.; Gus Sun).—Melani Sextette, fine; Essie Rample & Co. good; Ollie Wood, satisfactory; Mavolio, pleased; Happy Messenger Boys, went well.
 SAMUELS (C. W. Lawford, mgr.; Rele).—30, "The Fortune Hunter"; 31, "Madame Sherry"; 32, "The Servant in the House."
 LAWRENCE T. BERLINER.

LOUISVILLE, KY.

KEITH'S (J. L. Weed, mgr.; agent, U. B. O.).—"Dance Dream," very good; Sumiko, good; Schmottans, good; Three Hammas, clever; McMahon & Chapella, clever; Rawls & Von Kaufman, pleased; Art Bowen, pleasing.
 MACAULEY'S (J. McCauley, mgr.; agents, K. & E.).—"Parafal, fair business.
 MASONIC (J. J. Garrity, mgr.; agents, Shuberts).—"Red Head."
 WALNUT (Mr. Shaw, mgr.; agents, F. H. D.).—"Call of the Heart."
 GAYETY (Mr. Chas. F. Taylor, mgr.).—"Robinson Crusoe Girl."
 BUCKINGHAM (Whallen, mgr.).—"Bohemian."
 J. M. OPPENHEIMER.

LOWELL, MASS.

KEITH'S (Wm. Stevens, mgr.; agent, U. B. O.; rehearsal Mon. 10).—"Pott's Bros. funny; Amorosa Sisters, clever; Marshal & Trebbie, good; Rolando Bros., good; Dave Ferguson, good; Three Musketeers, good; Zola Sisters, good; Lew Fitzgibbons, fine.
 MERRIMACK SQ. (Jas. S. Carroll, mgr.; rehearsal Mon. 10).—"All-Raiser Co. Claire & West, Ethel Sharrow, Hanley & Jarvis, "Kusano."
 OPERA HOUSE (Julius Cahn, mgr.).—16-31, "Fortune Hunter."
 HATHAWAYS (Garland & Shapiro, Lesa).—Stock.
 ACADEMY (Q. Church, mgr.).—"Tinkhan Duo, Jerome & Radin, Eddie Rowley.
 JOHN J. DAWSON.

LYNCHBURG, VA.

TRENTON (J. F. Jackson, mgr.; agent, U. B. O.; rehearsal Mon. & Thurs. 16).—"The Fredericks, clever; Corrigan & Vivian, strong; Klein & Yosta, hit; Ted & The Dooley, scored.
 TRAVELMAN BABER.

MACON, GA.

GRAND (D. G. Philla, mgr.; K. & E.).—31, "Balkan Princess."
 PALACE (J. B. Melton, mgr.).—Duncan & Holt.
 MAJESTIC (J. B. Melton, mgr.).—"Howze Sisters."
 ANDREW ORR.

MILWAUKEE, WIS.

MAJESTIC (Martin Beck, gen. mgr.; direct; rehearsal Mon. 10).—"Schaller & Jordan, good; Sully & Husey, entertaining; Barry & Woolford, funny; Jack Gardner, applause; Sayton Trio, clever; Salerno, great; Digby Bell & Co., scream; Six Musical Cutties, excellent.
 EMPRESS (S-C.; rehearsal Sun. 11).—"Theo. Carleys Dogs, good; Eli Dawson, good; "Number 44," very good; Brooklyn Harmony Four, hit; Three Stanleys, good. "JIMMIE."

MONTREAL.

HIS MAJESTY'S (H. Q. Brooks, mgr.; K. & E.).—"Nadimora in "Marionettes"; 31, Alice Lloyd in "Little Miss Fix-It."
 PRINCESS (H. C. Judge, mgr.; Shuberts).—Robert Mantell.
 ROYAL (O. McBrien, mgr.; co-operative).—"Power Behind the Throne."
 GAYETY (H. Arnold, mgr.; Eastern Wheel).—"College Girls."
 ORPHEUM (G. F. Driscoll, mgr.; agents, U. B. O.).—"Olga Petrova, Wilfred Clarke & Co., Doc O'Neil, Eight English Roses, Steadman, Three Hickmans, Correll & Gillette, Three Alex.
 FRANCAIS (J. O. Hooley, mgr.; Loew).—Sarah Meyers, Smith & Zito, Sampson &

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 NATIONAL (Geo. Gauvreau, mgr.).—Stock.
 NATIONSCOPE (Jules Daoust, mgr.).—SHANNON.

MUNCIE, IND.

STAR (Ray Andrews, mgr.; agent, Gus Sun; rehearsal Mon. 10.30).—"Anderson & Evans, clever; May Mulligan, pleased; Dow Bio, pleased; Will J. Ward & Melody Maids, bit hit.
 GEO. FIFEN.

NASHVILLE, TENN.

ORPHEUM (Martin Beck, mgr.; agent, direct; rehearsal Mon. 10).—"Week 9, Trovillo, entertaining; Clinton & Nolan, hit; Paroffs, results; Louis London, fine; Fantelle & Valorie, scored.
 BIJOU (George Hickman, mgr.).—"Week 9, "Ten Nights in a Bar-Room"; Week 16, "White Slave."
 PRINCESS (Harry Sudekum, mgr.; agent, W. V. M. A.; rehearsal Mon. 10).—"Week 9, Rosell's Minstrels, headline; University Four, scored.

Edgar W. Rule, publicity man for the Crescent Amusement Company, will manage the Bonita theatre this season.
 W. R. ARNOLD.

NEW HAVEN, CONN.

POLI'S (L. D. Garvie, mgr.; U. B. O.; rehearsal, Mon. 10).—"Puss in Boots," splendid;

"The Watch," well received; Essie La Count, pleased; Lew Harkins, good; Palace Quartet, Mantambo & Wells.
 E. J. TODD.

PATERSON, N. J.

MAJESTIC (W. H. Walsh, mgr.; U. B. O.; rehearsals Mon. & Thurs. 11).—"16-18, Grace & Turner, fair; Fay & Miller, fair; May Taylor, good; Bailey, Hall & Burnett, good; 19-21, Great Johnson, Wolfe Trio, Longworths, Bootblack Four.
 OPERA HOUSE (Zabriele & Reid, mgrs.).—Stock.
 LYCEUM (Chas. F. Wilbur, mgr.).—"A Fool There Was."
 EMPIRE (Floyd Lauman, mgr.).—"16-18, "The Social Maids"; 19-21, "Bon Tom."
 ORPHEUM (Chas. F. Edwards, mgr.).—"16-18, "Miss New York Jr."; 19-21, "The Girls from Joyland."
 DAVID W. LEWIS.

PITTSBURGH.

GRAND (Harry Davis, mgr.; U. B. O.).—"Mabel Tallafarro & Co., excellent; Simone DeBery, artistic; Bonita & Lew Hearn, clever; Richard Wally, well received; Johnny Johnston, amusing; Olive Briscoe, good; Jewell's Manikens, good; Spinnell, Quail & Mack, pleased.
 HARRIS (John P. Harris & Harry Davis, mgrs.; U. B. O.).—"Killarney Girls 4, very good; Tower Brothers & Darrow, liked; Sylfonos, hit; Booth Trio, satisfied; Will H. Vedder, Henela Morgan & Company, pleased;

Princess Elizabeth, clever; Landon & Miretta, applause; Kip & Kippy, good; Maxwell, Parker & Shaw, harmonious.
 FAMILY (John P. Harris, mgr.; U. B. O.).—"Nat Barnhart, Chess & Checkers, Hughes & Curtis, Joe Howard, Musical Winters, Jordan & Francis, Ola Edeburn, Carraya.
 KENTON (Titus Kenyon, mgr.; Pellock).—"Will J. Horn & Co., Prof. W. N. Vandorn, Lucille Savoy & Co., Paul Van Dyke, Howard & Walsh, Brennan & Wright.
 ALVIN (Harry Davis, mgr.; Shubert).—"The Typhoon."
 NIXON (Thomas Kirk, Jr., mgr.; K. & E.).—"The Red Widow."
 DUQUESNE (Harry Davis, mgr.; Stock).—"When Knighthood Was in Flower."
 LYCEUM (C. R. Wilson, mgr.; S. & H.).—"The Common Law."
 GAYETY (Henry Kurtsman, mgr.; East-ern).—"Girls from Happyland."
 SINCLAIR.

PORTLAND, ME.

PORTLAND (I. P. Mosher, mgr.; agent, U. B. O.; rehearsal Mon. 10.30).—"John Le-Claire, clever; Jean Baldwin, pleased; George Auger & Co., novelty; Brown & Small, applause; Norris Comedy Baboons, good.
 GREBLEY'S (J. W. Greeley, mgr.; agent, Shedy; rehearsal Mon. 10.30).—"Mila La Palva, excellent; Ernest LaJuenesa, good; Countess De Lafayette, featured; Clifton & Burns, clever.
 JEFFERSON (Julius Cahn, mgr.).—"13-14, "Alma"; 15-31, "Pink Lady."
 SCENIC, WESTBROOK (Guy P. Woodman, mgr.; agent, U. B. O.; rehearsal Mon. & Thurs. 1).—"Three Dixon Sisters, good; 19-31, Jeanette Childs.

PROVIDENCE, R. I.
 BULLOCKS (P. L. Burke, mgr.; U. B. O.).—"Beau Brummell Trio, excellent; Runtans, great; Mary Davis, very good; Landis & Knowles, classy; Richard Hamlin, fair.
 UNION (Chas. Allen, mgr.; Quigley).—"Three Boudiers, hit; Old Town Four, very good; Major Doyle, pleased; Goldie Rheinhardt & Co., good.
 SCENIC (F. W. Homan, mgr.).—"Musical stock.
 KEITH'S (C. Lovenberg, mgr.; U. B. O.).—"Zelda Sears & Co., Mabelle Adams & Co., Brenner & Ratliff, Donovan & McDaniel, Great Tomados, McMahon, Diamond & Clemens, Claude M. Rooda, Wilbur Sweetman.
 OPERA HOUSE (F. Wendelshafer, mgr.; Shubert).—"Over Night."
 COLONIAL (C. Burke, mgr.; K. & E.).—"Spring Maid."
 EMPIRE (Max Brannig, mgr.).—"Girl in the Taxi."
 WESTMINSTER (G. Collier, mgr.; Eastern Wheel).—"Jolly Follies."

READING, PA.

ORPHEUM (Wilmer & Vincent, mgrs.; agent, U. B. O.; rehearsal Mon. & Thurs. 10.30).—"A. O. Duncan, liked, Stewart & Finley, pleased; Hayes & Alpoint, very good; 3 Bennett Sisters, nicely.
 HIPPODROME (C. G. Keeney, mgr.; agent, Presidential; rehearsal, Mon. and Thurs. 10.30).—"Harp, Dora, good; Harry & Kate Trimborne, liked; Smith & Frank, good; Lupat Peres, nicely; Jerry McAuliff & Co., pleased; Rush Ling Toy, well received. G. R. H.

ROCKLAND, ME.

ROCKLAND (Al. V. Rosenberg, mgr.; U. B. O.; rehearsal, Mon. & Thurs. 11).—"16-18, Jean Baldwin, good; Hammond & Forrester, good; 16-18, Fish & Tibbets, good; Reeves & Werner, excellent; 19-21, Johnny Naff, Morgan Chester & Co.

SAN DIEGO, CAL.

EMPIRE (Wm. Tomkins, mgr.; agent, S. C.; rehearsal, Mon. 10).—"Week 9, Hugo Lutgens, good; John Whites Circus, laughable; Constance Windom & Co., pleased; Veroni Veron & Bro., artistic; DeLisle & Vernon, sped.
 LANTAGE (Scott Palmer, mgr.; direct; rehearsal, Mon. 10).—"Week 9, Max White Singing Girls, applauded; Williams & Wolfus, good; Hathaway & Mack, good; Francisca Redding & Co., good; Cunningham Hand, adroit; Jewells Manikens, pleased.
 PRINCESS (Fred Ballen, mgr.; Bert Levey, rehearsal, Mon. 10).—"3-11, Three Musical Millers, novel; Martine & Hardy, good; Katherine Angus & Co., went well.
 SPRECKLES (Dodge & Hayward, mgrs.).—"8-10, Marguerite Clark & Ernest Glenden-ing, in "Baby Mine."
 L. T. DALEY.

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THAT ODD RAVING SINGING COMEDIAN

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NEXT WEEK (Sept. 23) HAMMERSTEIN'S

New York

Direction: FRANK BOHM

Week Sept. 30, KEITH'S UNION SQUARE

New York

SAVANNAH, GA.

SAVANNAH (William B. Seeskind, mgr.; K. & E.).—14, "The Confession" good show; 16, "Bankan Princess"; 17, Florence Webber in "Naughty Marietta"; 19, "Polly of Circus." BIJOU (Corbin Shields, mgr.; agent, U. B. O.; rehearsal, Mon. 11).—Ernie & Ernie, good; Orlole Trio, excellent; Alp. Ripon, great; Mollie Luken & Loretta Duo, fine; Harry Austin & Tapa, scored. LIBERTY (Bandy Brothers, owners).—Stock.

The opening date of the vaudeville house now building by Stebbins and Geiger, will be November 1.

Harry Bernstein, manager of the Bijou for the past ten weeks, has been transferred to Macon, Ga., to open the Grand with vaudeville. He has been succeeded here by Mr. Corbin Shields, who has had charge of one of the Jake Wells houses in Norfolk.

"REX."

SCHENECTADY, N. Y.

PROCTOR'S (Chas. Goulding, mgr.).—13-14, Adele Archer, hit; Melville & Thatcher, laughs; Rober & Tunison, big; Walhour & Princeton Girls, pleased; Dorothy Rogers & Co., very good; pictures, good business; 16-18, "The Star's Necktie," Bessie Clifford, great; "Just Landed," excellent; Three Follies, big; Williams & Williams, very good. MOHAWK (Ackerman J. Gill, mgr.).—23-25, "Road to Yesterday." ORPHEUM (F. X. Breymaler, mgr.; agent, Joe Wood; rehearsal, Mon. & Thurs., 13).—13-14, Walker & West, entertainer; Jimmy Cowper, good; Store & Store, good; Shaw & Wilson, hit; 16-18, Betty Martin, Geo. B. Whitfield Co., Todesk & Todesk, excellent; La Poleta, fine; Napoli Troubadours, applause. VAN CURLER (Chas. G. McDonald, mgr.).—9-11, "In Africa," pleased; 12, "Mud & Jeff"; 16-18, "A Man's World"; 20-21, "Bunty Pulls Strings"; 23-25, "The Power Behind the Throne"; 26, Southern & Marlowe. HOWARD A. ANANY.

SOUTH BEND, IND.

ORPHEUM (A. J. Allard, mgr.; W. V. M. A.; rehearsal, Mon. & Thurs., 13.30).—16-18, McNamee, fair; Force & Williams, fair; Bernard & Harrington, good; Fisher & Green, hit; Pekin Zouaves, fair; 19-21, Kuma Japa, Nator & Darling, S. Miller Kent & Co., Josha Dale, Reed Bros. MAJESTIC (Ed. Smith, mgr.; F. Q. Doyle; rehearsal, Mon. & Thurs., 13.30).—16-18, Edna Mae Howard, hit; Fanberry & Lemont, fair. AUDITORIUM (S. W. Pickering, mgr.; agent, U. B. O.).—15, "Spring Maid"; 16-18, "Sweetest Girl in Dixie"; 19, "Modern Eve." INDIANA (Thos. Moss, mgr.).—Stock. WM. H. STEIN.

SPRINGFIELD, MASS.

COURT SQ. (D. O. Gilmore, mgr.; ind.).—17-18, Alice Lloyd in "Little Miss Fix-It"; 19, Wm. Parke Players in "Her Husband's Wife"; 21, "Common Law"; 22, "Bohemian Girl." GILMORE (P. F. Shea, mgr.).—16-18, "Gaiety Girls." POLI'S (S. J. Brown, mgr.).—"Checkers." Gordon Wrighter returns as manager of Poli's this season.

S. Z. Poli will build a new big-time vaudeville house on Main and Worthington streets, opposite the Post Office. No authoritative announcement can as yet be obtained as to the details. GEORGE A. PRESSL.

ST. JOHN, N. B.

OPERA HOUSE (D. H. McDonald, mgr.).—16-18, "Bunty Pulls the Strings." NICKEL (W. H. Golding, mgr.).—Gertrude LeRoy, Tom Waterall. LYRIC (Steve Hurley, mgr.).—9-11, Millers; 13-14, West & Simmons. L. H. CORTRIGHT.

HARRY TATE'S CO.
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"Motoring in Mid-Air"

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(New Catalog on Request)

54 WEST 31st ST. (bet. E. 4th & 5th Ave.) } N. Y. CITY
5 WEST, at 4th St. (Church St. Block)

ST. PAUL, MINN.

ORPHEUM (Martin Beck, gen. mgr., direct.).—Bert Leslie, pleasing; James J. Morton, well liked; Chevalier De Loria, clever; Stein-Hume-Thomas, very good; Ferguson & Northlane, London Tivoli Girls, good; Eugene Trio, good; Dare Bros., good. EMPRESS (S. C.).—Cathryn Chaloner & Co., very good; Spa Brothers, good; George Garden, very good; Van & Carrie Avery, good; Harmony Beaux & Belles, fine. MAJESTIC.—White, Pulser & White, good; Agnes Lee & Co., good; Virginia Burke, fair; Johnny Fink, fair; Dorsey Brothers, good. GAIETY.—Stadium Trio, Chase & Carnia, Powers & Freed, Massey & Bolton, Russell & Radcliffe, Ethel Mignon. METROPOLITAN.—Julian Eltinge in "Fascinating Widow." BENHAM.

SYRACUSE, N. Y.

GRAND (Chas. H. Plummer, mgr.; Chas. Anderson, mgr.; U. B. O.).—Wartenburg Bros., good; Samsel & Reilly, liked; Chadwick Trio, well received; Don Fulano, interesting; Billy K. Wells, laughs; W. L. Abingdon & Co., pleased; Bison City Four, hit; Five Martels, good. EMPIRE (Frederic Gage, mgr.).—19-21, "Passers By"; 23-25, Eddie Foy in "Over the River." WIETING (Francis Martin, mgr.).—23-24, Southern & Marlowe. BASTABLE (Stephen Bastable, mgr.).—23-25, "Behman Show."

CRESCENT (John B. Breslin, mgr.).—Dearmo, Martin & Powell, Davitt & Duval, Ford & Wesley, Parshleya.

TERRE HAUTE, IND.

VARIETIES (Jack Hoeffler, mgr.; agent, W. V. M. A.; rehearsal, Mon. & Thurs., 10).—Martin & Fabbri, good; Tom Gillen, hit; Bernard & Harrington, pleased; Roach & McCurdy, hit; Aunson Trio, good; Gray & Peters, pleased; Pistol & Cushing, fair; Three Mead Sisters, ordinary; Thomas Q. Seabrook, feature; Chas. A. Loder Co., funny. GRAND (T. W. Barhydt, Jr., mgr.; K. & E.).—4, "Louisiana Lou"; 12, "Traveling Salesman"; 14, "Black Patti"; 15, John O'Donnell; 16-18, "Ten Nights in a Bar Room"; 19-21, Murray & Mack. PARK (Joe Barnes, mgr.).—15, "Monte Carlo Girls." WILL CHRISTMAN.

TORONTO, ONT.

SHEA'S (J. Shea, mgr.).—Jessie Busley, splendid; Charles Drey & Co., hit; Bonshaw & Avery, clever; Paulson & Goldie, pleased; Lade O'Melodie, good; Nowaks, pleased; Clara Ince, favorite; Adonis, a success. MAJESTIC (Peter F. Griffin, mgr.).—Chic Brockway, Copeland & Walsh, Leland & Lee, Sooner Musical Family. STRAND (E. W. Keill, mgr.).—Bessie Binen, Ernest Ludlow. ROYAL ALEXANDRA (L. Solmon, mgr.).—Aborn Opera Co. PRINCESS (O. B. Sheppard, mgr.).—"Red Rose." GRAND (A. J. Small, mgr.).—"Bachelor's Baby."

STAR (F. W. Pierce, mgr.).—"Girls from Reno." GAIETY (F. R. Henry, mgr.).—"Merry Go Rounders."

SCARBORO BEACH (F. L. Hubbard, mgr.).—"Band of the Massachusetts Horse." HARTLEY.

TRENTON, N. J.

STATE ST. (Herman Wahn, mgr.; Prudential; rehearsal, Mon. & Thurs., 11).—16-18, Dorothy Clark, well rendered; Francis & Palmer, good; Paoli-Grenesni & Co., pleased; Walsh & Reddan, good; Sam Curtis & Co., laugh; 19-21, Wilson, Thurston & Steward, Four Grovons, Milano Duo, Oppelt, Sam Curtis & Co.; big business. BROAD STREET (George E. Brown, mgr.).—16-21, "Deep Purple," good business. A. C. W.

VIRGINIA, MINN.

LYRIC (Henry Sigel, mgr.; W. V. M. A.; rehearsal, Mon. & Thurs., 13).—8-11, Ripples, clever; Paul Case & Co., fair; Roman Bridnik, good; 12-14, "Johnny on the Spot Co." hit. ROYAL (R. A. McLean, mgr.; Webster; rehearsal, Mon. & Thurs., 13.30).—9-11, Three Campbells, good; Tony Johnson's Dogs, fine; Geo. S. Hall, entertaining; 13-15, Hudspeth, fair; Zano, pleased; Fannie Edwards Co., fair. "RANGE."

WASHINGTON, D. C.

CHASE'S (H. W. DeWitt, mgr.; agent, U. B. O.; rehearsal, Mon., 10).—"Kabaret in Kidland," headlines; Eva Taylor & Co., hit; Perry & White, scored; Delvin & Elwood, scores; Kate Watson, applause; Louis M. Granat, well received; Richardinni Troupe, clever.

CASINO (A. J. Bachrach, mgr.; agent, Jeffries; rehearsal, Mon., 10).—"Tom Prentiss" "Bachelor Club." Three Ross Sisters, first honors; Don St. Clair, scored; Sheridan & Sloan, applause.

COSMOS (A. J. Brylawski, mgr.; agent, Jeffries; rehearsal, Mon., 10).—Robt. H. Martin Co., headlines; Rand's Musical Dogs, amused; Austell Four, hit; Gertrude Dudley Co., scored; Al Bartee, well received; Chas. W. Littlefield, applause.

MAJESTIC (Tom Moore, mgr.; rehearsal, Mon., 10).—Harry Pelham and Petite Sisters, hits; Lyons Reynolds, well received; Maroa & Fritzle, applause.

COLUMBIA (F. Berger, mgr.; Independent, agents; rehearsal, Mon., 10).—Tom Lewis in "The Yankee Prince."

ACADEMY (J. Lyons, mgr.; agents, S. and H.; rehearsal, Mon., 10).—Eugenie Blair in "Madame X."

GAIETY (Geo. Peck, mgr.).—"The Merry Whirl."

LYCEUM (A. C. Mayer, mgr.).—"Gay Widows."

BELASCO—Paul J. Rainey's pictures. ERNIE.

WEST CHESTER, PA.

GRAND (J. F. Small, mgr.).—19, "Girl of the Under World."

George Brosius purchased the Palace theatre from the Landon & Fishel Co. J. E. FOREMAN.

WHEELING, W. VA.

ORPHEUM (J. F. Lee, mgr., ind.; rehearsal, Mon. & Thurs., 10).—"Colonial Minstrels, feature, clever; Oberlin Musical Girls, well received; Ravie Troy, big; Clark Sisters & Sterling, good; Roslars, fine. C. M. H.

YOUNGSTOWN, O.

PARK (L. E. Cool, mgr.; Faiber & Shea).—Specter Bros., good; Great Richards, excellent; Harry Breen, hit; Vassar Girls, fine; Hayden, Dunbar & Hayden, great; Foy & Clark, funny.

GRAND (John Elliott, mgr.; S. & H.).—16, "The Penalty"; 19, "Deep Purple"; 20, "Freckles"; 21, "Honey Boy Minstrels." C. A. LEEDY

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F. F. PROCTOR'S, 5th AVENUE
PALACE OF VARIETIES
Direction C. W. BOSTOCK

VARIETY ARTISTS' ROUTES

FOR WEEK SEPTEMBER 23
WHEN NOT OTHERWISE INDICATED

The routes given from SEPT. 22 to SEPT. 26, 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 NO LATER THAN WEDNESDAY MORNING TO INSURE PUBLICATION.
TEMPORARY ADDRESSES WILL BE CARRIED WHEN ACT IS "LAYING OFF."

A.
Adair & Dahn Springfield Ill
Adams, Samuel J Trocadero Burlesquers B R
HARRY ADLER and ARLINE
Next Week (Sept. 23), Proctors, Newark.
"A NEW IDEA."

Ahearn Agnes & Co Fair Cobleskill N Y.

AL ABBOTT

The Prince of Song.
Booked Solid.
Direction. BEEHLER BROS.

Alfredo Orpheum Harrisburg Pa
Albus & Millar Palace Grimsby Eng
Allen Luno Bertie 118 Central Oshkosh
Alpine Troupe Ringling Bros C R
Alvin Peter H Dresden Ohio
Alwood Vera 17 W 58th N Y C
Andrews Abbott & Co 3062 Morgan St Louis
Ardelle & Leslie 19 Broesel Rochester
Armas 5 Willard Chicago
Atwood Vera 17 W 58 N Y
Ayres Howard 1709 N 31 Philadelphia

B.
Baader & La Velle Spring Grove Springfield O
Bacon Doc H Henry Minstrels
Baldwin & Shea 847 Barry av Chicago

Ballerini's Dogs

NO WHIPS, NO COMMANDS, NO BARKS.
Direction BEEHLER BROS.

Baban Alfred W Girls From Happyland B R

BARBEE, HILL and CO.

Sept. 23, Lafayette and Champaign.
Direction. BEEHLER BROTHERS.

Baraban Troupe 1904 Fifth av N Y C
Barnes & West Johannesburg S Africa
Barnold Chas Davor Dorf Switzerland
Barron Geo 2002 Fifth av N Y C
Barry & Black 1523 Fairmount av Phila
Bartell & Garfield 2000 E 53 Cleveland

ANITA BARTLING

World's Famous Lady Juggler
Direction BEEHLER BROS.

Barto & Clark 2221 Cumberland av Phila

THREE BARTOS

WORLD'S ATHLETES SUPREME.
Direction. BEEHLER BROS.

Bartos 3 Majestic Dallas Tex
Behren Musical 52 Springfield av Newark N J

BEL CANTO TRIO

All season on the W. V. M. A.
Direction. BEEHLER BROS.

Bell & Bell 37 John Bloomfield N J
Bell Boy Trio Ramona Pk Grand Rapids
Belmont Joe 70 Brook London
Belzac Irving 239 W 12 N Y C
Bennett Klute & King Jakubes Cafe Los Ang
Bentleys Musical 121 Clipper San Francisco
Benway & Dayton Family Pittsburgh
Berg Bros Orpheum Seattle Wash
Berliner Vera 5724 Ridge Chicago

Beverly Sisters 5722 Springfield av Phila
Billy & Burns 850 Home Bronx N Y C
Bimboa 572 Laws Appleton Wis
Blasett & Weston 5 Green st London Eng
Black & Leslie 3722 Eberly av Chicago
Blake & Amber New York
Bogert & Nelson Orpheum Omaha
Bowers, Walters & Crooker Winter Garden
Berlin Ger indef
Boyd & Allen 2706 Howard Kansas City
Bradleys The 1314 Brush Birmingham
Brendan George Trocadero Burlesquers B R
Bretton Ted & Corinne 114 W 44 N Y C
Brinkleys The 424 W 30 N Y C
Britton Nellie 140 Morris Philadelphia

BRINDAMOUR

Playing W. V. M. A. Route.
Direction BEEHLER BROS.

6 BROWN BROS

Featured this Season with the Primrose
and Docketader Minstrels.

Brooks & Carlisle 38 Glenwood av Buffalo
Brooks Thos A Girls from Happyland B R
Brown & Brown 69 W 115 N Y C
Brown & Wilmet 71 Glen Malden Mass
Byrdon & Hanlon 26 Cottage Newark
Burbank & Danforth Berlin N Y
Burke Minnie Trocadero Burlesquers B R
Burt Wm P & Daughter 133 W 14 N Y C
Byron Gleta 170 Blue Hill av Roxbury Mass

C.
Caine & Odum Colonial Akron O
Carmen Frank 405 W 163 N Y C
Carmen Sisters 2153 Washington av N Y C
Carroll Chas 429 E Kentucky Louisville
Carroll Nettle Hippodrome Minn
Carrollton Mrs CG 1311 S Flower Los Angeles
Case Paul 31 S Clark Chicago
Chameroys 1404 41 Brooklyn
Chandler Claude 219 W 68 N Y C
Chantrell & Schuyler 219 Prospect av Bklyn
Chapman Sisters 1629 Milburn Indianapolis
Chase Dave 90 Birch Lynn Mass
Chatham Sisters 303 Grant Pittsburgh
Cheers & Jones 318 W 69 N Y C
Chubb Ray 107 Spruce Scranton Pa
Chunna Four 19 Loughborough Rd London
Church City Four 307 W 46 N Y C
Clairmont Josephine & Co 246 W 128 N Y
Clark & Devereaux Princess Memphis Tenn
Clark & Ferguson 121 Phelps Englewood
Clayton Zella Monte Carlo Girls B R
Clifford Dave B 173 E 103 N Y C
Clipper Quartet Plaza Aldorne Frisco
Close Bros 41 Howard Boston
Codan & Clifford 21 Adams Roxbury Mass
Collins Will E Girls from Happyland B R
Compton & Plumb 2220 Emerson av Minneap
Connolly Bros 1904 N 24 Philadelphia
Cook Geraldine 675 Jackson av N Y C
Corbett & Forrester 71 Emmet Newark N J
Corelli & Gillette Orpheum Ottawa
Costello & La Croix 313 Ewing Kansas City
Cressy & Dayne Orpheum Omaha
Cromwells 6 Danforth Gardens London
Cross & Crown 1119 Nevada Toledo
Cross & Josephine Greenpoint Brooklyn

CROUCH AND WELCH

Direction. M. S. BENTHAM.

Crouch & Schnell Royal Court Cleveland Ind
Curtis Sam J Academy Baltimore

D.
Dare & Martin 4801 Calumet Chicago
D'Arville Jeannette Philadelphia
Davis Mark Majestic Birmingham Ill
Davis & Cooper 1020 Dayton Chicago
De Grace & Gordon 922 Liberty Bklyn
De Leo John B 718 Jackson Milwaukee
De Milt Gertrude 813 Sterling pl Bklyn
De Vere & Roth 540 Seiden av Chicago
Dean & Sibley 465 Columbus av Boston
Deery Frank 204 West Edd av N Y C
Delmar & Delmar 229 W 38th N Y C
Deiton Bros 261 W 38 N Y C
Demonto & Belle Englewood N J

Jim Diamond and Brennan Sily

Direction. M. S. Bentham.

Devau Hubert 384 Prospect pl Bklyn
Dickerson & Libby 1290 Rogers av Bklyn
Dodd Emily & Jessie 201 Division av Bklyn
Donner & Doris 343 Lincoln Johnston Pa
Doss Billy 102 High Columbus Tenn
Doyle & Sibley 343 W Taylor Chicago
Drew Lowell B Stratford N J
Duncan Charlotte Lyric Dayton O

E.
Earl Robert & F C Vardel Lumberg Utica
Edmand & Gaylor Box 39 Richmond Ind
Eldridge Press Orpheum Norfolk Va
Elmore & William Alhambra N Y
Elson & Arthur 436 E 149 N Y C
Emelle Troupe 604 E Taylor Bloomington Ill
Emerald & Dupre National Sydney Australia
Emmett Grace Orpheum Minn
Engelbroth G W 2513 Highland av Cincinnati
Espe & Roth Zeigler Seattle
Evans Bessie 3701 Cottage Grove av Chicago
Evelyn Sisters 290 St James pl Bklyn
F.
Falaudoux Camille Trocadero Burlesquers B R
Felman Arthur S Girls from Happyland B R

ADELE EDNA FERGUSON and NORTHLANE

Next Week (Sept. 23), Orpheum, Winnipeg.
Direction. ALBEE, WEBER & EVANS.

Ferguson Dick 68 W Bayonne N J
Ferguson Frank 704 W 180 N Y C
Fernandes Duo 1234 Lake Muskegon
Fields Nettie 6302 S Halsted Chicago
Finney Frank Trocadero Burlesquers B R

FISHER and GREEN

"On Account of the Subway"
Direction. BEEHLER BROS.

Flynn Frank D 65 W 123 N Y C
Forbes & Gorman 201 W 112 N Y C
Ford Corinne Trocadero Burlesquers B R
Fords Four 1040 84 at Bensonhurst
Fox & Summers 517 10 Saginaw Mich
Francis Willard 67 W 128 N Y C
Frey Twins Keith's Bronx N Y C
Furman Radio 829 Beck N Y C

G.
Gaffney Sisters 1407 Madison Chicago
Gardner Georgi 4646 Kenmore av Chicago
Gates Earl Monte Carlo Girls B R
Gaylor & Graft 353 Van Buren Brooklyn

GEORGIA TRIO

ALBERT EVANS ZELL
Direction BEEHLER BROS.

Girard Marie 41 Howard Boston
Gladstone & Talmage 145 W 45 N Y C
Godfrey & Henderson Orpheum Denver
Golden Max 5 Alden Boston
Gordon Ed M 6116 Drezel av Chicago
Gordon & Barber 26 S Locust Hagerstown Md
Gomans Bobby 400 So 6 Columbus O
Granat Louis M 343 Bway Union Hill N J
Gray & Graham Vaudeville Club London
Gray & Gray 1922 Birch Joplin Mo
Green Ethel Columbia St Louis
Griffith Fred Princess Ames Ia
Griffith John P Trocadero Burlesquers B R
Guillfoyle & Charlton 206 Harrison Detroit

H.
Halls Dogs 111 Walnut Revere Mass
Hanson Boys 21 E 99 N Y C
Hilton Powell Co Colonial Indianapolis Indef
Hampton & Bassett Keith's Columbus O
Hanson Bros & Co Lyric Butler Pa
Harcourt Frank Girls from Happyland B R
Harris & Randall Globe Kansas City
Harris Maude Girls from Happyland B R
Harrison West Trio Orpheum Reading Pa

Harrity Johnnie 708 Harrison av Scranton
Hart Maurice 156 Lenox av N Y C
Harvey & Irving 1533 Broadway N Y C
Hawley Fred Orpheum San Francisco
Haydn Dunbar & Haydn Shubert Syracuse
Henry Frank J Girls from Happyland B R
Henry Girls 2326 So 71 Philadelphia

Hill, Cherry and Hill

In Grotesque Oddities (New Act).
Direction. BEEHLER BROS.

Herberts The 47 Washington Lynn
Hill & Ackerman Mose Tour Eng
Hillman & Roberts 516 E 11 Saginaw Mich
Hoffman Dave 2241 E Clearfield Phila
Holmes Harry & Co Orpheum Birmingham Ala
Holmes Narine Trocadero Burlesquers B R
Holt Alf 755 Fifth Milwaukee
Hood Sam 721 Florence Mobile Ala
Hopp Fred 326 Littleton av Newark N J
Howard Comedy Four 993 3 av Bklyn
Howard Harry & Mae 222 S Peoria Chicago
Howard Jack Girls from Happyland B R
Howard & White 3017 Grand Blvd Chicago
Hoyt & Starks 15 Bancroft pl Bklyn
Huibert & De Long 4416 Madison Chicago

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AND HIS CASINO GIRLS
Booked Solid by BEEHLER BROS.

Inman Billy Monte Carlo Girls B R
Irwin Flo 221 W 45 N Y C

J.
Jerge & Hamilton Forsythe Atlanta
Jarrell Company 3044 W Madison Chicago
Johnson Great 237 W 87 N Y C
Johnston Musical Empire Hartlepool Eng
Juno & Wells 511 E 78 N Y C

K.
Kaufmanns The Hess Lake Newaygo Mich
Kelsey Sisters 4832 Christiana av Chicago
Kenney & Hollis Howard Boston
Kesser Rose 438 W 164 N Y C
King Bros 211 4 av Schenectady
King Wm 205 N Kentucky av Atlantic City
Kirsch The Great 323 18th Ave
Knight Bros & Sawtelle 4450 Sheridan rd Chic
Krona Arthur & Bessie 200 N 54 Philadelphia

L.
LA MAZE TRIO
(8 Fools and 5 Tables)
Next Week (Sept. 23), Orpheum, San Francisco.

Lake Jas J Girls from Happyland B R
Lamart Harry 20 Clinton Johnston N Y
Landis & Knowles Howard Boston
Lane Chris 4357 Kenmore av Chicago
Lane Eddie 305 E 78 N Y C
Langtons The Temple Detroit
Lanning Arthur Monte Carlo Girls B R
Lansear Ward E 232 Schaefer Bklyn
La Centre & La Rue 2461 2 av N Y C
La Fleur Joe Ringling Bros C R
Lahe Great 1611 Kater Phila
Lawrence & Wright 56 Copeland Roxbury Mas
Layton Marie 252 E Indiana St Charles Ill
Le Roy Geo 38 W 115 N Y C
Leonard Gna 290 Manhattan av N Y C
Leslie Elsie Trocadero Burlesquers B R
Levy Family 47 W 129 N Y C
Linton & Jungle Girls 1985 So Penn Denver
Lohse & Sterling Co Fair Weyanwega Wis
Lockwoods Musical 132 Cannon Poughkeepsie
London & Riker 82 W 96 N Y C
Lorch Family Circus Schuman Berlin Ger
Lutgen Hugo Empress Denver

M.
MacDonald Dr Howard Boston
Malloy Dannie 11 Glen Morris Toronto
Manning Trio 154 N Wamamaker Phila
Mantell Harry Trocadero Burlesquers B R
Mantells Marionettes American Omaha
Marathon Comedy Four 309 W 28 N Y C
Marionettes Mantella Novelty Topeka Kan
Mason & Pearce Van Cortlandt Hotel N Y C
Matthews Mabel 2931 Burling Chicago
Mayer Arthur Monte Carlo Girls B R
Mayson Frank 308 Madison Minn
McConnell Sisters 1247 Madison Chicago
McCune & Grant 636 Benton Pittsburgh
McGarry & Harris 521 Palmer Toledo

JOCK McKAY

SCOTCH COMEDIAN.
Who asks for applause and gets it without asking, over in Scotland. Com., Pat Casey.

ODIVA

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NEW YORK, THIS WEEK (Sept. 16)

Management,

CAPT. ADAMS

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Chic

Charming

CARRIE REYNOLDS

Next Week (Sept. 23)

Fifth Avenue Theatre, New York

McMAHON and CHAPPELLE

Port Monmouth, N. J.
Direction, JENIE JACOBS.

McWaters & Tyson 471 60 Bklyn
Merodith & Snosner Orpheum Winnipeg
Meihen Sisters 12 Culton Springfield Mass
Meuther & Davis 342 E 86 N Y C
Millard Bros (Bob & Bill) Pantages Spokane
Miller Larry Majestic Chattanooga
Montambe & Wells Grand Syracuse N Y
Mooree Mite Grand Knoxville Tenn

LILLIAN MORTIMER

Vaudeville—United time
ALBEE, WEBER & EVANS

Musketeers Three 240 W 39 N Y C

N.
Neary Bliss & Ross 459 E Main Bridgeport
Neiser Henry Field Minstrels

PAUL NEVINS and RUBY ERWOOD

Management, Max H. Hayes, United Time.

Nevins & Erwood 240 17 av Paterson Indef
Nichols-Nelson Troupe Miles Grand Rapids
Nol & Johnson Lyric Lincoln Neb
Nonette 617 Flatbush av Bklyn
Nosses Musical New Brighton Pa

O.
O'Connor Trio 706 W Allegheny av Phila
O'Neill Trio Orpheum Mason City Ia

P.
Parker & Morrell 137 Hopkins Brooklyn
Floriot, Francis Majestic Johnstown Pa
Powers Elephants 745 Forest av N Y C
Proctor Ada 1112 Halsey Brooklyn

Q.
Quinlan Josie 644 N Clark Chicago

R.
Ragtime Jim The Arcade Minot N D
Raimond Trio 818 Dakin Chicago

RAPOLI

World's Greatest Artistic and Sensational
Juggler.
Direction, BEHLER BROS.

Rawls & Von Kaufman Hippodrome Cleveland
Redmond Trio 251 Halsey Bklyn
Redway Juggling 141 Inspector Montreal
Reeves & Werner Bijou Woonsocket R I
Renaldas The 3064 Sutter San Francisco
Raney & Hoffs Waltham O H Waltham Mass
Roberts C E 1851 Sherman av Denver

Roberts & Downey 36 Lafayette Detroit
Rogers Ed Girls from Happyland B R
Roller Henry 91 Trenton East Boston
Rosenthal Don & Bro 151 Champlain Rochester

S.
Schroder Carl Girls from Happyland B R
Scully Will F 8 Webster pl Bklyn
Sears Gladys Dantes Daughters B R

ZELDA SEARS AND CO.

Next Week (Sept. 23), Orpheum, Montreal.
Direction MAX HART.

Selton Larry Syndons Omaha
Shaw Edith Trocadero Burlesquers B R

Burt Shepherd

"The Whip King"—Booked Solid.
Direction, BEHLER BROS.

Sherlock Frank 514 W 185 N Y C
Shermans Two 252 St Emanuel Mobile
Shields Sydney & Co Orpheum Madison Wis
Simons Murray J Trocadero Burlesquers B R
Smith Lee 23 Vienna Newark N J
Springer & Church 8 Esther Terrace Pittsfd
Stanley Harry Grant Hotel Chicago
Stanley Stan 906 Bates Indianapolis
Stanwood Davis 364 Bremen B Boston
Stein-Hume-Thomas Orpheum Duluth Minn
Steppe A H 83 Barclay Newark
Stevens E J 496 Marion Bklyn
Stevens Paul 323 W 26 N Y C
Stewart Sisters Kansas City
St Claire Annie Central Atlanta Indef
Sullivan James F 259 Court Brooklyn
Sully Lora Trio Orpheum Quebec
Summers Allen 1956 W Division Chicago

T.
Temple Luella Girls from Happyland B R
Travers Billy Monte Carlo Girls B R

U.
Unique Comedy Trio 1927 Nicholas Phila
Universal Four 1760 Greene av Bklyn

V.
Vagges The Grand Circuit South Africa
Valdare Troupe Cyclists Majestic Dallas
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Wallace & Van 679 E 24 Paterson
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Wards Mack 300 W 70 N Y C
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Watson Sammy 833 St Pauls av Jersey City
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Well John 5 Krasstadt Rotterdam
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Welsh Harry Mone Carlo Girls B R
Welsh Jas A 211 E 14 N Y C
Wells Lew 213 Shawmut av Grand Rapids
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X.
Xaviers Four 2144 W 20 Chicago

Y.
Yeomans Geo 150 W 36 N Y C
Young Ollie & April Fifth Ave N Y C
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Z.
Zanfrelias 131 Brixton London
Zig Zag Trio 305 W 43 N Y C
Zolas 284 W 45 N Y C

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Americans Empire Chicago 30 Grand Milwaukee
American Beauties Standard Cincinnati 30
Gayety Louisville
Auto Girls Grand Boston 30 Bronx New York
Beauty Youth & Folly Columbia Chicago 30
Gayety Detroit
Behmans Show 23-25 Bastable Synacuse 26-28
L O 30 Gayety Montreal
Ben Welch's Burlesquers Gayety Washington
30 Gayety Pittsburgh
Big Gayety Gayety Brooklyn 30 Olympic New
York
Big Review Lyceum Washington 30 Penn Cir-
cuit
Bohemians Empire Indianapolis 30 Folly Chi-
cago
Bon Tons Gayety Newark 30 Gayety Philadel-
phia
Bowery Burlesquers Star Brooklyn 30-Oct 2
Empire Hoboken 3-5 Empire Paterson
Cherry Blossoms Star Cleveland 30 Peoples
Cincinnati
College Girls 23-25 Empire Albany 26-28
Franklin Sq Worcester 30 Gayety Boston
Columbia Girls Gayety Boston 30 Columbia New
York
Cracker Jacks Gayety Philadelphia 30 Music
Hall New York
Daffy Dills Krug Omaha 30 Century Kansas
City
Dandy Girls Gayety Minneapolis 30 Gayety St
Paul
Dantes Daughters Empire Philadelphia 30 Ca-
sino Brooklyn
Dassiers Westminster Providence 30 Gayety
Boston
Follies Day L O 30 Krug Omaha
Gay Masqueraders 23-25 Empire Hoboken 26-
28 Empire Paterson 30 Gayety Newark

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Ginger Girls 23-25 Gilmore Springfield 26-28
Empire Albany 30 Gayety Brooklyn

Girls From Happyland Empire Cleveland 30
Gayety Toledo

Girls from Joyland Bowery New York 30 Empire
Philadelphia

Girls From Missouri Grand Milwaukee 30 Gayety
Minneapolis

Girls From Reno Lafayette Buffalo 30-Oct 2
Columbia Scranton 3-5 Orpheum Paterson

Golden Crook Murray Hill New York 30-Oct 2
L O 3-5 Bridgeport

Hastings Big Show Gayety Toledo 30 Star &
Garter Chicago

High Life in Burlesque Howard Boston 30
Grand Boston

Howes Lovemakers Gayety Kansas City 30
Gayety Omaha

Jardin de Paris Folly Chicago 30 Avenue De-
troit

Jolly Follies Gayety Boston 30-Oct 2 Gilmore
Springfield 3-5 Empire Albany

Knickerbockers Gayety Omaha 30 L O Oct 7
Columbia Chicago

Lady Buccaneers Casino Brooklyn 30 Eighth
Ave New York

Marions Dreamlands Music Hall New York 30
Murray Hill New York

Merry-Go Rounders Garden Buffalo 30 Corin-
thian Rochester

Merry Maidens Eighth Ave New York 30 How-
ard Boston

Merry Whirl Gayety Pittsburgh 30 Empire
Cleveland

Midnight Maids Corinthian Rochester 30-Oct 2
Bastable Syracuse 3-5 L O Oct 7 Gayety
Montreal

Miss New York Jr Trocadero Philadelphia 30
Empire Baltimore

Mollie Williams 23-25 L O 26-28 Bridgeport 30
Westminster Providence

Monte Carlo Girls 23-25 Columbia Scranton 26-
28 Orpheum Paterson 30 Bowery New York

Moulin Rouge Empire Newark 30-Oct 2 Or-
pheum Paterson 3-5 Columbia Scranton

New Century Girls Gayety St Paul 30 L O Oct
7 Krug Omaha

Oriental StarToronto 30 Lafayette Buffalo

Pacemakers Bronx New York 30 Empire Brook-
lyn

Queens Follies Bergere Buckingham Louisville
30 Empire Indianapolis

Queens Parla Gayety Baltimore 30 Gayety
Washington

Reeves Beauty Show Gayety Detroit 30 Gay-
ety Toronto

Robinson Crusoe Girls Gayety St Louis 30
Gayety Kansas City

Rosebuds Peoples Cincinnati 30 Empire Chi-
cago

Rose Sydella Gayety Montreal 30-Oct 2 Em-
pire Albany 3-5 Franklin Sq Worcester

Runaway Girls Gayety Toronto 30 Garden
Buffalo

Social Maids Gayety Philadelphia 30 Gayety
Baltimore

Star & Garter Gayety Louisville 30 Gayety St
Louis

Stars of Stageland Empire Brooklyn 30 Em-
pire Newark

Taxi Girls 23-25 Empire Paterson 26-28 Em-
pire Hoboken 30 Casino-Philadelphia

Tiger Lillies Empire Baltimore 30 Lyceum
Washington

Trocadero L O 30 Columbia Chicago

Watsons Beef Trust Standard St Louis 30
Buckingham Louisville

Whirl of Mirth 23-25 Orpheum Paterson 26-28
Columbia Scranton 30 Trocadero Philadelphia

Winning Widows Olympic New York 30-Oct 2
Empire Paterson 3-5 Empire Hoboken

World of Pleasure Columbia New York 30 Star
Brooklyn

Yankee Doodle Girls Century Kansas City 30
Standard St Louis

Zallahs Own Avenue Detroit 30 Star Toronto

CIRCUS ROUTES

HAGENBECK-WALLACE.-23 Bloomington
Ill, 24 Clinton, 25 Havana, 26 Lincoln, 27
Springfield, 28 Panna, 30 Murphysboro, Oct 1
Benton, 2 Centralia, 3 Virden, 4 Carlinville,
5 Jacksonville.

BARNUM & BAILEY.-20 Santa Ana, 21
San Bernardino, 23 Phoenix, Ariz, 24 Tucson,
25 Deming, 26 El Paso (27 en route), 28 Abi-
lene, 30 Ft Worth, Oct 1 Dallas, 2 Cleburne,
3 Hillsboro, 4 Waxahachie.

TWO BILLS.-23 Ft. Worth, 24 Dallas, 25
Waco, 26 Taylor, 27 Austin, 28 San Antonio,
30 Huston, Oct 1 Beaumont, 2 Crawley, La.,
3 Opelous, 4 Baton Rouge, 5-6 New Orleans,
101 RANCH.-23 Tulsa, Okla, 24 Sapulpa, 25
Okmulgee, 26 Muskogee, 27 McAllister, 28
Shawnee, 30 Gainesville, Tex, Oct 1 Cleburne,
2 Weatherford, 3 Bonham, 4 Clarksville, 5
Paris.

RINGLIN GEROS.-20 Independence, Kan.,
21 Wichita, 23 Oklahoma City, 24 Tulsa, 25
Muskogee, 26 Ft Smith, 27 Russellville, 28
Little Rock, 30 Memphis, Oct 1 New Albany,
Miss, 2 Birmingham, Ala, 3 Gadsden, 4 Chat-
tanooga, 5 Knoxville.

SELLS FLOTO.-23 Kansas City, 24 St Jo-
seph, 25 Emporia, Kan, 26 Chanute, 27 Cher-
ryville, 28 Winfield, 30 Tulsa, Okla, Oct 1 Enid,
2 Wellington, Kan, 3 Alva, Okla, 4 Woodward,
5 Amarillo, Tex.

LETTERS

Where C follows name, letter is in Chi-
cago.

Advertising or circular letters of any
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Following name indicates postal, ad-
vertised once only.

A
Adair & Dahn
Adeline
Armstrong Wm (C)
Arnold Mr
Aubrey Stan

B
Baker Alice H
Bandoli M C
Barnes & King
Barrett Vera
Barry Edmond
Barry Marion
Beats William
Bergere Rose (P)
Bernie Ben
Bernivici Bros
Beits Billy
Bersac Cliff
Boley May
Bordly Chas
Brice Charlie
Broe & Maxim
Brown Helen
Bruce Agnes

C
Campbell Gus (P)
Caswell & Arnold
Chase Billy
Church Alice
Clark Sisters
Clifford Elsa
Clifford & Frank
Coleman Wm J (P)
Collier Ivy
Cook Walter
Core John
Cooper Celia (C)
Costello & LaCroix
Craig W W
Cressy Wm (C)
Crollins Gladys
Cross Grover

Curtis Carle (C)
Cushing M (O)

D
Daley Dorothy
Daley Dorothy (C)
Daley Jack (C)
Darnley Grace (C)
Darrell Emily
Dasbie Angela
Dean Wood Ella
Deas, Reed & Deas
Deagon Arthur
De Garne Alice
Delemanti Arthur (C)
De Noyes Eddie (C)
De Perrier Adelle
Derling Margaret
Desmonda Millie
De Vena Golda (P)
Diana Dainty
Diamond Lew F (C)
Dubson Charlie
Duleson Charlie
Dewar Tom

E
Earle May
Edelman Mamie Miss
(P)
Edmonds The
Edwards Tania
Emerald Alice
Empire Marie
Erk Eddie
Esphay Nina
Evans Geo W (C)
Evans Ernest

F
Falsom Beasye (P)
Fairfax Virginia (O)
Fern Ray
Fitzstube Maud
Folsom Robert

Fowler Bartle
Fuller Nan

G
Gallagher Ed
Gardner & Revere
George Alvin D
Gilbert Albertina
Girdeler Earl
Giesia Violet
Gordon Miss C
Gould Rita
Graham St Cass (C)

H
Hall Jack
Hall Cora
Hamlin Richard
Handy Sadie
Hanlan Alex
Hardcastle Ted
Hatch Warren
Hayward Jessie (P)
Hewins Nan
Hobbs Lucy
Howe Walter
Howard Mollie
Hudson H B
Hymer Eleanor

J
Jarow (C)
Jarrott Jack
Javens Hugh
Jewell Jack
Johnstone & Buckley
(P)
Johnson Roy (P)
Jordons Flying

K
Kaufman Mrs (C)
Keife Zena
Kelly Hal (C)
Kimbal Flo
Kramka Toney

L
La Mar Frank
Lanning Mae
Le Mar Ada
Leslie Mrs
Lesso Mrs
Levering Wilbur
Livingston Violet

Leola King
Loveland Carl H
Lowell Mildred
Lutz C A
Lynton Polhan (C)

M
Mack Robert B
Mack Jennie (C)
Magee J E (C)
Mahr Agnes
Mandel Marie
Mason Daisy
Mason Vm (C)
McDonald Bobby
McMahon Tim
McDonald Tom
Mills Lillian
Miller Jeannette
Miller James
Mitchell Flora (C)
Morrisey & Hanlon
Mosier Marie
Murphy W H
Murray Elizabeth
Musette

N
Nadel Leo (C)
Nell Will (C)
Nestor Fred (C)
Nevins & Erwood
Neville Augustus
Newton & Hall (C)
Nibble & Riley
Norden Archie
Norwood Geo (C)

O
O'Clare Wm (C)
Overing M
Owens Flo

P
Parshleys The
Pauline Marguerite
Pearl Violet
Peters Johnny
Petting Carl (C)
Pierce & Dunham
Piquo H
Plotlio
Pratt Miss M
Prilo Ernie

Quall Johnnie

R
Rafferty Jimmie
Ramey Maud
Randall Claude
Redding Francesca
Richardson Leander
Rivers & Rochester
(C)
Rogers Gene (C)
Rose Jack
Rother & Anthony (C)
Russo Louise
Russell Flo (C)
Ryan Caroline

S
Searis Alice
Schoen Mad
Seymour Harry
Shea Mary
Sherry John
Simpson Cora
Sloan Florrie
Sloat Howard (C)
Snyder & Vaughn
Solomon Sol
Spissell Harry
Stannard Dway (C)
Stark Sisters
Statzer
Stevens Leo
Stover B W
Stevens & Bacon
Stuart Harry Ken-
neth (C)

Stuart Virginia (C)
Sully Estelle
Swan M
Sweatman Wilbur
Sweet Sixteen Quar-
tette

T
Taylor Miss Joale
Terry Wolt
Thomas Cora
Thompson Harry (C)
Tina Miss
Trevor Cora
V
Valgene Harry
Vannerson The (C)
Van Chas A

W
Ward & Cullen (P)
Warne Dave (C)
Watts & Lucas
Watkins Sammy (C)
Webster H J
West Ford (C)
Weston Mr A
Weston Mrs
Wheeler Roy Mrs (C)
White Mr
Wilson Sam
Winchester M (C)
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Z
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TREMENDOUS SUCCESS ON THE ORPHEUM CIRCUIT

A FEW PRESS COMMENTS

Mildred Grover's ragtime and other rollicking ditties captivated all within reach of her well-trained contralto voice.
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Mildred is a "ploomp" girl and a pretty girl, also a witty girl. And her frocks are the admiration and envy of every woman in the house.
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Seldom has a singer scored as complete a success here as Mildred Grover.
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Mildred Grover who is not new to Orpheum patrons is always welcome nevertheless, and was given a hearty reception last night.
Miss Grover sings songs cleverly.
"OREGON DAILY JOURNAL," PORTLAND.

Mildred Grover

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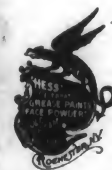
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ACTS FOR VAUDEVILLE

The Vaudeville branch will be under the direction of Mr. Collins, for several years associated with the booking department of the Orpheum Circuit.

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will personally superintend all productions issuing from this office.

MANUSCRIPTS AND IDEAS FOR VAUDEVILLE

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VARIETY

VOL. XXVIII. No. 4.

NEW YORK, FRIDAY, SEPTEMBER 27, 1912.

PRICE TEN CENTS.



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NEW YORK

VARIETY

Vol. XXVIII. No. 4.

NEW YORK CITY, FRIDAY, SEPTEMBER 27, 1912.

PRICE 10 CENTS

ETHEL BARRYMORE, ANGRY; MAY SEEK NEW MANAGER

**Aggrieved at Charles Frohman Through Hattie Williams
Travestying Her Performance of "A Slice of Life"
in "The Girl From Montmartre". Reported
Negotiating With Shuberts**

Chicago, Sept. 25.

It is well enough reported that Ethel Barrymore is so very angry over Charles Frohman permitting Hattie Williams to travesty her performance in "A Slice of Life" that the report Miss Barrymore has opened negotiations to change management in the legitimate, appears to find ready belief among her friends here. "The Slice of Life" has been added to the performance of "The Girl From Montmartre" at the Criterion, New York.

Both actresses are under the direction of Mr. Frohman. At present Miss Barrymore is touring the Orpheum Circuit in J. M. Barrie's "The Twelve Pound Look." For the vaudeville engagement she receives \$3,000 weekly. Of this amount, \$1,000 goes to Mr. Frohman, it is said, and \$300 is paid Mr. Barrie for royalty, leaving Miss Barrymore \$1,700 weekly to reimburse herself and company.

The story says the Shuberts are interested in Miss Barrymore's present state of mind and her future managerial direction in the legitimate. The vaudeville tour is for a period of about twelve weeks, though it may be prolonged beyond the contracted term.

CAHN'S "NO. 2 LAUDER SHOW."

The William Morris office has a letter from Julius Cahn, asking if he (Cahn) could have a "No. 2" Harry Lauder show for New England.

HOLLAENDER'S "RAG" NUMBER.

The American "rag" craze has fastened itself upon Victor Hollaender, composer of the music for "Sumurun" and "A Modern Eve," as the best known of his work to Americans.

Mr. Hollaender wrote an "Egyptian-Oriental-Rag" number, and allowed Leo Maase to hear the melody. Maase

did a record hundred for the Shubert offices with it. The composition will become a number in the Gertrude Hoffmann Revue.

AMY LESLIE MAKES UP.

Chicago, Sept. 25.

Amy Leslie, the critic, is doing the Shubert houses in Chicago for the first time in two years. She reviewed "A Modern Eve" last week, a piece that has been in town all summer. Melville Ellis is said to have healed the breach. Effingham Pinto has replaced Mr. Ellis as the pianist in "The Whirl of Society" at the Lyric. Mr. Ellis has returned to New York.

NANCE O'NEIL IN "JOAN" ACT.

The United Booking Offices time held for the Bernhardt tour has been filled in through the engagement of Nance O'Neil in "The Trial of Joan of Arc." The act will open Oct. 14 at the Alhambra, New York.

The rearrangement of the Bernhardt tour for America, now to be directed personally by Martin Beck (who originally contracted for the French woman) gave Miss O'Neil the vaudeville opening.

"HELEN" SHOW CHEAP.

Chicago, Sept. 25.

"Whose Helen Are You?" at the Studebaker isn't interesting Chicago, to an extent even that would leave the show management sufficient to liquidate the payroll, according to report, and the payroll of the play doesn't exceed \$600 weekly, it is said. There is no "production."

Under the circumstances, "Helen" (who really belongs to Comstock & Gest despite the question mark in the title) is coming off.

KELLERMANN SHOW STRONG.

Philadelphia, Sept. 25.

The William Morris vaudeville show with Annette Kellermann as its star, opened strong in the Lyric, Monday's audience being a large and enthusiastic one. The pantomime fantasy presented by Miss Kellermann proved a hit.

Owing to the failure of scenery to reach here in time, Tom Terriss gave "Scrooge" in place of "A Tale of Two Cities" Monday night. The Molasso act, "La Danse de L'Opium"; Tate's "Motoring"; Oscar Lorraine; Fennell and Tyson, and Barnes and King made up the remainder of a very well liked bill.

There was some doubt right up to the Monday evening performance whether Miss Kellermann could appear in "Undine." Manager Klein who wrote the piece, held a claim of \$2,000 against Miss Kellermann for back royalty. He threatened injunction proceedings unless settlement was made. It is understood payment of the Klein claim was guaranteed in New York.

FIELDS' ACT TAKES RECORD.

St. Paul, Sept. 25.

The house record for the Empress (Sullivan-Considine) was broken last week, when the gross reached \$6,080. Lew Fields' "Fun in a Barber Shop" headlined the vaudeville program.

Admission at the Empress is 10-20-30. The theatre seats 2,200.

EVIE GREENE COMING OVER.

The Keith New York vaudeville theatres will have for an attraction later in the season, probably around Dec. 1, Evie Greene, the English musical comedy star.

Miss Greene has played in the London halls. The American vaudeville engagement as a "single act" will return her \$1,500 weekly.

BUCHANAN, NOT THOMAS.

Actors are being engaged by the Packard Agency for the new play in which Laura Hope Crews is to be starred. It has been written by Thompson Buchanan and not A. F. Thomas, as originally announced.

This would indicate that there was some fault found with the Thomas play by Henry Miller, who is launching Miss Crews as a stellar attraction.

"MILITARY GIRL" IN AMERICAN.

Chicago, Sept. 25.

"The Military Girl" now current at the Ziegfeld will move to the American Music Hall Sept. 28, where it will be held indefinitely.

It had been announced Kolb & Dill would open the American, but word was received from San Francisco that they were doing so much business there they would not leave. Their Chicago engagement has been indefinitely postponed.

"The Military Girl" is the work of Cecil Lean, who is starred in it jointly with Florence Holbrook. It has been on view for seven weeks and has attracted considerable attention. It is thought that on a larger stage and in a larger house the piece will gain renewed popularity. The company will remain intact in the transfer.

Sam P. Gerson is the new manager of the American Music Hall. Carl Randolph has been made manager of the company and will represent W. K. Ziegfeld's interests.

"HAWTHORNE, U. S. A." REVISED.

Philadelphia, Sept. 25.

The Cohan & Harris production of "Hawthorne, U. S. A.," with Douglas Fairbanks in the star part, will be taken off this week or next, and revised before again sent out.

The show is at the Garrick. It has been announced to close its engagement there Saturday night.

BERNHARDT AT CHICAGO.

Chicago, Sept. 25.

The Bernhardt Road show under the direction of Martin Beck will very likely open in this city, then playing a tour over the Orpheum Circuit's route, but whether in Orpheum theatres is unknown.

A route of eighteen weeks has been laid out for the company.

PRESTON GIBSON'S NEXT.

Preston Gibson, the rich Washingtonian, who financed "Drifting" in the days gone by and dropped a wad of greenbacks in putting it on Broadway, is the author of a new play which he expects to see produced in New York.

It is entitled "Lola Montez."

VAUDEVILLE'S BIGGEST ACT PRODUCED BY LONDONERS

**Alfred Butt Putting on Reinhardt Production Next Month,
at Expense of \$50,000. Turns Down \$10,000 for
Maud Allan in American Vaudeville**

(Special Cable to VARIETY.)

London, Sept. 25.

Alfred Butt's production by Max Reinhardt, to be presented at the Palace about the end of October, will cost \$50,000.

It is designed to be the greatest venture ever known in British vaudeville.

The Reinhardt act at the Palace will be the most costly, by many thousands of dollars, that has ever been placed upon the variety stage.

Alfred Butt denies any intention of having more than two matinees a week at the Palace.

He also denies the rumor that Maud Allen will play the Keith houses in America. She was offered \$10,000 for four weeks in them, he says.

In the United States an investment of \$2,500 for a vaudeville production is looked upon as a considerable amount. \$5,000 for the initial costs a very big turn. Even vaudeville press agents never claim that an act over here represents more than \$7,500 before shown upon the stage.

HOUDINI'S NEW TRICK.

(Special Cable to VARIETY.)

Berlin, Sept. 25.

Houdini, opening at Circus Busch, is going big with a new trick. He is freeing himself while submerged in water, with head downward, feet fastened to a board.

Houdini's water trick while on Hammerstein's Roof during the summer was to escape from a packing case after being lowered into a tank.

HIRSCH'S MUSIC AT HIP.

(Special Cable to VARIETY.)

London, Sept. 25.

Louis Hirsch, composer of the New York Winter Garden shows, has been engaged to write the music for the new Hippodrome revue.

BELASCO'S NEXT PLACE.

(Special Cable to VARIETY.)

London, Sept. 25.

Lyn Harding leaves for New York next week to appear in David Belasco's next production, entitled "Years of Discretion."

THEATRE REJANE REOPENS.

(Special Cable to VARIETY.)

Paris, Sept. 25.

The Theatre Rejane, under the temporary direction of Gustave Labruyere, opened Sept. 19, with a comedy, "Les Yeux Ouverts," by Camille Oudinot, which was indifferently received, and a short play, "La Princesse et le Porcher," by J. Terni, an adaptation of Hans Anderson's Fairy Tales, which was fairly successful.

Mlle. Polaire, Arquilliere and Capel-

lani played the latter. Mme. Rejane did not appear herself.

These productions will have only a short run at this theatre.

KOMEDIENSHAUS, THAT'S ALL.

(Special Cable to VARIETY.)

Berlin, Sept. 25.

The Komedienshaus opened successfully with plays by Fulda and Dreyer.

LA MILO DISAGREEMENT.

(Special Cable to VARIETY.)

London, Sept. 25.

La Milo and Cruikshank, her manager, have split. Both claimed the salary for last week and the house paid neither, so as not to make any mistake. The matter may come up in court.

"La Milo" was Pansy Montague, a show girl; Melbourne Cruikshank, an artist. She created a sensation at the Pavilion six years ago.

KEEPING PARRY IN LONDON.

(Special Cable to VARIETY.)

London, Sept. 25.

On his return from America, Andre Charlot booked Charlotte Parry for a run at the Alhambra. This makes the fourth house in which Miss Parry will play in London in succession.

V. A. F. AGAINST SUNDAYS.

(Special Cable to VARIETY.)

London, Sept. 25.

The Variety Artists' Federation has passed a resolution against the Sunday opening of music halls, which is being agitated by some managers.

PETERMAN'S OXFORD REVUE.

(Special Cable to VARIETY.)

London, Sept. 25.

Joe Peterman will produce a Revue around Christmas at the Oxford, containing scenes at the seaside.

FUND FOR DICK TEMPLE.

(Special Cable to VARIETY.)

London, Sept. 25.

A fund is being organized for Richard Temple, who is in want.

He was a well known musician and comedy singer, at one time the husband of Evie Greene.

COMING LONDON PLAYS.

(Special Cable to VARIETY.)

London, Sept. 25.

New productions for the immediate future are "The Little Cafe" at the Playhouse this Saturday; "The Turning Point," St. James', Oct. 1; "Doormats," Wyndham's, Oct. 3, and "The Awakening of Helena Ritchie," Birmingham, Oct. 7.

Monday "The Winter's Tale" went on at the Savoy, and the same evening "The Dancing Mistress" was shown at the Adelphi.

RAG SINGERS BIG HIT.

(Special Cable to VARIETY.)

London, Sept. 25.

The Ragtime Octet, singers, opened at the Hippodrome Monday and are a big hit. They appeared in full evening dress.

The best-liked songs are "Robt. E. Lee," "Ragging the Baby to Sleep," and "Not Me."

The Octet is featured for next week at the New Cross Empire in addition to the Hippodrome. Melville Gideon now playing the piano in the act. The personal successes are Pete Bernard, Britt, Bloom and Butler.

Gideon is running the Ragtime Band at the Imperial Hotel and hopes to introduce the Cabaret idea here.

REVUE WELL PRODUCED.

(Special Cable to VARIETY.)

Berlin, Sept. 25.

The new revue at the Metropole is along the same lines as similar productions there of previous years.

The playing is liked, and the production is gorgeous, both in stage settings and costumes. The Revue fails principally in its music.

Madge Lessing is again in the Metropole cast of players.

BROKE UP PROPOSED MARRIAGE.

(Special cable to VARIETY.)

London, Sept. 25.

Josephine Davis arrived here a couple of months ago, bringing with her as piano accompanist a youth named Billy Geller. They were getting along charmingly and matters had progressed to the point where a marriage was imminent. Billy's mother came over and took him back with her. Josephine now works alone.

NEW HOUSE POORLY OPENS.

(Special Cable to VARIETY.)

Paris, Sept. 25.

The new Champs Elysees theatre, in the Rue Colisee, now christened the Imperial, was opened Sept. 21, under the management of Paul Franck, the pantomimist. The program consists of three numbers: "Son Vice," a farce by L. Xanrof; "Salome la Danseuse" by A. Aveze, music by E. Mathe, and a farce by Willy and G. Docquois (and not signed by Mme. Colette Willy as at first stated), entitled "La Petite Jamin."

It disclosed a small but pretty theatre. All three productions went poorly.

"WINTER'S TALE" PRODUCED.

(Special Cable to VARIETY.)

London, Sept. 25.

Granville Barker produced "A Winter's Tale" at the Savoy, Sept. 21. It is ultra-realism, suggesting Aubrey Beardsley, with German art settings. There is only one intermission. It is totally unconventional.

Cathleen Nesbit, as Perdita, is regarded as a "discovery." Henry Ainley plays Leontes; Eric Rae, Mamillius; Stranley Drewitt, Camillo; Lilla McCarthy, Hermione.

DRURY LANE 100 YEARS OLD.

(Special Cable to VARIETY.)

London, Sept. 25.

The Drury Lane theatre will celebrate the centenary of its opening Oct. 12.

GIBBONS CIRCUIT LOSES REED.

(Special Cable to VARIETY.)

London, Sept. 25.

Charles Reed, booking manager for the London Theatre of Varieties Co. (Gibbons Circuit) severed his connection to-day with that concern.

He has a long contract and a fight in the courts is looked for.

OPERASHIP IN BERLIN.

(Special Cable to VARIETY.)

Berlin, Sept. 25.

The Kurfuersten opera scored again with Wolf Ferrari's "Suzanne's Geheimnis" and Suppe's "Schoene Galathea."

"LITTLE CAFE" IN MARCH.

(Special Cable to VARIETY.)

London, Sept. 25.

"The Little Cafe," with a musical setting, has been fixed for March next in New York by Klaw & Erlanger.

KEITH SITE SOLD.

(Special Cable to VARIETY.)

London, Sept. 25.

The site of the Princess theatre, leased years ago by B. F. Keith, is to be the biggest hotel in London, costing \$2,000,000.

Keith's plan for vaudeville here never matured.

WHITE WIG PERIOD PIECE.

(Special Cable to VARIETY.)

London, Sept. 25.

J. M. Barrie's playlet in the Duke of York's triple bill, is a costume piece of the white wig period.

WELCH GETS ENGLISH RIGHTS.

(Special Cable to VARIETY.)

London, Sept. 25.

James Welch has secured the English rights to "Seven Days" and "The Million."

"THE OPEN DOOR" A MELLER.

(Special Cable to VARIETY.)

London, Sept. 25.

"The Open Door," a new melodrama, is to be produced at the Lyceum Wednesday next.

GET IN "ETERNAL WALTZ."

(Special Cable to VARIETY.)

Paris, Sept. 25.

The Phillins Sisters' act was interpolated in "The Eternal Waltz" at the Folies Bergere Sept. 20, and did nicely.

BOOKING COMBINE RUMORED.

(Special Cable to VARIETY.)

London, Sept. 25.

A big booking combine is in the air here, entailing a working arrangement between the Variety Theatres Controlling Co. and the London Theatres of Varieties, making thirty-two houses in one circuit.

SUES FOR DIVORCE.

(Special Cable to VARIETY.)

London, Sept. 25.

Stanley Brett, a brother of Seymour Hicks, has filed a petition for divorce from Maie Ash.

The co-respondent named is Fred. Allendale, a musical comedy man.

ACT PLAYING "OPPOSITION" SUFFERS FINE ON "CUT WEEK"

Three Yoscarrys' Informed \$100 Will Be Deducted From Salary at the Union Square This Week, for Appearing At Winter Garden Sunday Night. Were to Work For "Cut Salary." Didn't Submit.

A somewhat peculiar story of how the United Booking Offices had treated an act playing "Opposition" was about the streets Monday. From the account, the big time vaudeville agency is desperately in need of material, and does not feel it can afford to lose any act, or it has evolved the unique scheme of profitable punishment.

The 3 Yoscarrys were engaged to appear at the Union Square this week. Sunday night the act played at the Shuberts' Winter Garden. Monday morning, according to the story, someone in the United Booking Offices notified the management of the Union Square (B. F. Keith theatre) booking through the U. B. O. to notify the act if it played the week out, a fine of \$100 would be imposed for working the Garden for the one show.

The salary of the act is said to be \$300 weekly, and it had agreed to a cut of \$50 for the Union Square date. Were it to stand the fine of \$100, the net amount it would receive at the Square would have been \$150 (less ten per cent. commission on \$250).

The act refused to open with the understanding that a fine would follow. It is "laying off" this week.

The United agency has often declared it would not permit "United acts" to play the Winter Garden, but the 3 Yoscarrys are the first turn the United has attempted to make money out of through doing it.

Following the attempted fine and the cancellation of the Union Square engagement, the Shuberts gave the Yoscarrys a contract to appear in "The Whirl of Society" to open Oct. 7 with the show.

Two or three agents were suspected by the U. B. O. of having been implicated in the Yoscarray Winter Garden booking, but all of them attempted alibis by placing the blame on Joe Shea.

A somewhat similar incident occurred in the case of Howard and Howard who were canceled at a Monday morning rehearsal in Hammerstein's for having appeared at the Winter Garden the Sunday evening before. Before Monday night the Howards were signed by the Shuberts. They consider their "playing opposition" at that time the most fortunate thing to ever happen to them.

The Yoscarrays are booked for next week at Poli's theatre, Worcester, Mass., a "United house."

VON TILZER GETS IN.

Vaudeville is getting Al Von Tilzer, the music publisher and proprietor of the York Music Co., as one of its producers.

Mr. Von Tilzer is producing two big acts. Both will be under the booking direction of Frank Bohm.

One is called "A Night in Shanley's." It will have fourteen people, including Freeman and Dunham, two versatile young men who have made an extraordinary record as entertainers for several months at Faust's; the other is "The Gaby Girls," with ten people.

ROCK AND ROONEY ACT.

For next summer only William Rock (Rock and Fulton) and Pat Rooney (Rooney and Bent), have decided to become a "two-man act." The combination will hold good for the hot months only.

A specialty by the couple has been prepared along new lines. It will probably be seen in a Broadway warm weather production.

FOX GETS WATERBURY.

In a proposed invasion of New England (which William Fox has already started through securing entrance into Hartford and Springfield) Waterbury has been selected by Mr. Fox as the new first point.

The theatre of 2,000 capacity in Waterbury, now being built by John A. O'Neill, of that town, has been leased by the pop vaudeville manager, who will open it with his brand of variety entertainment.

The house is situated upon the main street, and will play in opposition to Poli's. S. Z. Poli also controls Jacques' theatre, Waterbury.

Fox opposes Poli in the other two cities. It is said he intends paralleling the Poli Circuit throughout the Down East territory.

FALLS INTO \$40,000.

St. Louis, Sept. 25.

Dora Claxton (Tansan and Claxton) has fallen heir to \$40,000 through the death of her grandfather. When informed of the good fortune while playing here last week, Miss Claxton was overcome, but stated that she would not give up the stage.

CONROY AND LE MAIRE'S OFFERS

The announcement last week that Conroy and Le Maire had engaged to appear on the Loew Circuit brought a flood of offers to the blackface comedians.

Five weeks in small time Philadelphia theatres were tendered them, at \$500 weekly, besides the Sullivan-Considine Circuit, and Jack Goldberg, assistant to Joe Schenck, of the Loew chain, proposed to the team that they play fifteen houses on the Loew time, remaining three weeks in each house, changing their act weekly.

Carolyn Lawrence, of the Jay Packard offices, is enjoying a vacation this week, the first she has had since joining the agency.

\$10,000 VAUDEVILLE BILL.

The Brockton (Mass.) Fair opens Tuesday with a \$10,000 open air vaudeville and circus bill, for the four days of the annual event. There are twenty-six acts booked, to fill the two stages.

Harry Allen is handling the attractions. Part of the show moves from Brockton to Richmond, Va., to play at the Virginia state fair Oct. 7-12.

LASKY'S NEW COMEDY.

Jesse L. Lasky will produce in Hartsburg, Oct. 7, a new tabloid musical comedy, with a cast comprised of four principals and ten chorus people. It is entitled "The Little Parisienne."

COLLINS-REGAL MARRIAGE.

Johnny Collins Thursday of last week at Stamford, Conn., married Dorothy Regal. To friends it was known for some time that the couple were to be married, but the sudden ceremony was in the nature of a mild surprise.

PARENTS OF TWINS.

Mr. and Mrs. Robert Ardell (Ardell Bros.) are the parents of twin boys.

ANOTHER ONE GOES.

Pittsfield, Mass., Sept. 25.

Next week will be the last of United Booking Offices vaudeville at the Empire, managed by J. H. Tibbets. Stock will supplant the present policy Oct. 7.

BOOKED FOR EUROPE.

The H. B. Marinelli agency (New York branch) has booked the following acts abroad: Shelvey Boys, opening Dec. 1, Wintergarten, Berlin; Marcus and Gartell, Dec. 1, Ronacher's, Vienna; Patsy Doyle, Hippodrome, London, Oct. 7; Myoris, Dec. 1, Ronacher's, Vienna; Carlisle, a full-blooded American Indian (to appear in native garb), Oct. 1, Wintergarten, Berlin; Rice, Elmer and Tom, Nov. 1, Wintergarten, Berlin.



JACK WARD AND EDDIE WEBER.

Appearing at Hammerstein's next week in a new act, elaborated with the aid of a far East atmosphere and called "A Minstrel Boy's conception of art."

Direction, Max Hart.

DELMAR QUILTS CONSOLIDATED.

The Consolidated Booking Offices lost the services of Jule Delmar, as office manager last Saturday. Mr. Delmar immediately returned to the Shubert office. He is under contract to the Shuberts, in charge of their vaudeville bookings and engagements.

There had been friction in the Consolidated, with and between Mr. Delmar and the circuit managers who organized the agency. Rumors Delmar would leave were current for the past three weeks.

It is said that among the applicants for the vacated office manager position, Walter Plimmer is looked upon as the most likely.

Upon returning to the Shuberts' offices Monday it was arranged that he and Jos. Shea should occupy an office upon the top floor of the building, where under the title of the Associated Booking Offices, they would conduct a general agency, giving particular attention to the Shuberts' vaudeville needs.

A report that Marcus Loew might ask the Shuberts for Delmar's services to operate a branch agency of the Loew Circuit, probably in Boston, had not been confirmed up to Wednesday.

Three new booking connections have been made by the Consolidated Booking Agency (Sheedy-Miles et al.). They are the Maple Leaf, Montreal and the Quebec house, formerly supplied by the Prudential, and the Grand, Brooklyn which formerly received its bills from the William Fox establishment.

It was reported this week that the Consolidated had given contracts for ten weeks at a salary of \$400 to Riccabona's Good Night Horses. The act had submitted its services to the United Booking Office at a price understood to be somewhat under this, but the U. B. O. had failed to close the deal promptly and the act took up negotiations with the Consolidated, which acted immediately.

JONES AND DEELEY SPLIT.

Chicago, Sept. 25.

The vaudeville act of Jones and Deeley will dissolve, after closing its engagement at Grand Rapids Saturday. Ben Deeley will appear in vaudeville with his wife.

Harry Sylvester will team up with Geo. Jones. Both were members of "That" Quartet, the title Fred Donaghey made famous.

BOOSTING PRICES BLOCKED.

Lynn, Mass., Sept. 25.

Jeff Callan, who has been running the Keith small time house in Lynn, Mass., recently discovered his house was playing to capacity. In order to fatten up the box office statements, he conceived the idea of pushing the fifty-cent seats back a few rows.

It was then he found himself blocked. For at the outset of the season, Mr. Callan had started a scheme of having his seats subscribed for, "like they do at the Metropolitan Opera House." Lynn fell for the subscription idea. Now so many of Keith's front seats are engaged at the regular scale he can't move the fifty-cent line.

SHUBERTS AND KEITH PEOPLE BIDDING FOR VICTORIA LEASE

Oscar Hammerstein Willing to Sell at \$750,000. Bids Have Reached \$650,000. Oscar Wants to Know How Gladys is, Replying to a Query Regarding Possible Proctor Affiliation.

Persistent, insistent and circumstantial are the reports that there will shortly be a change of ownership in the lease of the Victoria theatre. Oscar Hammerstein makes no secret of his desire to sell. In fact, he insists that it is so, adding that it is nothing new and that he has been seeking to dispose of his vaudeville house for the past three years.

The names most freely mentioned as the possible purchasers are the Shuberts, the Keith people, and Martin Beck. The Shuberts would like the house, as it carries with it the United Booking Offices' franchise for all territory within a considerable radius, which would include the Winter Garden, and one or two other Shubert theatres that might use vaudeville.

Mr. Beck denies that he is seeking the lease, saying that he wouldn't have it for a gift. The Keith folks would like the Victoria and its franchise, not only for itself, but because they would like to play vaudeville at the Palace and carry out Beck's original plan of presenting at the Palace an hour of ballet or something like, and fill in with vaudeville. In this event, Beck might be interested in the proposition.

The bids for the Victoria lease have reached the amount of \$650,000, with Hammerstein holding out for \$750,000, according to reports.

It is rumored that somebody, acting in behalf of the Keith interests, is in active negotiations for the Victoria at the present time, and color is given to this by the fact of the series of conferences Oscar Hammerstein is having behind closed doors with his lawyers and strange men carrying with them an air of importance. The redoubtable Oscar has never been known to waste very much of his precious time with people who haven't made some sort of a pretense of "showing cause."

Pressed as to the above rumored negotiations, and also that in the event he did not sell he contemplated an alliance with F. F. Proctor, Mr. Hammerstein laconically replied: "How is Gladys?"

Business at "The Corner" is said to have fallen down in the past six or seven weeks. During the Suffragette Week \$3,200 is alleged to have been the deficit.

William Hammerstein retired from the active management of the house practically without a dollar, after having built the place up into a great money-maker. He no longer derives any benefit from the theatre.

The ground lease of the Victoria is believed to have twelve years more to run. The Gerry Estate owns the property, leasing it to the Davidson Es-

tate, which in turn made it over to Felix Isman, as trustee.

Mr. Hammerstein was further questioned as to the report that the United Booking Officers' franchise for the Times Square district was in William Hammerstein's name, which would permit William to secure an interest and the management of the Palace for vaudeville, and perhaps shut out the Victoria from the U. B. O. service.

"Let us see," said Oscar. He produced from his safe the agreement, which reads: "Agreement made and entered into between the United Booking Officers of America, party of the first part, and the Hammerstein Amusement Company, Oscar Hammerstein, president, William Hammerstein, secretary."

"I am the Hammerstein Amusement Company," said Oscar, "and the franchise is for sixteen years more. It covers all territory between the Fifth Avenue and the Colonial, and the Palace or any other house in that section of the city has no right to U. B. O. service without my consent. Furthermore, I am the only one entitled to have another vaudeville house within those limits, having secured the rights for the Manhattan. The agreement reads that in the event of a casualty in connection with the Manhattan I might erect or maintain another house to replace it. I think we might all truthfully agree that the receipts at the Manhattan during vaudeville would reasonably come under the head of a 'casualty.'"

For the many years that William Hammerstein directed the Victoria the enormous profits of the remarkably successful vaudeville theatre were a matter of theatrical comment. With his retirement, and the subsequent falling off in receipts, Oscar was confronted with the task of creating those profits himself, also of maintaining the former high standard of the theatre. During the weeks "Willie" has been absent from the house, it is reported Oscar discovered this was no easy task, and his vast experience as an impresario did not come to his aid in the vaudeville direction. At the same time, Oscar learned his Victoria was but one among a cluster of Keith theatres, which secured their attractions from the source he did. This has also added to the elder Hammerstein's worries, and is accredited one of the causes as well, why, just at present, he is desirous of shifting the problem of "making the Victoria pay" over to some one else. The probability of the Keith interests taking over the Victoria was forecasted in VARIETY some weeks ago. The rumor that the Shuberts might take a hand in the bidding for the lease has been current for some time.

C. M. JORDAN PAYS PENALTY.

Boston, Sept. 25.

Chester S. Jordan, former actor, who teamed with his wife, in vaudeville, was electrocuted in State Prison, Charlestown, Mass., Tuesday morning, for murdering her at their home in Somerville, an adjoining city, Sept. 1, 1908. He was the brother-in-law of Jesse L. Livermore, the Wall Street cotton speculator who spent a million dollars in vainly trying to save him.

Jordan married Honora O'Reilly, an English woman, who was a year his senior. She had been married before, and had appeared in burlesque, under the name of Irene Shannon. After their marriage, Jordan wrote a sketch in which both appeared. He was an indifferent actor. They worked out as far as Chicago and returned.

In a quarrel he struck her with a flat-iron, knocking her down stairs. Then he dismembered the body, packed it into a trunk, and tried to take it on board a boat bound for New York. He missed the boat by a few minutes. He intended to throw the dismembered parts of the body overboard. When he missed the boat he hired a room and took the trunk with him. The cab driver, who carried him from the boat landing, became suspicious, and notified the police.

A bitter legal battle was fought. He had the best counsel available. They carried the case to the Supreme Court of the United States, but were overruled. For four years they held off the penalty.

Jordan embraced Christian Science when he learned that he was doomed. A reader of that faith accompanied him to the chair. He was cool and calm and helped the guards adjust the straps.

He formerly lived in Indianapolis.

ROAD SHOWS AT NIXON.

Philadelphia, Sept. 25.

The Sullivan-Considine Road Shows will begin making the Nixon theatre here as a weekly stand, commencing Oct. 7. The other Nixon-Nirdlinger house, People's, will not play the regular S-C show, although booked through the S-C-Loew joint agency in New York.

Other Nixon-Nirdlinger theatres outside Philadelphia may or may not secure the Road Shows, dependent upon circumstances, although most of the larger houses will be booked by S-C-Loew as is the People's.

BUILDING IN MEMPHIS.

Chicago, Sept. 25.

C. T. Crawford and C. H. Miles have leased a site on the main street of Memphis, Tenn., and will immediately begin to build a theatre to be somewhat similar in construction to the Garden, Kansas City. Seating capacity will be 2,200.

AFTER BACK ALIMONY.

Lillian V. Schrode, through Attorney Jacob Weissberger, has instituted court proceedings against her ex-husband, William C. Schrode, for alleged contempt of court, Mrs. Schrode claiming William owes her more than \$2,000 back alimony. Mrs. Schrode filed a suit for divorce and got it. But she claims Schrode failed to pay any alimony.

ODD SECT AS AN ACT.

Chicago, Sept. 25.

The latest novelty to enter vaudeville is "The House of David Band," a musical organization of twenty-five pieces, which will tour the Interstate Circuit shortly, under the direction of Lee Kraus, who made the final arrangements for the engagement last week.

"The House of David" is a religious settlement of longhaired individuals who make their headquarters just outside of the city limits of Benton Harbor, Mich. Their musical department is said to be one of the finest in America. One of the peculiarities of the sect is that they never bury their own dead. When one of the settlement shuffles off, the neighbors throw his body into the street, leaving the funeral troubles to the city. Pleasure seekers who spend their summers in Benton Harbor find The House of David one of the city's sights, and in this way it has acquired almost as large a reputation as Dowie's Zion City.

During the southern engagement the musicians will travel in a special car in which they will live. There is a possibility that other middle-western managers will be offered the novelty after Texas is through with it.

PRESS BUREAU INCORPORATED.

The joint press agency of the Orpheum and United Booking Offices Circuits, presided over by John Pollock, has become a distinct organization, through incorporation as the Vaudeville Photograph and Press Bureau.

About sixty vaudeville theatres are represented by the Bureau. Each house pays \$7 weekly toward its maintenance, it is said.

ELIZABETH THINKING IT OVER.

Elizabeth M. Murray has been offered a leading part in the new Joseph E. Howard musical comedy, "Frisolous Geraldine." While thinking it over Miss Murray will play a few weeks in vaudeville—and maybe continue in that field of endeavor.

TRYING JACKSONVILLE AGAIN.

Jacksonville, Sept. 25.

John W. Dodge and N. W. Remond will spend \$100,000 to build one of the finest vaudeville theatres in the south in this city, was the announcement made here yesterday. The two promoters declare they have been handed a franchise giving them exclusive rights in this territory to acts from the United Booking Offices.

The Forsythe Vaudeville and Amusement Co., in which they are principals, has taken title to a site in the heart of Jacksonville.

FLYNN'S A REPUBLICAN.

James Dillon Flynn, some years ago a vaudeville agent in New York, has been nominated for a state senatorship in Oklahoma. Flynn has made his home in Tulsa since going west. The funny part of Flynn's announcement of his candidacy to friends in New York is that he is running on the Republican ticket.

KEEPING BIG PRODUCTIONS WITHIN SMALL TIME LIMIT

Vaudeville Producers Finding Way To Build Acts, Without Leaving Themselves at Mercy of "Big Time" Managers. "Class" of New Productions Necessarily Restricted

The vaudeville producers, those of the general run who depend upon their output alone to find engagements, are breathing more freely nowadays, since it has become known that a production built to meet the requirements of the best small time, need no longer be at the mercy of the big time managers, although the small time limit of salary leaves the opportunity to submit the turn for big time consideration.

Producers who might put on an act that will cost the big time \$1,000 or \$1,250 a week, have the act built so that a transformation, while not diminishing the apparent value to any extent, will enable them to place the same act, at a profit, on the small time for around \$600 or \$700 a week.

Very few of the men who intend to produce for vaudeville this season have anything else in mind now than an average that will keep the turn within the boundaries of the small time, if obliged to seek that division for work.

Producing in this way necessarily restricts the "class" of a big act, but the producers claim they cannot afford to get themselves so far in an act financially that only the big time can handle it for them with profit. The loss of time, "stalling" and other things attending a big time booking, with the producer meanwhile being obliged to keep an expensive company together, will wipe them out on the money end, according to the men who know, before the big time starts the act off, if it ever does.

The producer must have action. He is willing to "show" his act for one or two weeks, but when it is decided he has the vaudeville goods, he says the consecutive time contract must follow it. Either that or continuous playing.

"I've figured this thing out," said a producer the other day to a *VARIETY* representative. "I am now preparing an act. It's going to be all right and it has got to get me some money."

"If that act isn't taken after the first week's showing, and I know it is all right, you will see that within three days I will have the same act all ready for the small time. For the big time I want \$800. For the small time, I will rearrange it to play for \$550, and still make just as much as though it had played the bigger time at the bigger salary. And I will guarantee the act will be just as good, perhaps better, for the small time."

"I know several who are producing on the same theory. It's the only way left to us. The small time gives us a yes or no right away and we know where we are at. The big time manager hems and haws and three or four weeks later comes around for the act you could not hold together. Then he wants to know why, and says that's the way with us fellows, we never consider the managers at all. That bunch 'up-

stairs' gets me pretty tired. I wish they would put in a regular showman to run things."

SECOND EDITION "INSURGENTS."

Chicago, Sept. 25.

The second issue of the *Insurgents* Rats paper, called the Union Actor came out today. It is of twelve pages and contains an announcement the Progressive Actors of America will open headquarters in the old union's clubrooms, Randolph and La Salle streets.

STILL PANNING CLEVELAND.

Two suits were brought against the Prudential Vaudeville Agency for unpaid salaries and came up in the West Side Municipal Court Tuesday. One was by Helen Weiss, former stenographer for the Prudential, and the other by L. D. McIntosh, former bookkeeper for the agency and now appearing as the proprietor of another agency. Each claimed a year's salary on a verbal contract. They had for their principal witness, W. S. Cleveland, who had been enjoined by the Prudential from re-engaging in the agency business. The suits were believed to be in the nature of retaliatory measures.

The evidence presented to substantiate the salary claims was so flimsy that the plaintiffs' own lawyer moved to dismiss. During the examination of a witness Charles L. Hoffman, attorney for the defendant, accused Cleveland of pantomimically coaching the witness, whereupon Cleveland called Hoffman a liar. The court, in the person of Judge Leon Sanders, demanded that Cleveland apologize to Hoffman and the Court, which was done.

Judge Sanders, commenting upon Cleveland's testimony, took occasion to say that the witness had deliberately perjured himself and suggested that the matter be brought to the attention of the district attorney's office. Lawyer Hoffman remarked:

"Your Honor, this witness lives in Jersey and if he got over there, would be out of the jurisdiction of the state. I ask that he be held now."

"Let him go back to Jersey," replied the justice, "it will be of benefit to the State of New York."

ROBINSON UNDECIDED.

"Young John" Robinson was in New York a few days ago and told inquirers that he had not yet made up his mind about sending the "Sept One" show out next season. Difficulties arising out of the litigation among members of the family some few years ago, kept the Robinson Circus in winter quarters this season.

U. B. O. FORCES BOOKINGS.

The United Booking Offices has forced the booking of Poli's, Washington, into its agency, according to a story.

The Poli house, which turns from stock to pop vaudeville Oct. 7, was to have been supplied by the James Clancy office. The U. B. O. is reported to have demanded it be put in the lists of the Family Department, which has been done. Nelson Burns, assistant to P. Alonzo, will fill the bills.

The Poli theatres at Springfield and Hartford, open next week with vaudeville.

AERIAL ACT'S ACCIDENT.

Kansas City, Sept. 25.

The Three Alros, acrobats, at the Garden, fell to the stage Monday evening, with their equipment on top of them; when a guy rope pulled loose.

Charles Devarro was rendered unconscious. The others were badly bruised, but the act expects to reappear tonight.

MAUD TIFFANY'S SALARY UP.

Advices from London say that Maud Tiffany, an American "single singer," who left New York some months ago to appear at the London Hippodrome at \$150 weekly, holds agreements on the other side for the next two seasons, with contracts calling for \$400 a week during that time.

Reports of Miss Tiffany's big success have reached over here off and on, but the unusual increase in salary (for English managers) rather surprised the show folks around who understand conditions abroad. It left an impression that Miss Tiffany's hit in England must have been of the sensational sort, and it is also showed that the English vaudeville managers, in the demand for American acts, on the other side just now, are prepared to pay regular money.

PUBLISHERS DOING IT.

A musical comedy production in vaudeville had a new number for one performance last Saturday. A music publisher "got to" one of the principals in the piece, who, without consulting anyone, substituted an "automobile" song at the matinee for a "whistling" number belonging to the act. In the evening the original song was ordered restored, and the principal (a young woman) was given notice that in two weeks she would be at liberty to accept another engagement.

Music publishers go to some lengths at times to secure publicity for their song numbers, but this is the first instance of trying to "slip one over" on a production act, without the management knowing it.

MARK-BROCK'S SECOND.

Montreal, Sept. 25.

The second pop vaudeville house of the Mark-Brock Co. is going up on Notre Dame street. It will seat 2,000, and Jan. 1 will see it open.

The firm's other house is the Francaise. The theatres are in widely separated sections.

TRAINOR TAKES ACTION.

Notice of a motion in the Supreme Court for a writ of mandamus to compel the reinstatement of Val Trainor as a member of the White Rats Actors' Union, was served this week upon W. W. Waters, secretary-treasurer of the organization.

Summers & Murray, representing Trainor, who was expelled from the order last week, will make their motion for the writ next week Wednesday in Special, Part 1, Supreme Court. It is possible that the court will give an immediate decision, since the motion is for a peremptory writ, but probably counsel will be asked to file briefs and the decision rendered subsequently.

Attached to the notice of motion is an affidavit by Trainor, setting forth his grounds for the demand for reinstatement. Substantially they are as published in last week's *VARIETY*. One added detail is that, since the by-laws of the order do not provide for an appeal from a trial by the board of directors and expulsion, Trainor has no method of securing a review of the proceedings which he alleges were illegal, except through the courts.

RATS TO "BEG PARDON."

W. W. Waters and Will J. Cooke were finally seated as delegates to the convention of the State Labor Federation at Poughkeepsie last week, after a struggle with the committee on credentials, which kept them out of the proceedings until a few hours before the adjournment.

The delegates asked to be seated at the opening, but the committee felt they were not eligible, owing to the fact that the White Rats Actors' Union order had forfeited its membership in the New York Central Federated Union. The artists' order had declined to submit its action in expelling Harry DeVeaux to the C. F. U. and upon its refusal, stepped out of the local trade body.

Waters and Cooke agreed during the examination before the convention's credential committee to apply for reinstatement in the C. F. U. and upon this understanding were seated in the convention Friday morning.

Whether the DeVeaux matter will now be submitted to the C. F. U. executive council as a result of the agreement reached in Poughkeepsie, has not become known.

HORSE EPIDEMIC SPREADS.

The United States Bureau of Animal Industry has reported that the epidemic among horses in Kansas and Nebraska is spreading into Oklahoma. Several of the circuses are headed that way. One or two of them, the Ringlings and Millers' "101 Ranch," are due there this week. Managers are buying their feed stuffs outside the affected territory and taking precautions to protect their stock.

Veterinarians declare the disease is closely related to spinal meningitis. Although it does not seem to be communicable, circus attendance is lessened, farmers not caring to drive into town in fear that herding their stock with that of the surrounding country may lay them open to danger.

BURLESQUE WHEELS EXCHANGE INDIANAPOLIS AND LOUISVILLE

Eastern Wheel Shows Will Pass By Louisville, Western Attractions To Be Withdrawn from Indianapolis. In Effect Shortly.

Another exchange of cities between the Eastern and Western Burlesque Wheels will soon occur. The Western Wheel may be left alone in Louisville, the Eastern folk leaving their Gayety there. The West will continue at the Buckingham if the deal goes through.

In exchange the Eastern Wheel receives Indianapolis for itself, the West quitting that town. It is not now known where the Eastern shows will play at Indianapolis, nor the exact date the exchange goes into effect.

The deal was settled before the Eastern Wheel Censoring Committee departed for the west. The members of it returned to New York Wednesday.

There will be a meeting of the Empire Circuit directors in Chicago next week, when the contracts will be signed binding the exchange. This meeting was to have been held this week, but was put over owing to the inability of several of the directors to attend. Harry Martell, for one, was held in New York owing to litigation with Gus Hill over alleged copyright infringement in "The Whirl of Mirth."

ACADEMY'S CABARET SCENE.

A Cabaret scene, prettily set, has been added to "The Girl From Brighton," at the Academy of Music. Jack Mason staged the scene in four days. It was put on last Friday night for the first time. With the former second act cut down, and the Cabaret making up the closing section, it provided a fast moving period to the stock musical production.

"The Girl From Brighton" is expected to remain at the Academy until ten weeks have been marked to its credit there, when the piece takes to the road. Another stock production will replace it on the Academy's stage.

OFF WITH THE TROUPE.

William Counihan (Counihan & Shannon), who has been laid up for some time with the gout, has recovered sufficiently to go south to spend two weeks with his Western Wheel show, "The Queens of the Folies Bergere." Bill and his partner will make a number of changes with their troupe before it reaches New York.

AMERICAN CABARET ABROAD.

Leo Maase of the H. B. Marinelli agency is seriously making up his mind to take over to Berlin next spring an active Cabaret performance of all Americans, for one of the all-night German Cabaret places.

"NO MORE," SAYS GOLDKNUPH.

Author Goldknuph, who is suing David Belasco for damages on an alleged theft of "The Woman," is in and out of the managers' offices again peddling several tabloid musical masterpieces. He called on

Harry Jacobs one day this week and offered him a musical piece.

"All right," said Mr. Jacobs, "leave it here. I'll read it."

"Never again," replied the author; "I'll read it to you now myself, or it's all off."

Mr. Jacobs was in a hurry, so Author Goldknuph departed with the manuscript hugged tightly under his arm.

THEATRE TO HOSPITAL.

One of the Larado Models, a posing act with "The Lady Buccaneers," was removed from the Casino theatre, Brooklyn, just before the Tuesday matinee to the hospital.

The girl was preparing for the performance when she was taken ill. She was hurried to the hospital and the doctors ordered an operation for appendicitis. The act was taken out of the show and James H. Curtin booked in a substitute for the Tuesday night show.

JIMMY BRITT, REAL ACTOR.

Jimmy Britt is negotiating with the Savage offices for a role in the new Rupert Hughes comedy, shortly to be produced. The role, that of a pugilist, needs an actor to play it.

James Edward Britt, as Jimmy, will probably be theatrically known in the future, is not a novice in handling a part. Before going abroad he played through the west in a melodrama and on the other side appeared in a sketch, gaining a rep as a real actor.

MAY RUN THREE WEEKS.

Next week at the Proctor's Fifth Avenue theatre, New York, Jock McKay, the Scotch comedian, will reappear in New York. Mr. McKay has just returned from the other side. He has been absent from New York for a couple of seasons, during which he appeared with the Lulu Glaser show, also toured the Orpheum Circuit.

Gus McCune, the 5th Avenue's manager, believes he has a card in Mr. McKay, and may hold the comedian there three weeks or longer if his hopes are realized.

Another feature of Fifth Avenue program next week, Willa Holt Wakefield, may be held over. The "class" of Miss Wakefield has always appealed to the high grade Fifth Avenue patrons.

NEW VICTORIA STARTING.

Chicago, Sept. 25.

The new Victoria theatre, on the North Side, a handsome playhouse that will vie with some of the "loop" theatres in elegance, will be dedicated Sept. 29 with "Don't Lie to Your Wife." The opening has been delayed for some time owing to difficulty in obtaining iron work.

BURLESQUE SHIFTS COMPLETED.

The Western Wheel Burlesque shows are now running smoothly, four of them having been revamped. The process of reorganization was completed this week.

Will H. Ward, Joe Burton, Joe Dixon, Charley Blake and Gertie DeMilt joined the "Stars of Stage-land" at the Empire, Brooklyn, this week. The Four Armstrongs and John Hawley entered the "Folies Bergere." "The Rosebuds" and "The Orientals" were the other shows whose makeup has been changed. Barney Gerard acted as the reorganizer.

BACK TO HIS OLD LOVE.

Atlantic City, Sept. 25.

Bob Richmond, a veteran stage comedian, formerly with the Four Diamonds and one of the first producers of burlesque in America, after a five years' retirement, returned to his old love Monday, opening with John Murphy's American Minstrels, Steel Pier.

Richmond, for years, starred Pauline Batchelor in burlesque pieces.

CAREFUL IN NORTHWEST.

In the headquarters of the Empire Circuit Co. (Western Burlesque Wheel), New York, there is a notice posted on the bulletin board calling attention of managers that all paper for St. Paul and Minneapolis, where the Western Wheel has a clear field in burlesque, must be free of all suggestive matter, and that the word "burlesque" should be avoided in those cities whenever possible.

NEW AGENCY FIRM.

The M. S. Epstein-Edgar Allen, Inc., agency, will start business next week in the Fitzgerald Building. The members are described in the corporate title.

Mr. Epstein is the general booking manager for the Mark-Brock Circuit, and will continue to maintain headquarters in the Loew Circuit offices, New York, where his houses are booked from. Mr. Allen has been in the agency business before, varving that with acting now and then.

PICKING 1913 CIRCUS.

Agents in New York and Chicago who make a specialty of booking acts with the big tops have received notice from Al Ringling to submit their offerings for the 1913 Ringling Brothers Show.

Mr. Ringling has returned to Baraboo, and is handling the administrative affairs of the show from winter-quarters. John Ringling is still with the Barnum & Bailey Circus, now on the Pacific Coast. He will return to New York in October.

SYRACUSE MAKING GOOD.

Syracuse, Sept. 25.

Burlesque has made decidedly good at the Bastable, since the opening of the season. In fact it is the only entertainment here consistently playing to capacity.

The Eastern Wheel shows stop off at the Bastable for the first three days, with combinations filling in the remainder of the week. The latter half does not attract to any extent.

CABARET LIMIT OFF.

"The limit is off"—or seems to be—in the matter of cabaret performances in New York. From present indications some of the restaurants are increasing the cost of their entertainments to such an extent they will loom up as genuinely formidable opposition to the regular theatrical entertainments.

This week Louis Martin's is reported to have made an offer by cable to La Belle Otero, the Spanish dancer, of \$1,000 a week. She declined, asking \$2,500 a week for eight weeks.

Josephine Sabel is now appearing at Martin's under a ten weeks' contract, which stipulates the number of songs she shall sing and the "spot on the bill."

PICTURE SUITS CLOSED.

Captain Fred Kleinschmidt has been relieved of the litigation arising over the Alaska-Siberian Hunt pictures. An attachment of his bank account and the films was sued out by O. J. Lynch, acting for the Otis Lithograph Co. On motion of Leon Laski, for Kleinschmidt, this attachment was vacated, by Justice Delaney.

Another branch of the litigation was an injunction against the picture showman applied for by Michael Moran, who claimed certain exclusive rights to the films. This application was argued before Justice Newberger. Attorney Laski, representing Kleinschmidt, convinced the court this contract had been made with Moran by Pliny P. Craft, an employee of Kleinschmidt, after he had been discharged by the picture showman.

AGENTS SWALLOWED WHOLE.

Boston, Sept. 25.

The Boston establishment of the United Booking offices controls everything in sight in the New England booking field. The last of the free lance selling agents was Jules Larvett. He gave up the fort a few days ago and went to New York to operate in that city. J. J. Quigley still books, but his operations are largely confined to weekly and bi-weekly visits to New York. The Loew Circuit and Consolidated Booking offices have branches here.

All the other agents have been taken in by the U. B. O. For a long time Wesley Frazer, Fred Mardo and Jeff Davis were individual agents, widely known among artists who play the New England time. Now they are employed by the U. B. O., neatly tucked away in an office in the Bijou Arcade, the Keith local headquarters.

When they moved into the office a short time ago, they directed that their names be painted on the door. This was done, but when J. K. Burke, the New England viceroy of the U. B. O. observed the neat lettering he shook his head, waved his hand and the names were eliminated.

Sam Dessauer is back on Broadway after a long illness. He has been nearly three months in the country. Few know that Dessauer draws a salary for life from Dave Marion whether he works or not. It is nearly a year since Dessauer has been active in theatricals.

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ADVERTISEMENTS.

Advertising copy for current issue must reach New York office by 6 p. m. Wednesday.

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SUBSCRIPTION RATES.

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Stop! Look! Listen! The United Booking Offices is having a painful time attempting to make it known its managers do not think much of VARIETY's criticisms. To tell the truth, we don't think much of them ourselves, so we are going to help the United.

One of the best reasons why we are impelled to aid the U. B. O. in its very laudable attempt to make it known VARIETY's criticisms are valueless, is, that, unless VARIETY does print it, the people the U. B. O. wants to have that information won't obtain it. Far be it from us to try to defeat any worthy object the United is striving for. It happens so seldom, you see.

Of course, the United could reach the readers of VARIETY through advertising in this paper, but we know through having been personally informed several years ago by E. F. Albee that neither he, the Keith theatres, nor the United Booking Offices would ever advertise in VARIETY. Mr. Albee made it more emphatic by placing the assertion in the form of an oath. That the United Booking Offices has advertised in VARIETY since is no fault of ours, and we were really surprised to learn Mr. Albee would violate an oath over a little thing like VARIETY.

The U. B. O. would give a great deal just now to have a paper that all vaudeville reads. It's too bad. Haven't you got a paper you can give the U. B. O.? It's big enough to have a paper of its own. We could have been its paper, and the U. B. O. thought we were (for one summer), but you know what thought has done so often. So we must do the best we can struggling along without the patronage of the U. B. O. It's going to be very hard perhaps, for of the seven years VARIETY has been battling, it has only had the U. B. O. opposed to it for six years during that time.

VARIETY of February 18, 1911, had an editorial on critics and criticisms. Anyone particularly interested in our

views on both is referred to that issue. But briefly we will take up the subject, in furtherance of the United's most worthy aim in making known VARIETY's criticisms are worthless.

We will have to get at the point a little bit around the corner, because, while we are at it, we are going to prove conclusively that our criticisms are absolutely useless to vaudeville. First we must diagnose the critic himself. He isn't of much account. As a plumber's helper, at regular work, there would have been a chance for him. As a critic, he becomes inflated with an importance that is merely superficial and self-assumed, because a few people here and there with little effort make him believe he knows something. If he knew anything he wouldn't be a critic, so that is easily disposed of.

With the light responsibility resting upon VARIETY's critics, they having only to worry about not stopping the Broadway cars from running through failure to perform their weighty mission which is criticising vaudeville shows and acts, VARIETY's critics developed nothing much excepting a memory. It was expected that in return for their salary each week (since they delivered nothing of value in their reviews) that they would do something worth while.

This memory training isn't so bad in vaudeville reviewing. You see so much on the vaudeville stage that recalls other things (mostly acts). And VARIETY's critics discovered that memory needed training, for in nearly every show they visited they found that some act upon the bill had stolen something from some other act that had previously appeared in the same or some other vaudeville theatre. That is where memory commenced to earn its money—for VARIETY—but not for vaudeville.

VARIETY found also that these acts, as they came sneaking into the biggest vaudeville houses with stolen material, invariably advertised in the theatrical papers. The advertising was to switch the trade press from panning them for becoming petty larceny thieves. Sometimes it was grand larceny—then the advertisements were larger. But VARIETY's critics having only their memories to hold their jobs with, pointed out with a steadfastness that surprised the advertisers, who the thieves were and what they had stolen.

When there were no shows to be criticised, VARIETY's reviewers filled in the time by writing articles on the danger of the managers winking at "copy acts"; telling what a curse to vaudeville these brain-thieves are, and what would be the ultimate effect of the managers permitting and conniving with "copy acts" to appear.

The managers though, and particularly those managers connected with the U. B. O., endorsed "copy acts"—if they were cheaper than the originals—and they always are. The managers did not care what VARIETY's criticism said about a "copy act" that was giving the same act at \$200 the original wanted \$500 for. Humph! VARIETY! A bad notice in

VARIETY was all right to use in beating down the price of an act, but what good was a VARIETY notice if it told the managers about a "copy act."

We felt real sorry for the managers, not because they failed to see that with "copy acts" would partially at least come the ruination of big time vaudeville, but because a man with a business he should protect, fostered the "copy act" instead—because it was cheaper.

Not alone has the "copy act" driven away thousands of vaudeville patrons from the big time, but it has taken the heart out of the regular vaudeville artist. The managers talk about new material for vaudeville! Ask why the vaudeville artist doesn't produce newer material more often! Why doesn't the artist keep up with the advancement! Everything the manager asks about the artist and his act may be answered by saying that the artist is doing just what he is doing because he knows the managers will not protect him from the "copy act" thieves. All the producers in vaudeville have not as many good ideas for vaudeville productions as any five first-class artists that one could name. For the vaudeville artist understands vaudeville more thoroughly in a minute than the vaudeville producer ever can. And the vaudeville artist works out but one idea at a time. When it is perfected, it would be a good act—if he would produce it. But he won't, for he knows that someone will steal it, lessen the value of it, and that the managers may even go so far as to tell someone else to take it. That has happened, too.

Not alone is vaudeville crowded nowadays with "copy acts," which are repeating original ones to a greater or less extent, but vaudeville, in its big time, has become unclean. VARIETY's critics have been prone to mention nastiness on the stage, either in dialog, or action, or songs. They have called attention to dirty parodies, jokes and dialog, "cooch" dancers, lasciviousness, and even indecency, besides the lurid scenes of dramatic sketches. VARIETY's critics said that in their opinions this would foul the "clean" vaudeville every big time manager always tells his press agent to keep on talking about. It was repeatedly printed in VARIETY's criticisms that this or that act, for some reason, was unfit to appear before the mothers and children who attend matinees; that the nastiness creeping into vaudeville would overwhelm it; that the managers were listening to the gallery and overlooking the silence of the orchestra.

Not so long ago we saw a performance in a small time vaudeville theatre uptown when 2,000 children from seven to seventeen years of age were in the house, occupying nearly every inch of space excepting for a few adults who had brought the children there. Is there a big time vaudeville manager who could draw 2,000 little people into his theatre today? There is not a big time vaudeville house in New York that could do it. And why? Because the big time managers in the east have permitted their shows to become so besmirched with obscene lan-

guage, actions, dialog and curses upon the stage, mothers will not allow their children to absorb the education in the dirt of the world that the big time vaudeville is throwing off.

Burlesque found an unclean performance was expensive at the box office. Burlesque has "cleaned up." Not because its managers were public spirited, but because its managers found there was more money in wholesome entertainment. Vaudeville has started on the downward path, where burlesque left off. B. F. Keith's big time vaudeville has sunk from the days when the signs hanging upon the wall said "damn" must be excluded from every act, to the present time, when you can see and hear things that could have been damned by the vaudeville managers before ever reaching the stage.

So the children, who should be the bulwark of the future vaudeville, are kept away from the big time theatre. Their parents are not seeing the clean and wholesome show vaudeville advertises, and the "copy acts" are merely repeating what the auditors have seen or heard before.

Isn't that proof enough that VARIETY's criticisms are worthless! VARIETY preached against these things in its reviews, but the managers wouldn't listen. They got a \$500 act for \$200 through it being a steal; they saw a headliner make good through "dirt"; they stood for nastiness because it got applause from the gallery. And decent people and their children are staying away from big time vaudeville because of it.

Max Hart contemplates a trip abroad next May, accompanied by his wife.

Keith's new theatre in King Square, St. John, N. B., is to be styled the Imperial.

The Boston Grand Opera Co. will not tour the New England states next season.

Porter J. White and Co. are producing a new sketch at the Odeon, New York, this week.

Tommy Haydn and Lillian Clark (non-professional) were married at Syracuse.

Julius Steger in "Justice" opens his season's vaudeville tour at Atlantic City Sept. 30.

"For Sale" is the title of a new play by Elmer Harris which A. H. Woods may bring out some time after the holidays.

David Higgins has written a new melodrama for vaudeville. It is to be played by him next week at Yonkers.

The Academy of Music, at Lynchburg, Va., destroyed by fire two years ago, is being rebuilt. It is expected to be completed by Nov. 1.

John Quigg (Quigg and Nickerson) is back on the stage after a severe tussle with ptomaine poisoning at the St. Louis Hospital.

BELASCO'S NEW PLAY NOVEL SAYS LEANDER RICHARDSON

Foreign Agents Stealing American Material; William A. Brady May Tap Vaudeville; "Garden of Allah" will Get \$200,000 in Chicago; Mrs. August Belmont's (Eleanor Robson) White Hair; "Honest Jim Blunt" Taken Off; Gertrude Hoffmann Show Lost \$101,000 Last Season.

By LEANDER RICHARDSON

David Belasco's next production, scheduled for early in January, is to be a boys' play, and a distinct novelty is looked for. In accordance with the fixed policy of this manager, no details are given out beyond the fact already stated. The play is by an English author, and it will employ the services of quite a number of youngsters, some of whom are unknown to our stage, while one or two have gained a measure of popularity.

Work upon the piece already has been begun in a preliminary way, enabling Mr. Belasco to "size up" his acting material so that he will be in a position to bring out the best effects when the real rehearsals set in. It is the intention at present to place the new piece in the Republic theatre at the time mentioned, although every indication points to an entire season's prosperity for "The Governor's Lady," the receipts of which really are measured solely by the capacity of the audience room.

Bean a Romancer.

The author of "An Aztec Romance" proved to be a much better romancer in business than in the making of his manuscript. He put together a big company, with several very prominent actors and actresses in it, rehearsed the people strenuously for six weeks, played three nights and didn't settle. Mrs. Tittel-Brune, whom he brought over from London, squeezed a little money out of Mr. Bean (who seems to be a "string" Bean) but not many of the others managed to get him down to a cash basis.

George Broadhurst wanted one of the best known of these actors for a "Bought and Paid For" company, and they talked it over as they sauntered along the street from the Lambs Club. Mr. Broadhurst inquired about the salary.

"Three hundred and fifty," said the actor.

"We had a good walk, anyhow," rejoined the playwright.

"I get the money with 'An Aztec Romance,'" persisted the leading man. "and Mr. Bean guarantees me eight weeks."

"I see," concluded Mr. Broadhurst. "But who guarantees Mr. Bean?"

The actor stuck, and was stuck. It was the old story of a lot of supposedly smart persons allowing themselves to be "kidded" into engagements merely because the promised salaries were larger than sane managers would think of offering.

Mr. Waller Woke Up.

Probably Lewis Waller doesn't think

New York is quite as soft a spot to fall into as he did before he opened his present season. I hear that he was intensely surprised and chagrined when "Discovering America" came such a cropper at Daly's. It had been coming pretty easy for Mr. Waller, and he is said to have begun to imagine this public would gulp down almost any sort of bait, hook, line and sinker.

Perhaps the English actor-manager was more or less justified in this view, for he had put over "A Butterfly on the Wheel" after no less a manager than Charles Frohman sent it to the discard, and he had successfully revived "Beaucaire," a back number which did not amount to much in the first instance. This was quite enough to give almost anybody a rather rosy view of management in New York.

Mr. Waller may know better another time. "Henry V." doubtless will be well received for a time. Mr. Waller is exceedingly good in this role, but it will be just as well for him to start on something else as soon as his first night is out of the way. Shakespeare does not last for any great length of time in New York these days, and when making a production of this type it is a wise scheme to be forearmed and not to get the idea that our public will trail along with an actor regardless of the play he offers.

Foreigners Helping Themselves.

At the present moment there are nearly a dozen foreign agents in New York whose sole business here is to steal American material for use in the French revues and English pantomimes. The bare statement seems almost too sweeping to be true, but true it is, just the same. The system of "copping our stuff," so thoroughly introduced years ago by Seymour Hicks, has become general in Paris and London, until it is a clear case of everybody's doing it.

For some time after Hicks made his first clean-up in this country, he passed in London as the most amazingly fluent and versatile writer and musician of his time. It was Hicks, here, there and everywhere, until his memoranda ran out and some of our newspaper writers began pounding him for all they were worth. Under this treatment he whined and blubbered like a spanked child. Hicks is not so prolific now as he used to be, but others have got the habit, and the London and Paris musical pieces this year will have their best

features stolen bodily from the United States.

Of course, this in a measure is our own fault in not having copyrighted our complete output. Producing managers for the most part protect their plays nowadays, and some of the music publishers protect their songs, but still there is a great deal of excellent material that is not covered by law, and this falls into the rapacious hands of the thieving agents.

Several interesting examples of what is going on in this line have been brought to my attention within the past few days, and some of these will make good reading before the harvest is all gathered.

Brady to Enter Vaudeville.

William A. Brady's new Playhouse Sunday Club may work out a side line that will be beneficial to the vaudeville theatres. His first bill, announced for Nov. 10, will carry three one-act plays, "Fancy Free," by Stanley Houghton, "A Marriage Has Been Arranged," by Alfred Sutro, and "La Grande Mort," one of the sensational productions of the Theatre Guignol, Paris.

It is the purpose of the manager, after these and similar short pieces have been seen at his theatre, to send them over the "big time" circuits if they seem suitable to that purpose. He has arranged for first call on all the Theatre Guignol product, which aims to be sensational and far from the ordinary. Some of it is extremely realistic.

The announcement of the Sunday night plan has kicked up quite a run-up, especially that part of it in which Mr. Brady proposes to give all his first night performances hereafter to his Sunday Club instead of the regular first nighters. Many managers shiver at the thought of what the "death watch" probably will do to impending premieres, and it certainly is a serious matter to leave the fate of some plays in the hands of the crowd that goes to most of the Broadway openings.

For instance, this audience unquestionably was the very worst that could have been assembled for "Milestones," with its delicacy, atmosphere and literary purity. These matters are not highly appreciated by men-about-town, women of the smart set, and others who make up the paying part of first night gatherings.

Perhaps Mr. Brady may be able to regulate the membership of his new club so as to give his plays something like an even break at the outset.

Not Like Other Cities.

"Persons who live in New York," said Charles Frohman a day or two ago, "have little or no idea of the difference between this community and the rest of the country. The man who lives in Rochester, or almost any other city, takes his wife and sons and daughters to the theatre with the sole idea of rational enjoyment. They like the good that is in plays. The New York public wants to be 'fly' and 'flip.'"

"Take the case of 'The Mind the Paint Girl' for instance. When we produced it for a week in Atlantic City it was the romantic interest that took hold. When we brought it to New York it was looked at from a totally different viewpoint. Here the

play caught on best at the places where the people thought they were getting little peeps behind the scenes, little glimpses of real life on the stage.

"Things have come to the point where the production of a play out of town is wasted, so far as concerns giving the manager any line on how it will be received on Broadway. The only value to a preliminary production outside lies in giving the actors experience before an audience and helping them get over their nerves.

"On the other hand, a hit in New York does not mean what it did. The country at large sees everything from its own angle. It will not stand for crime plays, as we found out with 'Arsene Lupin,' which was such a great success here for ten weeks and exhausted its following in that time. Elsewhere the people would not have it at all. The fault was not with the play. The out-of-town public simply had no sympathy with the atmosphere of it."

Goodwin Getting Well.

It was a highly absurd story that crept into one of the daily papers the other morning concerning Nat Goodwin and picturing him as a hopeless paralytic and a mental wreck. I have just read a letter from the actor to John Ernest Warren, the dramatist, saying the writer will be out in four weeks' time and playing in Oliver Morosco's Los Angeles theatre in two months.

Goodwin is to begin in "The Fox," by Lee Arthur, and "Gantlett's Pride." If either of these plays turns out to be the hit that is expected, it will come to New York later on with Goodwin at the head of the cast. "The Fox" belongs to Morosco and Walter Jordan, who purchased the author's interest outright.

If anybody thinks Nathaniel's mental attitude is faltering, let him read this quotation from the latter to which I have referred.

"I hear from Chicago that Wilton Lackaye's Fagin has not caused any great excitement, but that Lackaye thinks it is better than mine."

The tenderly beautiful affection of some of the gentlemen of the stage, one toward another, is what really makes life worth living.

"Allah's" Big Business.

"The Garden of Allah" is having very large receipts at the Auditorium in Chicago, thus putting an end to last season's somewhat general theory that the enormous production could not be made to pay outside New York. Managing Director Tyler, of Liebler & Co., has double cinched the Chicago engagement by renting the Auditorium instead of sharing with the owners, so that he gets everything which comes in, barring the output for legitimate expense.

The receipts up to Monday of this week had reached the total of \$76,000, at the rate of a little more than \$25,000 a week. The indications are that the rest of the engagement will be productive of even greater returns, for the reason that the very hot weather which was painfully in evidence in the early part of the season is not likely to recur.

Money has been spent with a lavish hand upon the Chicago term. It is

figured that the advertising alone—including bill posting, sign painting and the newspapers—will cost about \$14,000, or nearly \$2,000 a week for the eight weeks. On the reverse side of the picture, it is thought that the gross takings will go to \$200,000 or better. After leaving Chicago the great Liebler attraction will proceed to Cincinnati, Cleveland, Columbus, Pittsburgh and Boston, but will not play any of the other cities this season.

Eleanor Robson's White Hair.

The former Eleanor Robson, now Mrs. August Belmont, was a visitor with her husband to one of the recent performances of "Fanny's First Play," at the Comedy theatre. Those who recognized her at all were rather startled at the change in the appearance of the one-time actress since she married and retired from the stage.

Her hair is almost snow white, and her countenance seems to be far less expressive than it was at the time when she was one of the most widely favored stars in the United States. The wife of America's foremost traction millionaire has been ill, no news of the fact has crept into the papers, but she certainly carries the outward indications of a state of health far from robust.

Worm Goes to Boston.

A. Toxen Worm left for Boston Wednesday night to accomplish a kind of double header for the Shuberts. The Gertrude Hoffmann show is to open Oct. 7 at one of the Shubert theatres in Boston, and a couple of weeks later, the attraction headed by Gaby Deslys will make its appearance at the other Boston edifice under this management.

For a time Miss Hoffmann and Gaby will be in active opposition to one another, whereat Mr. Worm's lot may prove not altogether happy, for the reason that if he pulls off a big stunt for one of the stars, the other is likely to throw a series of spasms out of feeling that she is sadly neglected.

"I thought I was going to have it easy in New York all winter at the Comedy theatre," said Mr. Worm before leaving town, "but I guess no such season is in store for me. I have not been in Boston for several years, but presume most of the men who used to be there are still on deck."

Can Lose It Fast.

The above passing reference to Gertrude Hoffmann reminds me that I ran across Morris Gest the other evening at the Thirty-ninth street theatre when he happened to be in a communicative frame of mind. I remarked that he seemed to be reaching out rather extensively in theatricals this year.

"Got to do it," he said in a matter-of-course tone. "I am obliged to make a lot of money this year to catch up on what I lost last season. The Gertrude Hoffmann show came back to town at the end of its tour a little more than \$101,000 to the bad. Sometimes we lost as much as \$10,000 in a week, and half of that sum on the wrong side of the ledger was nothing out of the ordinary."

"How does it happen that you tackle another Hoffmann show this year?" I queried.

"When you are trying to find a lost hankroll," responded Gest, "don't you look for it where you think you lost it? Besides, Miss Hoffmann has a review this year in place of a ballet. The country was not ripe for a dancing show such as the one she put on last season. It was enormously expensive, and the Russian dancers got most of the money."

The understanding is that the shortage of Miss Hoffmann's last tour was divided between Mr. Gest, F. Ray Comstock, and the Messrs. Shubert. They are interested together this year, not only in the new Hoffmann enterprise, but in the tremendous Drury Lane production, "The Whip." These involve vast expense, but so far as one may tell in advance they have a much better than even chance to prove profitable.

After the New York run "The Whip" may be seen in Philadelphia, Boston, Chicago, Cleveland, St. Louis and Pittsburgh.

Tim Murphy to Rest.

George C. Tyler has concluded not to transfer Tim Murphy to Wallack's theatre just at present, after all. Instead, Mr. Murphy will step aside for a few weeks while his play, "Honest Jim Blunt," undergoes some needed repairs.

The piece was voted first rate up to the beginning of the last act, where it weakened perceptibly, and Mr. Tyler considered it the part of wisdom to have the necessary doctoring done and

der contract to William A. Brady, to play "Hindle Wakes" for the remainder of the season.

Who Is Mr. James.

There has been a good deal of guessing as to the identity of the Mr. James whose name as author is on the program at the Thirty-ninth street theatre, where "The Master of the House" has been retained in the face of a storm of critical disapproval. It is stated on what appears to be pretty good authority that under the James nom de plume, Charles T. Dazey really wrote "The Master of the House." The report has it that Mr. Dazey, somewhat nettled by the rather widespread impression that his one success "In Old Kentucky," was a fluke, said to himself, said he:

"I'll show them that I can write a big play, and I will fool them by labeling it with an author's name they never have heard of."

On the first night there were no wild demands for the writer of "The Master of the House," and next morning when he saw the papers Mr. Dazey probably was rather glad he had not disclosed himself to the critics. However, the play showed signs of life in spite of what was said about it, and has been doing a fair and growing business. The management seems justified in believing it will make money after its New York run.

"Fanny" Doing Well.

"Fanny's First Play" has rather surprised the management by drawing

It is quite likely that vaudeville audiences may respond to the lure of Lillie Langtry, and these few remarks of mine should not be taken as a slur in any sense. They are intended merely to illustrate the ease and dexterity with which the American public dismisses old favorites from its memory.

Wilson Mizner Getting Well.

Wilson Mizner, man-about-town, humorist and collaborator with Paul Armstrong in "The Deep Purple" and "The Greyhound," is getting along nicely at the Hahneman Hospital after his recent operation for appendicitis.

The patient's room is stacked up to the ceiling with flowers sent to him by thoughtful friends, and the all-day proceedings are much more in the nature of a continuous reception than the weary dullness of convalescence. Mizner laughs and jokes with his visitors, and proudly boasts that the appendix excavated from his system is the healthiest on record.

If they do not believe him, he shows them the appendix itself in a bottle of alcohol. Before going under the knife Mizner made a will disposing of his various possessions, but carelessly overlooked his appendix, which in case of his death might have been tangled up in litigation—showing that one cannot be too cautious in important matters.

To Start With Matinee.

It is about settled that the first performance of "The Daughter of Heaven" at the Century theatre will be given on the afternoon of Saturday, Nov. 12. The same course was pursued last year in the case of "The Garden of Allah."

It gave the critics then, and will give them now, ample opportunity to get their notices in readiness for the early editions of Saturday night, when the unwieldy Sunday papers go to press early in order to catch the mails.

From all I hear of "The Daughter of Heaven," it is apparent that the production is to be upon an immense scale and exceedingly elaborate.

A Few Random Notes.

The two horses belonging to Holbrook Blinn, which were destroyed recently by fire at the actor's country estate up the Hudson, cost him \$500 apiece when he bought them. Mr. Blinn's property loss by the fire runs well into the thousands.

Si Prell, who was to have been treasurer of the new Forty-eighth street theatre, but was taken with typhoid fever just before the house opened, is recovering rapidly. It is expected that he will be at his post before long.

William Hodge, in "The Man From Home," is running along in the final season of that play to receipts of about \$8,000 a week—"only \$8,000" is the way they put it in the Liebler offices.

Persons of a critical turn of mind insist that George M. Cohan doesn't know how to write a real play, but oh, dear me, he does keep putting them over.

Individuals who have been in Boston for the past few days predict the biggest kind of a hit for A. H. Wood's new musical piece, "The Woman Haters' Club."

LEANDER RICHARDSON'S DEPARTMENT

begin all over again, rather than apply the cure gradually, perhaps wearing out the welcome to Murphy during the process.

This looks like good management, even though it should leave Wallack's theatre without an immediate attraction. George Arliss, in "Disraeli," goes to Boston for a run at the Plymouth theatre, and up to Wednesday night no arrangements had been made for his successor at Wallack's.

Horniman Company Coming.

The famous English stock company managed by Miss Horniman will come to America late in the season, beginning with a repetition of its last year's brief tour of Canada. Four weeks' time will be devoted to the Dominion cities, and then Miss Horniman and her troupe will proceed to Chicago for a month, by arrangement with the Drama Players, who appear not to have been discouraged by the harrowing results of last year's efforts to uplift the drama in the Illinois metropolis.

After Chicago there is to be a week of Horniman productions in Brooklyn, and the tour may be extended somewhat from that point, although the Brooklyn date is in April, which is rather late.

This company is not the same as the one with which Miss Horniman has been presenting "Hindle Wakes" in London. That cast, which is picked from the large stock organization, will come to New York in November un-

capacity audiences at the Comedy theatre. All hands were inclined to believe after the first night that the new Shaw piece had made the kind of hit which would guarantee full houses down stairs, but would leave the upper portions of the theatre rather thinly populated.

As it has turned out, the balcony and gallery seats are sold before those on the lower floor have been fully disposed of, and the only vacancies have been in the top boxes for which places the only advantage to a spectator is in the ability to tell whether the actors are wearing toupees or their natural hair.

On Monday evening (the second Monday is considered crucial) the receipts were slightly in excess of \$1,000—and at \$1,100 the Comedy is uncomfortably packed.

Not Much About Langtry.

It isn't much like old times for Mrs. Langtry in New York just at present. Those who remember the earlier visits of the Jersey Lily will not fail to note the contrast between her receptions then and now.

In the old days the papers devoted pages of space to the then reigning beauty upon whom a prince's eyes had fallen in favor. This trip Walter Kingsley, the adroit and industrious press manipulator for the Keith interests, finds it about as difficult to get space for Mrs. Langtry as he would for Little Tich or the inevitable Marshall P. Wilder.

"SYNDICATE'S" "FRANCHISE" ISSUING TO HOTEL AGENCIES

Report That [Proposed Systematizing of Ticket Speculating by Klaw & Erlanger Includes Granting of Permits at So Much Per. "\$60 a Seat Per Season" Price Mentioned.]

It is said by the ticket speculators around town that they have been informed if they care to do business with "The Syndicate" houses under the proposed plan of systematizing the sale of theatre tickets, it will be necessary for them to obtain a "franchise" from Geo. Meeker, who will be in charge of the new department, with offices in the Commercial Trust Building.

The price for a "franchise," according to report, is called technically "\$60 a seat per season." That means if a speculator or hotel agency selects a number of seats, he will pay, for instance, for the privilege of A 2 in each of the houses Mr. Meeker may have the distribution for, the sum of \$60 throughout the theatrical year.

It is expected that Meeker will distribute for nineteen New York theatres, although it is said that up to date there are but twelve "Syndicate" houses lined up for the new plan. Among these are the Klaw & Erlanger, Charles Frohman, David Belasco and William Harris houses (including those of the Harris Estate). Up to date, from rumor, Cohan & Harris and A. H. Woods have evinced no inclination to place their New York theatres in the ticket combine.

One of the Tyson companies in which A. W. Bascomb is the directing head, is said to have not yet acceded to the plan. The Bascomb company controls the majority of the larger hotel agencies in New York, and is an important light in the ticket speculating fraternity.

Mr. Meeker, William McBride (McBride's) and Dave Marks (United Ticket Agency) are reported to have met and agreed upon the details. Tyson's 5th Avenue, Alexander's and Tyson's Manhattan, besides other agencies, are said to have accepted the proposition submitted. Outside speculators haven't indicated whether they will go in, nor is it known whether they have been given the opportunity.

The ticket department over which Mr. Meeker will preside will handle all tickets from the box offices of the theatres concerned. The tickets are returnable, and must be given in hand to Mr. Meeker by seven p. m., the evening of the performance they call for.

While it is pretty well understood along Broadway that a chief object of the innovation is to keep the speculators away from the box offices, and remove temptation from within the range of box office men, it is also said that K & E believe they can regulate the distribution and sale through this means, to the benefit of the house. If one hotel has a big sale for a certain play and runs short of tickets, instead of again applying to the box office of that theatre, it will

go to Mr. Meeker, who may ascertain the agency carrying a surplus of tickets for the same attraction, withdrawing sufficient from it to make up the deficiency at the first hotel. In this way the box office will hold what seats may have been left in it by Mr. Meeker for the public.

The speculators didn't take this point seriously, however. They claim that for a "hit," no hotel will give up any of its coupons until time to turn them in.

The deal with the agencies, with its worthy object of protecting the public from paying over \$2.50 for any ticket (if adhered to) means nothing more in a financial way to the managers concerned, than the "franchise" charge, which will be applied toward operating expenses. Speculators or agencies purchasing blocks of seats for four weeks or longer of a new production, will secure them at the uniform box office rate of \$2, it is said, retaining the entire premium on each seat, fifty cents.

None of the speculators who were seen by a VARIETY representative understood just how "The Syndicate" expected to restrict the price of seats to \$2.50, when the tickets fell into the hands of outside speculators who might purchase them from the box office or the hotels.

One of the recognized, though smaller, of the dealers in theatre tickets, said this week:

"The stand now taken by the managers of theatres in New York suits us exactly. We are all given an opportunity to make a living, and to return our seats in the event we do not sell them. There is no favoritism shown. The inside reason for the decision of the managers is the box office. Heretofore it was a case of splitting with the box office man or we got no goods.

"It may sound liberal on the part of the managers to permit us to return our unsold tickets before eight o'clock, but the fact is that with a success we haven't any to return and with a failure they can't sell them at the box office anyway."

The Shuberts are not going in with Klaw & Erlanger on the latter's plan to regulate the theatre ticket selling outside the box office. Nor will the Shuberts take to the idea in any way, according to one of them, who says they will go along with the disposal of tickets through the hotel agencies as they have been doing.

Some seasons ago the Shuberts attempted to withhold tickets from the Tyson hotels in New York, but finally gave in. The Shuberts claim if they have a success the hotel agencies can use the tickets, but if a failure, no one can help it, so organizing ticket offices means nothing.

"LITTLE WOMEN" COMING IN.

"Little Women," the stage version of Louisa M. Alcott's novel, which received a successful presentation on the road last season, is now in rehearsal under Jessie Bonstelle's direction. Miss Bonstelle played in the piece when first presented.

The Alcott play is underlined to supplant "Bought and Paid For," Oct. 14, at William A. Brady's Playhouse, the end of that piece's long run being announced.

MOROSCO GOING TO ENGLAND.

Percy Burton, the English impresario, has consummated arrangements for Oliver Morosco's "Bird of Paradise" to be produced in London after the holidays.

Morosco, now in New York, may go abroad to supervise the staging of the production.

Los Angeles, Sept. 25.

Oliver Morosco is reported here as scheduled to leave New York to-day, homeward bound, with probably a brief stopover in Chicago.

ANNABELLE \$20,000 RICHER.

Annabelle Whitford is \$20,000 richer since the death of her great-aunt, Jennie Pitman, in Brooklyn, Sept. 3.

Miss Whitford, with "The Charity Girl," forgot to tell the show's press agent about it, but the fact remains. The deceased was an aunt to Lotta Crabtree. Miss Whitford was made the sole legatee.

HAS ANNA WHEATON'S PART.

Anna Wheaton's part in the Winter Garden production, "The Passing Show of 1912," has been taken by Louise Brunelle. Miss Wheaton left the Garden piece at the request of the Shuberts, to assume her original role in the James T. Powers show, which has started upon a road tour of the Shubert houses.

DE HAVENS' MIDGET TEAM.

The De Havens (Carter and Flora) have a midget team, since Sunday last when Mrs. De Haven (Flora Parker) gave birth to a seven and one-half pound sister to the boy who arrived about three years ago.

NO AUCTION FOR "FOLLIES."

The annual auction sale of first night seats for "The Ziegfeld Follies" at the Moulin Rouge, has been called off this season.

The New York opening of the show is postponed until Oct. 21.

GRACE CAMERON.

The charming and dainty little comedienne now being featured over the Orpheum Circuit is pictured on the front page this week, standing in front of the Orpheum, San Francisco, surrounded by the wealth of floral offerings which greeted her upon her return to the "fair" city.

Though not a native daughter, the popularity Miss Cameron established upon her appearance last season had not been dimmed by her absence, which fact was most generously attested when she again made her San Francisco reappearance.

WARNER MUST WAIT.

It is almost a certainty Henry B. Warner will not be brought forth in the new play "Buxi" until the Lieblers have gotten "A Daughter of Heaven" out of the way.

Preparations had been made for Warner to open at the Hudson, but the play was found to be unready and a revision was ordered. The "doctors" will take their time in getting the German piece ready for Warner's second period of rehearsals.

No date will be announced for the Lieblers' big Century theatre production until several hundred Chinamen can be imported here especially for the piece.

NEW STAR IN "STANDING PAT."

Bayard Veiller, author of "Within the Law," is rewriting for Liebler & Co. the play, "Standing Pat," used last season by Zelda Sears.

It is designed to change the eccentric character lead to that of a straight comedy role, to fit Margaret Wycherly.

ARLISS SLATED FOR BOSTON.

George Arliss is to say good-bye to dear old Broadway this week, as the Lieblers have arranged for him and the "Disraeli" company to take the road.

Arliss vacates Wallack's Saturday night after a long, successful stay there, and plays Newark next week. Arliss is slated for a run in Boston.

MAY STAGE HER OWN PLAY.

Louise Closser Hale, with Tim Murphy in "Honest Jim Blunt" may close negotiations with Liebler & Co. for the producing rights to her piece, "Her Soul and Her Body." A tabloid version of the Hale story appeared in the September issue of the Smart Set.

Miss Hale is the author of several literary bits, but this is her first to reach stage production.

FLORENCE MALONE ILL.

Philadelphia, Sept. 25.

Florence Malone, who has been appearing here with Tully Marshall in "The Talker," is seriously ill in the Jewish Hospital in this city and will be operated on for appendicitis.

Miss Malone was taken ill early last week and missed several performances of the piece at the Broad Street theatre.

ELSIE FERGUSON ARRIVES.

The star of "Eva," with Elsie Ferguson, returned to New York Tuesday. "Eva" will be produced by Klaw & Erlanger in November.

Werba & Luescher are considering the proposition to transform Channing Pollock's "Such a Little Queen," used to project Miss Ferguson into stardom, into a musical comedy for Mizzi Hajos. If they decide to "go through" with the idea, the book and lyrics will be written by Pollock and Renold Wolf.

Kate Douglas Wiggin, who wrote "Rebecca of Sunnybrook Farm" arrived the same day after having seen her piece launched in London.

TWO BROADWAY PRODUCERS GAMBLING ON SHOWS' RUNS

William A. Brady and A. H. Woods Wager \$10,000 on "Within the Law" at Eltinge, and "Little Women" at Playhouse. Lee Shubert, Stakeholder.

Two certified checks for \$5,000 each were deposited with Lee Shubert Tuesday, as a wager entered into by William A. Brady and A. H. Woods on the respective runs of the Brady play, "Little Women," opening at the Playhouse Oct. 14 and "Within the Law" at Mr. Woods' Eltinge.

The condition of the bet is that the piece which has the longest consecutive engagement at the theatre it occupied at the opening of the New York engagement will capture the total of \$10,000, for the manager owning the play.

While the managers were discussing the merits of their productions Messrs. Woods and Brady verbally speculated over the probable length of the run of "Within the Law," whereupon Mr. Brady (who will bet on anything from the population of Long Island City to the date when the Brooklyn Bridge will topple over into the East River) told his brother producer that "Little Women" looked so good to him, he would just stake \$5,000 it would outlast for number of consecutive performances Woods' "Within the Law." The latter show has already been presented and is conceded to be about the strongest draw along Broadway at present.

RABINOFF'S HARD LUCK.

Word has been received from London that Max Rabinoff is ill in a hospital there, slowly recovering from a recent operation on his throat. Until able to be up, the body of his wife, Madame Mary La Selle Rabinoff, will repose in a vault. Her remains are to be cremated later.

Mrs. Rabinoff, who last sang in New York with Sirota at the Hippodrome, died from a complication arising from ptomaine poisoning. Rabinoff was ill at the time of her demise.

"AZTEC ROMANCE" OFF.

The Manhattan disgorged "An Aztec Romance," after holding it from Wednesday until Saturday of last week. The critics confessed they didn't know what the show was about.

Stock was resumed at the Manhattan Monday, to fill in the gap until the Sothern-Marlowe engagement commences next Monday.

O. U. Bean, the author and producer, showed gameness all the way. It is said he had been saving money for nine years and working day and night with one object. He wanted to put the piece on right in New York. He put it on all right, but the folks wouldn't go to see it.

A VARIETY representative was informed at the Bean office that the show would be given a road presentation, but with a different cast and one not so highly salaried.

The Sothern and Marlowe engagement opening Monday will continue

for five weeks at the Manhattan. The repertoire of the company will include eight plays—"Hamlet," "Macbeth," "Much Ado About Nothing," "Twelfth Night," "The Merchant of Venice," "Taming the Shrew," "Romeo and Juliet" and "As You Like It," all written by a fellow named Shakespeare.

During the first week at the Manhattan Mr. Sothern and Miss Marlowe will appear in five of the eight.

FEW SHOWS COMING IN.

Few one-night shows are coming in from the road. The small percentage has rather surprised the legit booking offices in New York.

Generally by Oct. 1, the booking men expect that from 20% to 30% of the shows routed for the one-nighters will "fall down." So far this season even with the hot spell of ten days, the number of shows closing was exceedingly light.

AFTER "SWEETEST GIRL."

Through an arrangement with Harry Askin, Joseph Harris, a former Chicagoan, will secure "The Sweetest Girl in Paris," the former Trixie Friganza show. Harris intends to give it another whirl at the one-nighters and city time stands.

With Harris's, in the proposed road production will be Harry Ridings and Fred Donaghey. The date of the opening will be announced when final negotiations are closed with Askin.

"LIMOUSINE" SHOW IN DEC.

Grand Rapids, Sept. 25. "Love in a Limousine," Jean Gilbert's new operetta, which Mort H. Singer is producing, will have its premiere here at Powers' theatre in December and may be the Christmas offering.

Gilbert, who also wrote "A Modern Eve," has signed a three years' contract with Singer. Three performances of "A Love in a Limousine" will be given here before the company goes into Chicago.

HOFFMANN SHOW DATE.

A new date and place have been fixed for the opening of the Gertrude Hoffmann Revue. It will take place Oct. 4 at Albany, with the show appearing at the Shubert, Boston, Oct. 6, for perhaps a run.

Six 60-foot cars will be required to transport the properties of the production.

"SEARCHLIGHT AT WALNUT ST.

Philadelphia, Sept. 24. The Walnut Street theatre will open earlier than was at first announced, "The Searchlight" by Walter Fox Allen and Marvin A. Riley, with Robert Drouet, and all-star cast, starting the season Sept. 30. "Louisiana Lou" comes in Oct. 14 for a run.

IMPORTANT CHICAGO SHOWS.

Chicago, Sept. 25.

Openings for next week are of an important nature. "The Secret of Suzanne," with a Chicago Grand Opera cast, will open the new Fine Arts theatre Sept. 30. The same date, "The Blue Bird" will make its first Chicago appearance at the Lyric. Margaret will reveal "Egypt," her new play by Edward Sheldon, at the Garrick. "Get-Rich-Quick-Wallingford" will come to McVicker's. "The Girl from Montmartre," a musical comedy, preceded by Barrie's curtain raiser "A Slice of Life," at the Chicago Opera House Sept. 30.

Christie MacDonald will return to the Colonial in "The Spring Maid" Oct. 28.

It is also made known that Julian Eltinge will play his annual engagement in "The Fascinating Widow" at the Colonial, some time in April.

"The Round-Up" will probably be the Christmas attraction at McVicker's.

BERNARD ALL FIXED.

Sam Bernard's season is settled. He has accepted the Lehar operetta, renamed "All For the Ladies." Rehearsal will start Monday. Louise Meyers has been loaned to the Shuberts by Mort Singer for the production.

"All For the Ladies" will go on the road for a short time, then open at the Lyric, New York.

Henry Blossom is writing an entirely new book, based on the original farce of "All For the Ladies," which was called "All For the Firm." Alfred G. Robyn is preparing a new score. Players engaged to support the star include Alice Gentle and Frances Demarest.

WARWICK WITH CORT.

Robert Warwick, who did yeoman service in an attempt to put O. U. Bean's big show "An Aztec Romance" over, has signed with John Cort. He will be assigned the principal male role in "Miss Princess," in which Lina Abarbanel will be featured. The new American operetta will be produced some time this month.

BULL MOOSING FOR PUBLICITY.

Pittsburg, Sept. 25.

When "The Rose Maid" show hits town next week, the cow-girls in it are billed to do a bit of press work for the Werba & Luescher show, that is expected to start the smoke overhead around here direct for Cleveland, incidentally also keeping the natives on their tip toes during the engagement.

Fred Schader, who has been putting over some lively advance press stuff for the piece all along the route, before and since it left the Globe, New York, is author of the latest, which is using the Bull Moose campaign fund for its fountain head.

By arrangement with R. J. Moore of the Pittsburgh Leader, the "Rose Maid" girls are going through the business district, selling rosettes for the Bull Moosers' benefit. The Leader will take particular care that Pittsburg is duly informed.

Robert Lett and William Welp are the latest acquisitions to the Walter Damrosch-Wallace Irwin comic opera, "The Dove of Peace."

FLO IRWIN JOINS "CLUB."

Boston, Sept. 25.

Tuesday Flo Irwin joined "The Woman Hater's Club," replacing Mrs. Stuart Robson in the cast. Miss Irwin was withdrawn by A. H. Woods from the "Mme. Sherry" company.

Donahue and Stewart, a vaudeville act, leave Saturday, returning to the twice-daily field.

From here the Woods show goes to the Astor, New York, the first production to play that house under the management of Cohan & Harris.

DALY'S RENAMED SHOW.

Arnold Daly, in the piece "Wedding Journey," by John T. McIntyre, now renamed "Steve," opens at the Harris theatre Saturday night under the management of Arthur Hopkins. H. H. Frazee originally produced the piece in Boston, with Arthur Klein investing \$2,500 in the enterprise.

Boston, Sept. 25.

Arnold Daly's receipts here week before last were ghastly. It is said the gross takings were \$680.

"FINE FEATHERS" FINE BIZ.

Chicago, Sept. 25.

Eugene Walter's drama, "Fine Feathers," broke all records at the Cort last week, selling seats in the orchestra pit at every performance. The gross receipts for the week totalled \$11,300. Sunday night the house held \$60 over seating capacity.

This is its seventh week. The first seven days' receipts were \$10,200.

"HANKY" LEAVING DATE.

The date of departure from the Broadway theatre of "Hanky Panky" is Nov. 2. The show leaves for the week stands of the Shuberts city time, opening Nov. 4 at the West End, New York.

Succeeding the musical comedy at the Broadway will be Damrosch's opera, "The Dove of Peace," opening Nov. 4.

Robert Lett has been engaged for a leading comedy role in "The Dove of Peace."

RELIGIOUS DRAMA.

"The Locust," a religious drama, the collaborated effort of Ben H. Atwell and Dr. Julien A. Gehrune, a specialist on the eyes and throat, was filed for copyright this week. Several New York managers are making a strong bid for the piece which may be brought out some time after the first of the year.

Atwell and Gehrune have been working on the play for nearly two years.

BERNARD OUT—CARR IN.

When "Louisiana Lou" opens at the Walnut, Philadelphia, week Oct. 14, Barney Bernard will be out of the cast and Alex. Carr will resume his original role with the show.

Bernard has not been wholly satisfied with his part, and on the management being able to re-engage Carr, he was enabled to give in his notice.

Wilbur Braun, who closed with "An Aztec Romance," has been engaged by Adams & Guhl and joined them in Battle Creek, Mich., this week.

LABOR POINT ARBITRATED; DECIDED FOR ALLIANCE

Question of Useless Labor Involved That Will Cost \$12,000, Passed to Arbitration by Managers and Stage Hands Union. "Show Crew" and "House Crew" Both Carried at 39th Street and Elliott Theatres.

Tuesday evening, Hugh Frayne, as arbitrator, decided that two stage crews were necessary in the 39th Street and Elliott theatres, respectively, to run "The Master of the House" and "Ready Money."

The additional crew in each theatre will cost the managements about \$12,000 on the season, or \$6,000 each, the surplus salaries running to about \$110 weekly.

The question came up under the agreement of Aug. 5 last, entered into by the managers and the International Alliance of Theatrical Stage Employees. The new managerial-stage hand contract provides that where a new show goes out on the road preliminary to a run in a "city theatre" of the Metropolitan rank, the same crew taking the show out (or "building it") may return to the theatre intended for the run, without a house crew being added to the equipment.

This really resolves itself into a matter of a "show crew" and a "house crew," the latter either being capable of handling a production alone for the short time on the road and returning with it to the theatre first named in the play's announcements.

The I. A. T. S. E., through its president, Chas. C. Shay, claimed that "Ready Money" and "The Master" were shows of last season's vintage (they having opened in Chicago), and did not come under the new agreement. Ligon Johnson, attorney for the Managers' Association, William A. Brady, and Chas. A. Bird, for the Shuberts, conferred with a committee of the union alliance, Mr. Brady doing most of the talking. The managerial representatives said the contract was retroactive, and that it was unjust as well as ridiculous to attempt to oblige the two theatres to add entirely unnecessary crews.

The managers offered to place the point before Samuel Gompers, president of the American Federation of Labor, for adjustment. Mr. Shay consented, but afterwards, on the plea that Mr. Gompers was engaged elsewhere, Mr. Frayne was substituted as arbitrator. Frayne is the General Organizer of the A. F. of L.

While the managers will abide by the decision, it is peculiarly aggravating from their viewpoint. They say the union is becoming dictatorial, even oppressive, in the matter of forcing useless labor upon them.

The agreement of Aug. 5 provides for arbitration on mooted questions between the Alliance and the managers. This is the first point since to arise in dispute among them.

The first trouble arose at the 39th Street Monday night, when the house crew of three men, acting under instructions from Mr. Shay, walked out

and refused to set the stage until the management had complied with the ruling of the Alliance, whereby a stipulated road crew should be maintained in addition to the regular house workmen.

The management believed that, inasmuch as the show engaged the three men according to the Alliance ruling during the first production of the show in Chicago last season, they had fulfilled their part of the Alliance agreement. The men were not re-engaged when the New York opening was made.

The second case came with the "Ready Money" show at the Maxine Elliott theatre. The Alliance chiefs opined the show management was not keeping faith with the rule pertaining to the employment of a road crew.

Frayne, in handing down his decision, based his finding wholly on the construction of Section 26 of the Alliance's by-laws, which reads as follows:

Sec. 26. Any theatrical production, no matter where manufactured, provided it comes intact without presentation while being transported, the house crew may take same to some adjacent towns or cities for try-out for a sufficient length of time to get the production shaped for a metropolitan run, provided this time does not exceed four (4) weeks, and after coming back to the house or theatre from which they started, or in any house or theatre in the same city, under the same management and ownership, it will be permissible for that house crew to handle the production.

Should it again go on tour to another city or house or theatre, even if it be under the sole direction of the same management, there must be a full road crew with the production, which crew shall consist of carpenter, property man and electrician, as the departments require, and said crew must be retained during the entire engagement, provided that the road men have lived up to the International Alliance Constitution and By-Laws."

Grand Forks, N. D., Sept. 25.

About fifty members of the International Alliance of Theatrical Stage Employees of the United States and Canada are involved in the local trouble between the stage hands and the Walker theatre management.

It's a lockout, pure and simple, with the management refusing to recognize the union in any way.

Germain Quinn, Minneapolis, second vice-president of the I. A. S. T. E., is on the local grounds making every effort to procure an amicable settlement.

Knoxville, Sept. 25.

There has been no settlement in the local theatrical trouble between the local managers and the International Alliance of Theatrical Stage Employees of the United States and Canada. James H. Screws, Montgomery, Ala., first vice-president of the I. A. T. S. E. is here personally looking after the interests of the Alliance members.

About 100 men are involved in the fight. All the union men are out through the managers declining to pay the scale of wages agreed upon by the Alliance.

"POP" CIRCUIT REVAMPED.

Further changes have been made in the frameup of the L. Lawrence popular priced circuit. Beginning with this week the Auditorium, Toledo, and the Royal, Montreal, are off the route sheets. Two shows have closed, their box office statements failing to show satisfactory business. They are "In Africa" and "The Boss." The closing of "A Bunch of Keys" on the circuit has been reported.

In place of one of the organizations dropped, "A Man of Honor" opened Monday in Albany.

"We are looking for the weak places in our circuit," said Mr. Weber, "and changing the organization as rapidly as we find them." The Gayety, Hoboken, a "Weber house" so far this season, closes Saturday as such, reopening with a stock policy.

From the road came a story that Joseph Byron Totten's "Red Head" was still going but that it had cut salaries. L. S. Stern, managing director of the company, refutes the statement that the Weber office, New York, had in any way rendered any financial assistance. He claims the show was hit by terrific hot weather since its opening, but was going along on its own resources. It is understood the Totten show did around \$500 gross on its Toledo engagement. The show has lost money since opening. When asked about the Totten show, Weber said it was still on the circuit and that as far as he knew would remain there.

Several of the shows are known to be awaiting developments. They are also hoping the cold weather will bring in results.

Another report was that "Tillie's Nightmare" was doing little on the pop time. At the Lew Fields' office a VARIETY representative was informed that the show did a satisfactory business in St. Louis last week and that it opened big in Kansas City Sunday. So far a Fields' representative claimed that Fields had no complaint on the box office receipts of the pop Wheel stands.

It is said that when "The Boss" closed last Saturday night, business was very good and that there was every indication that the show might turn the tables if given a longer trial. The management thought otherwise.

"A Man's World," which went out as a Weber Circuit attraction, disbanded in the wilds somewhere last week.

"THE WOLF" COMES IN.

Members of "The Wolf" company, managed by H. A. Morrison, which has been doing a good business down south, returned to Broadway this week with the story that they were closed last Saturday night in Fairmount, West Va., and the route of the show called off.

The company was paid in full and a call posted for this week. It is understood the powers behind the show agreed to disagree.

Harry First and Co., in "The Strongest Link," opens on Consolidated time, Oct. 7.

Frank Vincent is now booking at the Orpheum Circuit with both hands

NEW OPERATIC PHENOM.

A new operatic phenom has been discovered in London. He is Morgan Kingston, who, two years ago, after working for eleven years in a colliery at Nottingham, was discovered to possess a fine tenor voice. He has been signed by A. Dippel, of the Philadelphia-Chicago Grand Opera Co., to appear under his sole management for ten months in a year.

Dippel is expected to arrive in this city the latter part of this week. He was due in New York on the "Kaiser Wilhelm der Grosse" Tuesday. It is announced this week that Verdi's "Othello" will be added to the repertoire. The title role may be sung by Giovanni Zenatello.

Instead of "Norma" being given, "Hamlet" will be substituted, since Titta Ruffo has been engaged and there will be other changes. Mme. Cecilia Gagliardi, the Italian dramatic soprano, who will sing the role of Aida on the opening night (Oct. 31) will reach New York about the middle of next month, and will be followed by Mary Garden, whose first appearance in the United States this season will be at the Boston Opera House, where she will be heard as Tosca.

Mme. Tetrassini will sail for New York about the same time as Miss Garden.

Operatic circles in New York were violently agitated upon the arrival of Felice Lynn, Oscar Hammerstein's Kansas discovery, who sang for him in London. Miss Lynn was met by twenty-two reporters for the New York dailies. She took advantage of her training under Oscar to let loose a few remarks about the impresario that immediately got on the front pages of the several papers.

Miss Lynn stated that Hammerstein was "a dead duck in opera in London" and didn't dare go back there. She also referred to the trouble between herself and the impresario.

The warm comment by Miss Lynn was countered by Oscar bringing a libel suit for \$100,000 against her. As a publicity maker it looks as though Felice bids fair to push that Garden girl off the operatic press sheet.

San Francisco, Sept. 25.

The Lambardi Grand Opera Co., on its opening in California, made a fine impression in "La Boheme." A large advance sale indicates that the company will do a tremendous business. The production of "Conchita" was postponed until next week.

SECOND COMPANY ENGAGED.

Arden Le Sage, who played the son in "Madame X" when it was first produced, was engaged Monday for one of the principal roles in the forthcoming production of "Easy Money" by the Morrison-Brewster firm.

Others are Irene Daniel, Mrs. Florence R. O'Neill, Marjorie Gladis, George Pierce, Frederick Somer. Rehearsals start Sept. 30. The show makes its first stand at Rochester, Oct. 10.

"A Rich Man's Son," James Forbes' new play, opening out of town Oct. 7 and hitting New York a fortnight later, went into rehearsal this week.

NEW YORK LABORING UNDER OVER-ABUNDANT SUCCESSES?

Fourteen Hits At Legitimate Theatres Dividing Business. Large Number of New York Houses and Hits May Reduce Metropolitan Runs to Three or Four Months. Country Pleased at Prospect.

New York is "suffering" just now from what may be termed an overabundance of theatrical successes. The season has started off with so big a boom as to upset all calculations though early predictions portended the present flood of legitimate hits.

At the present moment theatre-goers are accorded the privilege of witnessing no less than fourteen successes in town, with several others contending for the enviable distinction, with partial success. The fourteen are John Drew in "The Perplexed Husband" at the Empire; Billee Burke in "The 'Mind the Paint' Girl" at the Lyceum; "The Count of Luxembourg" at the New Amsterdam; "Milestones" at the Liberty; "Officer 666" at the Gaiety; "Fanny's First Play" at the Comedy; "The Merry Countess" at the Casino; "The Passing Parade" Winter Garden "Hanky Panky," Broadway; "Bought and Paid For," Playhouse; "The Governor's Lady," Belasco; "Within the Law," Eltinge; "Ready Money," Elliott; "Broadway Jones," Cohan. Two of these—"Bought and Paid For" and "Officer 666"—are holdovers from last season. The others are brand new to New York, most of foreign origin.

Such a wealth of hits may have the effect of reducing the duration of the runs in New York to three or four months where, heretofore, a sure enough hit ran at least one season, and sometimes two. It is now freely said among the expert observers of things theatric that with the projection of a few more successes in the metropolis, business will be so divided that long runs will be well nigh impossible at big profits.

Such a consummation is eagerly looked for by out of town house managers, who are always anxious to secure strongly endorsed New York plays while they are being feverishly discussed. They argue that when a play is permitted to remain in the "big city" for a particularly lengthy stay, their towns are visited by "number two" companies and that their audiences demand the original organizations. While not as serious a problem as the dearth of good plays, the situation is still one demanding a solution.

HAST, WITH MANY PLAYS.

Since arriving in New York last week Walter Hast, who represents Graham Moffatt, Cosmo Hamilton and R. C. Carton, the English playwrights, have submitted to local legitimate producers several of the pieces that have been completed by the writers, and which Mr. Hast was commissioned to dispose of in this country.

For Mr. Hamilton (author of "The Blindness of Virtue," which William Morris produces for the first time over here next Monday at Montreal), Mr.

Hast has "The Wild Rose" (musical comedy), "Princess of New York" (comedy), "Plain Brown" (rural) and "Two Kings" (romantic comedy). Mr. Carton has placed with Mr. Hast "The Bear Leaders," which ran at the Comedy theatre, London, for a year, having been crowded out of that theatre by Moffatt's "A Scrape of a Pen," now running there. The American production of Moffatt's second play ("Bunty," having been the first over here) occurred last night at Weber's theatre.

Besides the legitimate attractions, Mr. Hast has the direction of Owen McGivney, the young protean player, who came from abroad and has created a remarkable record for himself while headlining on the Orpheum Circuit; also Moffatt's "Concealed Bed," shortly to be seen in the east after having played over the western time.

The length of time Mr. Hast will remain over here depends upon circumstances.

BOOSTING HUDSON AND "EGYPT."

Margaret Anglin, in her new play, "Egypt," gave her first performance at the Playhouse, Hudson, N. Y., Sept. 18. Louis Nethersole thought so well of the town he penned the following to C. O. Tennis, of the Eastern Managers' Association: Dear Charlie: "You were quite right about this city. A big crowd turned out for Miss Anglin's first night of 'Egypt' and seemed to enjoy the play. I could not wish for a better theatre than the Playhouse for an opening, and Manager Elliott goes out of his way to help in the onerous simplicity of details attendant on the first night. You may quote me as having the highest regard for town, theatre and its manager."

Manager A. A. Elliott also wrote Tennis and enclosed a box office statement which showed that Miss Anglin totaled exactly \$1,220 on the one performance. Elliott wrote that he cut his vaudeville, kept his boys up to 3 o'clock every morning, and worked all day besides, to get the show over.

Elliott says there were twenty-seven curtain calls in addition to the author making a speech. He thinks the show is great and looks like a hit.

MANNERS' PLAY HAS MERIT.

Los Angeles, Sept. 25.

The first local performance of Hartley Manner's new play "Barbaraza" was given Sunday at the Burbank theatre.

The opinions of the critics are diversified, but the consensus is the piece has much merit.

Laurette Taylor should help the play but a duplication of "Peg" is not anticipated.

BOSTON LIKES "JUNE BRIDE."

Boston, Sept. 25.

The "Viennese League" has been transplanted from Germany to Boston. "The June Bride," third Viennese musical production to open in Boston this season, had its premiere at the Majestic, Monday night.

It is good as to music, but all these operas, waltz the audience to death. Everything nearly is written in waltz time. The production was well received.

E. Ray Goetz wrote the lyrics, and Edmund Eysler, responsible for the "Woman Hater's Club," now at the Tremont, wrote the music. Edgar Smith made the American adaptation.

The plot is plausible and works out well. The production is in three acts, beautifully set. The principals deserve credit for the work shown.

Many of the musical numbers are of the "hummy-whistley" sort. This should help the show.

Mlle. La Gai and M. Piate were advertised to do a gypsy dance on the style of Mordkin and Pavlowa, but they failed to materialize.

The chorus work was really good.

Weber and Fields are responsible for the production.

The company has for principals: Arthur Aylesworth, Arthur Lipson, David Torrance, Ernest Truex, Amelia Stone, Hazel Kirke, Flavia Arcaro, Lillian Ross.

"The June Bride" is said to be slated for the Lyric, New York, but at what date hasn't been announced. Following the withdrawal of "The Ne'er Do Well" at that house Oct. 5, William Faversham in "Julius Caesar" is due to enter the next Monday. The new Sam Bernard show is also said to have a Lyric opening held for it.

HOPE LATHAM WITH CORT.

Hope Latham has attached her name to a John Cort contract and will be assigned one of the leading feminine roles in "Ransomed" which will be brought out about Nov. 1.

This piece is scheduled to follow the Laurette Taylor show in at the new Cort theatre.

"Ransomed" is by Bert Sayde. When Mr. Cort first accepted it, he thought Mrs. Leslie Carter would be its star. Cort has decided to land another new one for Mrs. Carter.



NEMA CATTO

Premiere Danseuse with Fred Ireland's "Dancing Casino Girls." Direction, Beehler Brothers.

SCHEFF SHOW IN PHILLY.

Philadelphia, Sept. 25.

Fritzi Scheff in "The Love Wager" opened the season at the Chestnut Street Opera House to a distinctly first night gathering which received the star and the Joseph M. Gaites presentation with liberal appreciation. "The Love Wager" is weak in many spots and will need some fixing up.

"OTHER MAN" HEAVY.

Hartford, Sept. 25.

"The Other Man," by Eugene Presbrey, with George Nash playing the leading part, opened at Parsons' Monday evening.

The play was well received, Messrs. Presbrey and Nash were called on for speeches after the third act.

The play is decidedly heavy, the soul of a man forming the basis, yet it does not conflict with other plays which have a similar foundation. The show is produced by Cohan & Harris.

"HOME PLATE" NOT BIG TIME.

Los Angeles, Sept. 25.

Sedley Brown's new baseball play, "The Home Plate," had a fairly successful premiere Sunday afternoon at the Lyceum. There is baseball throughout, with an intermingling vein of love and intrigue, and some good comedy.

The situation, generally, are good, but the action dragged noticeably in places.

It is hardly to be considered a "big time" play, and is understood to be designed for a tour of the dollar houses.

"MILESTONES" PRAISED.

Chicago, Sept. 25.

"Milestones" was presented at the Blackstone Saturday night. The piece was received with warmth. Most of the reviewers praised it.

WELLS VISITS MACON.

Macon, Ga., Sept. 25.

Jake Wells changed the policy of the Grand Monday, inaugurating pop vaudeville shows for the winter. An occasional road show will be sandwiched in between times.

Harry Bernstein, a Savannah theatrical man, has been installed as manager. Wells made his first visit here last week in twenty-six years. At one time he was catcher of the Macon baseball club.

RENAMED "GREAT QUESTION."

Eleanor Montell, Eugenia Blair's daughter, starring in "A Woman's Name," opens Oct. 3, at Wheeling. The show goes over the Stair & Havlin time.

In Miss Montell's support are Gavin Harris, Charles Kennedy, Lou Warner, Isobel Sherman, Frank Thomas, Mose Harriman, Mr. Rutherford. The piece was staged by Jessie Bonstelle, who played it a year ago under the title of "The Great Question," at the Majestic, Brooklyn.

IN "BILLY THE KID."

Jersey City, Sept. 25.

Mary Louise Malloy opened Monday at the Academy of Music in "Billy the Kid," replacing Zelia Davenport, who has gone west to join another stock company.

BILLS NEXT WEEK (September 30)

In Vaudeville Theatres, Playing Three or Less Shows Daily

(All houses open for the week with Monday matinee, when not otherwise indicated.)
(Theatres listed as "Orpheum" without any further distinguishing description are on the Orpheum Circuit. Theatres with "S-C" following name (usually "Empress") are on the Sullivan-Considine Circuit.)

Agencies booking the houses are denoted by single name or initials, such as "Orph." Orpheum Circuit—"U. B. O." United Booking Office—"W. V. A." Western Vaudeville Managers' Association (Chicago)—"S-C" Sullivan-Considine Circuit—"P. P." Pantages Circuit—"Loew," Marcus Loew Circuit—"Inter," Interstate Circuit (booking through W. V. A.)—"Hern," Freeman Bernstein (New York)—"Clan," James Clancy (New York)—"M." James C. Matthews (Chicago)—"Hod," Chas. E. Hodkins (Chicago)—"Tay," M. W. Taylor (Philadelphia)—"Fox," Ed. F. Kealey (William Fox Circuit) (New York)—"Craw," O. T. Crawford (St. Louis)—"Doy," Frank Q. Doyle (Chicago).

New York
5TH AVE (ubo)
Ruse Whirlal Co
Byron & Langdon
Willia Holt Wakefield
Nina Payne Co
Jock McKay
Gene Smith
Fay 2 Coleys & Fay
Mosher Haynes & M
Delmar & Delmar
BRONX (ubo)
Edna Goodrich Co
Bessie Wynn
Hal Davis Co
Leo Garrillo
Willis Family
3 Emersons
Ergotti & Lilliputians
UNION SQ (ubo)
Granville & Pierpont
Belle Baker
Halligan & Sykes
Brady & Mahoney
Darrell & Conway
Beyer & Bro
Marceline
Patrice
COLONIAL (ubo)
Mrs Gardiner Crane
Mrs Langtry
John P Wade & Co
Andy Rice
Ramedell Trio
Vera Michelena
Mayne Remington
Mr & Mrs Murphy
Great Tornados
Cross & Josephine
HAMMERSTEIN'S (ubo)
Mabel Tallafaro
Tom Nawn Co
Avon Comedy 4
Alexander & Scott
Bert Fitzgerald
Chadwick Trio
Mae West
Frank Mills Players
Ward & Webber
Flying Rogers
Poodate
Dave Kinder
ALHAMBRA (ubo)
Louise Dresser
Winsor McGay
Mack & Walker
4 Hanlons
Bert Fitzgeralds
Newbold & Gribben
3 Shelveys Boys
Bob & Tip
"In the Barracks"
AMERICAN (loew)
Musical Fredericks
Florence Bowes
Frank Stafford Co
"Gent with Jimmy"
Geo Armstrong
(Four to fill)
2d half.
Master Rubin
Chas Deland Co
Walter & Lawrence
Frank Stafford Co
Grace Dixon
"Arm of Law"
Geo Armstrong
(Two to fill)
GRAND (loew)
El Ray Sis
Fiske & McDonough
Alexander's Band
Riva Larsen Troupe
(Two to fill)
2d half.
Great Frederick
Tallman
(Four to fill)
7TH AVE (loew)
Lawrence & Edwards
Meyer Harris & Co
Kollins & Klifton
Tossing Austine
(Two to fill)
2d half.
"Mayor & Manicure"
Wilkins & Wilkins
Teddy Osborne's Pets
(Three to fill)
GREENEY (loew)
Master Rubin
Great Tallman
"Futurity Winner"
LaMaze, Blaise Co
(Four to fill)
2d half.
Mr & Mrs Cortis
"Futurity Winner"
Joe Flynn
(Five to fill)
LINCOLN (loew)
Herman Lieb Co
Wilkins & Wilkins
(Four to fill)
2d half.
Harry Antrim
Herman Lieb Co
Miller & Mack

NATIONAL (loew)
Detmar Troupe
"High Life Jail"
Walters & Lawrence
Breakaway Barlows
(Three to fill)
2d half.
Meyer Harris Co
Joe Deming Co
Clayton, Hughes,
Drew
(Four to fill)
Ann Arbor, Mich.
MAJESTIC (wva)
"Soldier Fiddlers"
Fairman & Furman
Rose Manon's Birds
Flo & Wynne
(One to fill)
2d half.
"Cheyenne Days"
Kingsbury & Munson
Demarest & Doll
Carroll & Aubrey
(One to fill)
Baltimore
MARYLAND (ubo)
Valerie Bergere
6 American Dancers
Heath & Raymond
Billy McDermott
Lillian Ashley
Great Alfredo
Honors & Le Prince
Hart's Circus
Battle Creek, Mich.
BIJOU (wva)
(Open Sun. Mat.)
John T Ray Co
College City 4
Carter & Bluford
Dixon & Dixon
(One to fill)
2d half.
Fred Ireland Girls
Mickell Hunt, Miller
Fields & Coco
(Two to fill)
Bay City, Mich.
BIJOU (wva)
(Open Sun. Mat.)
Paul Kleist & Co
Tom Mahoney
Earl Wilson 3
Jeff & LaVern Healy
Arizona Trio
Billings, Mont.
ACME (ac)
(Oct. 2-3)
George E Garden
Van & Carry Avery
Cathryn Chaloner Co
Harmony Beaux & Belles
3 Spa Bros
Brockton, Mass.
CITY (loew)
Sheperly Sisters
Miller & Russell
Diving Girls
2d half.
Spiegel & Dunn
Caulfield & Driver
Diving Girls
KEITH'S (ubo)
"Puss in Boots"
Will J Kennedy Co
Hal Stephens
Brown, Harris & Brown
English Roses
Lew Hawkins
De Leur Trio
(Two to fill)
ORPHEUM (loew)
Harry Thriller
Hilton & Bannan
Hammond & Forrester
Toomer & Hewins
Amelia Summerville Co
Carter & Davis
Hunter's Dogs
(One to fill)
2d half.
Chas Irwin
Morton & Kramer
Raymond, Leighton
Morse
DeFaye Sisters
Amelia Summerville Co
Anderson & Goines
Lawton
(One to fill)

Buffalo
SHEA'S (ubo)
"Eternal Waltz"
Kitty Trane
Creighton Bros
Linden Beckwith
Zelda Sears Co
4 Floods
ACADEMY (loew)
Howard McCalliffe
Mae Burns
7 Colonial Montrose
Troupe
Quaker Girls
Morelio Bros
Dan Mason & Co
Richard Hamlin
Price & Price
Rena Arnold
Bimel
FAMILY (loew)
Keenan & Beverly
Dave Clifford
Cooper & Ricardo
Princeton & Yale
3 Entertainers
Hill, Bowen & Zorn
Butte, Mont.
EMPRESS (ac)
Marselles
Fred Morton
Prince Flomp
McGinnis Bros
The Barber Shop
Calgary, Can.
SHERMAN GRAND
(Orph Oct 3-5)
McConnell & Simpson
Nat Nazario Co
Geo H Watt
Ferguson & North-
land
Meredith & Sner
(One to fill)
2d half.
"Surf Bathing"
Greene & Parker
Bessie Leonard
Rutherford & Monroe
John Zimmer
Cedar Rapids
MAJESTIC (wva)
Burt Shepherd Co
Craig & Williams
C H France Co
3 Weston Sisters
Rogers & Dorman
Fred Griffith
2d half.
"Lads & Lassies"
Harry Thomson
Grey & Peters
Jones & Parker
Four Comrades
J E Bernard Co
2d half.
Burt Shepherd Co
Rogers & Dorman
C H France Co
3 Weston Sisters
Moore & Browning
Fred Griffith
Duluth
ORPHEUM
(Open Sun. Mat.)
Gracie Emmett Co
Kauffman Bros
Ombras Trio
Frankie Drew
Edwin George
Dare Bros
East St. Louis
AVENUE (craw)
Adair & Adair
Graeme & Willnot
Hall & Hall
Adams & Hall
The Lovelocks
Edmonton, Can.
ORPHEUM
(Oct. 7-9)
Same bill as at Sher-
man Grand, Cal-
gary, this issue.
ACADEMY (loew)
Lawton
Raymond, Leighton
Morse
Anderson & Goines
Irish Colleens
2d half.
Harry Thriller
Carter & Davis
Irish Colleens
(One to fill)
PREMIER (loew)
Chas Irwin
Morton & Kramer
2d half.
Hilton & Bannan
Hunter's Dogs

Lincoln, Neb.
ORPHEUM
Babies Family
Venita Gould
Kelly & Laferty
Winslow & Stryker
Bobbe & Dale
The Stanleys
Tyson & Brown
Los Angeles
ORPHEUM
Wm Thompson Co
Grace Cameron
Gould & Ashiya
Maud Odell Co
Elsie Ruegger Co
The Takines
Bouding Pattersons
Howard's Animals
EMPRESS (ac)
(Open Sun. Mat.)
Lina Panster
Holden Herron
Rogers & McIntosh
Daniel & Conrad
La Deodima
Fuljama
PANTAGES
"Star Bout"
Lorraine Dudley Co
Proval
Lillian Sisters
Apollo Trio
Hartford.
POLI'S (ubo)
"Persian Garden"
Borden & Shannon
Harvey De Vora 3
Frank Rae Co
Ressie La Count
Shelbini & Grovini
Schreck & Percival
Hoboken, N. J.
LYRIC (loew)
Conrad & Reed
McDowan & Caille
Browns
(Two to fill)
2d half.
El Ray Sisters
The Stanleys
Fiske & McDonough
Thelma Parker
9 Krazy Kids
Jackson, Mich.
BIJOU (wva)
(Open Sun. Mat.)
"Cheyenne Days"
Kingsbury & Munson
DeMarest & Doll
Carroll & Aubrey
(One to fill)
2d half.
"Soldier Fiddlers"
Fairman & Furman
Rose Manon's Birds
Flo & Wynne
(One to fill)
Kalamazoo, Mich.
MAJESTIC (wva)
Fred Ireland Girls
Mickell Hunt Miller
Fields & Coco
(Two to fill)
2d half.
John T Ray Co
College City 4
Carter & Bluford
Dixon & Dixon
(One to fill)
Kansas City
ORPHEUM
(Open Sun. Mat.)
Cresney & Dayne
Merrill & Otto
Lew Sully
Edna Luby
Bogert & Nelson
Lockhardt & Leddy
EMPRESS (ac)
Les Leonards
Frankie Drew
Happy Jack Gardner
Co
Valentine Vox
D'Arcy & Williams
Models of Paris
Lafayette, Ind.
FAMILY (wva)
Ballerini's Dogs
J R McCann Co
Sherman
McNaughton
Carl & Lillian Muller
Scott & Wallace
2d half.
Five Armanis
Gardner & Vincent
Valerie Sisters
Bimbo
Bruce, Morgan Betty
Lansing, Mich.
BIJOU (wva)
Dan Sherman
J C Nugent Co
Crouch Richards Co
Dan Friendly
(One to fill)
2d half.
"Rah Rah Boys"
Rother & Anthony
Mr & Mrs Allison
Bud Williamson
Fielding & Carlos

New Rochelle, N. Y.
NEW ROCHELLE
(loew)
The Stantons
(Three to fill)
(One to fill)
2d half.
(Three to fill)
Oakland, Cal.
ORPHEUM
(Open Sun. Mat.)
"Antique Girl"
Minnie Allen
Ashley & Lee
Bert Terrell
Williams & Warner
Bertisch
Lowe & Devere
PANTAGES
(Open Sun. Mat.)
Child's Hawaiians
Orpheus Comedy 4
Juggling Jewels
Ned Barton Co
Black Bros
Ogden
ORPHEUM
(Oct 3-5)
DeWitt Burns
Caesar Nesl
Van Bros
(Others to fill)
Omaha
ORPHEUM
Mountain Ash Choir
Mrs Louis James Co
Mignonette okin
Will Dillon
Omer Sisters
Galeiti's Monkeys
Godfrey & Henderson
Philadelphia
KEITH'S (ubo)
"Train Nurses"
Genaro & Bailey
Rube Dickinson
Prosit Trio
Stuart Barnes
"Honor Among
Thieves"
Samson & Reilly
Schooler & Dickinson
S W Layne & Co
BIJOU (ubo)
Bloom & Cooper
"Three Rascals"
The Felots
Geo Smedley
Delmore & Light
Belle Orrie
Milwaukee
MAJESTIC (orph)
Grace Van Studdford
Paul Dickey
Vanderbilt & Moore
The Riels
Chas Drew Co
Work & Play
Herbert's Dogs
(One to fill)
EMPRESS (ac)
(Open Sun. Mat.)
Lind
Picchiliani Troupe
Milt Araman
Geofford & Heron
3 Lorettes
(One to fill)
Minneapolis
ORPHEUM
(Open Sun. Mat.)
Adrienne Augarde Co
Toots Paka
Keno & Green
(Two to fill)
2d half.
Fred Hammill Co
Florimonds
DeWitt Young & Sis
UNIQUE (ac)
(Open Sun. Mat.)
Glen E Reno Co
Will Oakland
3 Gerts
Queen Mab & Weiss
Lottie Williams Co
Montreal, Can.
ORPHEUM (ubo)
Jessie Busley Co
"In Old New York"
Brenner & Ratcliff
Lew Anger
Emmy's Pets
COOMBS & Aldwell
Mr & Mrs Darrow
FRANCAIS (loew)
Base Ball Four
May Blossom
French Stock Co
Harry Sauber
May Clinton Co
Imperial Trio
Newark
PROCTOR'S (ubo)
Joe Welch
6 Sisters
Sam Harris
Carrie Reynolds
Lydia & Albino
Woodward's Dogs
Hart & Johnson
Ryan-Richfield Co
New Haven
POLI'S (ubo)
Donovan & McDonald
Kaimor & Brown
Hilda Hawthorne
3 Alex
Willis & Burton
Ollie Young & April
New Orleans
ORPHEUM
"Dink's Xmas"
Caesar Rivoli
Chris Richards
Gabbaret Trio
Mason & Dutler
Schmittans
3 Haseans
Portland, Ore.
ORPHEUM
Jack Wilson Trio
Franklin Ardeli Co
Quive McCarthy
Mary Elizabeth
Gautier's Toyshop
Ben Lewin
Ryan Bros
EMPRESS (ac)
Bues's Dogs
Musette
O'Rourke & O'Rourke
Harry Brooks Co
Thos Potter Duane
Hugh Lloyd
PANTAGES
"Merceder"
Lowell & De Draw
Copeland & Payton
Flo & Ol Walters
Harrah Co
Providence
KEITH'S (ubo)
Chip & Marble
"Providence Players"
Four Regals
Richards, Kyle Co
Joe Whitehead
Boyle & Brazil
(Two to fill)
Sacramento
DIPNECK (orph)
(Oct. 2-6)
Mayon Opera Co
Dorothy Dalton Co
Owen Clark
Gray & Graham
Dixon & Fields
Bottomly Troupe
Minta & Wueritz
CLUNIE (ac)
(Open Sun. Mat.)
Kretore
Bud & Nellie Helm
Kid Hamlet
James Reynolds
Ladella Comiques
PANTAGES
Monkey Hipp
E Dewey & Dolls
Eldridge & Barlowe
Davis & Scott
Van & Pierce
Salem, Mass.
SALEM (loew)
Spiegel & Dunn
Caulfield & Driver
DeFaye Sisters

"WHO'S WHO"?
A GENUINE NOVELTY

STOCK

FROM PITTSFIELD TO HOBOKEN.

Hoboken, N. J., Sept. 25.

The Gayety, playing attractions booked in by the Weber pop circuit, quits the new "legitimate wheel" Saturday night, a stock policy being installed Oct. 7.

Severin Dedyne, who operated stock all summer, at Pittsfield, Mass., has leased the house on conditional terms for a long period. The Dedyne Associate Players open in "Checkers" with "The Squaw Man" underlined for following week.

Playing opposite Dedyne will be Enid May Jackson, late leading woman, College stock, Chicago. Others will be Bernard McOwen. William Gerald, Tommy Scherer, Elizabeth Rathburne, Frank Mathison, Frances McGrath.

Lavina Shannon, Effie Shannon's sister, will play the character roles.

TRYING PITTSFIELD ONCE MORE.

Pittsfield, Mass., Sept. 25.

Another stock company is coming to town. On Oct. 7 the Franklin-Baggot Co. will install a permanent company at the Empire. Phyllis Gilmore, who was with the Dedyne company here this summer, will return as leading woman of the new Empire organization.

Victor Brown, late leading man, College stock, Chicago, is under consideration for leads here.

ACTING IN ALASKA.

Seattle, Sept. 25.

The May Roberts stock company has inaugurated a season at Nome, Alaska, playing one bill and one performance a week.

The company formerly numbered ten people, but to make the Nome stand Miss Roberts took five players with her, L. Victor Gilliard, Ira Robertson, L. Carey, Bessie Barry, Donald Foster. The company will leave Nome by the last boat Oct. 20, for Seattle.

CORSE CHANGES HIS MIND.

Corse Payton has changed his mind about tackling stock at the Garden theatre (Madison Square). Corse had everything set for a stock invasion down there but after looking twice before he leaped called all bets off. He has his vision focused on another New York house and expects to have one leased for the remainder of the season by next week.

Payton closed his summer season at the West End this week and banked money on the venture.

SAN FRANCISCO COMPANY.

San Francisco, Sept. 25.

Charles Goldberg has announced that he will install a permanent stock company at the National, Oct. 6. Popular pieces will prevail. The opening bill will be "The Conquerors."

The company includes Harry Cotrell, director; Madeline Fildes, leads; Ethel Martelle, Irene Outtrim, Dorothy Davis, Norman Fusier, Hallock Janus, Frank Bonner, Charles Baxter.

BOSTON'S STOCK BATTLE.

Chicago, Sept. 7.

A merry battle is going on between the respective managers of the Castle Square and St. James theatres, both stock houses. Manager Gulesion, of the St. James, has engaged Nance O'Neil as an attraction to replace Katherine Grey, and John Craig, of the Castle Square, has contracted with Wilson Melrose, a noted stock player, to share the leads with him.

Both houses are bidding for the business. Craig has the pole so far. He has been established for a number of years. Manager Gulesion is bidding for the trade with his new Back Bay house. Next week, at the Castle Square, Craig will appear in the title role, in "Sherlock Holmes." He has engaged Egbert Munro as his assistant stage manager; and George Henry Trader as a new comedian and stage director.

EMMA BUNTING GOES.

Emma Bunting, after a short stock season at the Tremont theatre in the Bronx, said good-bye to New York Saturday night and departed for Atlanta where she will play the remainder of the season at Jake Wells' house.

Miss Bunting made the best impression at the Tremont with her "Tess of the Storm Country" performance. Business, however, fell off after the opening week.

The Tremont lessees are planning a new entertainment for that theatre.

GOING TO PORTLAND.

Richard Thornton, formerly in stock at Boston, has been specially engaged for four weeks to play leads with Keith's stock, Portland, Me. He opens Oct. 7.

Eda Von Luke, who has been playing leads for Corse Payton's West End stock, also goes to Portland for four weeks Oct. 1, after closing at the West End. Miss Von Luke is under contract to David Belasco.

MURDER AND SUICIDE.

Vincennes, Ind., Sept. 25.

T. Harry Davies, a Chicago wrestler, aged 36 years, shot and killed Lucile May, a 17-year-old actress, at Paris, Mo., Saturday, and then committed suicide by hanging himself with a bath towel in his cell. Davies was madly infatuated with the girl, a member of the Knickerbocker stock company.

TEMPLE STOCK AT CAMDEN.

Camden, N. J., Sept. 25.

Eugene Temple formerly identified with burlesque, installed a permanent stock here Monday, to capacity business in "The Third Degree."

Jane Lowe is leading woman. The day after the opening a local paper devoted a column to the performance, heading the story with the name Jane Cowl and what great success she had with the local theatregoers. It wasn't Hall's fault, however. "The Deep Purple" will be produced next week.

2d half.
Shopperly Sisters
Miller & Russell
Toomer & Hewins

Salt Lake
ORPHEUM
(Open Sun. Mat.)
W C Fields
Mrs Gene Hughts Co
Chas Case

Bradshaw Bros
"Squaring Accounts"
Grover & Richards
The Rexos

EMPRESS (sc)
(Open Sun. Mat.)
Lowe & Edwards
Joe Cook
Leap Year Girls
Von Hampton & Joseph

Jack Allman
Houseboat Party
EMPRESS (sc)
(Open Sun. Mat.)
Grant & Maud
Manley & Walsh
Helen Primrose
Leo Tung Foo
Onalip

SAVOY (p)
(Open Sun. Mat.)
"Lion's Bride"
Mabel Fisher Co
Cook & Stevens
Fred Zobedie
Carter's Magic

Saa Francisco
ORPHEUM
(Open Sun. Mat.)
Owen McGliveny
C & F Usher
"Wonder Kettle"
La Maze 3

Nat Wills
E F Hawley Co
Annie Kent
Dier

EMPRESS (sc)
(Open Sun. Mat.)
Wallace's Birds
Arlon Quartette
Berry & Berry
Dena Cooper Co
Joe McGee

Wayne's Incubator
Girls
PANTAGES
(Open Sun. Mat.)
Woolfolk's Chielets
Keene Trio
Tom Kelley
P Gordon & Rica
Skating Bear

St. Louis
COLUMBIA (orph)
Elliot Savonas
Little Billy
Jere Grady Co
McKay & Cantwell
Sydney Shields Co
Red Bros

Clara Ballerini
SHENANDOAH
(craw)
Rose Bondeur Co
Dudak's Bears
The Kings
Juggling Normans
MIKADO (craw)
Chas Sanders

The Dunnington
Sam Hood
Schaller Bros
KINGS (craw)
Chiyo Co
Frank Rodgers
Newell & Remington
Stepp-Alton-King
Tom & Edith Almon

BRENNAN (craw)
Taneam & Claxton
Cameron & O'Connors
Bobby Boyle
ARCO (craw)
Van & Hoffman
Davis & Payne
Harry Williams

MONTGOMERY
(craw)
Wagner & Lee
Belle Halley
Mercer & Johnson
JUNIATA (craw)
Kent & Wilson
Myers & Lewis
Melroy Duo
Princess Maide

"Break In Society"
Knickerbocker 4
Switchhardt
"Confusion"

St. Paul
ORPHEUM
(Open Sun. Mat.)
"Drums Oude"
May Tully Co
Wilson Bros
Lew Cooper
Flying Martins
Reded & Currier
Great Libby

EMPRESS
(Open Sun. Mat.)
Spa Bros
Kath Challenor Co
Belles & Beaux
Van & Carrie Avery
Geo E Garden

Scranton, Pa.
POLI'S (ubo)
Cheyenne Days
Fulgora
McDevitt Kelly & Lucy
Hufford & Chain
Chas Bowser Co

Merlin
Adams' Dogs
Seattle
ORPHEUM
(Open Sun. Mat.)
"In 1900"
"Ballet Classique"
Melville & Higgins
Asahi Troupe
Bowman Bros
3 Collegians
Berg Bros

EMPRESS (sc)
Bessie's Cockatoos
Collins & Hart
Arthur Whitely
Dancing Maddens
Italian Troubadors
Delicatessen Shop
PANTAGES
"Minstrel Misses"
Freeman Players
O'Neal & Walmsey
Howard Langford
Zara Carmen 3

St. Paul City
ORPHEUM
(Open Sun. Mat.)
Wm Raymore Co
Lester
Morris & Allen
Robt De Mont 3
Muriel & Frances
H Atkinson
Flying Weavers

Spokane
ORPHEUM
(Open Sun. Mat.)
Amelia Bingham Co
Nellie Nichols
Frank Morrell
Slivers
Lewis & Dody
Azard Bros
Flying Russells
"Wonder Kettle"
Falls & Falls
Glen Ellison
Leonard & Whitney
Howell & Scott
Dance Au Violins
PANTAGES
(Open Sun. Mat.)
Ellie Nowlin Troupe
Gertrude L Folsom
Co
Twin City 4
Mabel Elaine
Kelcey Sisters

Springfield, Mass.
POLI'S (ubo)
Dolan & Lenharr
Conlin Steele & Carr
Martineti & Sylvester
Ben Lynn
McMahon Diamond & Clemons
Kate Watson
Steiner Thre

Syracuse
GRAND (ubo)
"Dance Dream"
Kennedy, Nobody & Platt
Mack
Devine & Williams
Les Gougetts
Onri & Dolly
Britt Wood

Winnipeg
ORPHEUM
"California"
J J Morton
Nonette
Schlichtel's Manikins
Sidney Ayres Co
The Astaires
Aitkin Whitman 3

EMPRESS (sc)
Carry's Dogs
"No 44"
3 Staleys
Eli Dawson
Bklyn Comedy 4

Parla
ALHAMBRA
(Oct 1-15)
Chas Aldrich
Fragon

Dunedin Troupe
Wilhelm Trio
Stein-Erretto
Donegan Sisters
Erconis
La Superbe
Julius St Ledger
Lickson's Dogs
(2 to fill)
FOLIES BERGERE
(October)
"Eternal Waits"
with Mille Marmac
P Arndt
Willy Pantser
Annie Doherty
Malia & Bart
Maurice Cronin
Bert French and
Alice Els

Shows Next Week.
New York.
"BOUGHT AND PAID FOR"—Playhouse
(54th week).
"BROADWAY JONES" (Geo. M. Cohan)—Cohan's (2d week).
"BUNTY PULLS THE STRINGS"—West End.
"FANNY'S FIRST PLAY"—Comedy (3d week).
"HANKY PANKY"—Broadway (9th week).
"HENRY V" (Lewis Waller)—Daly's (1st week).
"JUNE MADNESS"—Fulton (2d week).
"LITTLE MISS BROWN"—48th Street (6th week).
"MAN AND SUPERMAN"—Hudson (1st week).
"MILESTONES"—Liberty (3d week).
"MIND THE PAINT GIRL" (Billie Burke)—Lyceum (4th week).
"MY BEST GIRL"—Park (4th week).
"OFFICER 666"—Gayety (8th week).
"OH, OH DELPHINE"—Knickerbocker (1st week).
"READY MONEY"—Elliott (7th week).
"REPERTOIRE" (Sothorn and Marlowe)—Manhattan (1st week).
"SPONOR STOCK"—Metropolis (58th week).
"TANTALIZING TOMMY"—Criterion (1st week).
"THE ATTACK" (John Mason)—Garrick (3d week).
"THE CASE OF BECKY" (Frances Starr)—Belasco (1st week).
"THE CHARITY GIRL"—Globe (2d week).
"THE COUNT OF LUXEMBOURG"—New Amsterdam (3d week).
"THE GIRL FROM BRIGHTON"—Academy (5th week).
"THE GOVERNOR'S LADY"—Republie (4th week).
"THE LITTLE MILLIONAIRE"—Grand Opera House.
"THE MASTER OF THE HOUSE"—39th Street (7th week).
"THE MERRY COUNTESS"—Casino (7th week).
"THE NEER DO WELL"—Lyric (5th week).
"THE PASSING PARADE"—Winter Garden (11th week).
"THE PERPLEXED HUSBAND" (John Drew)—Empire (5th week).
"THE SCRAPE OF A PEN"—Weber's (2d week).
"UNDER MANY FLAGS"—Hippodrome (5th week).
"WITHIN THE LAW"—Eltinge (4th week).

Chicago.
"EGYPT" (Margaret Anglin)—Garrick (1st week).
"A POLISH WEDDING"—G. O. H. (4th week).
"THE BLUE BIRD"—Lyric (1st week).
"A WINSOME WIDOW"—Colonial (4th week).
"THE MAN HIGHER UP"—Olympic (3d week).
"A MODERN EVE"—Princess (24th week).
"WHOSE HELEN ARE YOU?"—Studebaker (3d week).
"GET-RICH-QUICK WALLINGFORD"—McVicker's (1st week).
"THE GARDEN OF ALLAH"—Auditorium (5th week).
"THE GIRL AT THE GATE"—La Salle (5th week).
"KISMET" (Otis Skinner)—Illinois (2d week).
"FINE FEATHERS"—Cort (5th week).
"MILESTONES"—Blackstone (2d week).
"THE GIRL FROM MONTMARTE"—Chicago O. H. (1st week).

Looking for Location.
Toledo, Sept. 25.

Martin Sabine is trying to lease the American theatre from E. D. Stair. The stock company at Keith's closes this Saturday, through the house reverting to the vaudeville policy Monday. Mr. Sabine wants to make it a permanent organization in this city, and will place the people at the American, if he secures it.

Illness has disturbed both stock troupes here. Fay Courtney, who supports Vaughan Glaser at the Lyceum, has been ill with pneumonia. Fay Bainter, of the Keith Co., who was suddenly attacked with appendicitis, will be under the physician's care for a few weeks yet.

Vancouver
ORPHEUM (sc)
Link & Long
Weston & Leon
Alf Holt
Walter Brown Co
Barney Gilmore
The Waltz Dream
PANTAGES
"Giri Frisco Bay"
Eleanor Otis Co
DeLea & Orma
Emeralda
Millard Bros

Victoria, B. C.
EMPRESS (sc)
Neuss & Eldred
Link & Robinson
Dorking
Kiam & Bernie
Robt Hildreth Co
The Bohemian Quartet

Washington
CHASE
Nina Morris Co
Rainb Lynn Co
Margaret Haney
Julius Tannen
(3 to fill)

NEW ACTS NEXT WEEK

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

Russ Wythal & Co. Fifth Ave.
Byron and Langdon (New Act), Fifth
Ave.
Jock McCay (Reappearance), Fifth
Ave.
Gene Smith, Fifth Ave.
Tom Nawn and Co. (New Act),
Hammerstein's.
Frank Mills Players, Hammerstein's.
Flying Rogers, Hammerstein's.
Vera Michelena, Colonial.
Great Tornados, Colonial.

Louise Dresser and Co. (3).
Musical Melange.
24 Mins. Full Stage.
Colonial.

It is peculiar how we instinctively associate certain actors and actresses with one style of work and find it difficult to divorce our minds from these impressions. For a number of years we have been regaled with songs by Louise Dresser, clad in evening gowns and rendered without the assistance of anybody but an accompanist. With a new repertoire of numbers Miss Dresser now comes to us "assisted" by William Cripps, Henry Marshall and George Spink. Unlike the average star of a theatrical presentment Miss Dresser is the first to put in an appearance, singing two songs, the first quite characterless and the second a feeble attempt at a story song with a comedy point. She exits and Mr. Cripps' marches on in kilts, absolutely and unequivocally satisfied with himself and the world in general. While marching he sings "Moonlight Molly, O," (as done in Dick Whittington, in which Miss Dresser appeared for a brief spell a few years ago), continuing the vocalizing and parade until Miss Dresser has changed to kilts, which consumes not less than three choruses. She joins the parade for a brief spell until the exit. Then Mr. Marshall, who has been acting as orchestral director, turns in the pit and renders poorly a very good ballad. By this time Miss Dresser has changed to a white evening gown and on reappearing in it was given a hearty round of genuine applause. To the organ accompaniment of Mr. Spink, she sings a sentimental child song with a sort of hymnal melody. Mr. Cripps has now donned evening dress, and assists Miss Dresser in another song, "Mirandy and Me," during which they once more march about the stage in pretty much the same fashion as before. For the finale they have reserved the catchiest melody of the act a "Bumble Bee" number, sung by Miss Dresser and Mr. Cripps, with the director hopping upon the stage and seating himself at the piano, Mr. Spink joining in with the organ. For this new act Miss Dresser has not been fortunate in the selection of songs with stories. When she finds them it will not be necessary to burden herself with excess baggage in the form of a company and costume changes. One sweet, womanly, evening gown and a modest little pianist will suffice. Even the accompanist might be dispensed with; but the evening gown—never. *Jolo.*

"Night Follies of San Francisco."
"Touring Chinatown" (Spectacle).
26 Mins.; One (3); Full Stage (23).
Bronx.

What do they call that smelly stuff the Chinese burn in little sticks before their Joss? What? Will some lady or gentleman in the audience kindly —. Thank you. That's the very word. Punk. They use a lot of it in "The Night Follies of San Francisco." But they do not burn it. No, gentle reader, they do not burn it. It's the middle name of the "production." In this country we do not permit Chinamen to vote. But those who pick our entertainments for us permit four of them to walk down centre under the spot light and sing in all seriousness—get this—that old newsboy quartet stand-by "Roll dem Bones." Also they permit about a dozen Chinamen, who again are not allowed citizenship, to cavort on terms of lighthearted friendliness with twelve pretty, plump white chorus girls, during a dance. Vaudeville traditions confine Chinamen to parts of what might be called monkey comedy. These Orientals are serious, desperately serious. They hold their heads close together and tear off close harmony like a quartet of dress-suited concert singers, and through the twenty-six minutes of the turn the Chinamen do not seek a laugh. There is some "comedy," but it is supplied by a goshawful German dialect comedian. "Touring Chinatown" is the name of the spectacle. A party of white citizens appears before a street drop in "One" and engages a guide. The scene then opens in the Chinese section of San Francisco. There are twelve cuddlesome ponies, "white ones" here who dance behind the Chinese quartet, everybody in Scotch kilties. A professional reader of plays once told of receiving a romantic drama in which the scene was laid in a wholesale grocery house, but Chinamen in Scotch highland costume goes even beyond that in the madness of the unexpected. The handling of the chorus people is extremely crude. From their maneuvers one might suppose they were copying Cliff Berzac's ponies. A native Chinese boy and a cute girl, also a native, do a rather interesting "Turkey Trot." This was the one worth while incident in a half hour of theatrical disorderly conduct. Percy G. Williams built the Bronx and then attracted a profitable clientele. Mr. Williams made occasional errors of judgment, but he was never guilty of so gross a violation of good taste as "The Night Follies of San Francisco." Placed second after the intermission, the act died without even a rattle. *Rush.*

Willis Family (4).
Musical.
15 Mins.; Full Stage.
Colonial.

Two of each sex, neatly clad and offering a "classical" musical act. They open with overture from "Zampa"; "pop" melody (not medley), "Light Cavalry" and "Come Back to Erin." They employ the flute, violin, piano, mandolins, guitar, drum, kettledrums, banjos, xylophones. Hardly an act for modern vaudeville. Savors more of the lyceum or concert platform. *Jolo.*

Thos. J. Ryan-Richfield Co. (5).
"The Rejuvenation of Mike Haggerty"
(Comedy).
27 Mins.; Full Stage (Parlor).
Fifth Avenue.

"The Rejuvenation of Mike Haggerty" is about the best of all the "Haggerty" series of vaudeville sketches Ryan and Richfield have had. The present one is a vaudeville gem. Edgar Allen Woolf wrote the piece. He aimed to fit Mr. Ryan, and he did, as a union suit fits a chorus girl. Mr. Ryan doesn't have to jump out of a window and turn to the right in this act; he doesn't have to do a hard shoe dance to help the piece along; he has only to play legitimately his Irish character, and no one can do that better than he always does. The dialog and business of the sketch, with its foundation, are what make will make "The Rejuvenation of Mike Haggerty" one of the best liked comedy numbers on the variety stage. In assisting the author, Mr. Ryan has gathered an exceptional, well playing company, including Kate Uart and Cordelia MacDonald. Phineas Fanning is another support, while Jane Gorman is programmed for a very meagre but important comedy role. This Haggerty piece starts off with Mike's daughter, Mag. (who married "Mr. Ma-shay-on), a widow, her husband having died six months before. Maggie (Miss MacDonald) makes a confession to her father, that at the funeral services of her late departed, she fell in love with another man, he was so lovely. Haggerty literally hits the ceiling at the information, but is partially pacified when informed by his daughter that Mrs. Atkins Lawrence (Miss Gorman) another widow, who is worth eight million dollars, will marry him. Maggie reads the widow's letter to him, in which she says if Mike were handsome and twenty years younger, she wouldn't object. Maggie also tells her father she has arranged for that. A beauty expert, Mrs. Gabrielle De Luny (Miss Uart) will attend to the rejuvenation. Mlle. De Luny appears, Mike likes her from the getaway. After catching a glimpse of her bare back, Mike tells the chauffeur (Mr. Fanning) and his daughter to leave the room, informing the beauty expert she can go as far as she likes. The beauty doctor first yanks out Mike's only remaining tooth, gives him a false set of molars, and then a vapor bath, in which Haggerty's hair is turned from grey to red and then to green. He finally develops into a rah, rah boy, with a wig, a cane and a college cap. It is the best comedy make up Mr. Ryan has ever employed away from that of his customary character, and yet this is legitimate, as much so as the rest. Upon the eight-million dollar widow appearing, and Mike learning she is deaf and dumb, besides a holy sight he becomes engaged to Mlle. De Luny, telling his daughter she can marry whomsoever pleases her. The scene between Mike and the deaf and dumb widow is very brief, but funny. Placed too early on the Fifth Avenue program this week through two sketches on the same bill, the Ryan-Richfield act got the house easily, and kept it laughing heartily, for it's a pure comedy piece. *Sime.*

NEW SHOWS NEXT WEEK

Initial Presentation of Legitimate
Attractions in New York
Theatres.

"Henry V" (Lewis Waller)—Daly's
(Sept. 30).
"Oh, Oh, Delphine"—Knickerbocker
(Sept. 30).
"Tantalizing Tommy"—Criterion (Oct.
1).
"The Case of Becky" (Frances Starr)
—(Oct. 1).
"The Charity Girl" (Globe)—(Sept.
28).

Carrie Reynolds.
Songs.
10 Mins.; One.
Fifth Avenue.

There's something nice about Carrie Reynolds. That's why you like her when she's on the stage. Miss Reynolds was on the stage for only ten minutes Monday evening. During that time, she sang four numbers. Her last two were the best. "Melinda," the third, was the liveliest of all, but "Take Me in Your Arms" held the prettiest melody. Miss Reynolds opened with "In the Springtime," singing another operatic piece to follow. With an agreeable voice, one of those sopranos that isn't breaking its larynx for applause through the freaky high notes that mean nothing, Miss Reynolds puts her numbers over for the best effect that may be gotten for them. She is a pretty blonde and dresses well. Coming from musical comedy, Miss Reynolds has class, and while her present repertoire of numbers will never headline her in New York, she is one of those solid "singles" who, entering vaudeville with "clean hands," is a real acquisition. *Sime.*

Two Belmonts.
Aerial Acrobatics.
7 Mins.; Full Stage.
Fifth Avenue.

The Two Belmonts are a man and woman, who perform on rings; also on a sort of stilt arrangement. They work amidst bright appearing apparatus, and are nicely dressed, besides doing tricks where the woman discloses rather startling holding strength and strong muscles. The turn was much appreciated, opening the performance at the Fifth Avenue, and will take excellent care of that position on any program. *Sime.*

"Lads 'O'Melodie."
Pianos and Songs.
12 Mins.; Three.
Hammerstein's.

"Lads of Melodie" caught the going Monday night at 11:15, with still another act to follow. The quartet realized it was late, and hurried through their routine, not doing themselves justice, perhaps, but using good judgment. The boys make a very good appearance, following the college idea in dressing. Three pianos are used. One of the quartet does most of the singing. He is a likeable fellow, with a pleasing voice and a good idea of putting a song over. The act as it is can stand up on the big time nicely. *Dash.*

Theodore Roberts and Co. (4).
"The Sheriff of Shasta" (Melodramatic.)
 39 Mins.; Full Stage (Special Set).
 Fifth Avenue.

"The Sheriff of Shasta" isn't an opera; it's a vaudeville melodrama, only it's not for vaudeville. The piece runs about forty minutes, and seems every second of the time. For the number of actors, the great quantity of electricity used by the spots, and the stage setting, there isn't much of a story. An acrobat with a circus traveling the west has the sheriff after him for murderer. The acrobat is hidden in a hay loft by the pretty wife of a homely mountaineer. The wife is dissatisfied with her unhappy lot. After seeing her husband, no one wondered why. He was made up like the principal character in "The Servant and the Man." When the acrobat appeared in the doorway of the hay loft, with his performing tights on, the wife fell hard for him. She walked up the stairs and they talked together, in a brown light. Then they kissed. It was the light cue evidently, for the spot man abruptly turned the brown to blue, for the moon had to come up in a hurry. Some light effects. The wife ran away with the acrobat after her husband had shot at the sheriff, at the same time the circus fellow did. The sheriff, one of those western sort, picked up an awful souse on two drinks of whiskey, but they couldn't kill him, even at twenty paces or less, so he lived to be in the finale, which occurred after the wife returned. Covering her face with her hands so she wouldn't see those whiskers, the runaway told her husband this idea of wanting manly beauty instead of three squares was all wrong. Theodore Roberts is the sheriff of Shasta. His excellent playing is wasted in this impossible vaudeville piece—but—had it not opened in a Proctor house—there isn't much doubt but that the Keith people would book it, for the sketch runs forty minutes, is a headliner that only asks \$750, and can take up the space on the stage usually held by a feature at \$1,500, another act say at \$300, and enough of the third to fill in \$200 more on the program. This would give \$2,000 worth of vaudeville time for \$750. That's the way the big time booking men figure nowadays. Standard variety player with a good sketch will be held off for weeks to accept \$100 less than is asked, but a poor piece that can save money for the management is the thing in these days of "Advanced Vaudeville." The engagement at the Fifth Avenue this week is to "show."

Sime.

"Don Fulano,"
 Trained Horse.
 15 Mins.; Full Stage.
 Fifth Avenue.

As a trained horse "Don Fulano" is there. The animal does all the tricks that have been done by others, and a few besides. It is a good looking black horse, and the turn is well enough presented. Anyone wanting an "educated horse" act won't fall down with "Don Fulano." It could be made a special attraction for the benefit of matinees.

Sime.

Loretta Twins.
 Horizontal and Trampolin.
 12 Mins.; Full Stage.
 Hammerstein's.

The Loretta Twins are out of the ordinary. Not only in their work, but in the fact that there are "three" twins. The billing, which is really Three Loretta Twins, should be changed. Billing, however, is merely a detail. The girls have come forward with something novel in the acrobatic line that might receive consideration immediately. This is not the first time the act has played in New York. It has been around some of the smaller houses, and were these houses properly looked over each week, this act could not have been passed up. The triple horizontal bars are employed with the trampolin underneath. Two of the girls, of about the same size and appearance, dressed neatly in very short skirts of the stage bathing suit style, go through as difficult a routine as any of the male bar performers have shown, doing their work in an easy, graceful manner that is most attractive. The giant swings and somersault cut-offs are easily executed, and a double somersault cut-off by one of the girls at the finish, after a series of giant swings, brought hearty response. The third "twin" wears comedy makeup and gets as much comedy from the bars and trampolin as the men who attempt it, which is neither here nor there. She is a good performer on the bars, and it is a question if she would not help the whole by working straight. The act needs no comedy. It is a novelty acrobatic number strong enough to close the biggest of the big time bills without any trouble. The idea of women doing this style of work is a novelty in itself. The Loretas are worth more to any vaudeville program than any male act that could be secured doing the same style of work. The proof was demonstrated at Hammerstein's Monday when the girls appeared at 11:28, and didn't lose a single member of the assemblage.

Dash.

Fred Watson and Rena Santos.
 Singing.
 12 Mins.; One.
 Bronx.

Fred Watson and Rena Santos have the simplest sort of a singing turn, supported entirely by the excellence of the singing and the appearance of the singers. Miss Santos is a splendid looking brunette, a most satisfactory picture in a white satin frock, while Mr. Watson has an impressive appearance in evening clothes. He does nicely with a coon song in a pleasing bass voice. Miss Santos is there with a clear, bell-like high note. One song she hums with flute-like purity and the applause comes like an avalanche. They do a simple bit of dancing, but Miss Santos is no dancer. "Refined" describes the act. The Bronx audience liked it. Because Mr. Watson and Miss Santos are really refined and classy should be no bar to their booking on the big time—but you can't tell nowadays.

Rush

La France and McNabb.
"Barred From Society" (Comedy).
 13 Mins.; One (Special Drop).
 Columbia (Sept. 22).

La France and McNabb, in blackface, start off with a big laugh in their sketch in "one" called "Barred From Society." The drop is a jail corridor. Behind the bars of a window is the comedian, a tall, lanky fellow, who does rather well. After the opening, the sketch lets down greatly, although no act could follow the opening laugh. The skit is fairly funny up to where the comedian escapes from jail. The straight man returns. To make good the threats against him while confined, the comedian brings on two sets of boxing gloves, the couple proceeding to take the boxing matter used by Miller and Lyle, real colored folk. No dancing is done, but the best bits of this part of the Miller and Lyle act are used. This couple in blackface and in sizes resemble the Miller-Lyle combination. The "lift," if not with permission (hardly likely) is pretty raw—too much so, in fact, for managers to play the act if they want to give absent turns the protection they are rightfully entitled to. (Miller and Lyle are now in the west.) La France and McNabb could get through without the "choosing." Another act on the Columbia program Sunday afternoon was very free with its "chosen" matter. The act was Williams and Spencer, a "settee turn." The boy in it had Merrill and Otto's line, "Give me a little attention once in a while." He used this a couple of times. He also had some of the best bits of Rube Dickinson's monolog, besides a joke that is James Thornton's property. With all the borrowed matter, the act should have been a bigger hit than it was. An act like Spencer and Williams' should be told to drop its borrowed matter, if asking for time on any circuit. While small time managers and agents may not be aware of turns that have chosen, those who see the acts and recognize the stolen matter might inform all the principal booking agencies. Something should be done. Williams and Spencer can never make better than the small time as they are at present, but still they are using material of high price big time acts. It doesn't help them, for had they the ability they doubtlessly would be able to purchase their own stuff.

Sime.

Grant and Hoag.
 Songs and Talk.
 20 Mins.; One (Special Drop).
 Columbia (Sept. 22).

In the new act shown by Grant and Hoag at the Columbia Sunday there is plenty of material that, when ground down to its best layers, will give the couple an acceptable act in "one." The best bit in it is the "hick" imitation by Mr. Grant. A song, "The Count of Nine" will do although Grant could let it drop altogether to save time. A travestied imitation of Marshall Montgomery fitted in nicely and Miss Hoag fed Grant well besides showing two new dresses. The clipping will come in the dialog mostly consisting of "gags" in cross-fire talk. That may be trimmed down easily. With six minutes out Grant and Hoag will find themselves in proper condition.

Sime.

The 3 Rascals.
"Plano-act."
 13 Mins.; One.
 Columbia (Sept. 22).

O'Donnell, Kaufman and Wolf are the present "3 Rascals." The turn is considerably changed about, and bettered, from the act which appeared in New York during the summer. Mr. Wolf has been placed in it since. He benefits it immeasurably. The opening and songs used are also different, each working for the act's good. The opening is the best of any three-act that has played about. Two of the boys enter, starting to sing "The Robert E. Lee." One makes a miscue with the lyrics, when the other starts a wordy argument, breaking off the melody for this purpose. During it he says that as one of the trio failed to turn up, they will have to get along with a two-act, and more particularly blames his partner for falling down under the circumstances. While arguing, a man in auto costume brushes past an usher in the centre aisle, saying he has a right to go upon the stage. He is the third member, delayed on a ride to Yonkers. Without paying any more attention to the over-worked Mr. Lee, the trio go right into "Keep Away From the Fellow With an Automobile," illustrating the main idea of the lyrics at the finish of the number. Wolf does a dance of the eccentric kind that is very strong in itself. His hair plays a prominent role in it. A "Yiddish" song, fairly well done, is used as a solo by one of the trio, the three boys getting together once more for "Ragtime Melodies," a very nice number with an arrangement that brings in snatches of all the popular "rags." This song is well worked. For an encore "The Ghost of the Violin" is used and put over, although "Ragtime Melodies" would have better fitted in for the finale. The boys dress in short black coats and white duck trousers. It is entirely different from the former "3 Rascals," and will rank with any of the three-acts that have shown in the Metropolis. The announcement by the singer using "I'm Going Back to My Old Girl," in which he lets it be known the song was authored by him, could be dispensed with. The three-act scored the hit of the bill at the Columbia Sunday afternoon. With their present routine and personnel the young men can put it over anywhere.

Sime.

Mlle. Jobert.
 Songs.
 6 Mins.; One.
 Winter Garden (Sept. 22).

Mlle. Jobert is French, but giving her impression of a German girl singing a "rag" song was the best bit she did at the Winter Garden Sunday evening, for her New York debut. Mlle. Jobert is a pretty woman, and displayed a nice soprano voice as well as animation in the impersonation. The first number was severely straight. Badly placed on the program, the French girl got over and could fill a musical comedy role very well. It was probably to obtain a line upon her for that purpose the Shuberts gave Mlle. Jobert the Sunday night date.

Sime.

Virginia Grant.**Songs.**

12 Mins.; One.

Virginia Grant in selecting a repertoire of songs has been a little daring, for instead of giving them just what they want, like most of the women singles (who have dug for the popular stuff, regardless of everything but the applause) she has put together four songs, which if named to wise vaudeville man, without seeing the act, would immediately be called all wrong. Virginia is fooling them however for she is putting it over and making 'em like it. The numbers are not new. One or two are from productions and probably new enough for the pop audiences but whether for the bigger houses will remain a question. Three costume changes, two very pretty gowns and an opera coat and muff affair, place the singer in the classy section. A corking singing voice admirably handled with clear enunciation (so seldom found in vaudeville or musical comedy) and plenty of personality make Virginia Grant a desirable single for any time. She will fit musical comedy nicely, probably better than vaudeville, but Miss Grant is worth while trying on the big bills as a classy single. The attractiveness is in the voice as well as personality.

*Dash.***Maurice Burkhardt.****Songs.**

11 Mins.; One.

Hammerstein's.

Maurice Burkhardt, on "No. 3," at Hammerstein's, didn't have a look in Monday night. The position is next to impossible at The Corner, and Burkhardt's efforts probably made him seem a much weaker number than he really is. He sang four songs. The routine is not right. Two are more or less burlesque operatic things, of which one is plenty. The grand opera airs incorporated in popular melodies are nearly through. Audiences are growing wise to the fact that singers who believe they should be in grand opera are merely using them to practice on. The auto number makes a very good song for a single woman; for a man, it is not there. Burkhardt, however, should be given all the best of the look over this week, for the spot is a handicap which few could withstand.

*Dash.***Ruth Becker.****Songs.**

10 Mins.; One.

Hurtig & Seamon's (Sept. 22).

A little woman singing three songs of the "coon" variety, without change of costume, "boosting" or other outside assistance. She depends solely upon her ability to put over the numbers, all of which have been sung before innumerable times. Yet she renders them a bit differently. Her style runs the gamut from the rhapsodical to the pleading, plaintive and naive, winding up with low-comedy "mugging." Miss Becker is a good, big small timer. This means that with booming and augmentation she would class with many now on the two-a-day.

*Jolo.***Dooley and Parker.****Songs and Talk.**

14 Mins.; One.

Columbia (Sept. 22).

The eccentric comedian in the Dooley and Parker act will keep it going. He is first class in every way, until appearing toward the finale in a Laddie Cliff costume, which lets him down, though he uses none of the Laddie Cliff material. Previously, the comedian had gotten laughs with his pantomimic work at the opening, also in his travesty impersonation of Harry Lauder. The latter created a very favorable impression for him. "When Mr. Cupid Comes to Town" was sung by the straight man, also a ballad later on, perhaps too late. In the talk was the "gag" about King Edward having died, with the comedian saying he didn't know he had been on the bill. It's almost time for another King somewhere to die, so these young men might take that Johnny Stanley nifty, and change the subject matter, bringing it up to date. A new way of taking bows has been found by Dooley and Parker: They do not appear together in response to the applause, but one at a time. The alternation leaves one always before the curtain. The straight works nicely with his partner. The latter looks like a comer, and makes the act a number that could take care of itself on the small big time. With but little improvement, it could get over on the big time. That improvement will have to be brought out through the eccentricities of the comedian.

*Time.***Rosaire and Prevost.****Comedy Acrobatic.**

6 Mins.; Full Stage (Special Drop).

Columbia (Sept. 22).

The members of the present Rosaire and Prevost acrobatic turn were formerly of Rice and Prevost and Rosaire and Doretto. A back drop is of a race course. Rosaire, the comedian, and Prevost, the tumbler, appear in jockey suits. A routine such as the two former teams were known for, especially Rice and Prevost, is gone through with. For an act of its kind this does very well, though just now it is too short. About three minutes should be added. The change in dressing is a help.

*Time.***Clifford and Taylor.****Sidewalk Conversationalists.**

12 Mins.; Two (Special Drop).

Conventional man and woman talking act, in which the woman does all the feeding and man in ill-fitting dress suit, which has no bearing on the act itself, returns "fat" comedy answers. Finish with a song. Could just as readily work in "one." Regulation small time turn.

*Jolo.***Fossatti.****Accordeon.**

10 Mins.; One.

Fossatti wears the conventional Italian street garb and plays an accordeon that resembles a toy piano. After grinding out two classical numbers he hits a "rag" medley which puts him in big favor. Fossatti should stick to rag pieces, and he will be busy in the "pop" houses.

*Mark.***Goodwin and Elliott.****"The Publisher" ("Piano Act").**

12 Mins. One (Special Drop).

Fifth Avenue.

Sam Goodwin and Adah Elliott have chosen well known names and did just as well in choosing their material. What there is to this turn, a "piano-act" under a sketch title, belongs to Will H. Fox. The hits Goodwin made playing the piano were through a Paderevski make-up and playing the instrument with his nose. Both belong to Mr. Fox, who did them so many years ago and kept it up for a long while after that perhaps Mr. Goodwin believes the patent rights for vaudeville have run out. Besides this Mr. Goodwin gave an imitation of the bamboo chimes and played the piano with his back to it. The sketch has been written to "introduce" the piano playing. The young woman in the turn who does little else of any account besides being there, says something about mother and two hands, when the piano player replies if he lost one of his hands he could still play, through using his nose and the other hand. He does, too. A bit of business written in the act is for the young woman to place her hand on the young man's knee while seated upon a bench. She does this often, although it shouldn't have been done at all. A song called "Three Weeks" is in the act. The special drop is of the exterior of a music publisher's office. Mr. Elliott may make good as a piano player in vaudeville, but he will need to place some class and originality in the turn before fitting it properly for the big houses. On the smaller time, and also the small big time the act can get over, if the managers care to accept Mr. Fox's accomplishments at second hand.

*Time.***June Mills.****Songs.**

10 Mins.; One.

116th Street.

A husky, "happy" looking woman, with voice, figure and methods that suggest Sophie Tucker. She is, however, much lighter on her feet. Sings two coon songs, then "Fid, Fid, Fiddle, de, dee," finishing with "Oceana Roll," first in English and then in German. Her breeziness and good humor will make her score strongly on any big small time circuit.

*Jolo.***Lillian Lea's Trio.****Musical.**

15 Mins.; Full Stage.

The two girls and a man who are concerned in this specialty might make a very acceptable turn of it, but as they handle the routine now, it savors of the small town as well as the small time circuits. The man spends three or four minutes in knockabout pantomimic comedy with motheaten accessories such as the self-moving bottle and the trick table that blows flour in his face. The musical portion might make acceptable small entertainment. The girls play on the bottles in a cafe scene and the tables are disclosed as xylophones. They are way off in dressing. The opening costume suggests that worn by Irene Franklin in her burlesque soubrette character song. At the City the turn did only fairly.

*Rush.***Carpos Bros.****Acrobatic.**

11 Mins.; Full Stage.

Columbia (Sept. 22).

It isn't often an acrobatic turn requires a piano. The Carpos Bros. do, for their best trick. It is the finish of the act. Through a lack of showmanship, evident throughout, the Carpos don't commence to get real value out of their act, which is mostly strong work, with head balancing. It runs along without special comment being attracted, until the understander does a head balance on the floor of the stage, with the top mounter balancing himself upon the understander's heels, afterward being let down without losing the position. It is an excellent trick. The finish however is the biggest thing in the turn. The top mounter, on a head to head balance, without support, plays a guitar while the understander seats himself at the piano, playing the same air on the ivories. Sunday afternoon, the top mounter lost his balance three times. At the final miss both the boys looked a bit grouchy, although there was comedy unconsciously brought out each time the trick failed. They had also played enough bars to let the audience know it was a good trick, even if they couldn't do all of it. The dressing scheme, black and white tights, doesn't hold up. The boy in black is at a disadvantage in it. The closing piano-guitar bit is worth while. By working the usual routine a little more quickly and stalling the two features out to make them more important, also keeping the piano off the stage until needed, the Carpos Bros. might be started off with the opening spot on the big shows around town. While they are rearranging the turn the comedy that is there on the final trick should be fully made use of, though the trick is never successfully put over. And a "rag" air might be used on the instruments.

*Time.***Dennett Trio.****Singing and Dancing.**

13 Mins.; One.

116th Street.

Two boys and a girl, regulation singing and dancing act with soft and wooden shoes. Make a lot of noise and do some good eccentric stepping. Will fit in any big or small time show in opening position.

*Jolo.***Rober and Tunison.****Comedy Operatic Singers.**

14 Mins.; One.

23d St.

A classy man and woman singing and comedy act, with new cross-fire talk, well trained singing voices and good stage presence. After opening duet, woman does a ballad in recitative fashion, and a comedy song similarly rendered. Finish with travesty duet on "Toreador." The audience seemed to feel instinctively they were superior to the average performers playing small time and showed their appreciation by hearty applause. With the injection of a bit more "vaudeville atmosphere," it should be good for the big time.

Jolo.

Felix Haney and Co. (2).
Comedy Sketch.
17 Mins.; Full Stage.
Grand Opera House (Sept. 22).

The topical interest in woman's suffrage is worked for comedy. To be sure the humor of the sketch is a bit machine made, but the Sunday night audience found it amusing. The crowd at 23d street and Eighth avenue is easily moved to mirth. The fun arises from the husband being forced to do the housework while wifey is out attending conventions and political gatherings. She is finally brought to see the errors of her way by having her baby fall sick. The husband is very well played. The offering is a light one, but holds a goodly proportion of that style of humor which is liked by the small time audiences not too highly educated in what is best in vaudeville sketches. *Rush.*

Wilson and Wilson.
Singing and Violin.
14 Mins.; One.
Grand Opera House (Sept. 22).

A man comedian and a tiny soubret put over a highly entertaining quarter of an hour of specialty. The man clowns about at first to only ordinary purpose, first as a messenger boy and later as a "boob." The girl sings acceptably, and looks exceedingly cute. The male partner does his best work with a ragtime selection on the violin, especially well handled. He does various specialties and at the finish the pair move off in a semi-dance with the man playing. The girl attracts with her dainty beauty, is well dressed and gets her songs over. A lively dance by her would put the finishing touch on a neat, clean specialty. As it is the pair do very well. *Rush.*

Al Wild.
Monolog and Imitations.
12 Mins.; One.
Grand Opera House (Sept. 22).

Wild appears in street clothes. He makes no strenuous attempt to secure comedy, the absence of "gagging" being acceptable. He does imitations of cornet, trombone and, as Al. Stinson used to say "the birds and beasts of the forest." The offering will make a useful light number on a small time bill. *Rush.*

Arthur May and Co. (5).
17 Mins.; Full Stage (Interior).
The City.

One girl figures in the most casual way in this "Rube" sketch. Comedy is secured from two rural constables, who make the familiar comedy type fairly amusing. There is a story of no special interest. The sketch classifies itself with the big majority that pass on the small time on the strength of a fair average of laughs. *Rush.*

Kanthe Bros. (3).
Strong Men.
15 Mins.; Full Stage (Special Drop).
23d St.

Three finely developed specimens of manhood. Open with gladiatorial and physical culture posturing, following it with more or less familiar tricks in the acrobatic and weight lifting line. Very good big small time opening or closing turn. *Jolo.*

Conetto, Lambert and Gonne.
Singing and Talk.
17 Mins.; One (14); Two (3) (Special Drop).
Hurtig & Seamon's (Sept. 22).

All three have been with one or more "school" acts for protracted periods and having graduated therefrom, are essaying (or assailing) vaudeville with pretty much the same material. Conetto is doing the "wop," Lambert the "kike" boy, and Lillian Gonne the "Sassy Little" character. Instead of wearing full tights for her short dress get-up, Lillian uses only knee length stockings and her panties only hang down to within three or four inches of the garters, giving a generous view of well developed proportions. For a finish, an olio drop is raised showing exterior of a circus tent. Boys don exaggerated band coats, "wop" with drum and Hebrew with zobo, Lillian marching behind. Good enough for all kinds of small time. *Jolo.*

Shaw and Eddy.
Talk and Dances.
8 Mins.; One.
125th St.

Shaw and Eddy depend on a slang narrative at the opening to tide them along until the man as a messenger boy with an eccentric makeup cuts loose with eccentric dancing. Aside from that there isn't much to the act. The woman might pay some attention to wardrobe. The act is of pop house calibre. *Mark.*

Viva Renard.
Songs.
7 Mins.; One.
125th St.

Although displaying a willingness to work and make several wardrobe changes Viva Renard hardly shows strength. She could make better progress were she coupled with some young man. *Mark.*

Aubrey and Frank.
Singing, Crossfire and Slapstick.
13 Mins.; One.
Hurtig & Seamon's (Sept. 22).

Comedian and "straight" man whose "talk" sounds suspiciously like that used by the McNaughton's a few years ago. A portion of the routine is certainly a close copy of it. The "comic" works along English lines and the straight man feeds him adequately. The very violent beating up of the comedian by the straight serves to make the act one that might be a riot in burlesque or big small time. *Jolo.*

Walter Pearson and Co. (2).
Farical Sketch.
18 Mins.; Interior.
Hurtig & Seamon's (Sept. 22).

Action is supposed to take place in office of a theatrical manager, with fresh office boy, manager and stage aspirant for the characters. Usual philandering between three, in which manager trims the stagestruck woman, etc., while boy butts in with his side remarks and red wig. Manager sings a ballad; woman talks "Experience" song, dances a few steps—a very few. Boy does some good "Russian" steps. All finish with a travesty melodrama. Good for small time. *Jolo.*

Amelia Summerville and Co. (4).
"Her Excellency, the Governor" (Comedy).
19 Mins.; Full Stage. Interior.
American.

Amelia Summerville has little to thank Ben Visscher, the author of "Her Excellency, the Governor," for. The sketch is not a modern day vaudeville comedy. The idea of a foreign nobleman infatuated the young and innocent daughter of a wealthy American widow, and then being shown up through the window bringing the nobleman to the altar herself with a proposal, is not new. However, had the piece been followed simply along this plot, as it should have been, with the dropping of the political side, which amounts to nothing, merely calling for the placing of another character in the piece, it would have done better than in its present form. A Chinese servant is also a superfluous character. Even its wild and woolly Denver servants are not allowed to become familiar with guests of the house, even for comedy. There are other inconsistencies, such as the penniless Baron, having control of the mining vote in California, but that is a detail. If Miss Summerville will play the sketch with a company of two with the unnecessary matter cut she will have just as valuable an act for vaudeville. The program places "assisted by" before Bernard Fairfax. Bernard is getting all the best of it. He is a pretty poor Frenchman. The character was probably an Englishman originally. That's more what Fairfax looked. It was some time before the audience could make out whether he was trying to be French or English. Fairfax was the only weak spot in the cast. The daughter was charming. Playing a role after the Ruth Chatterton part in "The Rainbow" she gave a splendid interpretation. The Chinese servant and the suffragette were well played but not important enough to be carried. *Dash.*

Mabel Florence and Co. (2).
"She Wanted Affection" (Comedy).
20 Mins.; Five (Parlor).
Columbia (Sept. 22).

"She Wanted Affection" is a comedy, formerly played by Valerie Bergere and Co. Mabel Florence, who is using it now, may have gotten her company together for the small time. The sketch has no chance for anything better. It will only be certain small time audiences that will be amused over the piece, unless Miss Florence improves herself and the company in the playing. With her it seems to drag, whereas the piece was intended to be a rapid fire of complications that would bring laughs. *Sime.*

Jack Strouse.
Songs.
11 Mins.; One.
Hurtig & Seamon's (Sept. 22)1.

Young man in evening dress. Opens with "Mellow Melody," following with "Sumurun" with coon lyric. Change of garb to "wop"; sings "Sweet Angelina," one "wop" story with very poor dialect; another Italian song. For encore one of those awful recitations called "When the Curtain Falls," in which matter is compelled to rhyme with ladder; but that isn't half as bad as its delivery. *Jolo.*

Frances Stevens and Co. (3).
Comedy Sketch.
14 Mins.; Four (Interior).
125th St.

An actress with kidding proclivities and the assurance of working the men for the necessary wherewithal to keep body and mind together is stranded in a small town. She owes the German landlord three weeks' board and is in danger of having her trunks attached. The German is in love with the soubret. So is a wild and woolly sheriff and a meek old justice of the peace. The justice has the attachment papers. The girl permits the men to shake dice for her. Each must put a hundred dollars in the kitty. Miss Actress is "kitty." The sheriff and judge touch the German for a century note. The girl declares herself in and also touches the "Goiman" for a 100. She throws all aces and wins. Act able to amuse certain portions of pop circuit audiences. *Mark.*

Mattie Phillips and "Jungle Kids" (3).
Singing and Dancing.
13 Mins.; Full Stage.
Hurtig & Seamon's (Sept. 22).

A large, strenuous, colored woman, who sings and dances violently, assisted by three colored girls. Opening slowly they go into cartwheels and eccentric stepping that works up into a riot of action. Knockout for small time. *Jolo.*

Knapp and Cornella.
Acrobatics and Dancing.
10 Mins.; Full Stage.

Knapp and Cornella should start changing things about, right from the incidental music. It is the same music Rice and Prevost used for years. Knapp and Cornella try a little of Rice and Prevost comedy, but after the act is about half over, they seem to give up in disgust and get to some dancing, with which they mix acrobatics. This is worth while. Both men are good acrobats, and until they can build up something stronger than their present comedy should stick to acrobating. *Dash.*

Jessaline Rodgers and Co. (4).
"The Idol" (Comedy).
17 Mins.; Interior.
23d St.

Five people are employed to interpret a trivial plot. It is well written and adequately acted, but hardly worth while going to all the trouble. All five of the characters are clean-cut and well defined, having the appearance of being thoroughly developed by much playing. They seem to know just where the laughs are. It is a knockout on big small time and should prove equally efficacious on the small big time. *Jolo.*

Francis and Palmer.
Singing and Dancing.
10 Mins.; One.

Young man and woman. Man looks and talks like Joe Weber off stage and minus dialect and pad. Girl is pretty. Open with duet; man solo; woman sings "Everybody's Doing It" in excellent French; man renders another song and they finish with eccentric double dance. 1 small timers. *Jolo.*

BROADWAY JONES.

Woe Be! Or Tanks Be! For what will the budding vaudeville actor do now? No longer can he walk stoop shouldered, wear a light derby, carry a cane over his right shoulder, and gather salary for impersonating Geo. M. Cohan. With or without the hard-shoe dancing, too. Dem happy days is gone.

In "Broadway Jones" at the Cohan theatre, the Geo. M. who has kept so many people before the footlights has passed away. In his place is a light comedian, playing a part he wrote for himself, and not interrupted at any time by ponies doing an eighth of a mile on a circular track, at a fast trot.

That fellow framing up for "an act" with the girl at the dance who informed him he reminded her so much of Geo. Co-hen must look up another character. In a few weeks with the stoop, the derby and the cane, the kids in the gallery will go after the buck and winger who is imitating "The Yankee Doodle Comedian."

The Broadway crowd doesn't realize what that means to the vaudeville goer, or the burlesque patron. Some of these song and dance boys "doing Cohan" believe it is their "own stuff." Many have accused others of stealing this or that step, even the cane and the derby are claimed. But no more, thank the Lord! Now the nut with the Cohan bug who can impersonate Co-hen will be able to get a job in George's own shows, for Mr. Cohan has at last stepped forth as a Class A actor.

"Broadway Jones" is a comedy, slowly worked out perhaps, but without dragginess. There is no complexed tale to give a farcical tinge, and the dialog as well as the situations run in a natural vein. Mr. Cohan, the author, doesn't make Mr. Cohan the actor dilate over a point. The author wrote it for the actor, and the actor puts it over, to go as it lies. The points are there for you to get; if you don't get them, there's no rain check.

Jackson Jones, a member of the Jones family who made Jonesville, Connecticut, an object of interest to the chewing gum interest, got his sobriquet of "Broadway" through leaving a golden trail by disbursing \$250,000 on the Main Thoroughfare in five years. Then he went broke. The big roll held his credit up for \$61,000, but the height of the pile of bills staggered Broadway, a good boy at heart, but, who, as he said, had never done any work excepting to see how late he could stay up. Nearly married to a rich widow who had nothing but money (literally), Broadway was pulled off the bloomer by his chum, and just in time, for his uncle died the day before leaving him Jonesville and the gum works. "The Trust" offered a million and a half for the plant, but a young woman at the works made a hit with Mr. Jones when she told him his grandfather had put Jonesville on the map, and it was his duty to keep it there. He did that, besides making love to the sweet looking information bureau.

Mr. Cohan, Mr. Cohan's father, Mr. Cohan's mother, George Parsons, M. J. Sullivan, Myrtle Tannehill and Ada Gilman were the principals, besides Russell Pincus, the latter being given

an awfully big bunch of dialog and scenes to get mixed up in.

The piece plays well, and there are enough laughs in it, besides the attraction of Geo. M. Cohan playing straight. That's something; it's a whole lot to "Broadway Jones" just at present but now that Mr. Cohan has his nerve when writing for himself, he will probably go ahead on the same lines. As long as it's on him, it's got to come out, though Mr. Cohan has waited a long time since "Johnny Jones" to find himself as he most likely wishes to be.

Simé.

THE ATTACK.

In "the palmy days" an actor was considered fortunate when given a part that permitted of his standing in the centre of the stage and bellowing a lengthy role with expanded chest.

Today we still enjoy a good "reader," but our ideas of what constitutes declamation have undergone a radical change.

At the Garrick theatre Charles Frohman is starring John Mason in "The Attack," by Henri Bernstein, adapted into English by George Egerton. It is, in many respects, a poor play and not likely to enjoy any very extended popularity here. But, forgetting for the moment the play itself and returning to the subject of reading, if one is at all interested in oratory of the "modern school," drop in at the Garrick some-evening about 10:30 and hear Mason tell "the story of my life." Sounds like a joke, doesn't it? It would be in the hands of almost anybody else. For not less than ten minutes, and it may be fifteen, Mason talks without interruption, with scarcely a gesture other than his favorite piece of "business," which is the shading of his eyes with his right hand to indicate unspeakable mental anguish.

He is telling his fiancée, who looks upon him as the soul of honor, that thirty years ago, when a young man, he stole some money from his employer, how throughout that thirty years, although he had made restitution, he had lived under a cloud, expatiating his crime, and that he did not propose to take this pure young woman unto himself without revealing himself to her as he really was. It seems incredible that so old a tale, related without dramatic movement or physical action, could hold an audience without shifting in its seats.

It is the direct opposite of Margaret Anglin's splendid emotional scene in "Zira," in which she told her life story, weeping, wailing, kneeling, wringing her hands, etc.

As to the play itself, it is basically wrong—for America at least. Above all else, Americans demand romance in their drama. They cannot, however, find any pulsating romance in the love of a tender, innocent young woman for a man of fifty-three who asks the elderly man to marry her, and is aided and abetted in her fell design to annex the middle-aged gentleman, by the man's own daughter.

As the action of the play is laid in polite French society, the situation is exceedingly far-fetched, if not impossible. Anyone at all familiar with the bringing up of a well-bred French girl must know that she would be incapable of so utterly forward a thing.

Nevertheless, it does not alter one iota the wonderful reading of the big speech in the last act of "The Attack." Nor can one reasonably find fault with the delightful performance of so unsympathetic a role as the female lead, as played by Martha Hedman, a foreigner, probably a Swede, with just a suggestion of accent. Despite her light hair and "ingenue features," there is a constant indication of repressed dramatic strength. Her proposal to the man twice her age was an excellent bit of ingenueness, terminating with a fit of sobbing that was most natural. But, as before remarked, it is not a lifelike depiction of high-class French life.

There are only eight characters in the play. A performance, of equal merit to the two leads, is that given by Sidney Herbert, as the "heavy." The others have minor roles, all intelligently played and thoroughly stage-managed. The only possible exception is Frank Hollins who has a leaning toward "effminacy." He probably labors under the delusion it is comedy.

John Mason could earn his living in the ministry at any time. The stage fails him. During the political campaigning he might be profitably employed as a "spell-binder." But "The Attack" won't do. *Jolo.*

BOWERY BURLESQUERS.

For some reason "The Bowery Burlesquers," while good enough to go along without changing, isn't nearly up the mark its principals, choristers and idea of the book should place it at. The story, with lyrics and music, was written by Thomas T. Railey, so the program says. The Becker case suggested the theme, which involves for the leading character a detective who has a press agent. The skit is called "The Plain Clothes Man." It is in two acts. The second set shows the interior of a prison run by women, a sort of "Suffragette-High Life in Jail" affair.

While the numbers are shy of the sort of music burlesque should have, and this helps to deaden the piece, there is not sufficient gotten out of the story. The manuscript comedy is too commonplace. The laughs come mostly from bits, or the handling of the business by Eddie Fitzgerald and Sam Brown. Somehow whatever Brown gets in, whether as the straight in a comedy scene or participating in a number, it gets over.

The first act has several numbers, but few of any account, and the second act has only a few, of no account. The best here, "Ghost of the Goblin Man," is spoiled through another "Ghost" song being wrongly used in "one" by Mr. Brown and Minnie Lee and Edna Green as a "three-act" in the olio. There are but two turns in the vaudeville section. The other is Keeler and Don, jugglers, one working in white face as a clown. Their best work, and it is very good, is the double juggling of rubber balls. The "three-act" doesn't do a great deal. The Misses Lee and Green dress it nicely, that's about all. The act hurts the performance of all three in the burlesque, they having stepped out of their characters besides appearing once too often, when working in the olio.

The featured woman is Mabelle Morgan, the Suratt of Burlesque. She dresses well (down to tights), excepting her first costume and when overdressed in blue and brown. Miss Morgan's voice will attract attention in the Wheel houses. Her first number, a poor one, is a "Widow" song, with six "Widows" around her, poorly gowned also.

The same costumes by the eighteen choristers at the opening of the show are held to for the first four numbers, but after that the girls change often, without a miss for good looking clothes. Miss Lee has some wardrobe, too. What Miss Green wears passes for looks.

Besides Miss Morgan in big type, Mr. Fitzgerald and Jack Quinn are displayed. Quinn is the press agent to Brown, as the copper. Quinn dresses the role too loudly in the first act, and makes no marked impression at any time, excepting when working with Fitzgerald, during the piece and in the act of Fitzgerald and Quinn. He does well with his partner Fitzgerald, who is a good performer, whether playing an Irishman or in the act. Chas. Jansen is the Hebrew comedian in the show his brother, the late Benny Jansen, made famous. Charles hasn't much scope, and there is room for development in his comedy character. Billy Kelly, of the Hippodrome Four, played a blackface role that could have been made to stand out. Mr. Kelly didn't move it, but in white face, with Miss Green at the head of the "Goblin" number, he showed some neat hard-shoe dancing. The Hip. Four, who backed up the chorus girls at other times, did a specialty in the first act, getting over fairly well. They are a young quartet.

The choristers, particularly the "ponies," work well and are kept busy a greater part of the time. Robert Marks put on the numbers. He had some lively material in females, and made use of them to the advantage of the performance. With better songs for burlesque, the chorus of "The Bowerys" would cut some figure. The "Widow" song, "Twenty-one Years From Now" (sung by four principals) and "Fishing" (with the Daisy Wood nets—which may get over when the girls are allowed to hang the nets over the audience) might go out to be replaced by others. The song hit of the show is "Do It Again," by Miss Lee and Mr. Brown as a duet. It's the way they put it over that makes it good.

Miss Lee and Miss Green are properly cast in their respective roles. Neither starts anything, but both look well, Miss Lee especially. They could have stood more action in the frame-up. Lillian Vedder appears in tights during the second half, where also Nan Carr as one of the Suffragette policemen again shows her blue silk tights that are so light in texture fleshings beneath are almost necessary.

Hurtig & Seamon may have the best all-around cast this season "The Bowerys" have had for some time, but it's not at all the best show, nor near it, "The Bowerys" has given of late seasons. Still it will do, though the firm seems to have just missed a big show of the East with this one. *Simé.*

MOLLIE WILLIAMS SHOW.

Max Spiegel's "Mollie Williams' Show" is good looking, but there is need of one or two more big laughing scenes. After this single fault is posted, one can sail forth on a column or two of praise for the producer, production, Miss Williams, artists, chorus, etc.

The book of the two-act piece which the program does not mention is by Richard Goodall. The author has done a good job, although there is little doubt "The Henpecks" was in his mind when constructing the book. There isn't too much "Henpeck" about the pieces, however, and if Richard Goodall can turn out a couple more books like this one, he will find a ready market for them.

In the production end Mr. Speigl has always had a reputation for better things. The "Mollie Williams' Show" will not injure that "rep" a bit. The scenes are exterior and interior. The exterior is simple, but neat, cool looking and attractive. The interior is burlesque. It is gaudy but answers the purpose. Costumes, coming in the production department, are the show's strong point. There are not as many as in other shows, but what there are could not have been more advisedly chosen. From the moment the girls enter with the pretty white and black tailored suits until the glittering gowns show at the finish, there is not a costume that is not easy to look at. The semi-tights and soubret dresses worn in "Tennessee Moon" were particularly attractive. Spangled gowns in the finale helped make a good closing, with spangle streamers lowered from the flies.

The numbers stand out very well, although there is room for one or two more of the real lively order. The chorus is about the best seen to date for all around work and some real dancing numbers could be gone into. "Songs of Childhood Days," "Tennessee Moon," "Hello, New York Town" and "Are You a Girl Who's a Real Good Fellow," were very well worked; "Parisienne" and one or two others got over big. There was hardly a number that did not win some reward. Probably the best answer for this is there are people in the show to lead them. Not only are the principals capable but two of the chorus girls get a chance. Both sent over numbers in capital style.

The comedy is of the quieter sort. Most was written in the book. The comedians are sticking almost too closely to it. The big laugh of the shows is the wedding scene in the opening piece. The show can stand about three more of just the same proportions. The rest of the laughs come naturally with a bit of business here and there, which never lasts more than a few minutes.

In picking out a cast to surround the star, Mollie Williams, the management has not cheated, which was wise, both for the show and the star. Miss Williams shows to better advantage among the present principals than she would have in a mediocre party.

"Mollie Williams' Show" means Mollie Williams and plenty of her, of course, but aside from placing a couple of her numbers too closely together in

the opening, she is not doing too much, nor does she give the impression of "hogging the center" of the stage.

Burlesque boasts very few women of the Mollie Williams type. The lack of them is a prevailing weakness with most of the wheel shows. Knowing burlesque from start to finish and playing it with a fine hand, she is sure fire. Lively, dressy, with the power to deliver rather than sing a song, Mollie is a whole show in herself. Always a popular soubret, she bids fair to become an equally popular star with a profitable following.

Mae Meek, with but a small role, managed to make herself important. This girl should not be overlooked. She is not called upon for anything that would bring her to the front, especially, but she goes after the little she has to do in the proper spirit and heavier work would receive creditable attention in her hands. Helen Hardick is pretty with a girlish smile and a nice manner. She is acceptable in her own little way.

Madge Darrell, an Eva Davenport type of comedienne, fits in nicely. She is working all the time, getting out in front of one or two numbers and shows some "pep" for 300 pounds. The house laughed with and at her. It was a satisfaction to note the restraint practiced in her work.

Clem Bevins, a corking rube, has the constable role and he gets it over a mile. He sticks to his knitting all the time. Bevins does not use the usual expressions that go with the burlesque rube constable.

Harry Sheppell doesn't catch his stride at the first jump. It is quite some time before he begins to get the audience, but he makes it and afterward becomes funnier with each appearance. He has several very good bits as he slips in and out, leaving a laugh while on the run. It's the best kind of comedy. Three or four songs sung in the burlesque made up sort of a specialty for him that counted solid.

Cliff Worman, a newcomer to burlesque, is good for as long as he wants to stay. Playing a rube kid in the first part, he is funny because of his extreme length and scant width. He gave first aid to the comedians on several occasions. In the burlesque Worman is the straight man, wearing evening clothes which are right. The cut of the clothes alone would carry him without the good general all around work. Worman and Madge Darrell should have been paired in a number.

E. A. Turner is there often and with telling effect. A good voice but a trifle too stagey a manner make him fight himself, it would seem, but aside from this he is first rate, and will float along.

If there is anything the matter with Max Spiegel's other two shows, he might just as well get to them now. The Mollie Williams' organization will give him no further trouble this season. *Dash.*

"The Yellow Jacket," a Chinese play, will be produced by Harris & Selwyn this fall with Antionette Walker, David Warfield's former leading woman, as one of its principals.

MOULIN ROUGE.

Max Armstrong and Edward A. Shafer gave a book to the Butler, Jacobs, Lowrie, Moynihan Co. which has doubtless been extensively modified by interpolated comedy business and greatly reduced in text. What might be called a story appears at intervals, but the extravaganza is in large part the usual burlesque arrangement of comedy bits and numbers. Joe Fields is principal comedian. To him is probably due much of the comic intervals. These moments disclose nothing of startling originality, but they contain a good proportion of the familiar sort of effective fun.

Fields has taken many bits that have done long duty, but has managed to give them a bright turn. His comedy sessions in company with Patsy Barrett, an Irishman who makes a capital foil for his familiar German characterization, earned a fair percentage of laughs.

The specialties, in the second act, were far and away the best part of the offering. Alice and Lillian Lee, together with a young man who was not easily identified from the program, carried off honors. They offered a fair routine of hard shoe dancing, and finished with some close harmony that stopped the proceedings by the applause it earned. The young man has a slouchy way of acknowledging applause.

One place where the action sadly needs livening up is toward the close of the second act. The specialty interlude keeps things lively for half an hour, and then interest goes flop, when Fields and Barrett and two choristers string out a lot of minstrel gagging and an ancient wheeze called "The Tale of the Whale." The makeshift arrangement is necessary for the final costume change, but it follows quite the fastest entertainment of the evening, and its dullness is emphasized by the contrast.

The organization is rich in good looking principal women. The Lee Sisters are snappy soubrets and go a long way to boost the beauty average of the aggregation. They have good taste in dressing and the sprightly appearance that is the burlesque soubret's greatest asset.

Lovey Green (nifty moniker, Lovey!) is all that her name would imply. Lovey flashed several frocks that were eye-openers. One was a clinging affair of green silk with a foot-long fringe at the bottom of the draped skirt through which could be caught occasional glimpses of Lovey's plump lines. Later Lovey wore white tights plentifully sprinkled with silver and the boys expressed with emphasis and enthusiasm their approval of her dimpled knees and eminently satisfactory curves. Without dwelling unduly on Lovey's variety of wardrobe, it is worth mentioning that she was also a pippin in a white tailormade with an enormous hat. Lovey is all that a principal boy should be. Perhaps she will take the suggestion kindly that *pommes de terre* is pronounced to rhyme with "rare," according to the best authorities in table d'hôte French. Lovey calls 'em "pommes dee tay."

Corrine DeForrest works easily and smoothly. Her number in the second

act was exceedingly well done. She does not get as wide an opportunity to shine, as she deserves, owing perhaps to the prominence given to the funniments of the two comedians. She put over one startling gown, a brilliant red affair interlaced with silver that made her look like one of those silver filigree carafes. The gown was a first rate example of a good burlesque model, having just the proper degree of flash without any suggestion of the cheap and tawdry.

No one else stood out from the assemblage, although Charles Dunn made a fairly capable straight. But who pays much attention to burlesque straights? Willie Mack came rather forcibly to the attention of the audience as the leader of a "Texas Tommy" dance which involved the whole company. The dancers in a discreet way went as far as the law allows. Roy Leavitt was a blond young man with a soulful voice, and good appearance, who had the centre to himself for one number among the specialties, but was otherwise only incidental.

The managers have given the production adequate setting. The two scenes are colorful according to the accepted standard, which is to say, they run much to turbulent reds and blues. The color scheme is capably managed and there are no very violent clashes of tone combinations. In the cafe scene the tables are decorated with unmasked colored electric lights which would look much better if they were shaded.

The costumes of the choristers follow the usual lines. They look as though they have been used before, but are in good condition and are as good as new in point of cleanliness and neatness. Good taste has been used in judicious combination with a purpose to make the stage pictures full of color.

There are nineteen girls in all, sixteen working in the lines and three ponies used to good advantage out in front. This trio are active and young and enter into the dances with a good deal of energy, supplying life to the assembles. The idea is a good one, for burlesque choruses are not much given to wild abandon. The girls are very much above the average in this respect and also in appearance.

Mr. Fields holds to his unfortunate habit of swearing. The Wheel audiences are perhaps not overnice in the things that they laugh at and a "damn" is pretty sure of a ripple; but so amusing a comedian does not have to descend to this coarse device.

The "Moulin Rouge" gets past with a generous margin to spare. It is not the best offering in the Wheels, but it furnishes that style of entertainment which burlesque audiences like.

Rush.

8 THEATRES FOR 17,000.

Walter Resenberg has run into opposition in Long Branch. He opened a picture and "pop" house there not long ago. A second house started Monday, and now a third is announced. Long Branch has a winter population of about 17,000. Resenberg is putting in special films and extra attractions, and the fight for patronage is on.

BRONX.

(Estimated cost of show, \$2,900.)

Most of the cost of this week's show probably went to "The Night Follies of San Francisco" (New Acts), the headliner, which flivvered out and left a huge hole in the show. There were two single men in the running and a comedy sketch. Odiva was depended upon for business feature. Backed by a good show she might have done it. As it was half the balcony was working for Sweeney and even Monday night when the "snow" was flying the orchestra was not filled.

Bixley and Lerner, next to closing, were the laughing hit of the bill. The show had been short on effective comedy and when it got along late in the evening the crowd went to the comedians' horsey burlesque finish and laughed itself into semi-hysterics.

Ben Beyer and Brother opened the bill with their effective comedy bicycle act. Mayme Remington followed. Miss Remington has a lot of new clothes, several new songs, including a cabaret number, and a hardworking quartet of picaninies. She does astep or two of dancing, wears her clothes and sings. The applause comes from the whirlwind of acrobatic dancing by the picks at the finish. Miss Remington acknowledges the applause gracefully.

Bert Melrose filled in a highly amusing interval with his clown single. He has a quantity of new stuff in a field that is sadly lacking in novelty. The nonsense that goes with building up the pyramid of tables is really funny and his business with the singing bird is a capital bit. A single clown working with tables does not sound like much, but Melrose puts it over as a substantial hit. Watson and Santos (New Acts) did nicely in a quiet way and Mrs. Gardner Crane and Co. closed the first half with their novelty sketch "The Little Sunbeam." The vehicle is not as amusing as some of the former offerings, but Mrs. Crane wins laughs with her ponderous acrobatic stunt and the piece makes fairly acceptable farce.

Dave Ferguson opened the second half. A sentimental song gave him a good start in a hard position. The talk did not help him particularly, but the Bronx audience fell hard for the "mother" thing in his second song. Mr. Ferguson finishes with a burlesque recitation of "The Charge of the Light Brigade" as done by a "cissy." "Laughs at any cost" is also the trademark of Bixley and Lerner. Their Melba and Caruso travesty at the finish is the roughest kind of comedy. Capital singing raises the act above mere knockabout. The pair get away from most of the "official" tricks of two-man teams, and work out a fast succession of specialty material. They undoubtedly went a long way toward supporting the comedy end of the bill.

*Rush.***THEATRE IN PANAMA.**

New Orleans, Sept. 25.

Bocas Del Toro, Republic of Panama, is to have a theatre. Don Miguel Baleste, proprietor of the Grand Hotel Imperial and Hotel Londres, will operate it. When not occupied by a regular troupe, it will offer pictures.

5TH AVENUE.

(Estimated cost of show, \$2,575.)

Business at the Fifth Avenue for the week deserves to be better than it was Monday evening. There is a first-class program on view, with one or two exceptions. The main exception is the headliner. Theodore Roberts and Co. in "The Sheriff of Shasta" (New Acts). The piece ("No. 6") ran for forty minutes and placed a bad crimp in the performance.

A hard position following under normal conditions, Phina and Her Picks stepped into the spot, cleaning up the hit of the bill. There is a reason for Phina's hit. She has the three best picks ever showing in New York. Their "Russian" style of dancing makes the real Russians look foolish by comparison. These little colored people are wonders in their class, whether dancing or singing, and they don't work for the audience to throw coins at them. Phina, formerly known as Josephine Gassman, leads the act in a couple of songs she puts over with ease.

After the wearisome sketch and Phina's success, it looked like a stone wall for Joe Welch to bump against. But Mr. Welch didn't bump at all. He has the best monolog now he has ever had, and kept the house in a roar. As a Hebrew monologist, with his present routine, Mr. Welch is at the top.

The big hit of the earlier section was scored by the Avon Comedy Four, which also holds a Hebrew comedian, and the best in that class who ever worked in a singing four. His name is Joe Smith, according to a program listing of characters now used for the quartet, and he seems to always have new bits of business in the act. The other players, Chas. Dale, Jack Coleman and Harry Goodwin, are equally expert in their respective comedy roles. The turn ("The New School Teacher") went over with a bang.

Were there not two sketches on the program, the running of the bill could have easily stood a readjustment in positions. The Avons are so strong with their tough comedy that next to last would have been held up well by them. Thos. J. Ryan-Richfield Co. in "The Rejuvenation of Mike Haggerty" (New Acts) was "No. 3," forced up there through the Roberts sketch appearing after, but Mr. Ryan's comedy piece which scored a big laughing hit should have been given the best available spot.

Carrie Reynolds (New Acts) "No. 4" fitted right in and did very well. A great many in the audience seemed to have been drawn there by Miss Reynolds, who received some flowers and much applause.

The Two Belmonts (New Acts) gave the bill a pleasing start in aerial acrobatics. They were followed by Goodwin and Elliott (New Acts) who were not so strong. "Don Fulano" (New Acts) an "educated horse" closed the evening's entertainment after eleven.

*Stine.***EVA FAY'S DRAMATIC.**

Anna Eva Fay, one time seeress and last year head of a dramatic company, seeks to re-enter vaudeville. Edw. S. Keller is offering the former mystic to the managers in a dramatic sketch.

HAMMERSTEIN'S.

(Estimated Cost of Show \$4,450.)

Rather dull going this week. The bill just wandered aimlessly about, seemingly bent on no particular destination. The first half was very dull, the show needing comedy in the early hour. This was again stood off in the second part by McIntyre and Heath following Mack and Orth, two big laughing acts, which gave little better results than the first part without laughter.

Mack and Orth changed to the first half with Billy "Swede" Hall, opening after intermission, followed by the "Lads o' Melodie," with McIntyre and Heath next to closing would have probably been a more satisfactory frame-up.

Business at The Corner seems to have dropped. The house was little better than fair Monday night. The show as it then stood doesn't warrant much of an increase on the week.

Ella Fondelier and Brother started at a few minutes after eight. The pair played to about forty people. They do a lot of work, from wire-walking to Russian dancing. It would be interesting to see what they could do in a regular house where the opener gets a little chance at least.

Bissett and Scott, with a new "Bissett," were "No. 2." The boys just took it easy, looking nice and cool in white flannels. Hello George is still there. Maurice Burkhardt (New Acts) sang to little purpose.

Billy "Swede" Hall, with Jenny Colborn, did very nicely, fourth, considering. The act contains comedy, but not of just the sort that was needed in this week's bill at that time. There are many bright lines in the protean piece which also has good ideas. Under better conditions the act should stid 'em up a bit. It's new, which is also to be considered.

Olive Briscoe, with the others, found the sledding hard. She managed to pull out strongly enough to return for one verse of a pretty new song, "You're a Wonderful Boy," but it was not like Union Square, where everything she did was simply eaten up. Olive need feel no alarm; the Union Square verdict is quite as valuable as the Hammerstein one, if not more so.

Kate Elinore and Sam Williams did not pick 'em up as easily as usual. It was some time before the house began to laugh, and even then seemed to begrudge it. They came through, however, at the finish.

Maud Hall Macy and Co. get the big call at the corner this week. When the show is over, and the folks are going home, it will be "In the Gray of the Dawn" that they will talk about. It's some sketch, well-staged and excellently acted. There is the sign of the legitimate producer in the presentation. It gripped the Hammerstein audience.

Mack and Orth opened after the intermission and jumped into favor from the outset. A two-act away from the usual, the boys do extremely well all over.

McIntyre and Heath are doing "The Georgia Minstrels," programmed as thirty years old. It still makes 'em laugh.

"Lads O' Melodie" (New Acts) and Three Loretta Twins (New Acts) closed the program.

*Dash.***WINTER GARDEN.**

A big vaudeville show in names and numbers was given Sunday evening at the Winter Garden, before an audience that had purchased every seat before the curtain went up. A fringe of admissions was in the rear.

While the comedy end was somewhat shy, the program as a whole abounded in entertainment, with a big laughing act in "Motoring" next to closing. "Motoring" has made Harry Tate famous over here. For nearly seven years it has played continuously on this side, and today, when auto-mobiling has become the thing in America, "Motoring" is funnier than ever, for the satire is so humorously true all must laugh. Jack Tate is playing the owner of the new car in the act. The present company and act are the best Mr. Tate has had.

The bill, as it ran, had Bert Earle and his "pick" for the opening spot. Mr. Earle with his banjo, and the colored boy's dancing, did very well in the first position. Charlotte Greenwood did a "single" "No. 2," singing two songs (one from the Garden show), and used her side kicks a couple of times. The Chas. Ahearn Troupe, next, was on too early for the great quantity of amusement in the comedy bicycle act. Closing the first half would have been a better spot. Mr. Ahearn did just as well though, the early position only hurting the show, and not the act. He has a new prop auto, with the woman rider and chauffeur in it for a comedy effect. In slovenly costume as the car wheels about, the heads and necks of the two people from the other side were in evening dress. Sydney Grant sang a couple of songs and told a few stories, those of his old routine he thought were the best for the occasion. John J. Hughes led the number from the Garden show he does on regular show nights, with the chorus backing him up, and Trixie Friganza presented the singing turn she lately held forth in as a vaudeville headliner. Melville Ellis played several melodies on the piano, and the Six Bracks, from the Hippodrome, in their fast working acrobatic turn, closed the first half.

Moon and Morris, with their dance, opened the second part, followed by Howard and Howard, in the "Jockey Number" from the show. It was the second production number of the evening. Willie and Eugene Howard had not rehearsed an act, nor were they programed, but stopped the show completely, for at least two minutes. Mlle. Jobert (New Acts) came next, with Adelaide and Hughes in their dance, also from the show, following. Ralph Herz recited, and "Motoring" came after him, with the 3 Yoscarrys closing the performance. The former big fat understander of the Yoscarrys has been replaced by another man.

All of the acts passed, some quite lightly, three or four only decidedly scoring. The bill was a good \$2 worth, and that's something in vaudeville, on Sunday night or any other time.

Stine.

Rehearsals for Henry W. Savage's "Everywoman" company which will again play the States, have been called for Oct. 1. The company was to have begun work around the first of this month.

COLONIAL.

(Estimated cost of show, \$3,125.)

"Poelicht Vaudeville" is the general offering at the Colonial the current week. Not that the individual acts are unworthy of a place in modern vaudeville, but the show, taken as a whole, savors of a strong leaning for "family trade." To further emphasize the impression the "fly" Colonial audience is treated to a piano solo during intermission.

Chick and Chicklets open the show at 8.09. The act is suffering not only from early position by the absence of the boy, who is not permitted to work in New York. This puts a crimp in the comedy. Big City Four are second. They offer some exceptional quartet harmonizing. The baritone should, however, refrain from all comedy attempts. Willis Family (New Acts), pleased mildly.

Kate Watson, attired in eccentric rural garb, is a mild imitation of Rose Melville in the "Sis Hopkins" characterization, with some "ignoramus" talk a la Kate Elinore, some of Charley Case's "stuff" and a more or less general "gleaning" from other turns. The gag about singing "like Held" is hoary with age. A veracious chronicling of events compels the statement that she "went well."

Clark and Hamilton close the first half with their comedy act. Clark appears to be destroying the legitimacy of his travesty by overdoing the horse-play. He is altogether too clever an artist for that. Two of his "gags" are of such ancient American vintage as to be unworthy of the act. They are: "I didn't even know he was ill" and the other is: "I have calves' brains, sheep-head and pigs' feet." They are contemporary with the lamented Joseph Miller, in his day a writer of "small time" vaudeville jokes.

Winsor McCay pleased immensely with his moving picture cartoons. Louise Dresser (New Acts) suffers from a lack of suitable material. Donovan and McDonald, with their life-like portrayal of a couple of sentimental old "tads" jollyng each other, were a clean-up. Gillette's dogs and monkeys, closing the show at 11.13, had a hard spot; but after the act got started, held the house almost intact.

The scale of prices for orchestra seats at the Colonial is now fifty, seventy-five and a dollar. Even these prices are a trifle steep for "poelicht vaudeville."

Jolo.

UNION SQUARE.

(Estimated cost of show, \$2,150.)

The Union Square is having a hard time trying to climb back to the two-a-day pedestal it once occupied. Of late the audience there have done little enthusing over the bills, and the show this week will do a lot toward impeding the progress of the Square's "coming back" effort.

The house is there and the management is right along with it. The Union Square has never been a more comfortable or inviting playhouse, but "cut salary" programs that do not allow a booker to choose from any wide field, are badly handicapping the programs the Square should have, if B. F. Keith expects to hurt Proctor's Fifth Ave-

nue at a lesser expense to the Square than about \$40,000 a season—at the present rate. "Revenge," though, may be worth it.

There were few acts that got anything in the way of applause. The lack of enthusiasm sent the show through its paces so swiftly the program was finished before the audience realized it. It came within an ace of being the ushers' duty Monday night to wake the audience up and tell it to go home when the last act had appeared.

Lynch and Zeller gave the show a speedy start, but it soon lost its pepper. Mr. and Mrs. Mark Murphy tried hard to keep the pace hot, but times have changed, and they were only fairly successful. They got some laughs with the usual exchange of patter. Mr. Murphy kidded Mrs. Murphy about her avoirdupois.

Robbie Gordone's posing act pleased but the audience didn't enthuse much over the offering. Joe Whitehead would have done himself proud in a soft spot had his material been new. The young man worked in some new ideas. His dancing carried him along. That the audience was ripe for anything that came its way was shown when it gave Whitehead a big hand on his George M. Cohan "bit."

B. A. Rolfe's "The Courtiers" made a most favorable impression and received considerable applause. It was the first real thaw out of the evening.

For sixteen minutes a Vitagraph reel showing Marshall Wilder as the central figure in "The Greatest Thing in the World" was run, putting the audience in a receptive mood for the appearance of Wilder himself. Wilder, with a mixture of old and new stories, filled in the remainder of his time acceptably. Those pictures of Marshall will save the storyteller a lot of breath in vaudeville this winter. Incidentally it will give him additional prestige. The pictures can never fall down.

"A Night In a Turkish Bath" was the big laugh getter of the evening. The act went through smoothly and the results were gratifying. The Six American Dancers were on just before closing and gave satisfaction. S. W. LaVeen and Co. closed.

Mark.

AMERICAN ROOF.

It was a tough Tuesday night out in the open and it was very little better on the Roof. The stragglers who made their way up in the elevators were thoroughly damped by the time they reached their seats and they never got the chill out of their systems.

It was no fault of the house for the Roof Garden is quite as warm and comfortable as any theatre. The acts, however, were the real sufferers. The scattered few did not unbelt for a minute. Every body looked alike to them and they just sat and waited for the finish. The bill contained two big acts, "High Life in Jail," and Amelia Summerville & Co. (New Acts). There were other acts with merit but for some reason the show never seemed to get lifted out of the rut and just drilled along without hitting any high spots.

"High Life in Jail" is quite an act for the pop circuits. It has not been cut down in the slightest. Bill Mack is on the job with just as good a bunch

of crooks as the jail ever held. The boys are working in the same manner also and they never gave a better performance at Hammerstein's under the watchful eye of Mike Simon, than they did Tuesday night up in the air.

Grace De Winters has a very amusing ventriloquial act with one or two new bits that are well worth while. Rather a good ventriloquist the girl does better when talking through the dummy than when talking herself. A couple of minutes of talk is needed ahead of the imitations. The imitation idea is very good. Using the songs of different celebrities, the girl changes the dress of the dummy and does the song through the figure. It works out very well. She will hold attention without any trouble.

Harry Antrim did fairly well but was placed in too important a position. Earlier on the program would have been much better for him than next to closing. His whistling and imitations were liked but the talk for the most part is familiar all along the line. "Chicken Rag," his opening, is far and away the best thing he does. It is different.

Tossing Austins closed the show and were also placed wrong. The act is not an American closing turn. It does not come fast enough. The audience are on their feet when the last number comes along and unless it is handed to them speedily they move. Tuesday night they moved.

Teddy Osborne's Pets, "No. 3," did all right. After putting the dogs through a short routine Teddy (female Teddy) sings a song and the dogs go into a Barnold village with a drunken dog. Dan, Barnold's dog has nothing to worry about. Teddy should curb her desire to talk, as it is unnecessary.

Ed. and Jack Smith, a couple of dancing boys, are slightly different from the usual two-man dancers. They use no hard shoes and the presence of a good singing voice sends them nicely to the fore. Their dancing together is also ahead of the general run.

Young Bros., a pop time acrobatic opening act, started 'em off.

Dash.

116TH STREET.

Up in Harlem, at the intersection of Seventh and St. Nicholas avenues, which occurs at 116th street, there is a small triangle about the size of the Times building. The Park Department has placed benches in the breathing spot and these seats are occupied to their fullest capacity in pleasant weather by the residents of that neighborhood. One day a wag, looking over the bench-warmers, christened (note the verb "christened") the triangle "Goldberg Park."

These same bench occupants and their families are the class that make up the audiences at the new 116th Street theatre, which opened Labor Day. The house is situated on 116th street, between Lenox and Seventh avenues. More correctly speaking, only the entrance is on that uptown thoroughfare, the house proper being on 115th street.

Eight acts and pictures are given at prices from ten to twenty-five cents, the performance being enhanced by an orchestra of six. The audiences are very demonstrative in their laughter and generous with applause.

They have a vaudeville stock company, presenting the first half of this week one of Gus Edwards' old "kid" acts. Owing to the mediocrity of the skit itself one can form no real line on the ability of the organization. Homer Miles' Players presented the author's former personal vehicle, "On a Side Street," to keen appreciation.

Others on the bill are The Woodwells, excellent equilibrists; Howard and Linder in a farcical skit; Rialto and Co., in "The Artist's Dream"; Alvora, female impersonator; June Mills, sobriety; Dennett Trio, singers and dancers. The last two mentioned are under new acts.

The 116th Street seems to be doing a good business with its present policy. When that fails, if it ever does, the house should be worth considering as a popular priced combination edifice.

Jolo.

58TH STREET.

John Buck is managing the house. He has been up that way long enough to know exactly what the clientele wants. Mr. Buck is in a Tuxedo outfit every evening and gives tone to the theatre.

For the first time this season, the 58th Street outside lights and atop the theatre were turned on full force. The illumination effect was striking. The bright light stuff should prove some warm ballyhoo.

It was a well-balanced show the first half. The Lowes gave a novel start with lasso work. The man, a light-complexioned chap, displayed unusual dexterity with the rope and did all the tricks in the repertory of the other masters of the lariats. He has a voice that sounds identically like Will Rogers, and makes a number of remarks after the fashion of the latter. In so doing he draws comparison with Rogers and suffers in the draw. The Lowes have a strong roping act for the pop houses. Shaw and Eddy got over with the man's dancing.

The Magnani Family, out west for some time, are disguised as street laborers, while grinding out tunes on divers instruments covered to represent tools, etc. The act has a weak closing, and for some reason eschews the pop numbers altogether. A rag or two would help them on the pop time where it is proving more of a novelty than anything else. What little comedy they attempt at the close doesn't get over.

Barrett and Bayne are due to change their act. Few of the pop house audiences have ever seen Mabel Hite, and if they have it's dollars to crude oil that they never heard her sing "Stupid Mr. Cupid." Miss Bayne is able to do an eccentric "bit," but one of her own making would do just as well. This team gets away nicely at the finish with a yodeling duet.

Dorothy Rogers and Co., in "Babies a la Carte," gobbled all the applause in sight. This sketch, well acted, is funnier than a three ring circus, and it's a clean up every time it starts.

Kanthe Bros. closed, making a good impression. The show had a number of excellent films with comedy and pathos blended in a pleasing way.

Mark.

LONDON

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London, Sept. 18.

Following upon the success of "Nightbirds" Michael Faraday may be accounted twice fortunate to have hit upon another winner in "The Girl in the Taxi."

Eli Hudson, Olga and Elgar are doing a new routine of work in a new setting with improved effects. This set has been almost booked for America several times. Lauder recommended it for the next road show but Morris couldn't see the money for that project.

Wilkie Bard, who will do four weeks in New York, and a week each in Boston and Philadelphia, commencing in December next, at \$2,500 a week, objects to Sunday work, and should this restriction not be agreed to he will not make the trip across the Atlantic. Today he put on a new number at the Manchester Hippodrome, called "I Must Have a Man at the Piano." In it he plays the part of a youthful dame seeking fame and fortune upon the boards.

The announcement made exclusively in VARIETY more than two months ago to the effect that Alfred Butt would stage a Reinhardt production at the Palace in the fall is now confirmed by Mr. Butt himself. He says: "We are to put on in October one of the most ambitious spectacular effects ever attempted within the walls of a theatre. Professor Reinhardt, whose success with the Miracle of Olympia and subsequently with Oedipus Rex at Covent Garden is a matter of history, has devised what I might describe as a series of kaleidoscopic pictures such as has never before been seen in England." The subject I believe is Venetian.

The Irish players from the Abby theatre, Dublin, are trying to get a permanent home in London. The project is likely to be well backed.

The Four Davies Trio with their act, "Motoring in Midair," have sailed for a tour of the States. They will be away some six months. This act has been headlining in England, the Continent and the colonies for over six years.

R. G. Knowles will return to America in November, having arranged to return to England next summer.

BERLIN.

By E. A. LEVY.

Berlin, Sept. 17.

It is not definitely decided whether "Kismet" will play at the Apollo. Director Jupp must arrange with some of his booked numbers first. "Kismet," when opening at Munich, was not well received, but gained success later in the season.

Gustav Charlé, closely allied with the Drei Masken Verlag, Munich, has taken over the Neue Schauspielhaus, Berlin. He will open with Offenbach's "Orpheus in der Unterwelt," as produced this summer at the Künstlertheater, München. Leo Fall will conduct the first performance.

Nick Kaufmann sails for America Sept. 20.

The Royal theatres at München, following Baron von Speidel's death, are looking for a new general manager. Also the famous Burg theatre, Vienna, after Baron von Berger's death, needs a director. For weeks rumors of the successors have been out, without any confirmation. In both cities the houses belong to the respective Crowns. Political or court intrigue is always at work and never shows so plainly as on the occasion of the selection of the directors.

OBITUARY

Leon Gandillot, a French playwright, died in Paris Sept. 22, aged 50. He was the author of "Les Femmes Collantes," "Ferdinand, Le Noceur," "La Tortue," and others.

Henry Lamont, of Stelmo, Ill., owner and manager of a pony and dog circus, was killed and fifteen others injured in a railroad accident near Champaign, Mo., last week. Most of the animals belonging to the circus were either killed or badly maimed.

E. A. ("Dick") Chalfant, at one time a well known performer, was found dead in bed at the home of his mother, in Concord, N. H., last week. He was 52 years old.

Jack Nohren, of the Nohrens, aerial artists, died Sept. 13 at his home, 172 Jefferson street, Brooklyn. He had been a professional for twenty years during the last ten of which he worked with his wife.

New Orleans, Sept. 25.

Henry Wenger, internationally famed in the old days, who for many years operated Wenger's (now the Lyric) theatre with a cabaret style of entertainment, offering many acts that are headliners in vaudeville to day, passed away at his home here Saturday. Mr. Wenger was a wealthy man and retired from active business about fifteen years ago. He was fifty-six years of age.

San Francisco, Sept. 25.

Neil Flannery, brother of Billy Gould, the vaudevillian, died in a hospital here Sunday night.

Charles Mason has been engaged to take the role Joe Cawthorne gave up in the Charles B. Dillingham Montgomery and Stone-Elsie Janis show.

NEWS OF THE CABARETS

Dobes and Borrell are featured in the new Folies Bergere show.

The policy at Henderson's, Coney Island, switches Monday, from first-class to pop vaudeville.

The Folies Bergere restaurant has taken up its interrupted course again. The place was closed all summer.

The Pekin has been purchased by the proprietors of The Garden. The new firm takes possession Sept. 30.

Playing "turns" bids fair to become a feature of the Cabaret thing. Several acts are already playing more than one eat house.

Cabaret shows are growing. Shanley's this week hit the high-water mark with twenty people, while the Garden is close up with sixteen in the show.

John F. Butler, one of the head men at Shanley's, and Gertrude Merritt, who sang in the Cabaret for some time, were married Sept. 17. Mr. and Mrs. Butler are away on a three weeks' trip.

The exchange of Cabaret acts may become prevalent in New York. The "turn" system of London could be followed. One act sometimes plays several London halls during an evening. Just now Churchill's and the Garden are exchanging.

Suzanne Roccumora last season at Martin's is creating somewhat of a stir, with her animated rendering of numbers at Churchill's, against-the-stand-with-your-hands-behind-your-back, straight singers who have become part of the institution.

Clifford and Weston, formerly at Shanley's, and later of the Moulin Rouge, have dissolved partnership. Irene Oelson, now at Shanley's, will be Jack Clifford's new partner. The couple will open in the near future at Martin's.

Reisenweber's will soon be in the midst of the Cabaret scramble. Regulation cabaretting will be the card on the main floor, while in the Rathskeller and on the second floor a troupe of colored entertainers will hold forth.

Dancing with a "turkey trot" mixed in more than once every two hours (as is now the case at Murray's) will be a feature of the upstairs floor.

The Cabaret season opened at Louis Martin's Tuesday night, with a big show booked and managed by Henry Lodge. Vernon and Irene Castle (rehearsing with the Montgomery and Stone show) and La Estrellita (rehearsing with "the Follies") were on the opening program. It is hardly thought likely that acts from shows will be given the privilege of working Cabarets in conjunction for any

great length of time. Others on the Martin bill are Josephine Sabel and Lillian Bradley.

England has taken to the Cabaret idea as a duck takes to water. The ragtime craze having hit the country a wallop, it is now expected the Cabaret thing will shortly be installed in several of the restaurants. It cannot be carried as far as in America, however, for the night life in London is entirely different from that over here. The restaurants are forced to close at 12 o'clock. It leaves little room for real Cabaretting. However, Romano's on the Strand has booked an America colored troupe, indefinitely, as a starter.

Owing to the increase in business and lack of space, Herman Raub, proprietor of Raub's restaurant, Brooklyn, has planned extensive alterations. A large stage has been installed for the Cabaret entertainers. This has been the biggest season in the history of the restaurant. A new orchestra has been engaged for the season made up of twelve girls, led by Mary Dennison Gailey, graduate of the Boston Conservatory of Music. Henry Tussenbrock, formerly musical director of "Alma Where Do You Live" company, will be pianist for the entertainers this season. In the afternoon an orchestra composed of four sisters dressed alike entertains the matinee diners.

Cabarets have struck the fancy of chorus girls, which accounts for many familiar faces seen in the various places. The "staying in New York" appealed immediately to the girls who like the chorus while the show is on Broadway. Then there was the chance to do something alone which struck the more ambitious with the idea that someone who could offer better things would be sure to float in sometime. In this respect the girls have proven wise, for there are several girls taken from the Cabarets and given regular positions which they never would have landed from the chorus. Then there is the "John" side of the story. This Cabaret thing got the chorus beaten a furlong for Johns. The Johns like it better, too. They can sit in a nice cozy restaurant and wait instead of strolling up and down by the stage door feeling like a horse thief. If looks as though the Cabaret Girl will be the next big thing on Broadway.

Arthur Bryon will be in support of Mrs. Fiske this season.

Leo Stark, leading comedian last season with "The Spring Maid" (western) has engaged for the "No. 2" "Rose Maid" company.

Mr. and Mrs. Hugh J. Emmett returned to New York on the Oceanic last week. They go back to England next August for a tour of the Moss Empires.

36TH STREET.

The bill at the 36th Street Theatre the last half of last week stubbed its toe in comparison with several shows that have lately passed favorable muster at the Moss & Brill house. DePratles, balancing on chairs and tables, opened the show. A male assistant might borrow some kind of a uniform if he hasn't anything of his own in the wardrobe line. DePratles works tantalizingly slow. Several of his chair and table balancing positions are well maintained. Once or twice he brings out exclamations as a Bert Meirose. DePratles has ability but lacks class.

May Ward had an awful cold and it affected her work considerably until she kidded the audience in "When I Wait With You," with two "plants."

Lay and O'Brien had the man's dancing keep it above water. The Blancha Rice Co. has been doing its "Hamlet" travesty for some weeks on the Williams Fox circuit. The act has cut out its mid't army which formerly was good for a laugh when put on right. There is nothing but nonsense to the turn, which will get laughs in the pop houses.

Mumford and Thompson have some patter which does not get over. The men end with favor when they get busy in duets. The comedy is very light, likewise the opening. Kersey's Myophone, a novelty musical instrument, proved an acceptable closer.

Mark.

TWENTY-THIRD STREET.

Proctor's 23rd Street presented an entertaining show the second half of last week, consisting of seven acts and pictures. The day's pictures were not all that they should be, or usually are, due to the showing of too many foreign comedy reels that had the appearance of ancient vintage. Kanthe Bros., Clayton Sisters, Rober and Tunison, Jessamine Rodgers & Co. (new acts).

The other three acts were good turns in their respective lines. Georgalas Bros., sharpshooters, work fast and have a few new tricks in a very effective drama for a three-day house. In small towns it might be boomed into what is known as a "sensational act."

Rose Gordon & Co., in a musical comedy skit, "The Matchmaker," have developed into a standard, high-class pop act. They have a corking recitative duet, "It's logic, that's all." Locke and Linder, in their original idea for a cross-fire comedy act, seem to be going back. Some of their "gags" are becoming ancient. They should "brush up" a

hit. The house Thursday evening of last week was packed.

Jofo.

PROCTOR'S 125th STREET.

The bill the last half of last week bore no special headliner, yet it rounded into a good laughing show. As they are fond of comedy up Harlem way the bill more than gave value for the admission price. Vida and Hawley started the program, with Miss Vida monolog and work on the slack wire. Hawley keeping up a running line of comedy which placed the act in high favor. Hawley, as the grinning, awkward boob, who acted as Miss Vida's assistant, has an agreeable personality. Both have a pleasant way of working that makes them popular without either doing anything especially noteworthy.

Viva Renard followed (new acts). Frances Stevens & Co. (new acts) used the first sketch to show.

Robert Emmett Keen and his English accent and funny song about American slang confusing him so held attention. Keen takes a lot of time getting under steam. His opening is enough to provoke the small time saints to desperation. There are few singles like Keen on the pop circuits and for that reason he should keep working all season.

Dorothy Rodgers & Co. turned loose the laugh guns with their amusing and ludicrous sketch. This is the act wherein a young man had his best girl palm herself off as his wife to the former's rich old uncle. The uncle is told there is a baby. The colored servant, a comedian blacked up, not only borrows two white kids, but works in a black young 'un. The audience simply laid back and howled when that baby show came off.

Woodward's posing dogs proved a pleasant feature and the splendid work of the three little canine performers caused considerable applause.

Shaw and Eddy (new acts) closed. The act rightfully belonged around the opening spot. A word of praise is due to Manager Allen's picture arrangement, there being enough comedy and pathos blended in the film to give the people their dime's worth. Mr. Allen seems very popular with the patrons of the house. He certainly is doing everything possible for the 125th Street.

Mark.

The 100th performance of "The Passing Show of 1912" will take place at the Winter Garden, New York, Oct. 4.

CORRESPONDENCE

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

JOHN J. O'CONNOR
(WYNN)
Representative

CHICAGO

VARIETY'S CHICAGO OFFICE:
MAJESTIC THEATRE BUILDING

MAJESTIC (Lyman B. Glover, mgr.; agent, Orpheum).—Of course the high point from the artistic side this week in this bill is Belasco's "Madame Butterfly" put on with a wealth of scenery and accented with many theatrical tricks that add to the interest of those who are seeking the higher forms of drama of the vaudeville stage. Another point of interest to Chicagoans was the debut of Mrs. Frank Farnum, a society woman who is billed simply as a "soprano." There were many people present from the Lake Shore Drive Monday afternoon, and they were there to greet Mrs. Farnum, which they did right earnestly. The singer was nervous, as was to be expected, but after she had accustomed herself to the footlights and gained command over herself, she sang a group of songs beginning with the waltz from "Romeo and Juliet" by Gounod and closed with "The Last Rose of Summer." Mrs. Farnum displays a well cultivated voice and wears creations, but lacks the knack of the stage. As a drawing room entertainer, she may be of the first rank. Perhaps with experience she will acquire the presence and aplomb necessary. Little Billy, billed as vaudeville's finest headliner, gave a good account of himself in a diversified program. Staley and Birbeck's transformation musical blacksmith turn astonished those who had not seen this act before, and even stirred those who had to some little excitement. "The Butterfly," a little sketch in which Jerry Grady Irving, Carpenter and Frankie Carpenter took part, offered a pleasant little diversion. George W. Barry and Maude Wolford made a good impression in their novelty, "At the Song Booth." Miss Wolford has a most engaging smile and a winning manner, and the act went big, following as it did "Madame Butterfly," and it came in the nature of "comic relief." Herman's dogs worked well. Wheeler Earl and Vera Curtis in "The Girl and the Drummer" have an act that is out of the ordinary. They are assisted by Freddie Sterl, who does the usual heliophony stunt. The Rials, who close the bill in a novelty ring act, have something new to offer.

PALACE (Mort Slinger, mgr.; agent, Orpheum Circuit).—Carrie De Mar is this week's headliner in a series of song sketches, each one backed up with a special miniature set and garbed in a different costume. Under ordinary circumstances this looks to be one of Miss De Mar's best productions, but Monday matinee at the Palace was not given under ordinary circumstances. The scenery acted

stubborn and occasionally the lights worked backward, which all served in some way to handicap the headliner. However, this is natural for a first performance, and while it harmed Miss De Mar's scoring chances, it did not cover up the possibilities which exist in the new offering. The bill opened with Schaller and Jordan, a pair of aerialists who found it hard to work to the unsated feet present. The Elliott Savonas, an octet of musicians have one of the classiest straight instrumental acts in vaudeville. A massive set of scenery entailing some well electrical effects and carrying a three-sectioned pipe organ brings the curtain into the first division from the scenic standpoint alone. Classical numbers make up the entire routine which could do much better minus the attempt at comedy made by one member. The comedy doesn't belong. It takes away from the exciting class. The Elliott Savonas are showing a splendid turn. It was one of the big hits. James H. Cullen, with several songs and parodies and a few short minutes of good talk, filled in a spot in "one" nicely while the stagehands were preparing Mason and Kreier's set for their comedy sketch "In and Out." The act, which is not new to Chicago, walked off with the afternoon's honors. McKay and Cantwell were another pleasant surprise, doing considerably better than the average double talking act in "one" at this house. The couple were seen at the Majestic a short time back. After Carrie De Mar came Raymond Bull Dog, who closed the bill. Carl Demaret also appeared. Business shows a decided increase at the Palace, due probably to the heavy billing.

EMPIRE (S. Ferrati, mgr.).—There is a bewildering quantity of good material in Miner's "Americans" which this week by Edwin D. Miner and a large and capably caparisoned company. The show is well censored and bears considerable resemblance to the common or garden variety of musical comedy, only that it is more elaborate in some particulars. The costumes are ornate and the scenic surroundings are one of the ordinary, and as for comedy, a flock of funny men who work hard and successfully in arousing mirth and merriment. There is every indication that the Empire will meet with success this season, for the attractions that have been there so far have all been big and well worth the money.

REED.

Fanny Brice has returned to "The Whirl of Society" after being out a week on account of sickness. Guswio White, a little chorus girl stepped in and took her place and met with success.

Elsie Crescy has been engaged by Frank Sheridan and Oliver Labadie for one of their big acts.

Barrett Johnston has been engaged by Boyle Woolfolk to replace Edward Crawford in "These Little Girls Are You," a comedian's "Charley's Aunt," with musical trimmings, that is playing vaudeville time. Florence and Rene Reinhardt, two Chicago girls, are doing dancing specialties in the act.

Isay Herk has taken offices in the City Hall Square building, in which the Palace Music Hall is located.

T. C. Gleason, who had the College theatre last season, and conducted a stock company there, has assumed the lease on the house again this year and will install a stock company as soon as he can get one together.

J. A. Reed, manager of the Lyric, made a trip to Milwaukee this week to look over the Shubert there. He recently supervised the complete renovation and redecoration of this house, which is one of the landmarks of the Wisconsin metropolis.

Rene Davies, who recently played the Majestic theatre, has accepted several weeks from the "Association" in the outlying houses, booked by Lee Kraus.

The 300th performance of "A Modern Eve" in Chicago was celebrated at the Princess Tuesday night after the regular performance. William Norris was master of ceremonies and directed a vaudeville show that lasted for an hour. Al Jolson, Maurice and Florence Walton, Clarence Harvey and other members of "A Whirl of Society" took part.

Sam Baerwitz has booked Tom Linton and his Jungle Girls for a solid season, which includes a tour of the Pantages time. Baerwitz has also arranged to bring Davey and Pony Moore west for a season's work in the middle west.

Walter Keefe's office now boasts of a fair and club department under the supervision of Ed Marsh, who succeeded Glen Runt as Keefe's chief lieutenant. Incidentally the Keefe offices have been fitted up into private sections for each booking man.

George Lee, formerly of the Arlington Four, is one of the featured members of Minnie Palmer's production of "Mr. Green's Reception," which is playing a route for Ned Alford.

Walter Johnson, manager of the Ellis, a Hamburger house, was arrested last week for employing ushers under the legal age limit. The case has been continued until next week.

Jim Rutherford opens in vaudeville Oct. 3.

Charles W. Collins is engaged in writing the lyrics for the new Slinger production, for which Addison Burkhardt is writing the book.

Ruth Peebles has assumed the prima donna role in "A Modern Eve" at the Princess, in place of Harriet Standon, who has retired from the cast.

Fred Walton has been appointed treasurer of the new Victoria. He was formerly at the Olympic.

Frank Fleisher, one of the owners of "A Prince of Tonight" was in from the Black Hills this week. He reports that his agent, Walter N. Roloff, had secured a theatre in International Falls, Minn., in six days. An old skating rink was remodeled. The show will open the new Lieberkranz theatre in Grand Island, Nebr., October 18.

Jack Welch the general manager for Cohen & Harris, is in town for "The Red Widow," opening at the Cohan's Grand Opera House Oct. 6.

"Kismet" with Otis Skinner, opened at the Illinois Monday night to a big house. The reviewers treated the attraction very well.

James Wingfield, of the Central States Co., will book the new Elks' Opera House at Olney, Ill., which will open early in October.

The new Grand Opera House, built on the site of the old one at Danville, Ill., will be ready early in the fall. It will be owned and operated by Allard Brothers. James Wingfield will book it.

Mortimer Weldon in Chicago last season in "The Rose of Panama," at the American Music Hall is to be added to the cast of "The Girl at the Gate," at the La Salle. He will take the place of Arthur Bell.

"The Ne'er Do Well" will be offered in Chicago at one of the Shubert houses in the near future.

Three weeks have been added to the engagement of "A Winsome Widow," now at the Colonial. The piece has been picking up with the advent of fall weather and it has been decided to hold it over.

Frances Lee Schoecraft gave a lecture at the Lyric theatre yesterday afternoon on "The Symbolism in 'The Blue Bird,'" Wallace Rice literary editor of the Chicago Daily News

presided. Invitations were sent to the literary cults of the city.

Early next month the Theatre Booking Corporation will be represented in Dallas, Tex., with a Garden theatre which is being fitted up by Messrs. Brown and Simpson at 1117 Elm Street. The house will have a seating capacity of 1,200 and will play acts routed from the Keefe office by way of St. Louis and Kansas City. A house in Memphis will soon be added to the Miles string also.

George B. Cullen has taken a position in the Columbia box office. He was formerly at the Chicago Opera House.

"Whose Helen Are You?" will close at the Studebaker Saturday night. Business has been very bad. The show was universally panned. Business has been very bad at the Marlows, where Louise Randolph and Ian MacLaren are the leading people. There are rumors that it will close after next week. "The Third Degree" is in preparation. "The City," which opened the Criterion as a combination house, has not met with success. The management is undecided whether to continue the present policy or close the house.

A. E. Meyers is co-operating with some Eastern theatrical men for the production in tabloid form of some old dramatic plays. Among those already arranged are "The Corsican Brothers," "East Lynne" and "The Mountebank." Meyers has been assured of consecutive work for anything he produces.

Maisie Morris and Kitty Henry, in "The Merry Widow Remarried," which went to the road at Indianapolis, have joined "Casey Jones."

Lee Kraus has completed arrangements that will introduce Madam Patricola to the split week vaudeville houses hereabouts, opening at the Wilson Avenue in a few weeks. Patricola has been leading her own band at Morris Gardens on the North Side.

Jack Clifford has returned to Sasakatoon, Saskatchewan, with a number of people who will play in the Lewis & Lake Stock Company in that town.

Louis Nethersole, brother of Olga Nethersole, is in town doing the advance work for Margaret Anglin in "Egypt."

"A Bird of Paradise" is playing Milwaukee this week and will go as far West as Omaha and then return East again. Ben Giroux is the manager.

Carl Randolph has been promoted to the assistant management of the Ziegfeld Theatre.

Returning members of "The Merry Widow Remarried," which went on the rocks at Indianapolis last week, threaten suits against the Consolidated Amusement Co., of Cleveland, O., backers of the short-lived enterprise. The officers of this concern are George W. Hausheer, president; Louis Hausheer, vice-president; Robert E. McKieson, secretary, and Harry A. Smith, business manager. Max Paetkenheuer was managing director.

Con Hecker, chief in the box office at the Lyric, is sending his honeymoon alone in Chicago. He was married to Gladys Moore, the dancer, in St. Louis, four days before he was sent to Chicago. Mrs. Hecker remained in St. Louis to dispose of a flat and to store the wedding presents.

Rosa Marsden, in vaudeville, and one-time much in the public eye as the model for the Government for the figure on a certain greenback, passed through Chicago this week for Reno, where she goes to protect the interests of her child. She is being sued for divorce.

Henry J. MacMahon is doing the local advance work for "The Blue Bird."

Among the attractions booked for McVicker's in the near future are "The Fortune Hunter" and Chauncey Olcott in his new play, "The Isle O' Dreams."

"The Girl in the Taxi," which has been playing at the Crown this week, will shoot East instead of west. The piece was originally booked to play to the Pacific Coast, but most of the houses in which it was booked have been turned into picture places, and the booking had to be switched east. The offering will be seen in Washington Monday night.

SAN FRANCISCO

By AL. C. JOY.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct).—Nat Willis was a solid hit and put over some new songs and jokes. The Orpheum audience apparently could not get enough of his funmaking. "The Bandit," with E. Frederick Hawley and Co. was splendidly interpreted and thrilled all the way. Joe McIntyre made good with his act, his singing in particular being of a pleasing brand. Annie Kent proved a delightful surprise and ran Nat Willis a close race for applause. The Four Konez Brothers provided a good turn. Alexander Heinemann, who failed in a show in the oldover list contained Ashley and Boyle, Bertisch and "The Antique Girl."

PANTAGES (Alex. Pantages, gen. mgr.; agent, direct).—"The Star Boy" well staged with the parts fairly well played. The melodrama proved exciting. Florence Lorraine and Edward Dudley in a farcical offering "The Finish" playing a return engagement proved most acceptable. The Lillian Sisters were good; substantially rewarded with

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a big hand. Provol was entertaining, but the Capital City Four failed to come up to expectations. The Apollo Trio offered a pleasing "dumb" act.

EMPRESS (Sullivan-Considine, gen. mgrs.; agents, direct.).—The Ladella Comiques had the house screaming thereby ringing up a big hit. "Twenty Minutes on the Barbary Coast" was presented as an added attraction. The act touched upon many phases of everyday life along Barbary Coast, including opium dens, cafes, dance halls, Texas Tommy dancing, with the Salvation Army also coming in for a "bit." The offering was interesting. J. Albert Hall and Co. in their "Kid Hamlet" travesty, good. Bud and Nellie Heim, well liked. Anna Belle and George Mayo didn't appear. James Reynolds did well in his spot, Kreto's music, fair. Johnson and Wells, pleasing.

Lola Fisher has come from New York to play ingenue roles with the Alcazar stock, opening Monday.

Viola Teach, formerly second woman, Alcazar stock, goes to Seattle to play leads for the new Bailey stock. Nisbee Howard will be the ingenue of the Bailey Co.

Max Steinhilber's repertoire company, managed by Walter Newman, has closed. The cause is ascribed to interior dissension.

Andrew Mack is doing well at the Liberty, Oakland. Jane Urban, a new ingenue, opened last week. Mack will play "Arrah-n-Pogue" next week.

Charles E. Bray is en route to New York was summoned from San Francisco last week to become assistant manager of the Orpheum Circuit. Rumors that Bray would return to the Orpheum offices have been rife, but the general impression existed that he would accept the position of director of concessions and admissions of the Panama-Pacific Exposition. Several members of the committee were out of the city at the time and it was while he was waiting for their return and incidentally enjoying a real vacation with Mrs. Bray that he received the offer to enter Martin Beck's office as assistant manager. His acceptance of the position with the Orpheum puts an end to all prospect of his taking charge of the San Francisco Exposition work, and there is now considerable speculation as to who will get the plum.

Johnny World and Mendell Kingston, who have been resting here for several weeks, are putting in the present week at the Orpheum in Sacramento. They have purchased two pieces of property in Minna street, where they already own a home.

Frank Milton, who put in last week at the Orpheum, marking his first appearance after nine weeks in a Seattle hospital with typhoid fever, closed Saturday night. He and the DeLong Sisters, who are in the act, "Twenty Minutes at Alfalfa Junction," will go to Denver, where Milton will recuperate for five weeks, taking up his Orpheum time from there, skipping the second week in San Francisco, and the four weeks in Oakland and Los Angeles. Milton is so weak from his illness that the strain of last week's work was too great for him.

Al Lee, of Ashley and Lee, who was stricken with appendicitis and operated on in a local hospital a week ago, is getting along splendidly and it is expected will be out and ready to work again in a few weeks. Jack Boyle, of "The Antique Girl," who volunteered to help Herbert Ashley out with the act in place of Lee, filled in with the songs satisfactorily, and this week is up in the lines of "A Night in Chinatown" and is assisting Ashley in the staging of the complete act. Boyle has given his notice to "The Antique Girl," and will go over the Orpheum time supporting Maude Odelle in a sketch, which is now in rehearsal here.

Bill Thomas, a veteran actor and widely known as a member of the old team of Thomas and Quinn, is reported dying in the City and County Hospital. He has heart trouble. Thomas has been in the institution for eight months and is penniless.

Sam Blair has opened a booking office in the Continental Hotel, where he is handling acts for Honolulu and Australia.

The Moving Picture Exhibitors' League of California held a four days' convention here last week. Nearly 150 members were present. A better amalgamation of booking interests and the proper handling of pictures were discussed. The delegates held a banquet on Thursday night at the Swan Cafe.

Lee Bruchart, who was connected with the Oakland Fantages and is widely known in theatrical circles, is George Ebey's assistant in the management of the Oakland Orpheum.

Ned Child, at the Orpheum, has a big negro foeman in front of the theatre. Dan Sweeney the San Francisco artist, designed the footman's uniform, which can be heard from one end of O'Farrell street to the other.

Fred B. Henderson, now Western Manager of the Orpheum Circuit, will make his trips over his territory in his auto. He can almost equal train time between here and Los Angeles and sacrifices little in the way of comfort. The car is the only six-wheeler ever seen here. It had four wheels under the tonneau.

No announcement has as yet been made regarding the policy of the new Market Street theatre, near Seventh, in which D. J. Grauman, of the Empress, is one of the principal stockholders. Grauman said some days ago that he expected to establish a burlesque company, but there has been a widely circulated report that another popular-priced dramatic stock was contemplated. However, the shrewd Grauman is that Grauman himself does not know just what to do with the theatre, now that it is nearing completion. His affiliation with the Sullivan-Considine people in the Empress makes it impossible that vaudeville be played, inasmuch as it is only a block from the Empress and would come into direct competition with it. Only a week ago he and his son, Sid, held a two-hour conference at the St. Francis Hotel with C. William Kolb, of Kolb and Dill. The supposition is that some sort of an effort was made to induce Kolb to install his company there, but nothing definite can be learned about it.

Mr. and Mrs. C. E. Bray entertained at an elaborate dinner party at Tait's Saturday night, September 21. The menu was extensive and there were dainty favors for the guests. Seated with Mr. and Mrs. Bray were Mr. and Mrs. E. O. Child, Minnie Allen, Belle Ashburn, E. D. Dierks, city editor of the Examiner, and J. Lawrence Toole, dramatic critic of the same paper.

After six months or more spent in San Diego and Long Beach, the Virginia Brissac Co., with Grif Wray as leading juvenile and director, has gone to Spokane and will open a stock season at the American Theatre about October 1.

Ed Redmond seems to have found Sacramento in receptive mood for stock. The old Grand Theatre, formerly occupied by the Sullivan-Considine Circuit, has been completely renovated and redecored, and is a cozy and attractive little home. "The Man of the Hour" was the second week's bill, Paul Harvey being seen in the role of the young mayor.

The eighteenth annual benefit performance for San Francisco Lodge, No. 21, Theatrical Mechanical Association, was given Tuesday afternoon, Sept. 24, at the Alcazar. The attendance was big, as usual, and a substantial sum was netted for the treasury. Every theatre in the city was represented on the programme. From the Columbia came one complete act from "Officer 666." Impresario Lambardi contributed two of his Italian songbirds from the Cort. Sarah Truax and Thurlow Bergen presented a one-act sketch in behalf of the Alcazar, while the Savoy was represented by Kolb and Dill and Maude Lillian Berri. Vaudeville acts were on the bill from the Orpheum, Empress, Pantages, Wigwam, Republic, Majestic, Richmond and Haight Street theatres. The veteran Louis Imhaus, with his wife, appeared in a sketch.

The Grand Opera season is on at the Cort, the Lambardi Company opening its engagement Sunday night.

LOS ANGELES

By H. B. DONNELL

ORPHEUM (Martin Beck, gen. mgr.; agent, direct.).—Week 16, Cesare Neal, scored "Squarrels." Accountants' incongruous sketch satisfactorily interpreted; Van Brothers, pleased; DeWitt, Burns & Torrence, a strong closer. Holdovers—Bradshaw Brothers, W. C. Fields, Mrs. Gene Hughes & Co., Charley Case. Capacity business.

EMPRESS (Dean B. Worley, mgr.; agent, S. C. Weeks 16, Lowe & Edwards in stunts, musicalists, pleasing; Von Hampton & Joseph, highly entertaining; Joe Cook, hit; "Leap Year Girls," talky at the opening, but

lively finish; Jack Allman, good; "La Petite Gosse," big offering, but not novel. Sell out business.

CENTURY (A. & M. Loewen, mgrs.; agent, Bert Levy).—Week 15, King & Lovell, successful in a bad spot; Mable Maitland, supple; The Newmans, fair; Tabor & Green, ordinary; Griffin & Emmert, insane sketch; The Gouldings, delighted; Princess Cecile, trained leopards, good animal act. A fair business. Shows evidence of increase.

MAJESTIC (Oliver Morasco, mgr.; Shuberts).—Rainey African Hunt Pictures. Good business.

BURBANK (Oliver Morasco, mgr.).—Laurette Taylor in "Barbaraza."

BELASCO (Oliver Morasco, mgr.).—Orrin Johnson & Marguerite Leslie in "The Gambblers." Selling out.

MASON (H. W. T. Wyatt, mgr.; K. & E.).—"Pomander Walk." Opening of regular season.

LYCEUM (E. C. Flecher, mgr.).—Muriel Starr in "The Home Plate."

ADOLPHUS (Workmann & Sturm, mgrs.).—Stock burlesque. Current, Monte Carter & Jules Mendel in "The Affinities." Good business.

PRINCESS (George B. Ryan, mgr.).—Stock burlesque.

Beginning this week, the new shows open on Monday instead of Sunday at the Century. This change was found necessary to avoid a conflict with the regular opening dates of the other points on the Levey circuit.

The Casino, a new combination vaudeville and picture theatre at Central and Vernon avenues, was opened Sept. 14 by Michael Gore. The seating capacity is 700. Two acts booked out of the Riggs & Parks Agency, are being featured.

Marguerite Leslie and Orrin Johnson, who began a joint starring engagement last week at the Belasco theatre, are likely to open the new playhouse of Oliver Morasco in South Broadway this winter.

Muriel Starr will interpret the principal female role in Sedley Brown's new baseball play, "The Home Plate," which had its premiere September 22 at the Lyceum. In the support of Miss Starr is Charles Gunn, late of the Alcazar theatre in San Francisco; Vivian Rich, ingenue; Carrie Clark Ward, Harry von Meter, Harry Earl and Lloyd Ingraham, Reece Gardner, Halile Manning, sou-brette; S. S. Simpson, Wayland Trask, chas. Dudley. A reorganization of the Ferry Company is proposed, with a season of stock comedy-drama to follow with Florence Stone as a probable leading woman.

Booked for early engagements at the Majestic are George Amerel in "The Heart Breakers," the Holbrook Blinn in "Romance of the Underworld." A display of twenty-four sheet "Coming" stands announce the early appearance at the Mason Opera House of "Officer 666."

Opening this week in the Manners play, "Barbaraza," Laurette Taylor is expected to sojourn at the Burbank for four weeks, after which she is scheduled to go direct to New York to participate in the Broadway production of "Peg O' My Heart," which "went over" so emphatically a few weeks ago in this city.

At the Mason the next attraction after "Pomander Walk" will be James K. Hackett in "A Grain of Dust." The date is September 30.

W. H. Washington's Luna Park Investment Co. the new negro proprietors of Los Angeles' only amusement park, took possession of that resort September 21 and celebrated their succession to the Thompson-Snow Amusement Company, as owners, with a union picnic of the Sunday schools of practically all the African churches within fifty miles.

A promised feature of the Chicago-Philadelphia Opera Co. this season in the latter city, will be the appearance of Edna Darch, a young Los Angeles soprano, in the title role in Massenet's "Cendrillon."

Tom Myers, former manager of Pantages' theatre, Los Angeles here, has been made assistant manager of the San Francisco link of this chain.

Last week, while the regular advance agent of "Thought and Paid For" was out of commission temporarily, Jay Barnes, dispenser of publicity for the Morasco-Blackwood Co. took his place for a few days as herald of the attraction through the San Joaquin Valley.

Following the Johnson-Leslie season at the Belasco, expected to be limited to six weeks, Evelyn Vaughan and Bertram Lyell, from the Alcazar, are expected to open here in a joint starring engagement that will last until the opening of the new Morasco theatre some time in December.

Playwriting is the latest vocation to which Peter B. Kyns, the San Francisco short story scribbler, has turned his hand to, and his maiden effort is "The Last Godfather," in which Frank P. Morse, a "Frieco newspaper man, and former general press representative for Henry Miller, is a collaborator. James K. Hackett is said to have had the manuscript under consideration.

Nat Goodwin has been obliged to spend hundreds of dollars for replies to solicitous telegrams and cable messages in consequence of the newspaper reports that he would "never be able to act again." The comedian declares that he will be in shape for "Oliver Twist" here at one of the Morasco theatres not later than November 1, and supplements this with the announcement that Broadway will see him in "Gauvillet's Pride," a few weeks later.

The Globe Amusement Co. is making progress with the construction of the theatres that were planned a few months ago and within the next year promises to be an almost dominant power in the local moving picture playhouse field. Globe No. 3, capacity 850, was opened Sept. 14. The No. 2 theatre, a \$30,000 investment, will be opened in a few weeks, while the No. 4 house, costing closely to \$75,000 and seating 900, is expected to be ready in 50 days. Down at San Pedro, Globe No. 5, Sixth and Palms Verdes streets, will probably be in shape about Nov. 1 and will represent an investment of \$80,000. Property leases have recently been signed for the erection of theatre No. 6 on West Third street, near Figueroa street, the plans of which call for a five-story apartment house with an amusement auditorium on the ground floor with a seating capacity of 600 and to cost \$75,000; theatre No. 7 at Georgia and Ninth streets at an investment of \$35,000 and with a seating capacity of 800.

Work is being rushed on the Maier pleasure pier at Venice. The management hopes that the new resort will be in shape before Easter.

A. R. Fraser, whose splendid amusement pier was destroyed by the recent fire at Ocean Park, has been stirred by the activity of the Maier Company and says he proposes to anticipate this concern by having his pier rebuilt in time for an opening Christmas Day. The first piles for the rehabilitated pier were driven Sept. 14. The rebuilding spirit seems to have pervaded the devastated section. The first thing in the shape of a theatre will be "The Rosemary," a semi-fireproof building, that Charles Sams and Brothers Raymond are planning to erect on the new Boardwalk on Trolleyway.

The Barnum and Bailey Circus played to more people at the West Washington avenue grounds in three days than were registered during the four days that the attraction was in San Francisco. This breaking of circus attendance records here, too, was in the face of the opposition. Theodore Roosevelt was here. Jay Rial, press representative "back with the show," said the next date here will be four days instead of three. Down in San Diego the show did not do so well. It was handicapped by the quarantine regulations that were in force there until September 23 and which were brought about by the infantile paralysis scare of last summer.

Ganesha Park, a municipal pleasure resort at Pomona, is to have an open-air amphitheatre with seating capacity of 2,000. Plans providing for this improvement have been prepared by Park Superintendent J. M. Paige and they are being generally endorsed by the tax-paying public. Among the features is promised a rustic stage suitable for the production of plays and the giving of concerts. It is expected the amphitheatre will have its opening about Christmas.

L. E. Behymer, coast impresario and manager who has just returned from Europe, has made announcement of the attractions he proposes to present. In Vienna, Manager Behymer completed negotiations with Andreas Dippel, manager of the Chicago-Philadelphia Grand Opera Company for the appearance here of Tetrazzini, Mary Garden and a half-dozen other songsters. He has undertaken the project of bringing the artists and reproducing the Ice Palace of Vienna and its marvelous

THE BELLMONTES

Jim Nastic's Classic
 THIS WEEK (Sept. 23)
 F. F. PROCTOR'S, 5th AVENUE
 PALACE OF VARIETIES
 Direction C. W. BOSTOCK

THIS WEEK (Sept. 23) AT COLONIAL, NEW YORK

CHICK AND CHICKLETS

SOMETHING NEW! Direction PAUL DURAND

ice ballets to the Pacific Coast for the Panama-Pacific Exposition. Manager Behymer announces the engagement of the following artists and the dates they will appear: Mme. Johanna Gadsdill, October 15; Riccardo Martin, tenor, and Rudolf Ganz, pianist, in joint recital, October 22; Alice Nielson and Co., November 28, 29; Yolande Mero, pianist, November 18; Maud Powell, violinist, December 10; Tina Lirner, pianist, December 21; Mme. Gerville-Reache, contralto, December 17; Leopold Gadowsky, pianist, January 7; Claude Cunningham, baritone, and Corinne Ryder-Kelsey, soprano, in joint recital, January 21; Mme. Marcella Sembrich, colatura soprano, January 28; Albert Janowski, Russian baritone, February 7; Mischa Elman, violin virtuoso, February 18; Kitty Cheatham, American cantatrice, February 4; Mme. Adelaide Genée, premiere danseuse and company, week of March 24; Clara Butt, contralto, and Kennerly Rumbold, baritone, in joint recital, week of April 6; Josef Lhevinne, piano virtuoso, April 1; Julia Chapin, contralto, week April 8; Hortense Paulsen, soprano, month February; Anna Miller Wood, mezzo soprano, month November; Chicago-Philadelphia G. O. Co., March 4-9; U. S. Marine Band, October 20; Victor Herbert and orchestra, May 15; Lambardi Grand Opera Co., October 28; November 3; Scullida Grand Opera, Modern Italian Light Opera from City of Mexico, month of June.

Fred Osborne, a booking agent with pretensions offices in South Main street, must appear before Police Judge White on September 30 to answer a charge of violating the Employment Bureau Act of California, preferred by Deputy State Labor Commissioner J. J. Egan, who arrested the "booker" on September 10, following an official investigation of the latter's methods of inducing electronic aspirants to part with \$5 in return for instruction in moving picture acting.

Throughout the summer business has been brisk in the "New York School of Acting," as Osborne's place was styled, and the inducement appears to have been an offer to give graduates of the school permanent employment with a certain "Brandt Advanced Motion Picture Company," a concern that seems never to have developed further than the press notices.

H. J. Brandt explained to the authorities that the erection of the proposed Glendale studios and plant had been held up through his inability to secure a clear title to a certain piece of property.

PHILADELPHIA.

By GEORGE M. YOUNG.

KEITHS (H. T. Jordan, mgr.; agent, U. S. O. Virginia Harned's name, a good one, added some class to this week's bill, but it was the show surrounding the star act which entertained the crowds which filled the big theatre early in the week. To those who are familiar with Miss Harned's ability as an emotional actress, her sketch "The Call of Paris" must have been distinctly disappointing. The theme is light in texture, so light and void of substance above the ordinary that there is hardly a chance for the star to show to any advantage. There is one situation which offers opportunities to Miss Harned and Charles White, but nothing was made of it. It is a pity that Miss Harned had not selected a more fitting vehicle for her talents. What disappointment there was in the failure of the sketch to live up to expectations was more than balanced by the remainder of the bill. Bert Fitzgibbon, next to closing, put over a great, big laughing hit. Two "salesman" skits put a couple of bright spots in the bill. There is no similarity in the acts, either and each scored on its individual merit. Linton and Laurence were the first pair with their sketch, "The Piano Store," and it gave the first half of the bill a great big boost. It is a cleverly constructed skit, teeming with witty dialog and played splendidly, even the odd way of bringing it to a finish, earning some honors. Just ahead of the Harned sketch, Devine and Williams did equally well with their "drummer" bit in "one." They have a fund of breezy talk handled nicely, and their burlesque at the finish is one of the funniest and best ever seen. The pair were very well received. There were also two animal acts that scored their share. The dog in the act of the Maxini Brothers runs second in the billing, but the little terrier does a great deal to make the act stand out as a very pleasing acrobatic number. The men are clean cut and easy in their style of showing their tricks and the

dog is a wonderfully well trained animal. The other animal act—Fills Family—closed the show. There was a hurried movement toward the doors when Bert Fitzgibbon finished up, and he said he would sing one more song and clear the house, but enough stayed in after he had gone to thoroughly appreciate the high school and trick stepping by the three horses in the closing act. Only the dancing of the animals stands out strongly. Sam J. Harris, the "Minstrel Man," did nicely without starting anything much. The billing is hardly consistent with the way Harris works his act. His songs are the best things he has to offer, though the talk got some scattered laughs. The musical act of the Gordon Highlanders received liberal reward, though not favored by position. The Scotchmen and lassie have a musical act that is away

the kidding. J. K. Emmett and Co. offered a silly sketch that never reached very far other than as a comedy or semi-sentimental offering so that when Emmett sang one of his father's famous yodling songs it was a welcome relief and was the real merit of his offering. As sketches are easy to get by with on the small time, this one will probably meet with favor, but Emmett's song should always remain in the act as a saver. Immediately following this one, Lester, Kellert and Usher got away in fine shape with a mistaken identity skit. The fun is slow in starting through the man holding too much time for his single bit, but when the three people get down to work in full stage the sketch hits a fast pace and holds it to the finish, closing with a big laugh. It is a capital skit for the better class of small time

the small time. Damela allows herself to be locked in an iron safe with a man selected from the audience and is tied in a bag which is placed in a box partly filled with water. The woman escapes from both, exchanges places with men selected from the audience. Another woman is used in the bag trick, Damela appearing among the audience. Monday night a sailor "assisted" and the fellow displayed a sense of humor which helped the comedy thing along in good shape. Gilbert and Gilbert, with a rather classy singing and talking skit, did unusually well. Their talk is a bit high for the "picture-house" contingent, but the Victoria audience caught right up with them and showed them marked favor. The act will do nicely for the bigger small time. One of the best singing acts that has been uncovered in the "pop" circuit for some time is Faden, O'Brien and Co. Two men and a girl form the act, but only one of the men and the girl come in for the singing honors, the other fellow being simply a "feeder." They have a little sketch idea to help the act along, but it is the singing that puts them over in good style. Itadell and Nelson have a "sister" act of the conventional sort. The girls have fairly good voices and make a nice appearance. They were well liked. Leander won favor with a comedy bike act, showing a few good tricks assisted by a little girl as a top-mounter. Eddie Horan pleased with his dancing and Hap Handy and Co. with their familiar soap bubble act drew down their usual reward.

BROAD (Nixon & Zimmerman, mgrs.; K. & E.).—Louis Mann, an Elevating a Husbands, was warmly greeted Monday night. There was some interest shown in noting what Mr. Mann would do in this piece without the use of the German dialect. The impression was most favorable to the comedian though the piece by Clara Lipman can hardly claim distinction for merit. The press was favorable, too.

GARRICK (Nixon & Zimmerman, mgrs.; K. & E.).—Although Douglas Fairbanks in "Hawthorne, U. S. A." has been favorably commented upon by the press and public, business has not been up to expectations. This is the second and last week of the engagement. "Get-Rich-Quick Wallingford" follows, 30.

ADELPHI (Shuberts).—Robert Mantell began a two-weeks' stay with repertoire, opening to a well-filled and pleased audience Monday with "Julius Caesar."

Rose Borth is now with the M. W. Taylor Agency, still holding the honor of being the only agency "sentinel" that was ever "touched" for a bankroll by an actor looking for work.

Jules E. Aronson has changed his mind about moving his agency from the Mint Arcade. It is said his office staff refused to climb the stairs at the Palace Theatre Building.

When Jim Harkins is through as a con shouter he ought to get over with an act giving imitations. Jim has an Irish brogue that convinced Manager Dougherty of the Bijou that Harkins could be funny following Pat Rooney's imitations of his famous father.

Ralph Bingham, whose greatest fame has been gained as a lyric entertainer and general good fellow, has taken to song writing and threatens to have one published.

BIJOU (Joseph Dougherty, mgr.; agent, U. B. O.).—The bill this week just about averaged fair without any act standing out as a particular feature. The Seminary Girls was the most pretentious of the six acts offered, and it pleased without scoring as heavily as it should. The act needs trimming up in several places. The girls could probably do better work than they are doing at present as they get away with the last two numbers nicely and these two do a lot for the act. The seminary idea is lost almost as soon as it begins. The leader has a strong voice and works hard to get her songs over. The Seminary Girls will do very slowly with a singing and talking act and then got down to business and warmed up into a very likable act of its class. A couple of new and snappy songs would improve the opening. The talk is well handled and got results. They make a nice appearance. Smith and Garrier put a good business touch to the bill with a nicely handled spinning number which is made into a nice looking, showy act. The couple have a well dressed act which ought to be kept in the Bijou class of houses. Jim Harkins got by nicely with his con songs. Harkins fill in here this week as a single while the

A DECLARATION OF ORIGINALITY

I hereby warn all fair minded managers and agents, also the hundreds of artists of my acquaintance against that pest, which has for so long been the bane of an honest performer's life; namely—"The Lifter" or "chooser," who takes (with a feeling of security which is denied to the porch climber) the ideas, material and action of a modern vaudeville act.

A Mrs. Harry Skinner, at times calling herself DOROTHY RUSHMORE, DOLLY MORRISY, and "DOLLO," was discharged by me upon the stage of the Miles theatre, Detroit, Mich., in June, 1911, for incompetency. My act went on without losing a day. Imagine my surprise when on happening in a small theatre in Pennsylvania, I sat and witnessed my own performance, every word of my own original monologue, my music (which I have used for nine years) and, in fact, my act in its entirety. Crudely produced, it is true, but nevertheless stolen, word for word.

My attraction, "KENDALL'S AUTO GIRL," is booked solid until May, 1913, being re-engaged by Mr. Marcus Loew for this season. It is positively the greatest act of its nature in the world, and I will take injunction proceedings against said "DOLLO" or any other act using my material, immediately upon their entering the jurisdiction of the New York Courts, and also against any manager playing the same in the State of New York.

(Signed) CHAS. (Parson) KENDALL

MANAGER OF

KENDALL'S "AUTO GIRL"

Address Care of VARIETY, New York

from the usual offering and this is always a welcome novelty. Charles D. Weber, a clever juggler, with some of the best tricks used by the army of comedy jugglers in vaudeville, set a pretty good pace for an opener. One or two of his tricks appear new and all his work is well done.

LIBERTY (M. W. Taylor, mgr.; agent, Taylor Agency).—Honors were pretty well distributed through the show this week, the bill hitting an even balance. Arsino, who works on a rope and finishes with some showy tricks on a trapeze, with a whirl around a bar for a finish, made a rather pleasing opening number. Wills and Burt, a piano act, did well enough with their singing, but carried the "kidding" beyond the limit. Their best song, "Gee, but Love is a Wonderful Thing," missed scoring as it should through

houses. Miller, Mitchell, Rome and Hood, a male quartet in evening clothes were the biggest applause winners. The boys harmonize pleasantly and all their numbers are popular except "I Stood on the Bridge." That bridge has been moved long ago, by other vaudeville quartets. The Tendof Arabs made a capital closing feature, their whirlwind tumbling and pyramids winning warm favor. The feature picture this week was a French criminal film with an exciting chase which leads up to a poor finish, despite the auto wreck over an embankment.

VICTORIA (Jay Mastbaum, mgr.; agent, Jules E. Aronson).—One of the best bills offered here in some time had Damela as a feature. Damela is a woman who does only two escape tricks, but each one is worked up in a manner to make the act quite a card for

THEODORE ROBERTS

THIS WEEK
(Sept. 23)
FIFTH AVE.
New York

PREMIER IN VAUDEVILLE

"THE SHERIFF OF SHASTA"

When answering advertisements kindly mention VARIETY.

Simone De Beryl

ACT

With Beautiful
FRANCES GREEN

Scored a triumph
at Grand Opera
House, Pittsburgh,
last week.

Brief Press Opinions from
Pittsburgh.

Simone DeBeryl presents one of the most picturesque acts ever staged at the Grand. It is a series of artistic tableaux creations of ancient and modern painters. These are produced in the nature of exquisitely natural studies and extraordinary effects brought about by the use of a lantern with Mme. DeBeryl as the model.

"CHRONICLE."

Simone DeBeryl, a French girl of much beauty of face and form, has an act that is extremely novel.

"DESPATCH."

Another new act here and one well worth seeing is Simone DeBeryl and her latest sensations of tableaux from Paris.

"PRESS."

One of the prettiest as well as artistic acts producible is the Simone DeBeryl act.

"POST."

The Simone DeBeryl act presents an altogether new and artistic use of the stereopticon pictures. Posing a young woman as the center figure of the views, the dissolving color schemes work out some wonderful effects. It is a novel and beautiful act.

"GAZETTE TIMES."

One of the most beautiful sketches ever presented at the local vaudeville house is the posing of Simone DeBeryl, a beautiful French actress, in a series of electrical and stereopticon pictures, which are kaleidoscopic in brilliancy and variety. The effect of this electrical gracefully posed act is especially marvelous.

"LEADER."

G. MARIE, Manager

through his skill in handling the workings of this act has been able in a few days to bring the act to its original high standard to which the above press clippings will testify.

Mr. Marie has also taken out copyright on the titles "Simone de Beryl," De Beril, De Berile, De Beryll, De Berylle, De Berill and De Berille.

H. B. MARINELLI,
REPRESENTATIVE

"Mother Goose" act in which he is a principal is resting up. For his single, Harkins might do better in blackface. He is there with the voice and knows how to send his songs over. George Dixon with a musical clown act did nicely, and Harry and Mildred got some laughs with an old style comedy sketch, the woman helping out in the comedy end by attempting a French song and dance. The Bijou was crowded Monday evening, the S. R. O. sign being in working order before the second show started.

PALACE (Jay Mastbaum, mgr., agent, Jules E. Aronson).—Bill evenly balanced, reached a generally pleasing average. Harrison J. Wolf and Girls drew down a liberal share of the favors. The act has advanced some since last seen and is working into a good one for the small time. The girls help a lot with some snappy work and make a nice appearance. Anita Bush and Hula Girls were also well liked. They handle two or three numbers in good shape and work up a nice finish. Moore and Harrison offered music and singing, getting along with light results. The songs used are not the best they could get, and the woman needs to make herself understood. Ed. and Rollo Widge did some burlesque boxing. Both appear to have taken on weight and there were many respitees for breathing spells. Those in front seemed to enjoy the slapping, which is not as clean-cut as formerly, but it gets laughs. The stepping of LeRoy and Rome carried the boys through. They use a little talk, too, but it is their dancing that gets them the reward. Herbert and De Calva started off in pretty good shape and then fell back when the girl attempted a "kid" bit. A lot of their talk will stand reworking. Fritz's dogs pleased with the usual routine of tricks.

EMPIRE (E. J. Bulkley, mgr.).—It is just the same old burlesque show that Charles E. Taylor is sending over the Western Wheel under the title of "Dante's Daughters" and following in the wake of some of the others which have shown a tendency to at least try something new. It is not going to add much to the improvement plan. After a mistaken identity first part called "Three Brown Hats" which is shy on comedy, there is a good olio which gives the entertainment a boost. Then a "Irish Justice" is given a twist under the title of "The Trial of Mile. Flin." Nothing new is attempted in this, the bladder and mallet being used as laugh persuaders. If there are many audiences encountered during the season as easy as the one that was in the Empire Monday afternoon, J. Theodore Murphy may think that he is giving a big laughing show. Every time he crashed his mallet or swung his bladder on the heads of Ralph Ash or Sam Ward and each time that he spat in the eye of Charles Letford or Edna Lynn, it got a laugh. This is J. Theo. Murphy's idea of comedy, and as it got the laughs, and plenty of them, it would probably be useless to try to make him believe that it is not funny. In the first part, Murphy did better with an Irish part without resorting to the slapstick kind of comedy, but he did not get many big laughs. Therefore it must be deduced that without a bladder or mallet in his hand Murphy cannot be funny. In the first part, Murphy has the assistance of Ralph Ash as a Dutchman, but neither has much to work with. In the second piece, Ash just sits around waiting for the bladder and mallet to fall on his head, emitting at intervals a sound that is a near imitation of John Hart's regular speaking voice when John is trying to talk loudly. Charles O. Harris does a rube sheriff in the first and a "hance" cop in the second, getting by nicely without much effort and could no doubt handle much better material to advantage. When Harris as the "hance" cop brought out his yarn and began knitting, it brought a scream from those in front. It is a pretty old bit of business, but not as old as the bladder, and it got a laugh. There are several good numbers in both pieces, and they would have had helped make up for the lack of comedy if there were one or two real voices among the principals. Aside from the comedy, this is the big weak spot. One principal woman with a good voice would have stolen the show, and two would have made you forget even the bladder and mallet, but not the spitting in the face. Gladys Sears, the headliner among the women, plays a female reporter in the first piece and is the "Mile. Flin" in the second. Miss Sears also appears in the olio, where she contributes her best aid to the show. Had she a better song than "Got De Rock" to use as her finishing number, her specialty could be put down as a very likable act. She leads one number in the first part and helps Ralph Ash with another. In the "court" she strips to tights for a French song and dance, which got by with light results. Viva De Long, who is with the show as a "shape" feature in one of the olio acts, also led a couple of numbers. At first it seemed as if Miss De Long had a voice in addition to ability to wear tights, but after doing well with "On a Beautiful Night," she "stalled" through a sextet bit, which went very flat and then spoiled the impression by the way she sang "Good-Bye Rose." The two hardest workers among the women were Lillian Crawford and Nellie Montrose, a "sister" team, who opened the olio with some good stepping. But the "sister team" couldn't sing any better than the average dancing act, and when it came to leading the numbers they were not there with the voices. Irene Richards from the chorus was also a near principal. The numbers were put on by Leon Errol, according to the program, and they hit up a good average. The show is equipped with the full complement of girls and for general efficiency and looks they hold their own in the show, but it is not a good singing chorus and along with the weakness of the principals in this respect, it is a handicap to the entertainment. The girls have several

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ONE GREAT BIG HIT

Stein-Hume-Thomas

Just finishing the Orpheum Circuit

WEEK OF SEPT. 30, PALACE THEATRE, CHICAGO

Direction of ALF. WILTON

changes for each piece, nothing elaborate being exhibited and more than one set of costumes bearing the mark of cheapness. For the finale of the first piece there is a "Texas Tommy" number, which offered opportunities lost through poor handling by the principals. In this, Miss Sears and J. The Murphy worked down the aisle of the theatre to the stage, but even this got nothing. Hillebrand and De Long furnished the feature number in the olio. It is a "strong" act, and a good one, the man balancing his partner, seated on a chair, by his teeth. Hillebrand does several other showy tricks which won warm favor. Miss De Long is billed as the "Singing Venus," and the finishing trick gave her a chance to display her figure, but the voice was missing. Sam Ward and Eddie Lynn did good work with their comedy dancing specialty, and Harris and Letford pleased with a comedy musical turn. There is room for a lot of improvement in the "Dante's Daughters" show, even if the bladder, the mallet and the heads of the victims of Murphy's comedy efforts last through the season. If someone can think of something else as funny as Herr Hillebrand posing as Al Reeves in the jury box, using the "Give Me Credit, Boys" with a German accent, it might help some. A voice or two will lift the first part into a passing entertainment and the olio will take care of itself. The "Irish Justice" cannot be accepted as evidence that stringent orders for improvement are being carried out by all managers.

BOSTON.

BY J. GOULTZ.

KEITH'S (Harry E. Gustin, mgr.; agent, U. B. O.).—A good bill greeted capacity audience. Sam Chip and Mary Marble, good; Harry Tighe and Edith Clifford, scored; Great Tornadoes, good; Otto Brothers, pleased; Hickman Brothers Co., pleased; Lillian Asley, went well; MacMahon, Diamond and Clemens, scored; Tony Hunting and Corrine Francis, good; Honors and Le Prince, opened well; pictures.

MAJESTIC (E. D. Smith, mgr.; Shubert).—"The June Bride." First time. Weber & Fields' new Viennese production. Well received.

COLONIAL (Thomas Lothian, mgr.; K. & E.).—"The Quaker Girl," fourth week. Business is good.

PLYMOUTH (Fred Wright, mgr.; Lieblers).—"The Man from Home," with William Hodge, closing last of a four-weeks engagement of fine business.

BOSTON (A. Lovering, mgr.; K. & E.).—"The Greyhound," closing this week. Had a good month.

SHUBERT (E. D. Smith, mgr.; Shubert).—"The Butterfly on the Wheel" started second good week.

TREMONT (John Schofield, mgr.; K. & E.).—"The Woman Hater's Club" opened last week and made good from the go.

PARK (W. D. Andrea, mgr.; K. & E.).—"Maggie Pepper," with Rose Stahl, good attraction from the box office view. Here four weeks.

CARLE SQUARE (John Craig, mgr.).—Stock: "Is Matrimony a Failure?"

ST. JAMES (M. H. Gulesian, mgr.).—Stock: "Thais," with Nance O'Neil.

GRAND OPERA HOUSE (W. Lothrop, mgr.).—Burlesque: "Auto Girls."

CASINO (Charles Waldron, mgr.).—Burlesque: "Columbia Girls."

GAIRTY (Geo. Batchelor, mgr.).—Burlesque: "The Jolly Follies."

Revolutions are in order in this city. Elaborate plans are being made for the welcome to "Robin Hood" at the Boston theatre, which is coming in another week, while at the Plymouth, the same preparations are going on for the opening of "Oliver Twist." Both revivals are being made with star casts.

"The Talker" will reopen the Hollis Street theatre, which has been dark for the past two weeks. Sept. 30 is the date.

"Caught with the Goods," a Cohan and Harris production, will have its premier at the Hollis Street theatre in two weeks. It will be the first play by that firm, for the season, in Boston.

Judge Bruce in Malden District Court, last week, ordered Owen J. Matthews, an eighteen-year-old child, to stay away from all theatres for a month or pay a \$25 fine, because he laughed too long and loud at a performance in a local theatre. Special policeman, Frank W. Rich, who made the charge against Matthews, claimed that he was laughing with unusual vigor, while the defendant stated to the court that the show was funny and he was forced to show his mirth. Judge Bruce said to him, in making a finding: "After a month you probably will know how to behave in a theatre. It is not pleasing to other theatregoers for you to be the whole show."

Sheehan, Adams

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Charles P. Harris, a colored porter, on the train running between Boston and New York who was charged with larceny of two scarf pins valued at \$1,125, from Nathan Franko, the musical conductor, was found not guilty by a judge and jury in the Suffolk Superior Criminal Court last week. The pins were found in the ice chest on the train by the police. Harris denied all knowledge.

"Little Boy Blue" is coming to the Majestic theatre Oct. 7.

Another picture house, costing \$75,000 and named the Huntington Avenue theatre, was opened Monday on Huntington Ave., in the Back Bay section of the city. The H. E. Jones Amusement Co. has control. The house was built in ten weeks.

This is anniversary week at Loew's Orpheum. V. J. Morris, the genial manager, is quite cheery over the amount of business that the house is doing. It has been a huge success since Loew took hold and gave the management to Manager Morris. Many theatrical men tried repeatedly to make money with the house, but failed to make good.

ATLANTIC CITY.

By I. B. PULASKI.

SAVOY (Harry Brown, mgr.; agent, U. B. O.).—Tempest & Ten. Miss Tempest was of Tempest & Sunshine. She is supported by a male chorus of eight, who make a good appearance and can sing, and by the team of Aveling & Lloyd, who are featured. The act was appreciated throughout and was accorded big applause. The Five Sully, liked immensely. Hawthorne & Burt, big. Elizabeth Otto, likable personality, scored nicely. Patrice, artistic offering, well acted and well liked. Brent Hayes, good banjoist. Alpha Troupe, fine. Clairmont Brothers, very good.

MILLION DOLLAR PIER (J. L. Young, mgr.; Walter Grockett, bus. mgr.).—M. P.

YOUNG'S PIER.—M. P.

STEEPLECHASE PIER (Morgan & Fenner, mgrs.).—Pavilion of Fun; M. P.

STEEL PIER (J. Bothwell, mgr.).—M. P.

CRITERION (L. Notes, mgr.).—M. P.

BLISS DREAM (Harry Brown, Jr., mgr.).—M. P.

CREATION (W. S. Busch, mgr.).—Dante's Inferno.

CITY SQUARE (E. O'Keefe, mgr.).—M. P.

ROYAL (W. R. Brown, mgr.).—M. P.

CENTRAL (Karrer & Short, mgrs.).—M. P.

APOLLO (Fred E. Moore, mgr.; agent, K. & E.).—Blanche Ring in "The Wall Street Girl," all week.

After playing three one-nighters, Blanche Ring opened her second season of the "Wall Street Girl" Monday night at the Apollo. Will Rodgers was a feature and had a nearly regular part in the show. He also did his specialty.

All of last week at the Steeplechase Pier there was an extra attraction in the person of "the human pump." George Tillyou has had this peculiar individual over at Steeplechase Park where he was watering the flowers. The "pump" is a negro who can drink a bucket of water, one glass full after another. After he has filled himself with the aqua, by some sort of muscle control he emits it all, the water coming out of his mouth like out of a hose. He did his stunt every hour. He was shipped back to the Island Monday.

At the Apollo the last three days of next week William Hodge appears in "The Man from Home." The last three days of Oct. 7 week "The Concert" play that house. The first halves of both weeks have no booking at present.

The American Carriage Builders' Association are in convention here this week on the Million Dollar Pier.

The picture show which has been given on Young's Ocean Pier is to be discontinued at the end of the week. The whole front structure is scheduled to come down very shortly to make way for the new pier.

NEW ORLEANS

By O. M. SAMUEL.

ORPHEUM (Martin Beck, gen. mgr.; direct): Nip & Tuck, did little; Roxie Larocca, ditto; Graham Moffatt's "The Concealed Bed," starts splendidly but dissolves through an irrelevant and unpropitious denouement valuable only as type sketch; Fields & Carroll, scored tremendously; Barnes & Crawford, walked away with things; Florentine Singers suffered through arrangement; Keno Welch & Melrose, mild reception.

TULANE (T. C. Campbell, mgr.; K. & E.).—The Tulane opened Sunday evening to a capacity audience, with Joe Weber's production of "Alma" as the initial attraction. It is still the same scintillating farcical musicality, risqué, semi-suggestive, but never vulgar. Grace Drew has the title role this season. Miss Drew is magnetic, delightfully suave and at all time appealing. Her "Alma" suffers little by comparison with that of Kitty Gordon. Carlton King, who enacts the leading comedy role, is a splendid comedian, reminding of Charles Bigelow. Charles Orr's "Pierre" leaves nothing to be desired. He is possessed of an excellent voice, and his duos with Miss Drew evoked vigorous applause. The remainder of the company is above the average one views on the road nowadays.

CRESCENT (T. C. Campbell, mgr.; K. & E.).—"Oklaoma" is the newest of the state plays. It is newly written but not new, conforming to the conventional western plays with their flannel-shirted and slouch-hatted environment. The company interpreting the drama, which was written by Roy Foster, is capable and efficient.

GREENWALL (J. J. Holland, mgr.).—The current burlesques at the Greenwall, "A Little Filtration" and "The Trial of Madame X," better known as "The Irish Justice," are not very impressive. The vaudeville portion contains Hurd, an ordinary magician, and the Gypsy Novelty Musicians, harmonists of ability. The Dinkins and Stair show still requires mending.

LYRIC (C. D. Peruchi, mgr.).—Peruchi-Gypsy Stock Co. in "The Silver King."

MAJESTIC (L. E. Sawyer, mgr.).—Tyson Extravaganza Co.

LAPAYETTE (Abe Seligman, mgr.).—Entertainers.

ALAMO (Wm. Gueringer, mgr.).—Entertainers.

The first application under the new child labor law for permission for children to appear on the stage, was made to Thomas H. Agnew, superintendent of the Society for the Prevention of Cruelty to Children, Saturday. The children are two little girls, eight and ten years old, residents of this city. If permission is granted, the children will appear at the Lyric theatre.

James J. Corcoran has released Dukate's, Biloxi, Miss.

The new censor ordinance, applicable to pictures only, and passed at the behest of

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the Federation of Catholic Societies, provides for five inspectors—three men and two women. The national censoring board has been proclaimed inefficient.

"Human Dolls," unable to obtain booking in the vaudeville houses, are "continuous" attractions in the show windows of many large department stores in the south.

The W. I. Swain Show Company, familiar in the tank towns of prohibition and other states, where they figure "Around the World in Eighty Days" eight times as food as "Ten Nights in a Bar-room," has erected its own warehouse in this city. The outside of the place is billed extensively with the firm's name.

Local No. 39, I. A. T. S. E., gives its annual ball Nov. 21.

Walter D. Holcomb, of Cleveland, is in New Orleans. Mr. Holcomb is seeking to enlist local capital in the hope of erecting a mammoth motordrome here.

B. F. Brennan, the agent, whose office pre-

SHENANDOAH (W. J. Flynn, mgr.)—Rose Bonheur & Co., headlined; The Kings, good; Juggling Normans, pleased; Dudak's Bears, novel.

OLYMPIO (Walter Sanford, mgr.)—"Louisiana Lou," SHUBERT (Melville Stolz, mgr.)—"The Blue Bird."

AMERICAN (D. E. Russell, mgr.)—Thomas Shea, GARRICK—Julie Ring in "The Yankee Girl."

LA SALLE (Oppenheimer Bros., mgrs.)—"Red Head," STANDARD (Leo Reichenbach, mgr.)—Billy Watson's "Beef Trust," GAYETY (Chas. L. Walters, mgr.)—Robinson Crusoe Girls.

CINCINNATI

By HARRY HESS.
GRAND (John H. Haylin, mgr; T. Adyard, rep; K. & E.)—"Madame Sherry," LYRIC (Jas. E. Fennessy, mgr; Shuberts.)—"The Typhoon,"

WALNUT (W. W. Jackson, mgr; S. & S.)—"Country Boy."

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ST. LOUIS

By JOHN S. ERNEST.

COLUMBIA (H. D. Buckley, mgr.)—Digby Bell & Co., big; Vanderbilt & Moore, very good; Salerno, applause; Ethel Green, hit; Sully & Hussey, scored; Marshall Montgomery, well received; Swain-Ostman Trio, clever; Aerial Barletta, nice opener.

HIPPODROME (Frank L. Talbot, mgr.)—Jessie Keller, headline; Meehan & Pearl, second honors; George Vestuno, entertaining; Four La Delles, scored; Kaufman & Sawtelle, hit; Morati Four, exceptional; Weston & Raymond Co., applause; Adren Family, clever; Nettle Carrol Troupe and Bennetts Circus close attractive program.

PRINCESS (Dan Fishell, mgr.)—Princess Maid in "Confusion," headline; Douthett & Jones, hit; Lulu Moore, fine.

KING'S (F. C. Meinhardt, mgr.)—Chiyo & Co., featured; Frank Rogers, entertaining; Newelle & Kenington, scored; Stepp, Allen & King, applauded; Tom & Edith Almond, well received.

KEITH'S (J. J. Murdock, mgr.; U. B. O.; rehearsal Sun. 9.30.)—Kremka Brothers, hit; Van Hoven, good; "Five Melody Maids and Man, excellent; Joe Jackson, hit; Eddie Leonard, hit; Mabel Taliaferro & Co., featured; Matthews & Shayne, hit; Alaska Tchew, fine.

EMPRESS (Geo. F. Fish, mgr.; S-C; rehearsal Sun. 10.)—Jacobs' Dogs, opened; Virginia Grant, fine; Erie & Leo, hit; Eva Westcott & Co., hit; Don Carney, excellent; "Macy Models," featured.

AUDITORIUM (Agent, R. J. Gomes.)—Lennors, Paul Earl, Paul & Paul, Pate Bros. LYCEUM (Harry Hart, mgr.; agent, Gus Sun.)—Joe Edmonds & Co., May Owens, William Reed, Francis Bryant & Co., Raymond Midgots, Mazie Rowland, Silver & Gray, Newport & Bert, Three Melvins, Art Adair.

STANDARD (R. K. Hynicka, mgr.)—"American Beauties," business.

PEOPLES' (J. E. Fennessy, mgr.)—"The Rosebuds."

BALTIMORE

By ARTHUR L. BOBE.

FORD'S (Charles E. Ford, mgr.; K. & E.)—Henry Miller in "The Rainbow," MARYLAND (F. C. Schanberg, mgr.; U. B. O.; Mon. 10.)—"Kabaret Kids," pleased; Bison City Four, hit; Scott & Keane, delight-

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ful; White & Perry, liked; Charles L. Fletcher, good; Halligan & Sykes, nicely; Louis Grana, applauded; Landry Brothers, clever. Fair business.

NEW (George Schneider, mgr.; direct; Mon. 10.)—Buster Brown Girls, entertaining; Marion & Finley, hit; Mary Gray, ordinary; Straub Sisters, pleased; Rand's Musical Dogs, excellent; Sadie McDonald & Co., amused.

ACADEMY (Tunis F. Dean, mgr.; Nixon-Nirdlinger; Mon. 10.)—Conroy & La Diva, scored; Marga & Frits, original; Marie Stoddard, enjoyable; Revista, fair; Kleiss Family, hit; Sam J. Curtis & Co., laughs; Swor & Westbrook, pleased.

GAYETY (Wm. Ballauf, mgr.)—4/Queens of Paris.

EMPIRE (George W. Rife, mgr.)—"Tiger Lillies," VICTORIA (C. E. Lewis, mgr.; Nixon-Nirdlinger)—"The Harvest Moon," headlined; Soper & Lane, fair; Collins & Wopman, laughs; Five Bragdans, pleased; Henrietta Wilson, liked; Felix, amused.

HOLIDAY ST. (Wm. Rife, mgr.; S. & H.)—"The Boy Detective."

AUSTRALIA

By MARTIN C. BRENNAN.

Sydney, Aug. 24.

HER MAJESTY'S—"The Blue Bird," return.

CRITERION—"Get-Rich-Quick Wallingford," Capacity.

PALACE—"A Romance in Ireland." Allan Doone and company, catching the Hibernian vote easily.

ROYAL—Oscar Asche in "Falstaff." Fair.

TIVOLI—Schenk Bros., equilibrists, headliners; Minnie Kauffman, cyclist, great; Chinko, juggler, nervous; Rich & Rich, Fred

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NATIONAL—Budd & Clare, big hit; Victoria Cross, good; Carrie Moore, top-liner and drawing; The Reneauxs, Lalie Brooks, Dan Llewellyn, and others. Five Olracs open Monday.**EMPIRE**—Mawhinney's Entertainers, with a first-class small-time company. Business poor, mainly owing to bad management.**ALHAMBRA**—Pictures and vaudeville, together with the "Surf-Bathing Girls' Physical Culture Competition." Two houses a night, often capacity. Variety turns are weak, with one or two exceptions.**HAIN'S SUBURBAN CIRCUIT**—Doing ordinary business. All picture houses of note in suburbs now interspersing vaudeville.**MELBOURNE.****KING'S**—Anderson's Melodramatic Co.**ROYAL**—"Ben Hur."**HER MAJESTY'S**—"Quaker Girl."**PRINCESS**—"A Village Priest."**BIJOU**—"The Fighting Chance."**OPERA HOUSE**—Nella Webb, big hit; La Freya, likewise; Paxton Troupe; Ardo, Jack Kearns, Vivian & Alton, Tom Dawson.**NATIONAL**—Romanoff, good; Francis Curran, Woy Toy Sun, Roy Redgrave, from the legitimate, hit; Leonard Nelson, Alf Chester, and others.**GAIETY**—Gaffney & Shipp, patter comedians; Chas. Pope, endman; The Tyrrells, fine; Lewis Girls, The Elliotts, and others.**BRISBANE.****HER MAJESTY'S**—"Girl in the Train."**EXHIBITION**—De Cienaros, operatic single.**EMPIRE**—Compact vaudeville show, headed by Wells Bros., Frank Siney, and others.**ROYAL**—Hanley, Marguerite & Hanley, Olga Pennington, and holdovers.

Harry Brennan committed suicide by poisoning last week, aged 33. Deceased was a brother to James Brennan and was at one time manager of the Gaiety, Melbourne. Ill health brought on self-destruction.

Margaret Klos, of the former Klos Sisters, an athletic act, was respondent in a Melbourne divorce suit last week. A song writer and Leonard Nelson, comic singer, were joined as co-respondents. The whole thing fizzled out.

Americans here are more than pleased at the able manner in which the Australian public is taking to "Get-Rich-Quick Wallingford." Not a particle of slang gets by.

The Kelso Boys leave for America, via Honolulu tomorrow. They will play the latter country three weeks.

Rumor hath it that J. C. Leete is no longer connected with the Rickards' shows, some even insinuating that drastic measures were brought to bear on his removal. Leete is

a brother to the late Harry Rickards. It appears to be a domestic matter.

Barnes and West left for New Zealand last week.

Zomah, telepathy act, leaves for South Africa Saturday, thence to England.

John E. Donnellan, the manager of the picture houses for the J. D. Williams' amusements, will launch out on a big proposition shortly. He will take in a prominent show man as partner. Australasia, China and the East, England and South Africa will be exploited. Then will follow the continent and America. It is one of the biggest and most feasible schemes in the amusement world, but, for the present, everything is a secret to all but a chosen few.

McEwen, the Great, a Scottish mesmerist, will open here next month for a short season under the management of Max Steinberg, of the Williams show.

Wirth's new venture—Captain Rose's Wild West Show—is due here Aug. 30, opening in Melbourne a week later. So far there has been very little advance work done.

Adelaide Tivoli has a strong bill, including Niagara & Falls, Rees Trio, Keldine & Klimo, Vaude & Verne and La Petite Laurie. Cecile, Eldred & Carr, Hamlin & Mack, Dock Rowe, Black & Bronte, and others.

SOUTH AFRICA

By H. HANSON.

CAPE TOWN.**TIVOLI** (Harry Stodel, mgr.)—Company at this hall drawing good houses, and contains some acts of merit. Joel and Powell present a sketch containing nothing of unusual merit. Vulgarism may appeal to a certain class but it does not improve the status of the profession. Millie Gordon, classical dancer, fair. Her dancing is ordinary. A clever turn is that of Hanvaar and Lee.**MEYER'S MAKE-UP 10¢ NEVER GETS HARD.**

Charlie Kilpatrick is now running Neptunea, a swimming girl, billed as from San Francisco, where her favorite hobby was swimming out to seal rocks and shaking floppers with the denizens. Kil is a fine show man and he is collecting the dollars.

The Jourdan Quartet is still playing the Brennan-Fuller time here, but will return Americawards shortly.

John Brennan, father of Martin C. Brennan, died at Sydney, Aug. 15. His death was due to heart trouble accelerated by the death of his elder brother, which took place the week previous. Deceased was a native of Kilkenny (Ireland), aged 64 years.

Phillips & Merritt are making a big hit with the "Texas Tommy" dance over the Brennan-Fuller time. They gave permission to Hamlin & Mack for its use in Adelaide. The latter are American dancers who are doing nicely here.

They are a big hit. Weston and Lynch, Americans, although closing the show, have proved a big success. Weston in his impersonation of a drunken husband portrayed the character in correct detail, and his wrestling with an imaginary opponent is a clever bit of work. The audience were convulsed. Miss Lynch creditably assisted in creating a success of a really funny act. At the time of the mail leaving the new bill comprises the Compton Girls, songs and dances; Bert Kemble, comedian; Wood and Hurst, vocalists; Jack Hylton, comedian; Victor and Lewis, versatile artists.

GRAND—Oakes Duo, nothing extraordinary. Frances Kapstourie, clever. Two Comedians, talented instrumentalists; others are Amatis Sisters, Sisters Allen, Torino, Percy Claridge. **OPERA HOUSE** (Leonard Rayne, mgr.)—The Leonard Rayne Company.**JOHANNESBURG.****EMPIRE PALACE**—Johnson and DeVere, trick cyclists; Little Sophie, child artiste;

Horace Goldin, illusionist; Phil and Nettie Falers, Eddy Martyn, Russian Trio, Violet Romain, Archie Graham, Marie Schuis.

HIS MAJESTY'S—Matheson Lang and Miss Hutin Britton in repertoire.**STANDARD**—May Congdon & Co. in "Held by the Enemy."**GRAND**—Jerman and Walker, Clark and Mostel, Dusty Rhodes, Lynn and Leslie.**DURBAN.****THEATRE ROYAL**—The Wheeler-Edwards Gaiety Co. in "The Quaker Girl."

South Africa is swamped with picture shows. Even in small villages there is opposition. The cause will not have a long life. Already several have gone under. American acts are cautioned regarding inducement held out by so-called South African managers. There are only two reliable firms. The Empire-Grand Amalgamation Co., and the Africa's Amalgamated Theatres, Ltd. If any other concern desires to do business artists are advised to insist on their salary being secured, and return tickets.

ALTOONA, PA.**ORPHEUM** (Wilmer & Vincent, mgrs.; U. B. O.; rehearsal, Mon. 10).—The Waltons, Arthur & Company, excellent; Monarch Comedy Four, Hayes & Alpoint, laughs. E. G. B.**ANN ARBOR, MICH.****MAJESTIC** (Arthur Lane, mgr.; W. V. M. A.; Monday 2)—23-25. Rothert & Anthony, fair; Dan Friendly, pleased; J. C. Nugent & Co., hit; Tom Mahoney, hit; "Broomstick Witches," very good; 26-28, Albert Donnelly; College City Quartette; John T. Ray & Co.; Faynetta Munro; Waterbury Bros. & Tenny. H. L. MELTON.**ATLANTA, GA.****GRAND** (H. L. Cordoza, mgr.)—Week 16. Kutlings Entertainers, good; Max Ford & Rosie Maxwell, hit; Willard Simms, big; Josie Heather, fine; Caesar Rivoli, good; Dooley & Sales, splendid; Martinette & Sylvester, hit.**LYRIC** (H. L. Cordoza & H. L. DeGive, mgrs.)—"Seven Days."**THE BIJOU** (H. L. DeGive, mgr.)—Week 16, Snowie Maybelle, good; Edna Erskine & Co., hit; Goodrich, Van & Hill, great; Paul Stevens, hit.**FORSYTH** (H. L. Cordoza, mgr.)—Week 16, Musical Vynos, good; Mixson & Conley, fair; Minne Victore & Co., hit; Heideberg Four, splendid; Aldro & Mitchell, hit. JOYCE.**BUFFALO.****STAR** (P. C. Cornell, mgr.; K. & E.)—23-25, Kitty Gordon in "The Enchantress"; 26-28, Eddie Foy in "Over the River."**TECK** (John R. O'Shel, mgr.; Shuberts).—Aborn Opera Co.**ODIVA**

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SHEA'S (Henry J. Carr, mgr.; U. B. O.; Mon. 10).—Romulo & Delano, sensational; Bell Boy Trio, went well; Ed. F. Reynard, unusual; Olga Petrova, headline; Gabriel & Co. interesting; Henry Clive, entertaining; Billy K. Wells, encores; Rice, Sully & Scott, scored.

LAFAYETTE (C. M. Bagg, mgr.).—"Girls from Reno."

ACADEMY (Henry M. Marcus, mgr.; Loew; Mon. 10).—La Polla, artistic; Fuller & Priest, fair; Mr. & Mrs. Jos. Dowling, humorous; Bobby Stone, amused; Three Lesters, thrilling; May Clinton & Co., creditable; Jack Symonds, laughs; Base Ball Four, feature; May Blossom, classy Gormley & Caffrey, hit.

GARDEN (M. T. Middleton, mgr.).—"The Merry-go-Rounders."

FAMILY (A. R. Sherry, mgr.; Loew; Mon. 10).—Duffy & May, versatile; Dow & Dow, good; Corinne, favorite; Beulla De Buse, novelty; Irene & Bobbe.

BURLINGTON, IA.

GARRICK (John M. Root, mgr.; W. V. M. A.).—Week 16, Chartress Holliday Co., Violinsky, May Evans, Gavetta-Lavender Co., Siondas, Marie Rossi, Monahan, Menlo Moore's Stage Door Johnnies.

GRAND (Ralph Holmes, mgr.).—Jack Bessey Co., week 16; "The City," 22; "Bunty Pulls the Strings," Oct. 1; "Fortune Hunter," 2. T. D. T.

CAMDEN, N. J.

BROADWAY (W. B. McCallum, mgr.).—19-21, Dudley Arthur Co., fair; Guy Dsley, novel; Woods & Lawson, took; Fred Hillebrand, laughs; Bush De Vere Trio, nice; 23-25, "House That Jack Built," headline; Lester Brothers, fine; Ross Sisters, ordinary; Al. Bartel, fair; Mr. & Mrs. Harry Thorne, reception; 26-28, "House That Jack Built," Faust & Faust, May Walsh, Thos. Jackson Co., Murphy & Willard.

TEMPLE (Fred W. Falkner, mgr.).—21-25, "The Third Degree"; 26-28, "Home Sweet Home"; 30-2, "The Deep Purple." DANIEL P. McCONNELL.

DAVENPORT, IA.

AMERICAN (C. E. Berkeil, mgr.; Pantages; rehearsal, Mon. 10).—Week 16, Musical Noses, headline, fine reception; Ollie Eaton, formerly VanDyke-Eaton Co., in rep., big with sketch; Harrison Greene & Kath Parker, leading skit; Prof. Haney, business good.

BURTIS—Cort, Shubert & Kindt; 15, "The Village Vagabond," good business; 21, "The City." SHARON.

DECATUR, ILL.

BIJOU (A. Sigfried, mgr.).—Walter Hale & Co., great; Great Leon, well received; Fisher & Green, good; Mabel Carson, pleased; Balleinla Dogs, very clever; Martin & Fabrin, good.

EMPRESS (Thos. P. Ronau, mgr.).—"Cabaret Review," novelty; Ouetta, clever danced; Tom Brantford, good; Hayes, well received; Harry Hayward & Co., pleased. RACE.

DES MOINES, IA.

ORPHEUM (H. B. Burton, mgr.; rehearsal, Sun. 10).—Week 16, Senmas-MacManus Players, feature; McKay & Cantwell, good; Lettzel Sisters, pleased; Edna Luby, scored; Billy Weston Co., big; Bobbe & Dale, liked; Libby, good.

MAJESTIC (Elbert & Getchell, mgrs.; S. & C.).—Week 16, Sarah Bernhardt, pictures.

PRINCESS (Elbert & Getchell).—Stock. JAE.

DETROIT, MICH.

TEMPLE (C. G. Williams, mgr.; U. B. O.; 10).—Stella Mayhew & Billie Taylor, big; Eva Taylor & Co., scream; The Langdons, good; Conley & Webb, good; The Five Mowatts, pleased; Clara Inge, excellent; Pearson & Goldie, fine opener; Bert Terrell, good.

MILES (C. W. Porter, mgr.; T. B. C.; Mon. 10).—Tom Linton & Jungle Girls, hit; Edward Jose & Co., good; Mile. Chesters Canines, fine; Ed. Grey, pleased; Charles Bennington, pleased; Josh Dale, satisfied.

DETROIT (Harry Parent, mgr.; K. & E.).—Passers-By.

GARRICK (Richard Lawrence, Shubert).

Nell O'Brien's Minstrels.

LYCEUM (A. R. Warner, mgr.; S. & H.).

"The Rosary."

GAYETY (William Roche, mgr.).—"Al Reeves Co."

AVENUE (Frank Drew, mgr.).—"Zillah's Own Co."

ELMIRA, N. Y.

LYCEUM (Lee Norton, mgr.; Reis Circuit).—23-25 and 27-28, Stock; 26, "Baby Mine."

MOZART (Fisher & Shea, mgrs.).—23-25, Edward's Circus, well received; Fox & Ward, good; Gonne & Cornette Trio, excellent; Specter Bros., good.

MAJESTIC (M. D. Gibson, mgr.; U. B. O.).—23-25, Kid Canfield, good; "Sunshine Girls & Boys" pleasing. J. M. BEERS.

ERIE, PA.

COLONIAL (A. P. Wechsler, mgr.; A. V. O'Brien, asst. mgr.; Gus Sun, U. B. O.; rehearsal, Mon. 10).—Johnson Howard & Lisette, big; Emma Sharrock & Co., clever.

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MISS C. A. YOUNG, Prop.

Four Killarney Girls, big hit; Tom Nawn & Co., feature; Ila Grannon, big; "Parisian Dancers," clever.

MAJESTIC (J. L. Gilsen, mgr.).—23, Geo. Evans Minstrels; 24, Valaska Buratt "Kiss Waltz"; 27-28, "The Prince."

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GRAND RAPIDS, MICH.

COLUMBIA (Frank J. O'Donnell, mgr.; U. B. O.).—Gem Green, Mr. & Mrs. Robyns, "Models DeLuxe," Jones & Deely, Kathleen Rooney, Work & Play, Reiff, Clayton & Reiff.

ORPHEUM (E. J. Veazey, mgr.; Ind.).—The Elletts, fair; Estrella & Edwards, fair; Bonner & Bonner, ordinary; Beaudouin, good.

MAJESTIC (Orin Stair, mgr.; S. & H.).—23-25, Vaughan Glaser in "The Grain of Dust"; 26-28, "The Third Degree."

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HARTFORD, CONN.
HARTFORD (Fred P. Dean, mgr.; James Clancy; rehearsal, Mon. & Thurs. 11).—23-25, James Kennedy & Co., big; Amalia, pleased; Caldwell & Pelton, entertaining; Bob Ferns, hit; Morle & Scome, clever; 26-28, Dick Crolius & Co., Jimmy Gilda, Tanner & Potter, Whitaker Bros., Paul Covill.

POLIS (W. D. Ascough, mgr.).—Stock.

PARSONS (H. C. Parsons, mgr.).—"The Other Man." R. W. OLMSSTED.

HAVERHILL, MASS.

COLONIAL (L. B. Mayer, mgr.; U. B. O.; rehearsal, 10.30).—23-25, Eddie Drake, amused; McDonald & Kearney, fair; Colonial Players, pleased; "Honey" Johnson, hit; Reckless Reckless Trio, good; 26-28, Mrs. Geo. A. Hibbard & Co., Tuscany Troubadors, Janet Childs, Dixon Sisters & Stock Co., "Pink Lady" S. R. O. 24. "CHIME."

HOPESTON, ILL.

VIRGINIAN (Max M. Nathan, mgr.; W. V. M.).—19-21, Varolio & Gross, very good; Ruth Arlington, fine; 23-30, Macka Lavender Girls. RIGGS.

JANESTOWN, N. Y.

LYRIC (H. A. Deardourf, mgr.; Gus Sun).—Julius Heid & Co., excellent; Four Cycling McNutts, fine; Pucella Bros., very good; Morton & Ray, satisfactory; Ed. Loop, funny.

SAMUELS (C. W. Lawford, mgr.).—23, "One Day"; 26, George Evans' Minstrels.

LAWRENCE T. BERLINER.

LINCOLN, NEB.

ORPHEUM (L. M. Gorman, mgr.; rehearsal 6).—Week 16, Lochart & Leddy, fine; Muriel & Frances, favorable; Benson & Belle, liked; La Petite Mignon, scored; Mrs. Louis James, recalls; Empire Comedy Four, big; Robt. DeMont Trio, very good.

OLIVER (F. C. Zehrung, mgr.).—19, Romance of Underworld; 27-28, "Ready Money."

LOUISVILLE, KY.

KEITH'S (J. L. Weed, mgr.; U. B. O.).—Hursley Troupe, good; Phil Statts, very good; Lida McMillan & Co., clever; Bonita & Hearn, fine; Kirksmith Sisters, well received; Henry E. Dixey, clever; Zeno, Jordan & Zeno, good.

MACAULEY'S (John Macauley, mgr.; K. & E.).—23-25, "The Littlest Rebel"; 26-27, Al H. Wilson in "It Happened in Potsdam."

MASONIC (J. J. Garrity, mgr.; Shubert's).

"Alma."

WALNUT (Col. Shaw, mgr.; H. & D.).—Ethna Williams in "A Man's Game."

BUCKINGHAM (Horace McCrocklin, mgr.).—"Queen of Polles Berge."

GAYETY (Chas. F. Taylor, mgr.).—"Flirting Widow."

J. M. OPPENHEIM.

LOWELL, MASS.

KEITH'S (Wm. Stevens, mgr.; U. B. O.; rehearsal, Mon. 10).—Ed. Estus, good; 3 Brownies, clever; Goodale & Lester, pleased; Loretta & Bird, good; Eddie Rosa, hit; Gordon Eldridge & Co., funny; Bernivici Bros., very good; Larex & Larex, good.

MERRIMAC SQ. (Jas. S. Carroll, mgr.; rehearsal, Mon. 10).—Marie Horton & Co., Thos. Donalds, Casey & Norton, Verona, John Farrell.

OPERA HOUSE (Julia Cahn, prop. & mgr.).—23, May Robson; 24, "The Million"; 26, P. Paul Marcel; 27, "Spring Maid"; 28, "The Common Law."

HATHAWAY'S (Gartland & Shapiro, lessees).—Stock.

MACON, GA.

GRAND (Jake Wells, mgr.; U. B. O.).—21, "Balkan Princess," good houses; Week 23, Herbert & Goldsmith, Edna Erskine & Co., Paul Stephens, Harry Holman & Co., Kennedy & Mack, Farnum & Delmar, Musical Maidens, Polham.

PALACE (J. B. Melton, mgr.).—Duncan & Holt.

MAJESTIC (J. B. Melton, mgr.).—Howse Sisters. ANDREW ORR.

MERIDEN, CONN.

POLIS (R. B. Royce, mgr.; Church).—23-25, Nelson & Millidge, hit; Olive Trio, great; Driscoll & Perry, good; McAvoy & Brooks, fair; 26-28, Wilson, Thurston & Stewart, Admini & Taylor, The Stanley's, Serpino.

MINNEAPOLIS.

ORPHEUM (G. E. Raymond, mgr.; Orpheum; rehearsal, Sun. 1.30).—Week 16, Billy Dooley, well received; Ronair & Ward, fair; Schmitt's Menikins, fine; Lew Cooper, fair; Mountain Ash Choir, scored heavily; Wynn & Russen, big; Winslow & Stryker, good.



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UNIQUE ("Jack" Elliott, mgr.; S. & C.; rehearsal, Sunday 11).—Week 16, Paul Spadol, Dale & Boyle, Grace Leonard, Leo Martinek, Hyman Adler.

MILES (C. H. Miles, mgr.; Consolidated; rehearsal, Monday, 11).—Marco Twins, Espagnole Opera Co., Grace De Winter, Five Greens, Morris Golden, Mlle. Camille's Circus.

METROPOLITAN (Robert Scott, mgr.; K. & E.).—Dark.

SHUBERT ("Buss" Balbridge, mgr.; Shuberts).—Dark.

SAKE BIJOU (Theodore Hayes, mgr.; Weber Circuit).—Bernard Daly in "Dion O'Dare."

GAYETY (Wm. Koenig, mgr.).—"Century Girls"

DEWY—"The Casino Girls."

The UNIQUE, the Sullivan-Considine theatre here, has been having trouble with the local musicians union, it having refused to sign the new scale. Non union men from Milwaukee were brought on.

MOBILE, ALA.

MOBILE (J. Tannebaum, mgr.; K. & E.).—30-31, "Alma"; 34, "The Bankan Princess"; 35, "The Confessional"; 36, "Polly of the Circus"; 37, "Naughty Marietta."

LYRIC (H. C. Fourton, mgr.; Wells Circuit; U. B. O.).—Cavanna & Co., well received; Al Carlston, pleased; Armstrong & Lawrence, applause; Heidelberg Four, well received; Boranti & Navaro, strong applause; Lyric Silent Players.

BEN HARNEY (P. H. Hamel, mgr.; Interstate).—Stock.

DREAMLAND (W. Cyril Pooley, mgr.; Hodking).

LAGMANS (C. Lagman, mgr.; booking direct).—"The Colored Entertainers."

MONTREAL

HIS MAJESTY'S (H. Q. Brooks, mgr.; K. & E.).—Alice Lloyd in "Miss Fix-It"; 30, "Spring Maid."

PRINCESS (H. C. Judge, mgr.; Shuberts).

—"Overnight"; 30, "Blindness of Virtue."

GAYETY (H. F. Arnold, mgr.).—"London Belles."

ROYAL (O. McBrien, mgr.; Co-operative).

—"The Price She Paid."

ORPHEUM (G. F. Driscoll, mgr.; U. B. O.).

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MUNCIE, IND.

STAR (Ray Andrews, mgr.; Gus Sun; rehearsal, Mon., 10.30).—Shorty Edwards, pleased; Adams, Hartleigh & Remy, well big; Fitch B. Cooper, laughing hit; Mareno, Navarro & Mareno, scored. GEO. FIFEN.

NASHVILLE, TENN.

BIJOU (Geo. Hickman, mgr.).—Week 16, "White Slave."

ORPHEUM (George Hickman, mgr.; U. B. O.; rehearsal, Mon., 10).—Week 16, Dick Thompson & Co., big; De Michelle Brothers, applause; Chester B. Johnson, scored; Armstrong & Lawrence, well received; Pelham European scientist, hit.

PRINCESS (Harry Sudekum, mgr.; W. V. M. A.; rehearsal Mon., 10).—Week 16, Mite

Marie, splendid; Vera Bettina, big; Fields & Fink, amusing; Gibson & Ramsey, laughs.

VENDOME (W. A. Sheets, mgr.; K. & E.).—16-19, "Alma Where Do You Live."

W. R. ARNOLD.

NEWARK, N. J.

PROCTOR'S (R. C. Stewart, mgr.; U. B. O.; Mon. 9).—Rock & Fulton, hit; Adler & Arline, novel; Fay, 2 Coleys & Fay, scream; Julius Tannen, comical; Alec Craig, scored; Ollie Young & April, pleased; W. H. Lytell & Co., capable; Willa Holt Wakefield, charmed.

LYRIC (Proctor management).—"The Tenderfoot"; Denmore & Canter, good; Locke & Linder; "10 Dark Knights," good; Clifford & Taylor, hit; Flying Henry's, scored.

ODEON (Charles Burtis, mgr.; U. B. O.).—Robertis Circus, hit; Banda Genova (15), hit; Wells & Green, good; Marcus & Gartelle, amused; Kina-Nera, novelty; Flora Verner, charming; Grace Anderson, pleasing.

WASHINGTON (O. R. Neu, mgr.; Fox).—"The Homesteader," nicely; Dyso & Duff, scored; Mosecopp Sisters, hit; Raymond & Hess, good; Mile. La Rienne & Co., novel; Dorothy Meuther, pleased; Laurel Gira, nicely; Mabel Roberts & Co., funny.

ARCADE (L. O. Mumford, mgr.; direct).—Valvo & Leen, Vera Goode, Miller Family, hit; Baby Grace, clever; 4 Coughdrops, "Girl from Reno."

SHUBERT (Lee Ottelengut, mgr.).—James T. Powers in "Two Little Brides."

NEWARK (George Robbins, mgr.).—David Wardfield in "The Return of Peter Grimm."

ORPHEUM (M. S. Schlesinger, mgr.).—Paytons Players.

JACOBS (George Jacobs, mgr.).—"The Melting Pot."

GAYETY (Leon Evans, mgr.).—"Bon-Tons"

MINERS (Frank Abbott, mgr.).—"Moulin Rouge."

JOE O'BRYAN.

PATERSON, N. J.

MAJESTIC (W. H. Walsh, mgr.; U. B. O.; Mon. & Thurs., 11).—23-25, Richard Bros., good; Eleanor Raddolph, pleased; Nichol Sisters, funny; Hurts, Watts & Hurts, good; 26-28, Dearold McBride & Cavanaugh, Gibson & Evans, Kelly Latella Troupe.

ORPHEUM (Chas. F. Edwards, mgr.).—23-25, "The Whirl of Mirth"; 26-28, "Monte Carlo Girls."

LYCEUM (Chas. F. Wilbur, mgr.).—"The Gambler."

EMPIRE (Floyd Lauman, mgr.).—23-25, "Taxi Girls"; 26-28, "Gay Masqueraders."

OPERA HOUSE (Zabriske & Reid, mgr.).—Stock.

DAVID W. LEWIS.

PITTSBURGH, PA.

GRAND (Harry Davis, mgr.; U. B. O.).—"Dance Dream," delightful; Stuart Barnes, good; Herman Timberg, entertaining; Chadwick Trio, screamers; Lora, mystifying; Bampel & Reilly, refined; Thre Jossely Bros., meritorious; Kluting's Entertainers, good.

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PHINA

HARRIS (John P. Harris & Harry Davis, mgrs.; U. B. O.).—"The Act Beautiful," enjoyable; Ezra Kendall, Jr., hit; Minstrel Four, excellent; Martin Sisters, clever; Bovis & Darley, pleased; Fitzsimmons & Cameron, good; Starr Trio, creditable; Two Parroffs, good; William Jerome, good.

FAMILY (John P. Harris, mgr.; U. B. O.).—Two Hoods, Benway & Dayton, DuBarry & Leigh, Ruby Caldwell, Prince & Wayne, Jack Sensell, Joe Austin, Jean Gulse.

ALVIN (John B. Reynolds, mgr.; Shubert).—"Egypt."

NIXON (Thos. B. Kirk, mgr.; K. & E.).—"Oliver Twist."

DUQUESNE (Harry Davis, mgr.).—Stock.

LYCEUM (C. R. Wilson, mgr.; S. & H.).—"A Lucky Hoodoo."

KENYON (Titus Kenyon, mgr.; Pollock).—Louis & Peoples Minstrels, Ravie Troy, Oberlin Musical Trio, Balleys, Three Troubadors, Marie Shaw Co.

GAYETY (Henry Kurtzman, mgr.; East-ern).—"Merry Whirl."

PORTLAND, ME.

PORTLAND (I. P. Mosher, mgr.; U. B. O.).—rehearsal, Mon. 10.30.—Thomas & Ward, good; Geiger, excellent; Morgan, Chester & Co., fine; Gus Edward's Newsboy Sextette, hit; Thomas Holer & Co., scream.

GREELEY'S (James W. Greeley, mgr.; In-dependent).—rehearsal, Mon. & Thurs. 10.—

20, Old Town Comedy Four, tremendous; Max Holden, did well; Wheeler & Goldie, excel-lent; Ernest LaJuiness, applause; 26-28, Steven & McManisters, Russell & Nevins, Simon & West.

JEFFERSON (Julius Cahn, mgr.).—19-21, "Pink Lady"; 26, May Robson in "A Night Out"; 27-28, "The Million."

SCENIC (Guy P. Woodman, mgr.; U. B. O.).—rehearsal, Mon. & Thurs. 1).—23-25, Heselton & West; 26-28, Eddie Drake.

PROVIDENCE, R. I.

SCENIC (F. W. Homan, mgr.).—Musical stock.

WESTMINSTER (G. Collier, mgr.; Eastern Wheel).—"The Dazzlers."

KEITH'S (C. Lovenberg, mgr.; U. B. O.).—"The System," "La Somnambule" with Mina Payne, Linden Beckwith, Tom Dingle, Les Carillo, Mullen & Coogan, Delmar & Delmar, Steiner Trio, Leu Fitzgibbon.

EMPIRE (M. Branning, mgr.).—"Third De-gree."

COLONIAL (C. Burke, mgr.; K. & E.).—"Rose Maid."

UNION (Chas. Allen, mgr.; Quigley).—

Madam Jenaro Cats and Monkeys, fine; Five Muscovetes, excellent; Mary Kehoe, clever; Lord & Lilly, good; Bilas & Brisco, good; Handley & Jarvis, very good.

BULLOCKS (P. L. Burke, mgr.; U. B. O.).—"Those Society Girls," classy; Copeland & Walsh, very good; Jennings & Bowman, good; Leona May, good; Two Lucifers, fine.

ROCKLAND, ME.

ROCKLAND (Al V. Rosenberg, mgr.; U. B. O.).—rehearsal, Mon. & Thurs. 11).—19-21, Johnny Neff, good; Morgan Chester & Co., excellent; 23-25, Bryan & Nelson, good; Car-ter Taylor & Co., very good; 26-28, John Le Claire, Lloyd & Zarina.

A. C. J.

ST. JOHN, N. B.

OPERA HOUSE (D. H. McDonald, mgr.).—16-19, "Bunty Pulls the Strings," good busi-ness.

NICKEL (W. H. Golding, mgr.).—Gertrude LeRoy, Tom Waterrall.

LYRIC (Steve Hurley, mgr.).—16-18, Royal-ty Trio; 19-21, 3 Fredericks.

L. H. CORTRIGHT.

ST. PAUL, MINN.

ORPHEUM—Mountain Ash Male Choir, fine; Watson's Barnyard Circus, good; David Kidd, good; Kaufman Brothers, well liked; Grace Emmett & Co., fair; Hamill & Abbate, pleased; Ombras Trio, good.

EMPRESS—Paul Spadoni, pleasing; Hyman E. Adler, good; Leonard Martinek & Co.,

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OSCAR HAMMERSTEIN SAID :

"Ninety per cent. of the audience do not know what a marvellous scheme you have. I will back you for any amount if you will go further with it."

All the time that I can take care of.

please; Dale & Boyle, good; Grace Leonard, very pleasing; Pictures.

MAJESTIC—Lottie & Jim Rutherford, good; O'Brien & Barton, very good; Jack Kingston, good; Demarest & Chabot, good; Pictures.

GAIETY—(Split); 4 Haley Girls, Morgan & West, Leslie & Leslie, Doc Dell & Francis Sisters, Krampe & Beller, Edna Raymouth; Pictures. **BENHAM.**

SALT LAKE CITY.

ORPHEUM (Martin Beck, gen. mgr.; di-rect).—Week 16, Mme. Bertha Kalich & Co., success; Pauline Moran, hit; Carl McCullough, liked; Highlife Trio, pleased; Hartley & White, good; Kemps, good; Lydia Nelson & Co., ordinary.

EMPRESS (Sullivan-Considine, direct).—Week 16, Travilla Bros. & Seal, hit; Con-stance Windom & Co., ordinary; John White's Circus, pleased; Verona Verdi & Bro., passed; De Lyle & Vernon, hit; Hugo Lutgen, riot.

COLONIAL—Mack-Rambeau Co. in "North-ern Lights."

SALT LAKE—"The Round Up." **OWEN.**

SAVANNAH, GA.

SAVANNAH (William B. Seeskind, mgr.; K. & E.).—"Naughty Marietta," "Polly of Circus"; 28, Madame Sherry.

LIBERTY (Todd Brackett, mgr.).—Stock.

BIJOU (Corbin Shelds, mgr.; U. B. O.).—Mon. 11).—Week 23, Three Dolce Sisters, great; Goodrich, Van & Hill, hit; Frits Hous-ton, good; Inze & Lorella, hit; Harry Austin & Taps, pleased. **"REX."**

SCHENECTADY, N. Y.

PROCTOR'S (Chas. Goulding, mgr.; U. B. O.; K. & E.).—rehearsals, Mon. & Thurs. 10.30).—19-21, Barrett & Bayne, scored; Basil Brady, good; Cycling Brunettes, excellent; Fair-banks & Laftn, favor; "Telephone Girls," hit; 23-26, "Count By Girls," headlines; Lillian Doone & Co., pleased; Hughey Blaney, excel-lent; Vida & Hawley, laughs; Hamilton & Waters, good; Oct. 2, Fiske O'Hara in "The Rose & Kildare."

ORPHEUM (F. X. Breymaler, mgr.; Joe Wood; Mon. & Thurs. 12).—19-21, Velols Brothers, liked; Al Herman, laughs; Mont-gomery Musical Duo, pleased; Louise Buckley & Co., good; 23-26, Calbo, Elliott & West, Nadia Sisters, Willard B. Price & Co.

MOHAWK (Ackerman J. Gill, mgr.).—"Road to Yesterday."

VAN CURLER (Chas. G. McDonald, mgr.; Shubert & Co-operative).—16-18, "The World"; 20-21, "Bunty Pulls the Strings"; 23-26, "The Power Behind the Throne"; 26, Southern & Marlowe; 27, Primrose & Dock-stader's Minstrels; 28, "Excuse Me."

HOWARD A. ARANY.

SIoux CITY, IA.

ORPHEUM (C. E. Wilder, res. mgr.; re-hearsal, Sun., 10.30).—Week 16, Dewitt Young & Sister, good; Bobbe & Dale, pleased; Chevalier Deloris, very good; Venita Gould, excellent; Mrs. Louis James, fine; Empire Comedy 4, very good; Flying Martins, good. **DEAN.**

SOUTH BEND, IND.

ORPHEUM (A. J. Allardt, mgr.; W. V. M. A. Mon. & Thurs. 12.30).—23-26, Devl & Tom Walker, knockout; Mardo & Hunter, hit; Salasbury & Benny, excellent; Doogan & Raymond, good; Kents Seals, fair.

AUDITORIUM (S. W. Pickering, mgr.; U. B. O.).—23-26, With Huntington Stock Co., "Deep Purple," big business; 23, "Little Miss Susan," fair; 29, "Iszy Busy."

OLIVER (S. W. Pickering, mgr. K. & E.).—25, "Modern Eve"; 1-3, "Iszy Busy."

INDIANA (Thos. Moss, mgr.).—Stock.

SPRINGFIELD, MASS.

COURT SQ. (D. O. Gilmore, mgr.; Ind.).—23, Aborn's Opera Co., good house; 24-26, "Spring Maid"; 26-28, "Rose Maid"; 30-2, Wm. T. Hodge in "The Man from Home."

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UNUSUAL COMEDIENNE

OLIVE BRISCOE

Hammerstein's, New York, This Week (Sept. 23)

Direction, LOUIS WESLEY

GILMORE (Grace Damon, mgr.).—23-25, Ginger Girls.
POLI'S (Gordon Wrighter, mgr.).—Stock. Final week.
GEORGE PRESSL.

SYRACUSE, N. Y.
GRAND (Chas. H. Plummer, Chas. G. Anderson, mgr.; U. B. O.).—Montambo & Wells, great; Harry Breen, clever; Lancton Lucier Co., laughs; Juno Salmo, liked; Violet McMillan, clever; Jessie Busley & Co., hit; Hayden Dunbar & Hayden, scored; Four McNallys, well received.

CRESCENT (John J. Breslin, mgr.).—Murfane, Rose & De Young, Watson & Little, Gardner & Stone, Zenda.

TERRE HAUTE, IND.
VARIETIES (Jack Hoeftler, mgr.; W. V. M. A.; rehearsal, Mon. & Thurs., 10).—Phil LaToska, clever; Dugan & Raymond, good; Pauline Fletcher & Co., fair; Ben Harney & Co., hit; "Models De Luxe," ine; Grosjean & Maurer, good; Seamon & Killien, good; Barbee-Hill & Co., hit; Harry Von Fossen, hit; Four Vanis, good.
GRAND (T. W. Barhydt, Jr., mgr.; K. & E.).—27, "Kiss Waltz."
PARK (Joe Barnes, mgr.).—23, "Jersey Lillies."
WILL CHRISTMAN.

TORONTO, ONT.
SHEA'S (J. Shea, mgr.).—Bell Family, success; Meek & Walker, capital; Rosalind Coghlan & Co., fine; Williams, Thompson & Cleveland, hit; Andrew Kelly, pleased; Woods & Woods Trio, pleasing; McIntyre & Groves, clever; Archie Onri, good.
MAJESTIC (Peter F. Griffin, mgr.).—Powers' Elephants, great; Marie Warfield, success; Carlos & Carlos, success; Whitley & Bell, favorites.
STRAND (E. W. Weill, mgr.).—Arthur Gruesser, Clarence Glass.
PRINCESS (O. B. Shephard, mgr.).—"The Siren."
ROYAL ALEXANDRA (L. Solman, mgr.).—"Buntz Pulls the Strings."
GRAND (A. J. Small, mgr.).—"The Fortune Hunter."
GAYETY (T. R. Henry, mgr.).—"Runaway Girls."
STAR (Dan F. Pierce, mgr.).—"Oriental."
HARTLEY.

TRENTON, N. J.
STATE ST. (Herman Wahn, mgr.; Prudential; Mon. & Thurs., 11).—23-25, Five Follies, good; Three Adano Sisters, taking; Joseph Daly & Co., pleasing; Wilson & White, good; "A Night With the Sculptors," artistic; 26-28, Lander Bros., Those Singing Girls, Hogan & Westcott, Robin, "Night With the Sculptors."
BROAD ST. (George E. Brown, mgr.).—23-28, "The Nigger."
A. C. W.

VIRGINIA, MINN.
LYRIC (Henry Sigel, mgr.; W. V. M. A.; rehearsal, Mon. & Thurs., 3.30).—16-18, Kirk

Famous Loretta Twins and Company

The world's foremost lady triple aerial bar and trampoline artists. In a class by themselves.
Hammerstein's, New York, this week (Sept. 23).
Big Brockton Fair next week (Sept. 30).
T. E. Blush, Mgr., 1553 Broadway, N. Y.

THE 3-RASCALS-3

O'Donnell Kaufman Wolf

COME AND SEE FOR YOURSELF

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Sept. 30—BIJOU

IN THE TOWN WHERE THEY SIGNED THE PAPERS THAT

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The
Cromwells

England's
Greatest Novelty
Jugglers.

Skill and
Mystery.

Is it a Man or
Woman?

Perm. Address,
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& Fogerty, clever; Joe Kettler & Co., good; Mono, fine; 19-22, Allegro, entertaining; Oscar Star, good; Nellie Andrews & Co., pleasing.
ROYAL (R. A. McLean, mgr.; Webster).—Week 16, Edgar Schober & Co., O. B. Ellwood, Russell & Radcliff.
"RANGE."

WASHINGTON, D. C.
CHASE'S (H. W. DeWitt, mgr.; U. B. O.; Mon., 10).—Fritz Sturmfels & Co. and Valerie Bergere & Co., hits; Belle Story, scored; Gene Muller Trio, applause; Lew Hawkins, encores; "Les Gougets," clever.

CASINO (A. T. Bachrach, mgr.; Jeffries; Mon., 10).—Emily Dodd & Co., hearliner; Fred Peak, hit; Horner Barnett, scored; Mile. Clay & Dog, well received; Busch-Devere Trio, applause.

COSMOS (A. T. Brylawski, mgr.; Jeffries; Mon., 10).—Emily Dodd & Co., hearliner; W. H. Niemeyer & Co., well received; Lyon, clever; Holdsworths, applause; Hazel Fern, encores.

MAJESTIC (Tom Moore, mgr.; rehearsal, Mon., 10).—Maud Polley, well received; Harry Lloyd, applause; Errac & Wagner, pleased; Lourie & Allen, encores; Dave Lubin & Co., hearliner.

COLUMBIA (F. Berger, mgr.; Independent; rehearsal, Mon., 10).—"The Searchlight."
POLI'S (T. Thatcher, mgr.).—Poli Play-ers.

ACADEMY (John Lyons, mgr.; S. & H.; rehearsal, Mon., 10).—"Girl in the Taxi."
GAYETY (Geo. Peck, mgr.).—Ben Welch's Burlesquers.

LYCEUM (A. C. Mayer, mgr.).—"Big Review."
BELASCO—Paul Rainey's African Hunt Pictures.
ERNIE.

WILKES-BARRE, PA.
GRAND (D. M. Cauffman, mgr.).—23, "Bohemian Girl"; 24, "Girl in the Taxi"; 25, "Mutt & Jeff"; 26-28, "My Wife's Family"; 30, Wm. H. Crane.
POLI'S (M. Saunders, mgr.).—Stock.

YOUNGSTOWN, O.
PARK (L. B. Cool, mgr.; Felber & Shea).—Cain & Odum, good; Mme. Beason & Co., pleasing; Fields & Lewis, hit; Trovato, great.
GRAND (John Elliott, mgr.; S. & H.).—21, George Evans' Minstrels.
C. A. LEEDY.

DALLAS ROMANS

"THAT TEXAS GIRL"

Touring W. V. M. A. Time.

Direction, MYSELF.

JOHN T. MURRAY

SAYS,
ABOVE ALL ELSE THAT
JOHN T. MURRAY

SAYS,
JOHN T. MURRAY

SAYS,
JOHN T. MURRAY

BILLY HALLIGAN AND SYKES

Sept. 30, Keith's Union Sq., N. Y. C.
Direction, W. S. Hennessy.

Jim Tenbrooke Trio

Meeting with success in New York.
Direction, ARTHUR J. HORWITZ.

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THE JOYFUL COMEDIAN AND SONG WRITER

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VARIETY ARTISTS' ROUTES

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WHEN NOT OTHERWISE INDICATED

The routes given from SEPT. 29 to OCT. 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 NO LATER THAN WEDNESDAY MORNING TO INSURE PUBLICATION. TEMPORARY ADDRESSES WILL BE CARRIED WHEN ACT IS "LAYING OFF."

A.
Adair & Dahn Springfield Ill
Adams, Samuel J Trocadero Burlesquers B R

HARRY ANNA
ADLER and ARLINE
Next Week (Sept. 30), Shubert's (Utica, N. Y.
"A NEW IDEA."

Ahearn Agnes & Co Fair Lynchburg Va

AL ABBOTT

The Prince of Song.
Booked Solid.
Direction, BEEHLER BROS.

Atkin-Whitman Trio Orpheum Winnipeg Can
Albutris & Millar Empire South Shields
Allen Luno Bertie 118 Central Oshkosh
Alpine Troupe Ringling Bros C R
Alvin Peter H Dresden Ohio
Alwood Vera 17 W 58th N Y C
Andrews Abbott & Co 3962 Morgan St Louis
Ardelle & Leslie 19 Broesel Rochester
Armaims 5 Majestic Terra Haute Ind
Atwood Vera 17 W 58th N Y
Ayres Howard 903 N 66th St West Philadel-
phia

B.
Bader & La Velle Spring Grove Springfield O
Bacon Doc H Henrys Minnreils
Bagos 3 Majestic Houston Tex
Baldwin & Shea 847 Barry av Chicago

Ballerini's Dogs

NO WHIPS, NO COMMANDS, NO BARKS.
Direction BEEHLER BROS.

Banan Alfred W Girls from Happyland B R

BARBEE, HILL and CO.

Direction, BEEHLER BROTHERS.

Baraban Troupe 1304 Fifth av N Y C
Barnes & West National Sydney Australia
Barnold Chas Davor Dorf Switzerland
Barron Geo 2002 Fifth av N Y C
Barry & Black 1523 Fairmount av Phila
Bartell & Garfield 2699 E 53 Cleveland

ANITA BARTLING

World's Famous Lady Juggler
Direction BEEHLER BROS.

Barto & Clark 2221 Cumberland av Phila
Behren Musical 52 Springfield av Newark N J

BEL CANTO TRIO

All season on the W. V. M. A.
Direction, BEEHLER BROS.

Bell & Bell 87 John Bloomfield N J
Belmont Joe 70 Brook London
Belcar Irving 259 W 12 N Y C
Bennett Klute & King Jahukes Cafe Los Ang
Bentleys Musical 121 Clipper San Francisco
Benway & Dayton Star West Warren Mass
Berg Bros Orpheum Portland Ore
Berliner Vera 5724 Ridge Chicago
Beverly Sisters 5722 Springfield av Phila
Billy & Burns 859 Home Bronx N Y C

Bimbos 872 Lawe Appleton Wis
Bissett & Weston 5 Green at London Eng
Black & Leslie 3722 Eberly av Chicago
Blake & Amber Proctor's Newark N J
Bogert & Nelson Orpheum Kansas City
Bowers, Walters & Crocker Winter Garden
Berlin Ger Indef
Bord & Allen 2706 Howard Kansas City
Bradleys The 1314 Brush Birmingham
Brennan George Trocadero Burlesquers B R
Breton Ted & Corinne 114 W 44 N Y C
Brinkleys The 424 W 30 N Y C
Britton Nellie 140 Morris Philadelphia

6 BROWN BROS

Featured this Season with the Primrose
and Deckstader Minstrels.

Brooks & Carlisle 38 Glenwood av Buffalo
Brooks Thos A Girls from Happyland B R
Brown & Brown 69 W 115 N Y C
Brown & Wilmet 71 Glen Malden Mass
Brydon & Hanson 26 Cottage Newark
Burbank & Danforth Berlin N Y
Burke Minnie Trocadero Burlesquers B R
Burt Wm P & Daughter 133 W 14 N Y C
Byron Gleta 170 Blue Hill av Roxbury Mass

C.
Carmen Frank 465 W 183 N Y C
Carmen Sisters 2183 Washington av N Y C
Carroll Chas 429 E Kentucky Louisville
Carroll, Nettie Majestic St Paul
Carrollton Mrs CG 1311 S Flower Los Angeles
Case Paul 31 S Clark Chicago
Chameroys 1449 41 Brooklyn
Chandler Claude 219 W 85 N Y C
Chantrell & Schuyler 219 Prospect av Bklyn
Chapman Sisters 1629 Milburn Indianapolis
Chase Dave 90 Birch Lynn Mass
Chatham Sisters 303 Grant Pittsburgh
Cheers & Jones 318 W 59 N Y C
Chubb Ray 107 Spruce Scranton Pa
Chunna Four 19 Loughborough Rd London
Church City Four 307 W 46 N Y C
Clairmont Josephine & Co 246 W 128 N Y
Clark & Ferguson 121 Phelps Englewood
Clayton Zella Monte Carlo Girls B R
Clifford Dave B 173 E 103 N Y C
Clipper Quartet Wigwam San Francisco
Ciose Bros 41 Howard Boston
Codon & Clifford 21 Adams Roxbury Mass
Collins Will E Girls from Happyland B R
Compton & Plumb 2220 Emerson av Minneap
Connolly Bros 1808 N 24 Philadelphia
Cook Geraldine 675 Jackson av N Y C
Corbett & Forrester 71 Emmet Newark N J
Corelli & Gillette Orpheum Hamilton Ont
Costello & La Croix 813 Ewing Kansas City
Cressy & Dayne Orpheum Kansas City
Cromwell 6 Dancroft Gardens London
Cross & Crown 1119 Nevada Toledo
Cross & Josephine Colonial N Y C

CROUCH AND WELCH

Direction, M. S. BENTHAM.

Crouch & Schnell Royal Court Cleveland indr
Curtis Sam J Nixon Philadelphia Pa

D.
Darrell & Conway Alhambra N Y C
Dare & Martin 4801 Calumet Chicago
Darrow Stuart Dominion Ottawa
D'Arville Joannette Philadelphia
Davis & Cooper 1920 Dayton Chicago

De Grace & Gordon 922 Liberty Bklyn
De Leo John B 718 Jackson Milwaukee
De Milt Gertrude 813 Sterling pl Bklyn
De Vere & Roth 549 Belden av Chicago
Dean & Sibley 465 Columbus av Boston
Deery Frank 204 West End av N Y C
Delton Bros 261 W 39 N Y C
Demonio & Belle Englewood N J

Jim Diamond and Brennan Sity

Direction, M. S. Bentham.

Devau Hubert 384 Prospect pl Bklyn
Dickerson & Libby 1369 Rogers av Bklyn
Dodd Emily & Jessie 201 Division av Bklyn
Donner & Doris 343 Lincoln Johnstown Pa
Doas Billy 102 High Columbus Tenn
Doyle & Fields 2345 W Taylor Chicago
Drew Lowell B Stratford N J

E.
Earl Robert & F C Vardel Lumberg Utica
Edmond & Gaylor Box 39 Richmond Ind
Elinore & Williams Bushwick Brooklyn
Elson & Arthur 456 E 140 N Y C
Emelle Troupe 604 E Taylor Bloomington Ill
Emerald & Dupre National Sydney Australia
Emmett Hugh J 303 N 72nd at N Y C
Emmett Grace Orpheum Duluth
Engelbroth G W 2313 Highland av Cincinnati
Espe & Roth Pantages Vancouver B C
Evans Bessie 3701 Cottage Grove av Chicago
Evelyn Sisters 290 St James pl Bklyn

F.
Falardeaux Camille Trocadero Burlesquers B R
Feman Arthur 5 Girls from Happyland B R

ADELE FERGUSON and NORTHLANE

Next Week (Sept. 30), Sherman Grand,
Calgary.

Direction, ALBEE, WEBER & EVANS.

Ferguson Dick G W Bayonne N J
Ferguson Frank 704 W 180 N Y C
Fernandez Duo 1224 Lake Muskegon
Fields Nettie 6302 S Halsted Chicago
Finney Frank Trocadero Burlesquers B R
Flynn Frank D 65 W 123 N Y C
Forbes & Gorman 201 W 112 N Y C
Ford Corinne Trocadero Burlesquers B R
Ford Four 1949 84 st Bensonhurst L I
Fox & Summers 617 10 Saginaw Mich
Francis Willard 67 W 123 N Y C
Frey Twins Colonial N Y C
Furman Radie 829 Beck N Y C

G.
Gaffney Sisters 1407 Madison Chicago
Gardner Georgi 4646 Kenmore av Chicago
Gates Earl Monte Carlo Girls B R
Gaylor & Graft 353 Van Buren Brooklyn

GEORGIA TRIO

ALBERT EVANS ZELL
Direction BEEHLER BROS.

Girard Marie 41 Howard Boston
Gladstone & Talmage 145 W 45 N Y C
Godfrey & Henderson Orpheum Omaha Neb
Golden Max 5 Alden Boston
Gordon Ed M 6116 Drexel av Chicago
Gordon & Barber 23 Locust Hagerstown Md
Gomans Bobby 400 So 6 Columbus O
Grant Louis M 783 Prospect ave N Y C
Gray & Graham Vaudeville Club London
Gray & Gray 1922 Birch Joplin Mo
Griffith John P Trocadero Burlesquers B R
Guillory & Charlton 306 Harrison Detroit

H.
Halls Dogs 111 Walnut Revere Mass
Haison Boys 21 E 98 N Y C
Halton Powell Co Colonial Indianapolis indet
Hanson Bros & Co Alhambra N Y C
Harcourt Frank Girls from Happyland B R
Harris Maude Girls from Happyland B R
Harrity Johnnie 708 Harrison av Scranton
Hart Maurice 156 Lenox av N Y C
Harvey & Irving 1553 Broadway N Y C
Hawley Fred Orpheum San Francisco
Hawtrorne Hilda Poli New Haven Conn
Haydn Dunbar & Haydn Keiths Grand Tole-
do Ohio
Henry Frank J Girls from Happyland B R
Henry Girls 2326 So 71 Philadelphia

Hill, Cherry and Hill

In Grotesque Oddities (New Act).
Direction, BEEHLER BROS.

Herberts The 47 Washington Lynn

Hill & Ackerman Moss Tour Eng
Hillman & Roberts 510 E 11 Saginaw Mich
Hoffman Dave 2241 E Clearfield Pa
Holman Harry & Co Bijou Knoxville Tenn
Holmes Narine Trocadero Burlesquers B R
Holt Alf 753 Fifth Milwaukee
Hood Sam 721 Florence Mobile Ala
Hopp Fred 326 Littleton av Newark N J
Hippodrome 4 Bowery Burlesquers B R
Hopkins Lois Axtell Majestic Chicago
Howard Comedy Four 1833 3 av Bklyn
Howard Harry & Mae 222 S Peoria Chicago
Howard Jack Girls from Happyland B R
Howard & White 3917 Grand Blvd Chicago
Hoyt & Starks 15 Bancroft pl Bklyn
Hubert & De Long 4416 Madison Chicago
Hunter & Ross Grand Hamilton O

Mr. Fred Ireland

AND HIS CASINO GIRLS
Booked Solid by BEEHLER BROS.

Inman Billy Monte Carlo Girls B R
Irwin Flo 221 W 43 N Y C

J.
Jerge & Hamilton Bijou Augusta Ga
Jarrell Company 3044 W Madison Chicago
Johnson Great 237 W 37 N Y C
Johnstons Musical Middlesex London Eng
Juno & Wells 511 E 78 N Y C

K.
Kaufmanns The Hess Lake Nawaygo Mich
Kelley Sisters 4832 Christiana av Chicago
Kenney & Hollis Howard Boston
Kenton Dorothy Felix Portland Hotel N Y C
Kearns Rose 438 W 104 N Y C
King Bros 211 4 av Schenectady
King Four 205 N Kentucky av Atlantic City
Kircho The Great 323 18th Ave
Knight Bros & Sawtelle 4450 Sheridan rd Chic
Krona Arthur & Bessie 200 N 54 Philadelphia

L.

LA MAZE TRIO

(3 Fools and 5 Tables)

Next Week (Sept. 30), Orpheum, San Fran-
cisco.

Lake Jas J Girls from Happyland B R
Lamont Harry 20 Clinton Johnstown N Y
Lane Chris 4357 Kenmore av Chicago
Lane Eddie 805 E 78 N Y C
Langdons The Temple Rochester
Laning Arthur Monte Carlo Girls B R
Lansear Ward E 232 Schaefer Bklyn
La Centra & La Rue 2461 2 av N Y C
La Fleur Jos Ringling Bros C R
Lashs Great 1611 Kater Phila
Lawrence & Wright 56 Copeland Roxbury Mas
Layton Marie 252 E Indiana St Chicago Ill
Le Roy Geo 36 W 115 N Y C
Leonard Gus 290 Manhattan av N Y C
Leslie Elsie Trocadero Burlesquers B R
Levy Family 47 W 150 N Y C
Linton & Jungle Girls 1985 So Penn Denver
Lockwoods Musical 132 Cannon Poughkeepsie
London & Riker 82 W 98 N Y C
Lorch Family Circus Schuman Berlin Ger
Lowell Esther Drew Pantages Tacoma
Lutgen Hugo Empress Denver

M.
MacDonald Dr Howard Boston
Malloy Dannie 11 Glen Morris Toronto
Manning Trio 154 N Wamamaker Phila
Mantell Harry Trocadero Burlesquers B R
Mantell Marionettes Princess Wichita Kan
Mardo & Hunter Orpheum Gary Ind
Marathon Comedy Four 840 W 28 N Y C
Mason & Pearce Van Cortlandt Hotel N Y C
Matthews Mabel 2031 Burling Chicago
Mayer Arthur Monte Carlo Girls B R
Mayson Frank 808 Madison Minn
McConnell Sisters 1247 Madison Chicago
McCune & Grant 636 Benton Pittsburgh

JOCK McKAY

SCOTCH COMEDIAN.

Who asks for applause and gets it without
asking, over in Scotland. Com. Pat Casey.

McGarry & Harris 521 Palmer Toledo

McMAHON and CHAPPELLE

Next Week (Sept 30), Keith's, Indianapolis.
Direction, JENIE JACOBS.

Three Shelvey Boys

CLOSING THE SHOW THIS WEEK (Sept. 23) ORPHEUM, BROOKLYN

NEXT WEEK (Sept. 30) ALHAMBRA, NEW YORK

DIRECTION, ALF. WILTON

Open December 1, at Wintergarten, Berlin

Month January, Vienna

February, Paris

March, London

European Representative, H. B. MARINELLI

McWaters & Tyson 471 60 Bklyn
Methen Sisters 12 Culton Springfield Mass
Meuth & Davis 342 E 86 N Y C
Millard Bros (Bob & Bill) Pantages Seattle
Miller Larry Grand Knoxville Tenn
Moore Mite Victoria Charleston S C

LILLIAN MORTIMER

Vaudeville—United time
ALBEE, WEBER & EVANS

Musketiers Three 240 W 89 N Y C
Musical Cliftons Casino Washington Pa

N.
Neary Bliss & Ross 459 E Main Bridgeport
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Weber Chas B 820 Tanker Phila
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Welsh Jas A 211 E 14 N Y C
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Wenrick & Waldron 342 Lehigh Allentown
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Y.
Yeomans Geo 150 W 36 N Y C
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Young & Young 215 W 111 N Y C
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Beauty Youth & Folly Gayety Detroit 7 Gay-
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Behmans Show Gayety Montreal 7-9 Empire
Albany 10-12 Franklin Sq Worcester
Ben Welch's Burlesquers Gayety Pittsburg
7 Empire Cleveland
Big Gayety Olympic New York 7-9 Empire
Paterson 10-12 Empire Hoboken
Big Review Penn Circuit 7 Star Cleveland
Bohemians Folly Chicago 7 Avenue Detroit
Bon Tons Gayety Philadelphia 7 Music Hall
New York
Bowery Burlesquers 30-2 Empire Hoboken 3-
5 Empire Paterson 7 Gayety Newark
Cherry Blossoms Peoples Cincinnati 7 Em-
pire Chicago
College Girls Gayety Boston 7 Columbia New
York

Columbia Girls Columbia New York 7 Star
Brooklyn
Cracker Jacks Music Hall New York 7 Mur-
ray Hill New York
Daffy Dills Century Kansas City 7 Standard
St Louis
Dandy Girls Gayety St Paul 7 L O 14 Krug
Omaha
Dante's Daughters Casino Brooklyn 7 Eighth
Ave New York
Dazzlers Gayety Boston 7-9 Gilmore Spring-
field 10-12 Empire Albany
Follies Day Krug Omaha 7 Century Kansas
City
Gay Masqueraders Gayety Newark 7 Gay-
ety Philadelphia
Gay White Way Standard Cincinnati 7 Gay-
ety Louisville
Gay Widows Star Cleveland 7 Peoples Cin-
cinnati
Ginger Girls Gayety Brooklyn 7 Olympic New
York
Girls Happyland Gayety Toledo 7 Star &
Garter Chicago
Girls Joyland Empire Philadelphia 7 Casino
Brooklyn
Girls Missouri Gayety Minneapolis 7 Gay-
ety St Paul
Girls Reno 30-2 Columbia Scranton 3-5 Or-
pheum Paterson 7 Bowery New York
Golden Crook 30-2 L O 3-5 Bridgeport 7
Westminster Providence
Hastings Big Show Star & Garter Chicago
7 Standard Cincinnati
High Life in Burlesque Grand Boston 7
Brox New York
Howers Love Makers Gayety Omaha 7 L O 14
Columbia Chicago
Jardin de Paris Avenue Detroit 7 Star
Toronto
Jolly Follies 30-2 Gilmore Springfield 3-5
Empire Albany 7 Gayety Brooklyn
Knickerbockers L O 7 Columbia Chicago
Lady Buccaneers 8th Ave New York 7 How-
ard Boston
Marions Dreamlands Murray Hill New York
7-9 L O 10-12 Bridgeport
Merry-Go Rounders Corinthian Rochester
Bridgeport 7-9 Bastable Syracuse 10-12 L
O 14 Gayety Montreal
Merry Makers Howard Boston 7 Grand
Boston
Merry Whirl Empire Cleveland 7 Gayety
Toledo
Midnight Maids 30-2 Bastable Syracuse 3-5
O 7 Gayety Montreal
Miss New York Jr Empire Baltimore 7 Ly-
ceum Washington
Mollie Williams Westminster Providence 7
Gayety Boston
Monte Carlo Girls Bowery New York 7 Em-
pire Philadelphia
Moulin Rouge 30-2 Orpheum Paterson 3-5
Columbia Scranton 7 Trocadero Philadel-
phia
New Century Girls L O 7 Krug Omaha
Orientals Lafayette Buffalo 7-9 Columbia
Scranton 10-12 Orpheum Paterson
Pacemakers Empire Brooklyn 7 Empire New-
ark
Queens Follies Bergere Empire Indianapolis
7 Folly Chicago
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Pittsburg
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7 Gayety Omaha
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kee
Rose Sydells 30-2 Empire Albany 3-5 Frank-
lin Sq Worcester 7 Gayety Boston
Runaway Girls Garden Buffalo 7 Corinthian
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pire Hoboken 10-12 Empire Paterson
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King
Bergere Rose (P)
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Bettis Billy
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C
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Cameron Allick (P)
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Charles Sisters &
Holiday (C)
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De Noyer Eddie (C)
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Deering Margaret
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Diana Dainty
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Dooley Bill
Drapers The
Drew Sidney
Drown Olive
Dubson Charlie
Duffield Effie (C)
Dunbars Cassing
Duval Helen
E
Edwards Tans
Elmo Miss
Emerald Alice
Empress Marie
Evans Geo
Evers Geo W (C)
Evens Ernest
F
Fairfax Virginia (C)
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Gould Rita
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(C)
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Hamlin Richard
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Hart Billy
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Hoffman Aaron
Hoffman Max
Hoopes Guy
Hoopa Arthur
Howard Chas
Howard Malige
Hyatt Lowey
J
Jarow (C)
Jarrott Jack
Jeavons Hugh
Jewell Jack
Johnson Lee (P)
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Kahl Sam
Keane James
Kelfe Zena
Kelly Jack
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Keller Josie
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Konorz Jack (P)
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La Mar Frank
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Lauder Geo S
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Mandel Marie
Marx Vera
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Miller Julia
Mills Lillian
Mitchell Flora (C)
Mitchell Thomas
Mori Bro
Morris Mike
Morrissey & Hanlon
Mosier Marie
Muier Stacey
Murphy W H
Musette
Musical Spillers Five
N
Nadel Leo (C)
Nell Will (C)
Nestor Fred (C)
Neville Augustus
Newton & Hall (C)
Norden Archie
Nye Mrs F (P)
O
O'Clare Wm (C)
O'Connor Joseph (C)
O'Connor Sisters (C)
Orth Lillian Miss (P)
Owens Flo
P
Pearl Violet
Peters Johnny
Pettag Carl (C)
Pieho Lillian
Pratt Miss M
Q
Quall Johnnie
R
Rafferty Jimmie
Ramey Maud
Raymond & Stanford
Ring Blanche
Rivoli A
Rock William
Rogers Gene (C)
Rose Jack
Rosen Jas E
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S
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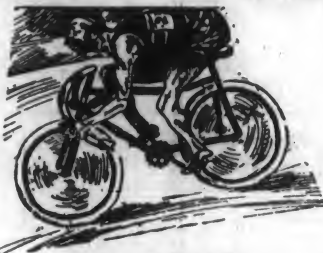
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Williams and Sterling

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