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VARIETY

VOL. XXVIII. No. 5.

NEW YORK, FRIDAY, OCTOBER 4, 1912.

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wish to announce that they are now under the personal direction of

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WHO PLACED THEM FOR

40 WEEKS ON THE LOEW CIRCUIT

VARIETY

Vol. XXVIII. No. 5.

NEW YORK CITY, FRIDAY, OCTOBER 4, 1912.

PRICE 10 CENTS.

LONG ISLAND "WHITE CITY" SCHEME OF IRME KIRALFY

Earl's Court, London, Promoter, Interesting Pennsylvania Railroad in the Project. Estimated 10,000,000 Visitors Will Be Drawn to Proposed Resort at Jamaica

If suitable financial arrangements can be made, New York City will have in one of its suburbs a huge "White City," under the direction of Imre Kiralfy, originally of the Kiralfy Brothers of "Black Crook" and Niblo's Garden fame and of later years achieving fortune conducting Earl's Court, London.

While in America recently, Imre secured an option on one hundred or more acres running down to the waterfront at Jamaica Bay, Long Island. He endeavored to interest the Pennsylvania Railroad officials (who control the Long Island) into financing the scheme. It will require \$5,000,000 to put the Kiralfy ideas into execution. The figures put before the railroad magnates placed the estimated number of visitors to be carried over the Long Island Railroad to the proposed amusement park at ten million annually. The railroad company is now erecting a new \$3,000,000 terminal depot at Jamaica.

Imre Kiralfy's son, Albert, who was here with his father to promote the scheme, has returned to England, leaving Mr. Craft at work endeavoring to close up the negotiations opened with the Penn. railway people.

Plans for the proposed park were drawn by another son of Imre, which call for structures built on lines similar to the St. Louis Fair edifices, with a magnificent Court of Honor, and the general lighting scheme to be fashioned after the last Buffalo Fair.

CAMERON-McCRACKEN.

Los Angeles, Oct. 2.

The unofficial report has been published here that Grace Cameron and Sam McCracken, former general manager of the Barnum-Bailey Circus, will become husband and wife, if they are

successful in freeing themselves from their present marriage bonds.

Proceedings are pending in San Francisco by which Miss Cameron seeks to divorce H. W. Kenworthy, while the present Mrs. McCracken is an applicant in the Indiana Courts for a similar decree.

Miss Cameron did not deny these rumors when called upon by a VARIETY representative.

NAT WILLS' SECRET.

San Francisco, Oct. 2.

Nat Wills is confiding to his friends these days that the stork is hovering over his home on Long Island.

Mrs. Wills is better known to the profession and the public as La Titcomb.

CHICAGO CRITIC BARRED.

Chicago, Oct. 2.

Eric Delamater, dramatic editor of the Inter-Ocean, is not making the rounds of the Shubert houses. He is persona non grata since his recent criticism of "The Whirl of Society."

BIG BILL AT FRISCO.

San Francisco, Oct. 2.

The program at the Orpheum next week will be an expensive one, probably costing around \$5,000, although it is not the biggest show in salary the Orpheum has given.

Ethel Barrymore will headline it, with Owen McGivney also on the program.

Sioux City, Oct. 2.

The biggest and most expensive vaudeville show yet offered at the Orpheum will be on view next week, when David Belasco's "Drums of Oude" is to headline the program.

FIELDS STARRING RUSSELL?

Rumor had it Wednesday that Lew Fields would shortly place in rehearsal a new comedy, without music, in which Lillian Russell was to be starred. No verification of the report was to be had.

Mr. Fields was out of town and no one in his office knew anything of such a plan. Miss Russell, who is still honeymooning at Ventnor, N. J., with her new husband, Alexander P. Moore, was also inaccessible.

WOODRUFF IN FAIRBANKS ACT?

The piece that will bring Harry Woodruff to vaudeville is said to be the sketch employed by Douglas Fairbanks while in the twice-daily for a short while.

The Fairbanks comedy playlet was "A Regular Business Man," by John Stokes.

FROHMAN ACT DISBANDED.

Daniel Frohman's company appearing at the Union Square two weeks ago in "The Diamond Necklace," has been disbanded.

FRITZI'S ANGER FLASH.

Philadelphia, Oct. 2.

"The Love Wager" with Fritzi Scheff, will leave the Chestnut Street Opera House this week, also the memory of Miss Scheff's remark on the opening night, when in response to continuous applause for an encore, the prima donna, with something approaching contempt in her look, said, as she glanced at the audience, "All paper out there." The noise in front immediately ceased. It did not make itself again heard during the performance.

There was some paper given out for the premiere of the Jos. M. Gaites show, but how the artistic Fritzi could so quickly connect with the box office hasn't been answered by any of the retired theatrical folk who reside in this town.

Miss Scheff made it very apparent she was of the regular three-star brand upon entering the Opera House. Of the trio of dressing rooms on the stage (two on one side and another on the other) Fritzi simply remarked she wanted only all of them—and she got 'em.

HAMMERSTEIN SALE BLOCKED.

Any sale of the Victoria theatre by Oscar Hammerstein has been blocked, it is said, until such time as Mr. Hammerstein may clear off a lien of \$182,000, alleged by the attorney for the Hammerstein children, to exist in the form of an annuity settlement to the late Mrs. Oscar Hammerstein.

The bidders for the Victoria were notified by mail late last week of the existing condition, the lawyers advising that the purchase of the property would be made at the buyer's peril unless the stock of the Hammerstein Amusement Co., held in escrow to secure the total (payable at \$200 weekly), should be formally released. Mrs. Hammerstein is said to have disposed of her annuity by will, making her daughter, Stella, the principal beneficiary.

Managers of the United Booking Offices, Martin Beck and the Shuberts, received the letters of warning. Negotiations were reported to have been abruptly broken off upon the receipt by the intending purchasers. The highest bid made up to that time had been \$650,000, Mr. Hammerstein asking \$800,000, with \$200,000 of it in cash.

A controversy in the papers, started by William Hammerstein, finally resulted in Oscar Hammerstein issuing a statement. His son, William, alleged unjust treatment at the hands of his father, whose statement read in part as follows:

"During the last few days I have been made a target by various people in relation to my rights to dispose of my Victoria theatre and also as to the financial results of my directorate of grand opera during the last five years.

"The references made to the financial results of my conduct of grand opera forces me (and for the first time in my artistic as well as business career) to give out the following statement: * * *

"The published business affairs of the Victoria are grossly exaggerated. The competition of the multitude of theatres, the ever-increasing taxes, and the enormous cost of the performances leave but medium profits."

DOC O'NEIL, next to closing.
Shubert, Utica, this week—A hit.
(Advertisement.)

KEITH ORDERS BIGGER SHOWS FOR HIS NEW YORK THEATRES

Alarmed Over Depressing Patronage at Percy G. Williams' Former Houses, Instructions are Given to Increase Quality and Cost of Bills. Commence with Colonial.

The few remaining "regulars" among the audience at the B. F. Keith New York vaudeville theatres will shortly see a better brand of programs than have been on view in the former houses of Percy G. Williams since the season opened.

Last Friday instructions were given out in the United Booking Offices to improve the quality of the bills in the Keith New York theatres. A start was made at the Colonial. The weekly salary limit, rumored to have been set at \$4,000 for the week at that house, was raised to \$5,000, it is said.

Immediately calls were sent out to the vaudeville agents to submit at once their biggest available material. The Colonial shows for the future, as far as filled in on the routing sheets, were propped up with more costly acts, it is said.

The depressing business at the Keith houses (excepting Orpheum, Brooklyn) is said to have been the cause of the better-show order going out. Following the warm spell of a few weeks ago, the patronage at the several local Keith's did not improve. The policy of a cheap program, much below the total price Mr. Williams paid, had to be abandoned.

When Cecilia Loftus opens her return American engagement at the Colonial, Oct. 21, her stay there will be termed "Society Week." An extra effort will be put forth by the management to draw a classy list of patrons for the engagement. It is said Melville Ellis has been approached to take part on the "Elite Bill."

Since the time Percy G. Williams opened the Colonial, on Broadway, no one can recall any week when the night admission to the orchestra was fifty cents. With the B. F. Keith reign there, a scale of 50-75-\$1 in the orchestra section has been made.

MAX LINDER COMING OVER.

Paris, Oct. 2.

The very well advertised Pathe moving picture actor. Max Linder, will go to America with Mlle. Napierkowska. They are now appearing at Barcelona in the sketch that is to open with them at the Palace, Chicago, January 27 next.

C. M. Ercole, representing the Braff Agency, which placed the act with Martin Beck, will accompany Napierkowska to the other side as her personal representative.

BARD WILL LOCALIZE.

London, Oct. 2.

Two weeks in New York before opening in vaudeville will be spent by Wilkie Bard in localizing or adapting his material to the American taste.

There is said to be some difficulty over completing final details of the Wilkie Bard contracts with the United

Booking Offices through Bard objecting to appearing on Sundays while over here. It is expected to be adjusted, although Bard is reported as having taken a stand in London against Sunday shows in the present agitation over there on that subject.

MAY BECOME MONEY MAKER.

Berlin, Oct. 2.

At the Komedienhaus is "De Zarin," by Michel Lengyet (author of "Tai-fun") and Ludwig Biro. Its literary merit is little, but there is a possibility of the play being built into a money maker.

BETTER OUTSIDE BERLIN.

Berlin, Oct. 2.

Birinski's tragic-comedie, "Narren-tanz," aiming to ridicule Russian officials, only partly successful at the Lessing theatre, but reported as going well in other cities.

"HELENA RITCHIE" DISCUSSED.

London, Oct. 2.

Olga Nethersole produced "The Awakening of Helena Ritchie" in Birmingham (played in America by Margaret Anglin).

The subject is creating a lot of discussion here.

IRVING PUTTING ON "TYPHOON."

London, Oct. 2.

Laurence Irving will produce "The Typhoon" at Newcastle, Oct. 3.

"JOHN GANTON'S" NEW ACT.

London, Oct. 2.

A new last act has been written for "The Great John Ganton," as a concession to the London public.

PATSY DOYLE DOES WELL.

London, Oct. 2.

Patsy Doyle opened at the Hippodrome Monday in next to closing position. Despite a bad spot, he did well.

"LITTLE CAFE" IN LONDON.

London, Oct. 2.

"The Little Cafe" at the Playhouse, with Cyril Maude as the waiter, makes a good performance. The piece is rather extravagant.

TURNING POINT MELODRAMATIC.

London, Oct. 2.

"The Turning Point" at St. James's has a slow first act, with melodramatic second and third acts. Alexander and Ethel Irving scored personal successes.

"UNCLE SAM" TOO LENGTHY.

London, Oct. 2.

"Uncle Sam," a three-act farce by Herbert Shelley, produced at the King's, Hammersmith, is a success, but would probably be better condensed to one act.

LAUDER'S NEW NUMBERS.

London, Oct. 2.

Harry Lauder is going big at the Tivoli with two new numbers, "She's the Lass for Me" and "The Bonny Lassies Love the Kilty Lads."

Lauder has duodinal ulcer and is consulting Dr. Herschell today. He had been off the stage several weeks suffering great pain, though playing the Tivoli at present.

KILLED BY GENTLEMAN FRIEND

London, Oct. 2.

Florence Dudley, an ex-pantomime principal boy, was shot dead in a taxicab by a non-professional "gentleman friend."

Several letters were found from other men making appointments and a telegram proposing marriage.

Miss Dudley had just received contracts for three tours of the Syndicate halls through the Harry Burns agency.

CHAIRMAN AT FOLIES BERGERE.

Paris, Oct. 2.

During this month at the Folies Bergere, the old English system of running a variety show has been installed. Manager Bannel has empowered Jules Moy as the "chairman." He will sit in the orchestra, announcing each number, with comment.

WINTERGARTEN'S OCT. BILL.

Berlin, Oct. 2.

In the Wintergarten program for October, Yvette is a good success, with part of the audience understanding this kind of act. It is objected to by others. Mado Minty in dancing scenes from "Sappho" and "Harlequin," supported by the "Sunshine Girls," well liked. Louis Hardt in an athletic production received great applause; Collins and Hart and Three Rubes, going well; Carlton, getting over; Maria Bordin and partner going big. Other numbers are James Teddy, Carlyle Kawbawgam, Grassi Bros., Merveille Co.

YORK'S TRIPLE BILL.

London, Oct. 2.

"Overruled," by Bernard Shaw; "Rosalind," by J. M. Barrie, and "The Widow of Wasdale," by Arthur Wing Pinero, will form the triple bill at the Duke of York's two weeks hence.

J. M. Barrie, on finding that a play in the triple bill had a similar scenic effect to one in his, has substituted another playlet.

EDWARDES' NEW SHOW OCT. 12.

London, Oct. 2.

George Edwardes' "The Dancing Mistress" will be produced at the Adelphi, Oct. 12.

"INFERIOR SEX" ANNOUNCED.

London, Oct. 2.

"The Inferior Sex" is scheduled for the Criterion to follow "A Young Man's Fancy."

HOUGHTON PRODUCING HERE.

London, Oct. 2.

Stanley Houghton will visit America to produce "Hindle Wakes" and "Fancy Free."

"QUAKER GIRL" IN FRENCH.

Paris, Oct. 2.

A French version of "The Quaker Girl," by P. Ferrier and C. Quinel, already played in the provinces, was produced at the Olympia, Oct. 1, and went very nicely.

It has been well mounted by Dodson, stage manager of the London Adelphi, who came to Paris for that purpose.

The dances were arranged by W. C. Jackson, who has a good troupe of girls.

The leading roles are held by Alice O'Brien, Lawler, Rosny Derys, Messrs. H. Leoni, who has a fine voice, Dorville, Harry Mass, and Albers.

Mass as Tony is very good and Dorville as Jeremiah, amusing, but a trifle coarse.

It is only intended to run this show until the season's revue by Rip and Bousquet is ready in November.

THEATRICAL FOOTBALL PLAYERS

Paris, Oct. 2.

During this week a football game will be played by the Olympia eleven against the Folies Bergere team. The Olympians are mainly Americans.

OFFENBACH'S "ORPHEUS" GOOD.

Berlin, Oct. 2.

At the Theatre Nollendorf, Platz Charles, the production of Offenbach's "Orpheus in Unterwelt," successful, with good staging.

FRENCH SOUBRET DOESN'T FIT.

London, Oct. 2.

Yvonne De Fleurie, a French soubret, opening at the Hippodrome Monday, proved unfitted to the clientele of that hall.

MARIGNY CLOSED.

Paris, Oct. 2.

The Folies Marigny closed Sept. 28.

FEMALE STARS' SAILING DATES.

Paris, Oct. 2.

Bernhardt sails for New York Nov. 23; Bordoni, Oct. 5; Gaby Deslys, Oct. 12.

NOT SAME DICK TEMPLE.

Dick Temple, former husband of Evie Greene, now with John Cort's "Rose of Panama" company playing in the west, is not the Richard Temple for whom a fund is being raised in London, as reported last week.

"Dick" is in receipt of a good salary and is now happily married to Kathryn Miley.

"EVERYWOMAN" FALLING OFF.

London, Oct. 2.

There are already signs of the business of "Everywoman" falling off, the indications being that the piece will barely run to Christmas.

FOSTER BREAKS HIS LEG.

London, Oct. 2.

George Foster fell, near the Hippodrome, a few days ago and broke his leg in two places.

WELCH TAKES "SEVEN DAYS."

London, Oct. 2.

The English rights to "Seven Days" have been secured by James Welch.

ABOLISH STAGE HANDS' TIPS INTENT OF BURDENED ARTISTS

Say Union's Enforcement of Ruling That Extra Stage Hand Must be Carried Cuts Down Profits and Makes Tipping Extra Hardship. I. A. T. S. E. President Shay Pleased to Hear it.

Vaudeville artists made to carry a stage hand through having two or more drops in their act, are talking of abolishing tips to stage crews of the theatres played in.

The movement has been started by Gardner Crane, after conferring with other artists, who claim to be burdened unnecessarily with an expense of around \$50 weekly through the enforcement of the I. A. T. S. E. (stage hands union) regulation.

The additional and unexpected charge to an act is materially reducing the profit, say the artists, until they find themselves unable to tip the theatre's stage crew at the end of the week, as has been the custom.

An estimate of the probable number of acts that will be affected by the ruling gives around fifty per cent. of all turns playing as near the correct percentage.

The non-tipping plan is expected by the artists to bring the subject of the extra stage hand to the attention of the various locals, through members who may feel the loss of the fees they have grown to look for. Through this it is hoped by the artists the next annual convention of the stage hands unions will hear about it.

A committee of artists may be announced within a week. Acts having the extra stage hand thrust upon them will be invited to write the committee and enroll themselves among the non-tippers, while the regulation remains in force.

The Alliance intends to continue its enforcement of the ruling that an extra man be carried by vaudeville acts carrying enough scenery and sets to come under its ban.

President Charles C. Shay, of the Alliance, says it is up to the local branches throughout the country to enforce the ruling. Any negligence on their part will result in drastic action by the Alliance.

Regarding the proposed abolition of tipping by acts compelled to pay for the extra stage hand service, President Shay told a VARIETY representative he was bitterly opposed to stage tipping and would like nothing better than to see the evil abolished altogether. He says that tipping places the men in the same category as that of a lackey and works an injustice on small acts unable to afford tips.

President Shay says that for the past two years the New York union (No. 1) had a section in its by-laws prohibiting its members from accepting any kind of tips. According to this ruling a member is first liable to a fine, then suspension and later expulsion.

While it is a known fact, that acts, especially the big time artists, have for a long time been pretty generous with their tips in the New York

houses, so far no union stage employee has been yanked onto the carpet for violation of the union's by-laws.

It is contended by Alliance members that acts in carrying the required union help will get the same service and attention that the legitimate shows are rendered and that their productions will be handled just as perfectly without any tips forthcoming.

JOHNSON AND DEAN APART.

Johnson and Dean, a well-known colored, act for several years, have separated. Dora Dean will play in an act with four men. Mr. Johnson announces his intention of going South to operate theatres.

CAME OVER FOR HIS MONEY.

The length of Jock McKay's visit to America this time is to be but three weeks, says Mr. McKay, who added he only came over to draw out his money from the Greenwich Bank. He holds music hall contracts in England for the next two years.

Mr. McKay, who is a Scotch comedian, is at the Fifth Avenue this week, and has been held over for next week.

PAYTON'S CABARET DEFINITION.

Corse Payton says a Cabaret is a place of small oysters and big lemons.

BERNARD & WESTON AGAIN.

Chicago, Oct. 2.

Mike Bernard and Willie Weston will resume partnership again for vaudeville engagements immediately after Weston closes with "The Whirl of Society."

Bernard is filling an engagement at Rector's, topping the features engaged for the Cabaret performance.

"The Social Whirl" opened at Kansas City Sunday night, with Al Jolson returned to the cast. Jolson was out of the Chicago engagement for a few performances through a cold.

ALBEE REPORTED SICK.

The absence of E. F. Albee from New York has lengthened from one week to three. He is not expected to return until Oct. 12.

At the United Booking Offices it is given out the general manager is at Hot Springs, Va., having gone there to rest.

J. J. Murdock, Albee's assistant, away for a week or so, returned to the Putnam Building Monday.

"GIRL FROM CHILD'S" SKETCH.

Archie Colby will respond to the call of "author" when Inez McCauley presents a new sketch, entitled "The Girl from Child's."

The leading role is that of a serious comic waitress who finds herself a servant in the home of her ex-husband.

BRAY AT HIS DESK.

The former desk of Charles E. Bray in the Orpheum Circuit Offices nearly bowed as Mr. Bray sat himself up on it Monday morning.

From that moment onward, Charles E. Bray was re-established in the position he had occupied for many years in the Orpheum service, before having been detailed by Martin Beck to assume the general direction of the Western Vaudeville Managers' Association, Chicago.

An offer received by Mr. Bray to take charge of the concessions at the Panama-Pacific Exposition in San Francisco (1915) was not accepted.

AL VON TILZER SELLS.

The York Music Co. is now controlled by Jack and Jules Von Tilzer, who bought out their brother, Al, in the concern last week.

Jack will remain at the New York headquarters. Jules left for Chicago Sunday to look after the western interests of the firm. Harry Rogers is still in charge of the professional department for the York Co.

BIG ACTS BREAK EVEN.

There was an even break among the big vaudeville acts shown in New York this week, for the first time.

At the Colonial Mrs. Langtry with an English company and sketch, is voted a failure, though drawing fairly well early in the week. The Jersey Lily came back to America for \$2,500 weekly, and has been engaged for twelve weeks in vaudeville over here at that figure. A great quantity of publicity was secured for her just prior to the New York opening.

At the Orpheum, Brooklyn, Lulu Glaser, in her variety debut, is successful in a musical comedy skit. Miss Glaser receives \$1,750 weekly, while playing in the B. F. Keith New York houses.



ETHEL WHITESIDE
and Picks
in Vaudeville

LOEW AFTER DELMAR?

The "small time" is beckoning to Jule Delmar, from a story about which says that Jos. M. Schenck, general booker for the Loew Circuit, would like to have Mr. Delmar in his department.

It was reported the Loew Circuit wanted the ex-United Booking Offices man to take charge of the New England department that will be reestablished. Another report was that with the influx of big time acts to the small agency, a position would be created for Mr. Delmar there.

Delmar and Jos. Shea opened an agency this week in the Shubert building. Delmar is subject to the direction of the Shuberts, owing to a contract he holds with them. Whatever overtures have been made for Delmar's services by the Loew people, have been tendered to the Shuberts, it is said.

RALPH POST DETAINED.

San Francisco, Oct. 2.

Ralph Post, musical comedy actor, heir to a \$30,000 estate here, who came on from New York six weeks ago with his wife (Nellie Clinton), is detained at the Detention Hospital, pending an examination as to his sanity.

Post got into the toils through a threatening letter which he is claimed to have written an attorney. Post is very well known in burlesque and vaudeville.

J. MATTHEWS' MOTHER-IN-LAW.

Los Angeles, Oct. 2.

Jack Matthews and his wife (Nadje) at Pantages' week before last are reported to have separated, with Matthews declaring it a case of too much mother-in-law. He will probably remain on the coast for a while and do some vaudeville producing. At present Matthews is rehearsing a "school kid" act, featuring Eddie Harris, late singing comedian at the Adolphus.

MIDWAY OWNER ROBBED.

San Francisco, Oct. 2.

George W. Kelly, owner of the Midway, the best known of the Barbary Coast music halls, was held up at his home at an early hour yesterday and robbed of \$4,000. No arrests have been made.

POKER MONEY.

Apple orchards were invested in Sunday at Cumberland, Md., by Dan Hennessy, James E. Plunkett and Maurice Rose.

Dan got in for ten acres, Jimmy plunged for twenty, and "Rosey" piked for an acreage of ten, he having let Lew Golder in on his buy for a split.

LEFT NEARLY A MILLION.

Los Angeles, Oct. 2.

Through the death of Mrs. Arcadia Bandini De Barker, Judge J. J. Carrillo will inherit around \$800,000. The estate of the deceased is estimated at \$20,000,000. She was one of the pioneer settlers and owns about all of Santa Monica.

Judge Carrillo was her nephew. He is 70 years old. His son, Leo Carrillo, is playing in eastern vaudeville.

BOOKED ON DRESS REHEARSAL: CANCELED AFTER APPEARING

Louise Dresser Instructs Attorney to Bring Damage Suit Against B. F. Keith Company for \$5,000. How They Fooled Her. One Actor Has Nervous Prostration, Alleged to Have Been About Through Trying to Do Business With Agency.

Louise Dresser and company, playing the Colonial last week, were billed for the Alhambra this week and expected five weeks of vaudeville engagements following the Colonial.

Miss Dresser gave a full dress rehearsal of the act, but alleges she was not then quite ready to open. Despite this, owing to the postponement of the Lulu Glaser engagement at the Colonial for last week, Miss Dresser says she was told to open there. Believing that for the six weeks she was to receive a salary of \$1,000 weekly, through a verbal understanding, when the contract arrived for the Colonial calling for \$750 Miss Dresser did not sign it, but accepted that amount Sunday evening.

Meantime the singer was informed that the Alhambra and the remaining weeks were off, but evidently acting on advice of counsel, Miss Dresser sent her trunks, etc., to the Alhambra, where they were refused. Later, on Monday morning, she reported for rehearsal and was informed by the stage doorkeeper he could not admit her.

Franklin Bien, attorney, admitted Tuesday he had been consulted by Miss Dresser, but said no papers had been served on the Keith people. He refused to talk until they had, which he expected would be in a few days.

Miss Dresser will appear under the management of H. H. Frazee in January.

The dress rehearsal was given by Miss Dresser at the Elliott theatre. Several of the men who select acts for the United Booking Offices attended it, and waxed quite enthusiastic. Edward Darling, in charge of the bills at the larger Keith New York houses, was one of them.

The amount the damage suit will ask for will be \$5,000. Several instances of acts being juggled about by the United are daily talked of. There is in New York at present an actor who has been ill for eight weeks with nervous prostration, his collapse being attributed to the worries and annoyances suffered by him in attempting to transact business at the U. B. O.

MORRISEY LEAVES FOR HOME.

Sunday saw the departure from New York of John Morrisey, formerly manager of the Orpheum, San Francisco. Before leaving Mr. Morrisey said he expected to have his own vaudeville theatre on the Coast in the near future.

"ETERNAL WALTZ" OPENS.

Buffalo, Oct. 2.

The Martin Beck-Jos. Hart's production of "The Eternal Waltz," an importation from London, was first shown Monday, at Shea's.

A large number of people are in the company, which is a very large one

for vaudeville. It takes about \$3,250 in salary weekly to operate it, it is said.

The act is headed westward, and will play the Orpheum Circuit houses before returning east.

After the opening performance Monday, when the production was enthusiastically received, Manager M. Shea wanted to hold over the act.

YOSCARRYS DIDN'T SIGN.

Following the trouble the Yoscarrys found themselves in last week with the United Booking Offices through having appeared the previous Sunday night at the Shuberts' Winter Garden, and the proposition from the Shuberts that followed, which included a contract to appear with "The Social Whirl" in their act, the acrobats refused to sign the agreement, owing to it calling for a salary \$25 less than had been asked.

WALTER KEEFE HERE.

The C. H. Miles bookings in the Consolidated Booking Offices will be looked after by Walter Keefe, who reached New York Tuesday. Mr. Keefe organized the Theatre Booking Corporation in Chicago. It handles middle western vaudeville houses including the Miles Circuit.

Wednesday all the circuits booking through the Consolidated had their books and booking men in the same room for convenience.

Mr. Keefe said Tuesday he expected to divide his time between New York and Chicago, still retaining the personal general direction of the T. B. C. in Chicago.

SMALL TIME PROFITABLE.

Chicago, Oct. 2.

The House of David Band, with twenty-five pieces, booked by Lee Kraus over the Interstate time will receive \$800 weekly which amount includes transportation in a private car.

Comparing salaries on the split-week time, the booking of Thomas Jefferson and Co., in "Rip Van Winkle" at \$750 weekly gives one the impression small time is profitable. This is the amount Jefferson will receive at the Wilson and Williard where he plays a week in each house.

8-A-DAY IN HOT SPRINGS.

Hot Springs, Ark., Oct. 2.

The New Lyric, built on the site of the old Lyric, is announced as ready for opening Oct. 7 with vaudeville playing three shows a day. It will be operated under the management of Hall & Jacobs. C. E. Hodgkins will handle the booking end.

After a summer of pictures the Princess here has gone back to the split week vaudeville policy, booked by the Interstate Circuit.

PROCTOR'S 50 CT. VAUDEVILLE.

Newark, Oct. 2.

When the vaudeville theatre F. F. Proctor will shortly start to build opens here, Newark will be able to see the biggest vaudeville shows for fifty cents. That is to be the top orchestra seat admission price. The new Proctor's will seat about 2,800. It can not open before next season.

The present Proctor house (big time) did not start the season to satisfy its managers, and there was some talk of changing the policy to stock, if business didn't pick up. The change came within the past two weeks. Vaudeville will be continued, it is said.

Newark doesn't seem to believe dollar vaudeville is worth a dollar or seventy-five cents even. The smaller houses here that play three shows daily draw the biggest share of the vaudeville patronage.

The F. F. Proctor big time vaudeville houses (5th Ave., New York, and Proctor's, Newark) have been added to the list of houses enrolled in the United Booking Offices-Orpheum Circuits joint press bureau.

WORCESTER'S POLI'S IS OPEN.

Worcester, Mass., Oct. 2.

The new S. Z. Poli theatre, seating about 2,800 people, opened Monday with a Poli vaudeville program.

A stock company has possession of the other Poli theatre here.

TRIPLE ALLIANCE REPORT.

Chicago, Oct. 2.

The affiliation of the Fisher-Levy-Webster circuits running between Chicago and the Pacific Coast is in the wind again. It is said the trio of agents will incorporate under the laws of Illinois, and appoint a central representative with headquarters in Chicago, who will supply the three circuits with desirable attractions.

Neither of the circuits is represented here at present.

MIDDLETON IN ELMIRA.

George W. Middleton, formerly associated with Mozart in the conduct of a chain of "pop" vaudeville houses in Pennsylvania, is going it alone. He has taken over the lease of the Family, Elmira, and will run it as a vaudeville house. Walter Plimmer has undertaken to supply the attractions.

H. R. JACOBS PICKS VODE.

H. R. Jacobs has arranged with Walter J. Plimmer to book in an eight-act vaudeville bill representing about \$1,500 to fill in between legitimate attractions at Jacobs' new Albany, N. Y., theatre.

The house will open Oct. 14, presenting vaudeville as the initial attraction.

GIVES UP IN ONEIDA.

Oneida, N. Y., Oct. 2.

The Madison, a new theatre recently opened and which played pop vaudeville booked by the Family Department of the United Booking Offices, has given up the variety policy. The house will cling to the combination shows until another vaudeville booking connection may be made.

The Madison started off without opposition of any kind.

KELLERMANN IN BALTIMORE.

Baltimore, Oct. 4.

Although J. L. Kernan, owner of the Auditorium, and who leased it to the Shuberts, objected to William Morris' Annette Kellermann Road Show playing there this week, Miss Kellermann and her company opened Monday. From here the show goes to the Belasco, Washington, for next week, continuing over the Shubert city time.

Kernan runs the Maryland with high class vaudeville. He did not want the Kellermann Show in opposition.

Monday morning F. C. Schanberger, manager of the Maryland, and Mr. Kernan's closest business associate, stated the Kellermann show would appear unmolested. Said Mr. Schanberger, "The Auditorium is under lease to the Shuberts with two more years to run—and the agreement expressly forbids them playing vaudeville attractions. While strictly speaking the Kellermann show is a vaudeville attraction, still there is, I am informed, a story or slender plot running through the entertainment that technically places it in the musical comedy category. We took the matter up with the Shuberts and upon their promise to adhere strictly in the future to the terms of the lease, Mr. Kernan decided to waive further objections."

A report in New York had it the United Booking Offices induced Mr. Kernan to forego his intended injunction proceedings against the Shuberts and the Kellermann show. No one exactly understood the whys and wherefores of the United's sudden friendliness, but the story appeared authentic.

RAY BERGER INSANE.

San Francisco, Oct. 2.

Ray Berger, who played here as a comedian three years ago, was adjudged insane at Fresno and committed to the State Insane Asylum. Berger imagines he is a Salvation Army colonel.

CANCELLING "OPPOSITION ACTS."

Philadelphia, Oct. 2.

The restriction against acts playing the "opposition" small time in this city is being enforced, more so than ever. Last week Neil McKinley played the Nixon, one of the Nixon-Nirdlinger houses, and he lost a route booked by the United Booking offices. Another act is reported to have suffered a like fate.

The report of the cancellations caused considerable unrest about town. The Liberty and Keystone, booked by M. W. Taylor, are also being closely watched by the United and acts have been ordered out of both houses. It was understood that both Nixon-Nirdlinger and Taylor had been negotiating with the United. The Nixon is in opposition to the William Penn, booked through the United.

Next week the first of the Sullivan-Considine booked bills will play the Nixon under the recent booking arrangement entered into.

The Four Huntings, with Harry Fern replacing Tony Hunting, break in their new act "out of town."

VAUDEVILLE ACTORS TALK OF "OPPOSITION FUND"

Movement to Raise Money by Subscription to Insure Opposition on Big Time. William Morris Reported Approached to Take Charge. Nearly All Artists Said to be Very Much Dissatisfied With Present Conditions.

Vaudeville actors are now talking about raising a fund by subscription for the support of an "opposition circuit" to the present big time vaudeville circuits. Several of the better-known artists, who have savings stored away, are said to be promoting the movement. They see no hope of betterment in the near future, unless big time vaudeville is revived by "opposition."

A report had it William Morris has been approached with a view of having him head the "opposition." Morris gave no decided answer, it is stated, saying his plans for the season were mapped out, and he couldn't say how he would stand if the proposition to instill new life into the first class vaudeville field took definite form.

Shortly before Morris transferred his vaudeville theatres to the Loew Circuit, thereby removing them from the "opposition" to the big time in vaudeville, VARIETY in an editorial called upon the White Rats to investigate current conditions, and if necessary bolster up the Morris Circuit, to prevent "opposition" from disappearing. Poorly advised at the time, the Rats tried to laugh away the suggestion. This, with many other things of those days, became an error of judgment on the part of the actors' organization. When the Morris Circuit failed to longer exist as the big time opposition, nothing else in the way of real combatants to the big time appeared.

Conditions have grown from bad to worse in that division, until now they are at about the point VARIETY often predicted they would be with no opposition.

The standard vaudeville artists, even those playing just now on the big time, recognize the situation. All are very much dissatisfied with the prospects. It is said that this has been causing small groupings of artists here and there over the country to talk matters over, with the result the movement appears to be gaining some headway.

No one excepting Mr. Morris has been named in connection with the reports. It is unlikely a big vaudeville man could be induced to take the leadership of an opposition in vaudeville unless a stock company with a large paid-in capital were to be formed, with an agreement giving the general manager full freedom in running its affairs.

GOMPERS MAY INVESTIGATE.

The whole controversy of the White Rats Actors' Union and labor may be presented to President Samuel Gompers, of the American Federation of Labor, for review. At its last meeting the General Executive Committee of the New York Central Federated Union decided to request the national officer to investigate the whole matter.

This action was taken after the reading of a letter from O'Brien & Malevinsky, counsel for the W. R. A. U., in which the charge is made that the C. F. U. has violated the mandate of President Gompers who ruled that the W. R. A. U. was a self-governing body. The lawyer's letter bringing up a charge of disobedience to the national labor organization, brings the whole issue up anew.

The grievance of the White Rats Actors' Union No. 5, a branch of the White Rats Actors' Union of America, was presented to the meeting of the New York Federated Union a few days ago. Harry DeVaux who was expelled by the W. R. A. U., but a member in Local No. 5, presented the case. Mr. DeVaux mentioned in his protest that he represented 200 members in good standing of the organization. Local No. 5, it was represented, paid into the White Rats Actors' Union \$700 a year, but was denied admittance to the meetings of the W. R. A. U. board of directors. "When they desired to report a grievance at a certain East Side theatre," says the minutes of the meeting, "The Board of Directors told them not to bother, but to settle it themselves."

Following is the letter which was referred to the General Executive Committee:

"September 13, 1912.
"Mr. Ernest Bohm, Secretary to Central Federated Union, 210 E. 5th St., New York.
"Dear Sir:—
"The White Rats Actors' Union of America has referred to you a clipping of a report circulated by you on behalf of the Central Federated Union, through the mails, purporting to contain statements made by Harry DeVaux, the contents of which are maliciously untrue and clearly libelous. Although the executive council of the American Federation of Labor has clearly decided that your organization has no jurisdiction whatsoever and the by-laws and the constitution of that body plainly and specifically state that your organization has no authority to entertain any charges or complaints by an ex-member of a national organization, yet you not only openly violate the mandate of the parent organization, but also its by-laws, and permit malicious and libelous statements that are untrue and unfounded to be made before your members and then to be circulated by a printed report of the proceedings.
"Whereas, the disposition of our clients has been to co-operate with its associate organizations that are members of the American Federation of Labor and to religiously live up to its obligations as regards these organizations and the parent organization and respect ordinary rules of decency and courtesy in their business relations with associated organizations, yet the persistent, illegal and unjustifiable attitude of your organization in publishing scandalous, libelous and maliciously untrue statements, charging the officers with dishonesty and looting the treasury of the White Rats Actors' Union of America, and that the finances of the organization were in such a condition as to justify receivership, must stop, even if it be necessary for our clients to seek legal redress in all its forms against your associates and yourself who are participating in the circulation of these libelous statements.
"The object of this letter is to notify you, and through you, each and every member of the Central Federated Union, that my clients will promptly seek legal redress for any transgression of their rights that the Central Federated Union, or any of its members may be guilty of.
"Very truly yours,
"DENNIS F. O'BRIEN,
"and
"M. L. MALEVINSKY,
"Per Dennis F. O'Brien,
"Att'y. for W. R. A. U. of A."

INSURGENTS NOTIFIED.

Performers with the Sells-Floto Circus who refused to walk out a short time ago on orders from the White Rats Actors' Union headquarters in New York, have received formal letters "notifying" them to appear for trial before the Board of Directors within thirty days. The letter sets forth:

"New York, Sept. 17, 1912.

"Charges have been preferred against you by Brother Abner Ali for violation of your obligation as a member of this organization in that you refused to obey the orders and remain loyal to the Order at the time of the trouble with the Sells-Floto Circus at Omaha, Aug. 30.

"These charges were placed before the Board of Directors at their meeting in accordance with the by-laws, and the Board of Directors instructed me to notify you to appear before them for trial of these charges within thirty (30) days.

"At the regular Tuesday night meeting of the Lodge, the further recommendation of the Board of Directors that you be suspended for thirty days, pending trial, was approved and adopted by a unanimous vote.

"You will, therefore, note that you are suspended from all privileges of the organization for thirty days from trial of the charges preferred against you by Brother Ali. The meetings of the Board of Directors are held regularly each Tuesday at noon, therefore you will please state to us when it will be convenient for you to appear or to have the brother acting as attorney for you present your case.

"Yours fraternally,
(Signed) "W. W. WATERS,
"Secretary Board of Directors"

AFRAID OF SMALL TIME.

The United Booking Offices managers are watching the small timers just now very closely in the bookings. Several big time acts in receipt of a large salary are known to be negotiating with the smaller circuits. Last week the United "pulled" an act away from the Loew people, just as it was about to be signed by giving it a route.

The big time acts not working continuously are openly saying nowadays they will accept the best offer in sight, on any time, if the United does not furnish them with a satisfactory route shortly.

It is expected that when Sullivan-Considine and Loew booking agencies move into their new offices in the Heidelberg Building, several announcements of important bookings will float Broadwayward. The joint agency is due to start business next week.

BROWN'S CIRCUS REOPENS.

Frank Brown's circus opened Sept. 23 at Buenos Aires, for a ten-week engagement under the management of Roy Chandler. Brown was the victim of incendiaries several years ago. The leading newspaper, La Prensa, conducted a propaganda against Brown being allowed to show on one of the main streets. It ended by a mob burning the circus to the ground. Brown later gained a verdict against La Prensa, but it has not been satisfied.

TRAINOR ARGUMENT SET.

The application of Val Trainor for a mandamus compelling his reinstatement as a member of the White Rats Actors' Union, from which he was expelled, was set for argument yesterday morning in Part 1, Special Term of the Supreme Court where Justice Greenbaum is presiding. Summer & Murray represented Trainor.

The hearing was postponed from Wednesday by agreement between counsel.

YOUNG BUT AMBITIOUS.

The new act of Rawson and Clare's—to be billed as "Frances Clare and Her Eight Girl Friends, in 'Mary's Party' with Guy Rawson," has advertised for chorus girls of the pony class. The following letter is one of the many humorous replies received:

Hutchinson, Kan., Sept. 26, 1912.
Rawson and Clare,
New York.
Gentlemen.

I saw your ad in the VARIETY paper wanted chorus girls. I am just crazy to go on the stage. I buy a VARIETY every other week. Well, I don't suppose you would let me be one. Let me tell you why. I am a boy of 14 years old and would like to get on the stage. But, listen, I am going to tell the truth, as well as the truth can be told. I won ten dollars for being an amateur chorus girl. I expect you will laugh at me for doing this, but I know how to dance and sing. I have a form just like a girl. But in some ways I am not like a girl, but when I get all dressed up in short, fluffy skirts and paint and powdered I can't be told from a chorus girl.

I have been asked why don't I go on the stage, but I didn't know how to get on. I can kick higher than my head and I am 5 feet 2 inches tall. My leg above my knee measures 12 inches around and I can dance as well as any old chorus girl. Well, I would surprise you. I wish you could see me once when I am all dressed up. I know I would make a hit. But, oh, could you tell me a place I could get. It makes no difference what part I play.

Well, I suppose I have got you to laughing or saying what does he amount to. Oh, I could be a chorus girl till I am seventeen anyhow.

Well, this is all I got to say but please let me hear from you soon.
MR. ERNEST CRAIG.

The new Rawson and Clare number opens Nov. 11 at the Empress, Cincinnati, having been booked as a headline attraction by Chris O. Brown for the Sullivan-Considine Circuit.

FUR FLIES IN OKLA.

Reports reached New York this week of the hottest circus billing fights in recent years in Oklahoma, where Sells-Floto, Buffalo Bill and the Barnum-Bailey circus are in close opposition. The Barnum-Bailey people, it was reported, went as far as tearing down and covering opposition paper.

Modern circus men agree that covering up billing fights were a source of serious loss to both parties, and it had become one of the recognized amenities to refrain from the practice.

CORBETT'S CONDITION GRAVE.

Philadelphia, Oct. 2.

James J. Corbett was operated on for appendicitis in the Jefferson Hospital yesterday afternoon. At that time his condition was reported as extremely grave owing to the hold the disease had taken on the patient.

Corbett was taken ill Tuesday at his hotel. Jim Daly, a former sparring partner, had him removed to the hospital. An immediate operation was necessary, as the physicians discovered the appendix had been ruptured and peritonitis had already developed. The former champion was the feature act of the bill at the People's this week.

CABARET PEOPLE ARE WISER; DEMAND OPEN COMPETITION

Turning Down Attempted Control of Cabaret Business by United Offices New Booking Department. Cabaret Bills Increasing to Large Amounts in Salary.

According to circumstantial stories in circulation this week, the Cabaret Department of the United Booking Offices is going out after the restaurant show business, after the same manner as that employed by the main branch of the agency concern.

The Cabaret Department has even declared an embargo on acts playing eating places booked through independent agents. A singer was notified that she could not appear at the Cafe Boulevard (booked by the Metropolitan Booking Office). It was represented the singer was wanted to appear at the Cadillac, and was taken from the Boulevard show for that reason. The singer, who has been playing club engagements for the United, retired from the bill.

Thereupon the Metropolitan agency notified the Cadillac if it played any U. B. O. acts, all Metropolitan bookings would be discontinued. The Cadillac manager replied that there was no intention on his part to switch to the United.

The United is trying every means to reach for this Cabaret business. The United is said to have represented to the manager of the Boulevard that contracts had passed between the United and half a dozen of the principal restaurants, including Shanley's, Maxim's and the Folies Bergere. This was proven to be untrue.

A possible reason for the energy of the U. B. O. is the fact that with the approach of the winter season, Cabaret shows are assuming astonishing proportions. Louis Martin is reported to have paid \$300 for Josephine Sabel last week, while Kaiser & Morton, proprietors of the Folies Bergere, offered \$1,000 for a week's services of Ethel Levy. Martin has declared that at the height of the season he will be ready to test out a show costing as much as \$3,000 a week. The Shanley Cabaret bill is understood to cost not much under \$1,400 and Churchill's, \$800.

It is also reported Cabaret managers around New York have been informed if they will book exclusively through the United, they can select any act wanted from the large vaudeville theatres in town, and the act will be furnished them for after-theatre performances. This seemed so obviously a bait the offer carried no influence with the Cabaret people.

One restaurant manager stated to a VARIETY representative he had been approached by a U. B. O. representative to handle the Cabaret feature of his restaurant, but had declined to enter into any agreement.

"It would be foolish," said he, "for me to make that kind of an arrangement. I want all agents to submit acts. I will take what I want, getting them much better and cheaper than by being tied down to one agency that can put stuff in here of any kind at any price it may want to. I may not know much

about acts, but I know enough to realize that open competition will give me the best show at the lowest price.

"The United is promising restaurants everything in the world," said a booking agent who specializes in Cabarets, "But we are not at all disturbed. It is true that by means of their specious promises they secured two small places in Brooklyn from an agent over there not long ago, but its experience at the Cadillac was most discouraging. The U. B. O. could not (or at any rate it did not) deliver, and if any deal had been made, it was called off after a very brief trial.

"They fell down at the Folies Bergere. The first act they sent to the restaurant was an xylophone. It worked once and then was retired.

"A Cabaret specialist would have known better than pick such an act for such a restaurant. It takes experience and an intimate knowledge of Cabaret audiences and performers to handle this class of business successfully. It's a different business from booking vaudeville theatres. The specialists have built up their business slowly and the big stick methods of the United will have no effect."

An interesting feature of the Cabaret craze developed a few days ago, when several restaurants began to bid against each other for the services of a popular singer who had established herself as a favorite at a Broadway restaurant. She was finally secured at an advance of salary by a rival boniface.

This is the first important instance of competitive bidding for attractions. The tendency, in consideration of the active bidding for "name" attractions, is bound to send Cabaret prices soaring in a short time.

The inevitable result will be that they will have to still further raise menu prices and this process involves the grave danger of driving away patronage, by the very means taken up originally to attract it.

WHEEL SHOW SHIFTS.

The Eastern Burlesque Wheel Censor Committee made its report to the Columbia Co. directors early this week after its return from a swing around the wheel. One of the committee-men said no radical changes had been ordered in the shows, although minor shifts had been ordered.

A new cast of principals joined the Orientals (Western Wheel) in Chicago this week (not the "Stars of Stageland," as previously reported). The latter show is playing Newark this week with several new people in the cast and with a new scenic and costume production. Odiva is with the show as strengthener.

"The Girls from Reno" is undergoing some minor changes in Philadelphia this week under the supervision of George Totten Smith.

STAGE PURIFIER CONVICTED.

Toronto, Oct. 2.

The crusade in this city directed, against suggestive stage performance came to a smashing climax in the conviction of Rev. R. B. St. Claire, secretary of the local purifiers' league, on a charge of circulating improper literature. He was released under suspended sentence. Mr. St. Claire caused to be circulated a printed description of one of the Western Burlesque Wheel shows which played the Star last season.

Following his conviction, the police notified Dan Pierce, manager of the Star, that hereafter there would be no police censorship of his stage. The shows must "clean up" before they open. If the first performance contains anything offensive, said the police official, every performer concerned as well as the house and show manager will be arrested forthwith.

Pierce appears to take the warning seriously. He and W. C. Cameron, manager of "Zallah's Own Company," which occupies the Star's stage this week, collaborated on the following letter of instructions to the people of the organization:

"A peculiar situation exists at present in the city of Toronto, which affects the Star theatre in particular, and the Police Department is drawn into the matter in a manner that has caused the Chief of Police to issue orders that the first offence against the standard of morals laid down by the law is to be followed by the arrest of the offender and every member of the company with which the guilty party is connected. Hitherto it has been customary for the censor to view the first performance Monday afternoon and suggest 'cuts' and changes, now the cuts must be made before the first show.

"Damn and Hell must go. No double entendre will be permitted. The girls must not lift their skirts in any number. The song, 'Keep Away from the Fellow That Owns an Automobile,' was cut out of the Orientals after the first show. It is not permitted here.

"Cut out 'ragging,' 'turkey trotting' or any of that class of dancing. The girls must be particular not to do the least thing that the severest critic could construe as a suggestive movement.

"We cannot put in written words how much depends on what is said and done by the Zallah company during this engagement. Sacrifice laughs, omit situations that could possibly give offence, or actions that people who are sore on the house could describe as immoral.

"Remember, what goes even to a lady audience in the States does not go in Toronto.

"We desire Mr. Nichols to read this to the entire company, to confer with Mr. Pierce, the house manager, and, in every way to defeat the enemies of the Star theatre and assist our sensible friends of the Police Department, who are in self-defence driven to extreme measures."

Loie Frances Coleman, wife of Harry Coleman, an actor, gave birth to a twelve-pound boy Sept. 19.

PRINCIPALS LEFT OUT.

Charles Burkhardt, principal comedian, and the majority of the members of Max Spiegl's "Winning Widows" company (Eastern Burlesque Wheel), received "notice" Saturday night. Spiegl retained the leading woman and some of the choristers. New people have been engaged.

Burkhardt has a three years' contract with Spiegl.

STARTING NEW GAYETY.

Cincinnati, Oct. 2.

The start of the new Eastern Burlesque Wheel theatre, Gayety, in this city has been started by the tearing down of the old buildings on the site. The new house will likely not open before the season of '13-'14.

ONE EASTERN LAY-OFF.

With the opening of the New Gayety, Detroit, the only lay-off week on the Eastern Wheel comes during the jump from Omaha into Chicago.

REHEARSE ONLY IN NEW YORK.

Philadelphia, Oct. 2.

The Jacobs & Jermon shows on the Eastern Burlesque Wheel will rehearse each summer hereafter in New York. The attempt to prepare the productions in Philadelphia have proven a failure, through chorus girls refusing to live over here at the extra expense during the rehearsal time.

This past summer Jacobs & Jermon were obliged to take any girls they could find for choristers, after having engaged a regular set of choristers in New York, who would not leave their relatives or friends over there.

BRACING "TROCADEROS."

Chicago, Oct. 2.

Chas. H. Waldron's "Trocaderos" show is being braced up this week by Dan Dody, who came on Sunday to see the production at the Star and Garter.

TAKES OFF BURLESQUE STOCK.

Chicago, Oct. 2.

The Dewey, Minneapolis, and the Star, St. Paul, formerly Western Wheel houses, have decided to give up stock burlesque.

The small time and big time vaudeville in both cities proved to be too strong an opposition force.

EUGENE KERNAN LOW.

Washington, Oct. 2.

At the age of 80 Eugene Kernan is suffering from Bright's disease. At the George Washington University Hospital, where he has been placed, the physicians give little hope for his recovery.

Mr. Kernan is manager of the Western Burlesque Wheel theatre, Lyceum.

"AMERICAN BEAUTIES" OPENING.

Chicago, Oct. 2.

J. C. Marshall will open his regular season with "The American Beauties," Oct. 10. The company will carry thirty people and special paper.

Sam Leavitt will manage. Edwin Lang retains his interest in the organization.

Geo. F. Hall and Mort Fox sailed on the Baltic Sept. 26, for the other side.

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Walter Jones has taken his old role in "Baby Mine."

Harry Jolson returned Sunday from the other side.

Alexander and Scott will sail for England shortly.

"The Madcaps" are with "Tantalizing Tommy," booked by Max Hart.

Gretchen Lowe is in New York. She is a "single" from the other side. Jenie Jacobs has the booking direction.

Princess Rajah sails Oct. 8, to open at the Wintergarten, Berlin, Dec. 1. Until that date she will rest.

The Avon Comedy Four will have a new act next season, intended as a sequel to their present offering.

Clifford Fischer returned to New York last Friday, and will sail again for England Oct. 8.

Manny and Roberts have been booked for the Alhambra, London, by Max Hart, opening in the spring.

Nevins and Gordon open for a European tour in June. They were booked by B. A. Myers.

Karl Emmy's Pets have been booked at the London Alhambra next April, by Will Collins and Claude Bostock.

Tell Taylor is back from a month's stay in the West, spending some time in Chicago.

John T. Murray, after touring the complete Sullivan-Considine Circuit, has returned to New York.

Thomas Jackson and Co. (three people) have a newly written sketch by John Stokes, entitled "Special Delivery."

Edward Weil, general press representative for H. H. Frazee, is writing the dramatic reviews of the New York shows for the College Magazine.

Felix Adler has been placed to open on the Moss' Empires, England, commencing June 2, 1913. The Marinelli New York Agency did it.

Raymond W. Jones, manager of the Royal Marine band, and Elma Worthy of Los Angeles, were married September 17.

Max Witt's "Melody Lane Girls" are not with Lasky's "Some Banjo" act. They open their regular season on the United time, October 7.

"Peck's Bad Boy" is slated for revival on the road. Charles Alphin will direct the production. Bud Duncan will be featured.

Emma Francis, in her new act with three Arabs, is reported considering an offer for Europe that will mean an absence from this side of over a year, if accepted.

"Gypsy Love," with Phyllis Partington and Arthur Albro in the principal roles, opens in Trenton, Oct. 12, going thence to Philadelphia for a run.

"Circumstantial Evidence," the Harrison Armstrong dramatic piece, with the original cast, including Harry Burkhardt, opens on the Sullivan-Considine Circuit at Cincinnati Oct. 6.

The West End, New York, resumed its combination policy under the Shubert management Monday, when "Bunt Pulls the Strings" opened for a week.

The Wilson and Marshall Theatrical League has headquarters in the Cadillac Hotel, presided over by Mason Peters, Edward E. Pidgeon and Blair Fraser.

Helena Phillips Evans has replaced Mrs. Stuart Robson in "The Woman Haters Club." Flo Irwin, at first selected for the substitution, remains with "Mme. Sherry."

Maybelle Fisher, the lyric soprano, has signed a five weeks' contract with the Western States Circuit through her husband, Fred Zobedie, for a consecutive engagement in San Francisco.

Jack Clifford may go with the new Ziegfeld "Follies." Pending the closing of the contracts, he has declined Cabaret dates. Clifford was formerly at Shanley's.

Louis A. Hirsch, the composer, who has been engaged to write the music for the Hippodrome, London, revues, will sail for the other side late in November.

Harry Ferns, who has eschewed the resined ring for the footlights, is appearing with Allan Benedict and Co. in a vaudeville act that deals with a race-track episode.

May Ward opens Monday as the headline at the Miles', Minneapolis, with the other Miles theatres at Milwaukee, Detroit and Chicago following. The booking was made through Freeman Bernstein.

Mrs. James B. Donovan is at her home in Cleveland. The Rena Arnold, billed at the Academy of Music, Buffalo, is not Mrs. Donovan, who is professionally known as Rena A. Arnold, of Donovan and Arnold.

Burt Earle, the banjoist, has been engaged to act in "talking pictures" for the Gaumont Co. He will leave for Europe in February. The engagement was arranged through Leo Maase of the Marinelli office.

Charlotte Hurdus celebrated her second anniversary Monday as Paul Durand's secretary, bookkeeper and stenographer. Miss Hurdus says she has learned at lot since minding Mr. Durand's office.

Lee Hayes, the original Mr. Newlywed of "The Newlyweds and Their Baby," has been engaged for Leffler-Bratton's "Merry Go Rounders" (Eastern Wheel), joining the show next Monday at the Bastable, Syracuse. He replaces Jack Dempsey.

The Lyceum, Amsterdam, N. Y., has changed hands. George H. Van Demark has taken it over. The former lessee was Joseph Galaise. The vaudeville policy will be continued. Walter Plimmer will book the acts instead of the U. B. O.

Mrs. A. Fuller Golden, widow of George Fuller Golden, has opened the Fuller-Golden apartments at 715 Bixel street, Los Angeles, where she expects to house members of the profession. Mrs. Golden has a brand new place with reading and billiard rooms.

The company which toured this country last season in "The Passing of the Third Floor Back," is due to arrive in New York Sunday. Ian Robertson, who is to head the organization again is already in the city, having arrived from London late last week.

The date of the opening for Hurtig & Seamon's new Colonial, in Toledo, has been set for Oct. 14. The headliner of the opening bill will be Victor Moore. The Colonial has a capacity of 1,800. Oren Donovan will occupy the post of house manager.

In William Faversham's revival of "The Merchant of Venice," Julie Opp plays Portia, and Jane Wheatley Cleopatra in "Julius Caesar." The male support embraces Tyrone Power, Frank Keenan, Fuller Mellish and Lionel Belmore.

R. R. Roberts was in New York last week getting things in readiness for the opening of his new musical play, "The Pink Mask." The show, with eighteen people, was originally scheduled to get going Sept. 21 but Roberts has now arranged for the company to open about Oct 7 somewhere in the South.

Pearl Neilson, after an enforced lay-off, has resumed her soubret role with "The Goddess Of Liberty" tour.

John E. Henshaw and Grace Avery have gained so much popularity on their western tour of the Orpheum Circuit, it is said, a local demand for a return date by the couple has been sent in to Orpheum theatre managers at various points.

Thos. A. Ballantyne, of Newport, Ky. is seeking some trace of two of his children. One of them married Charles Vincent in Cleveland in 1873. Her mother and she went on the stage under the name of Morrell Sisters. The other, Jos. Ballantyne, probably is appearing under the name of Bayne.

Joe Aliene, trainer of the monkey, "Peter the Great," is in Roosevelt Hospital with both collar bones broken, the result of an automobile accident. It was at first feared that the trainer had suffered a fracture of the skull, but after an examination Sunday, the doctors declared that there was no danger to be feared from this source.

Carlton Hoagland mentioned the other day to a crowd of his intimates that an apartment in a hotel on Times Square he had looked at did not suit. "The atmosphere of the place wasn't right," added Mr. Hoagland. "That's just the trouble with my flat, too," said Lee Muckenfuss. "Between the steam pipes and the gas, I don't like it either."

The Four Harveys will return to New York Oct. 7. With them will arrive Josie Rooney, who is returning with her two children. Miss Rooney married Percy Harvey about four years ago, while the Rooney Sisters were appearing abroad. Later Josie did a single on the other side. The Harveys are engaged for the Orpheum Circuit.

Alf Reeves is due in New York Monday next on the Oceanic, which sailed Tuesday from Liverpool. He brings with him two vaudeville offerings. One of them is "The Village Sports," which has never been seen on this side. The other is "The Wow-Wows." Alf will arrive in time to "catch" his brother, Billie Reeves, in his new act, opening at the Fifth Avenue Monday.

When the C. D. Willard "Temple of Music" act opened at Liverpool Sept. 3, it had been off the boat just five hours. Enroute Willard lost three trunks, one full of costumes. The act expected to open Sept. 9, but the contracts were changed for the 2d and by arriving the 3d the act opened a day late. There was no orchestra rehearsal. The electric voltage was 230 volts instead of 110 (as used in America), the motors and electrical effects being put out of commission as a result. The act is now working in good shape but it will take time to repair the damage done at the opening. Willard plays the Empire, Glasgow, next week.

STORM SIGNALS FLYING IN BIG TIME VAUDEVILLE

Leander Richardson Says the Powers of Vaudeville In Trying to "Hog" Are Working Against Themselves. How Lew Dockstader and Jeff De Angelis Were Treated. Bill Posters Hard Hit. New Lederer Piece.

By LEANDER RICHARDSON

The group that is pleased to call itself The Powers in the vaudeville branch of the amusement business seems intent upon destroying the goose of the golden egg, by the process inelegantly but picturesquely known as "hogging it." That is to say, the men who have been most successful in the matter of building up their fortunes in the two-a-day world, are not satisfied to let their wealth and power go on in the natural course of increase, but insist on trying to squeeze out every penny there is in the game, at the expense of everybody else, including the performers.

The other day in Boston Paul Keith was telling friends of a particularly smart piece of repartee that serves as an illustration of the situation as it exists at present. According to this story, Lew Dockstader was thinking seriously of devoting the present season to vaudeville, before he made his minstrel alliance with George Primrose.

"We will be glad to have you with us again," said the representative of The Powers. "What is the salary?"

"Same as before, \$1,000 a week," responded the burnt cork artist, cheerfully.

"You will get \$200," rejoined the vaudeville man—and that tells the story.

The Powers wanted that other \$800 a week, or its equivalent in services, and they want the balance between the sums they previously gave other artists and what they propose to pay now.

There was a great newspaper how-de-do recently about the accession of Jeff De Angelis to vaudeville. The Powers gave him a couple of weeks or so around Chicago, where his name was strong as a star of musical comedy, and sidetracked him. It was the same thing with Jack Gardner, to whom was held out a glittering picture of what was going to happen but didn't.

Last season a prominent producing manager—one of the very foremost—was induced to spend a fortnight of time and some money in getting a one-act play of known quality ready for vaudeville on the understanding that it would be booked. It went to Union Hill as "a favor to the management," and received \$100 for the week, which was a great deal less than the cost of preparation. After some weeks of "stringing," the act was turned down, in the face of its former success and the most glowing reports upon its quality.

These and a number of other instances which I have in mind are of no great importance taken one by one, but as a whole they serve to show

a condition that is extremely vital to the moment.

Many of the known standard acts are being allowed to work for short periods and then laid off long enough to nullify their profits. There is a state of dissatisfaction that is very close to rebellion—and that means something beyond muttering. Pretty soon, in all likelihood, there will be a new circuit in vaudeville, or an old one reorganized upon a new basis. Some able men, who have been to the wars before, and have learned the art of battle, are talking things over and storing ammunition. The air is full of the scent of combat. The Powers are very close to having a formidable scrap on their hands.

Meanwhile, the "legitimate" managers who can use vaudeville artists in their business are quite happy, for offers of a continuous season's engagement at considerably less than vaudeville prices command serious attention in the present crisis.

Bill Posters Hard Hit.

The big bill posting concerns in and around New York have been finding some pretty lean pickings of late, as anyone may see by a passing glance at the "choice" boards. The theatres thus far this season have not been billing at anything like the customary rate, and as a consequence the observer will notice an unusual number of the stock commercial posters which pay little or nothing for their display and are used as fillers when the profitable patronage is not plentiful.

I notice that Mr. Belasco's "The Governor's Lady" and "The Case of Becky" appear on the billboards, although this manager long ago discarded this form of advertising and increased his newspaper space. Inquiry in places supposed to be well informed in such matters brings the assertion that the Belasco stands are carried gratis by the posting companies; with the idea that their sudden prominence along our thoroughfares will act as an incentive to managers in general to follow suit, on a cash basis.

If this really is the idea, it has not been noticeably efficacious, for it did not take the theatre advertising men long to learn what was happening, with the immediate result that a number of orders were canceled and certain theatres are being billed free of cost to the managers. I personally know of two of these.

Perhaps the facts in the foregoing narrative may indicate that the bill-posting business in New York has been overdone, and that the uplifters who think our city is made ugly by the display of illuminated printing may be on the verge of getting relief from an unexpected source.

Woods Out of "Taxi."

Al Woods usually is pictured as getting into theatrical ventures all over the place—rarely as getting out of them. Thus the news from an authoritative source in London that Mr. Woods has ceased to be interested in the English run of "The Girl in the Taxi" will surprise most readers here, the more so as the piece has made a great hit in the British capital.

"They are selling seats to the middle of January," writes my informant, "and the show is turning out to be another 'Merry Widow.' It now belongs exclusively to Hugo Baruch & Co., and George B. McLellan, Mr. Woods having drawn out before the opening."

McLellan is an American, who has been promoting various schemes in London for the past dozen years. He is a brother of C. M. S. McLellan, who wrote "The Pink Lady" and "Oh! Oh! Delphine," and he formerly was George Lederer's partner for a time in the Casino, New York. He also brought Emmy Wehlen to America.

McLellan's final success with "The Girl in the Taxi" shows what a man is pretty sure to accomplish in London ultimately, if he keeps on plugging and doesn't get discouraged.

Some London Hits.

Sir Herbert Beerbohm Tree seems to have put over a very strong success with "Drake," in which Lyn Harding has scored so very heavily that it is hard for him to come away to his season's engagement with David Belasco. The receipts of the first week were 3,006 pounds sterling, or about \$15,000, which is enormous business for London.

"Everywoman," at the Drury Lane, is drawing much greater audiences than might have been looked for after the critics gave it their mixed verdict. The London letter I have received says that Mr. Irving, as Nobody, gives a dreadfully bad performance, for which he receives \$1,000 a week. On the other hand, Alexandra Carlyle, in the title role, has made a profound impression and is hailed on every side as the best actress in London. "Everywoman" seems sure to continue prosperously until the Christmas pantomime season, which is a London institution so firmly grounded that nothing short of an earthquake could move it.

Hackett Wrote "Jim Blunt."

The veil of mystery surrounding the authorship of "Honest Jim Blunt" must be ruthlessly torn away. The man who wrote this play is Walter Hackett, formerly dramatic editor of the New York American. It must be said for Mr. Hackett that "Honest Jim Blunt" has the making of a really good play and an excellent vehicle for the very clever character actor, Tim Murphy.

It is rather a pity that the piece could not have been played for a month or so outside New York before being submitted to this community. In that case its shortcomings would have made themselves apparent and a profitable run might have ensued. As it is, the play will be laid off until the alterations are complete. It just missed fire through a weak last act, which

probably will be replaced and "Honest Jim Blunt" seen again later on.

Abie and His Monocle.

I perceive that Abie Kaffenbergh, who used to illumine New York first nights with the splendors of his raiment, has a moving picture theatre in Paris, and I confess that I should like to look him over to see how the French capital has affected his personal embellishments. When Abie had been in London for a short time on his first visit, Billy Fleishmann encountered him one morning in Piccadilly, with a large black rimmed monocle in his eye, and Billy could not conceal a smile.

"What are you laughing at—this?" inquired Kaffenbergh, pointing to the glass disc.

"Not at all," said Fleishmann, "I am laughing at you."

Woods Shows Wisdom.

It is the part of wisdom in the A. H. Woods camp to close up the Western Within the Law company. The country at large is not strong for under-world plays—does not know what they are driving at, and evidently has no desire to find out. This was true of "Arsene Lupin," "The Deep Purple" and others, the notable exception being "Alias Jimmy Valentine."

In New York "Within the Law" is doing a smashing big business, and evidently is in for a long run, as shown by the advance sale. This naturally will help the play when it goes out afterward.

There is a story around town that Mr. Woods' new Eltinge Theatre sets him in only \$22,000 a year for rental charges. If this is the fact, the house will be a veritable mint.

Changes at Playhouse.

When "Bought and Paid For" leaves New York at the end of the week, it will play Newark, Hartford, and then Boston. Up around the Playhouse, where the Broadhurst work has been in possession for a year, the task of getting ready for a new attraction is a strange experience, but is eased somewhat by the closing of the house for a general brushing up. "Little Women" comes in a week from Monday, and will play Pittsburg in the interval. There are few changes in the company since last Spring.

Stood Them Up.

For the opening night of "Oh! Oh! Delphine," at the Knickerbocker Theatre, the advertisements warned the audience that the curtain would go up at 8.10 and that those not in their seats would have to remain standing until the end of the first act. The curtain did not ascend promptly on the minute, but a whole lot of the regular dawdlers were left, just the same, and did not get to their places till the act was finished.

Some of these were pretty hot about what they considered an impertinence, and those who kicked got their money back and went their way. The main body, however, growled more or less audibly and took their medicine. Apparently they had thought the warning was neither a threat nor a promise, and that the play would await their pleasure as other plays had done so often in the past.

The audience in general liked the
(Continued on page 14.)

SHOWS AT THE BOX OFFICE IN NEW YORK AND CHICAGO

Theatrical Year of '12-'13 Starting Madly off With Succession of Hits. Many Shows Playing to Capacity at all Performances. "Bought and Paid For" Closing Long Metropolitan Run, \$135,000 Winner.

What a difference between the opening of last and the current theatrical year!

Here we are with the regular season not much over a month old and New York in the throes of over a dozen enormous successes, not counting the openings for the week.

Several things are responsible for this condition of affairs in the metropolis—the principal one probably being a fortunate selection of good plays. By Oct. 1, 1911, there were nearly a score of failures as against less than half a dozen for the same period in 1912.

Of the successful runs still here, but two are hold-overs from last season—"Bought and Paid For" and "Officer 666." The former leaves Saturday night and is doing a good final week's business, as the original cast is being advertised. In its run of a little over one solid year at the Playhouse it has made between \$130,000 and \$135,000. "Officer 666" is still enjoying a profitable stay. Its run was broken by the hot weather, while "Bought and Paid For" ran right through the summer.

"Broadway Jones" (Cohan). George M. Cohan, each year accused of being "written out," has put over another big success for himself at his own theatre. Playing to nearly as much as the house will hold—\$12,000.

"Fanny's First Play" (Comedy). Contrary to all predictions, is drawing upstairs business as well as in the orchestra, and playing to \$10,000 weekly.

"Hanky Panky" (Broadway). About \$12,000 a week, which, while profitable, is far from capacity. The weekly lowest takings during the nine weeks' stay have been \$10,800. Has had about an average sale of \$5,000 a week from the hotel ticket stands. Show leaves Nov. 2.

"June Madness" (Fulton). Unqualified failure.

"Man and Superman" (Hudson). Revival. Merely a filler in for time.

"Milestones" (Liberty). Third week. Not enjoying capacity audiences. Excellent newspaper notices, but show hasn't the draw shown on its London engagement.

"The 'Mind the Paint' Girl" (Billie Burke, Lyceum), doing a fine business, running between \$9,000 and \$10,000.

"My Best Girl" (Clifton Crawford, Park). Probably doing about \$7,000 a week. Popularity of star helping greatly.

"Ready Money" (Elliott). Fine, steady business, but not capacity. City so full of hits and each succeeding one exciting new interest, this show, opening early, is suffering where it might not under other conditions. Now playing to around \$8,000.

"The Attack" (John Mason, Garrick). Frost. Mason is being praised fulsomely, but the play won't do.

"The Count of Luxembourg" (New Amsterdam). One of the latest hits, doing between \$18,000 and \$20,000.

"The Girl from Brighton" (Academy). Coming off in a few weeks, for the road. Had a bad start, but picked up with the addition of the Cabaret scene. Must play to \$7,000 to break even, and probably doing more, which would be close to capacity in a small theatre and look like nothing at the Academy, now William Fox's home of musical comedy stock.

"The Governor's Lady" (Republic). Capacity is about \$11,000. Drawing all the theatre can hold.

"The Master of the House" (39th Street). Has held its own against adverse criticism. Playing to between \$5,000 and \$6,000. Doing well enough to satisfy management, which is building up what is believed will be a good piece of road property. Moves to the Lyric, a larger house, next Monday. "The Brute" opens in the 39th Street Tuesday.

"The Merry Countess" (Casino). Will probably stay all season. Now playing to between \$16,000 and \$17,000, the Casino's capacity.

"The Ne'er Do Well" (Lyric). Coming off. Did a little business on popularity of book, but receipts have gone all to pieces.

"The Passing Show" (Winter Garden). Not a sell-out, but business very big. About \$18,000 for the six weekdays, with from \$2,500 to \$3,000 for the Sunday concert, making total close to \$21,000. A hit held over from the summer.

"A Perplexed Husband" (John Drew) (Empire). Best Drew business in several seasons. Drawing upstairs houses for the first time in years, with big Saturdays, which run near \$3,500 on the two performances. Doing about \$10,000 weekly.

"Oh! Oh! Delphine" (Knickerbocker). Opened Monday night. Went very big, received splendid notices. Times said: "Another 'Pink Lady,' but scarlet." Large demand for seats, and assured success.

"The Case of Becky" (Frances Starr) (Belasco). Opened Tuesday. Engagement for three months. Good start secured.

"Steve" (Arnold Daly) (Harris) opened last Saturday night. Will close this Saturday. Good speculation that failed to pan out. Notices ruined all chances of business. \$400 in the first night.

"Henry V" (Lewis Waller, Daly's). Heavy play. Well received. Big business doubtful. Opened Monday.

"A Scrape o' the Pen" (Weber's). Fair advance sale. Show received excellent notices, and is generally well liked, but doesn't look strong enough to draw downtown. Playing to Scotch-

men principally. Believed that further uptown it might have proven another "Buntz."

"Under Many Flags" (Hippodrome). Between \$25,000 and \$30,000, with particularly large matinees, on several occasions requiring the services of police to preserve order.

"Within the Law" (Eltinge). Practically capacity at every performance, which totals around \$11,000 on the week. Held \$1,785 one Saturday night, over capacity by a considerable amount.

"Little Miss Brown" (48th Street). Starting off about as "Over Night" did, reported growing steadily and will remain indefinitely.

Chicago, Oct. 2.

The season may be said to be fairly well on in Chicago now that every "loop" house is running. Weather conditions have been peculiar. The summer was cool and the theatres open did good business. With the regular season a hot wave swooped down, knocking business into a cocked hat. Just now there seems to be a tendency to hold back a little.

There are some good attractions in town, but business has not been satisfactory except in one or two instances.

"The Garden of Allah" (Auditorium). Playing at \$1.50, top prices. Doing the business of the town. Receipts have reached \$3,300 on the day. Show billed all over the country, and drawing as "Ben Hur" did.

"Milestones" (Blackstone). Play of novel construction. Has been mildly successful. Indications are it may pick up.

"Girl from Montmartre" (Chicago Opera House). Opened Sunday. "Tantalizing Tommy" left for New York.

"A Polish Wedding" (Cohan's Grand Opera House). Clean but quiet little comedy with music. Small houses. Piece lacks the vim and verve usually associated with a Cohan production. Will give place to "The Red Widow" Oct. 6.

"A Winsome Widow" (Colonial). Typical Ziegfeld show. Has not cut the swath expected. Sold out but one performance during engagement. Booked in for seven weeks, with option on four more. Will not use the option.

"Fine Feathers" (Cort). First big hit of the season. Has been doing good business. First two weeks not an empty seat. Hot weather cut receipts down a little, but they have picked up and the show will remain four weeks longer, with a possible extension.

"The Bird of Paradise" (Garrick). Has done well at matinees, night business disappointing. Closed with a nice run of business. Margaret Anglin opened in "Egypt" Tuesday with a small advance sale.

"Kismet" (Illinois). One of the hits. Doing healthful business.

"The Girl at the Gate" (La Salle Opera House). Business picking up and statements show good condition. Some changes have been made in the opening scenes. The piece has caught the usual La Salle gait and promises to have a long run.

"Blue Bird" (Lyric). Opened Monday with flattering advance sale.

"Get Rich Quick Wallingford" (McVicker's). Opened Sunday night. Dollar prices.

"The Man Higher Up" (Olympic). Good play of modern times, doing just a fair business. Receipts not big but encouraging. Manager Lederer doing good publicity work. News bulletin in front of theatre attracting much attention.

"The New Sin" (Powers). Highly praised by the reviewers but not well attended by the public. Receipts have been picking up a little, and will probably grow with engagement. Show pleases the studios.

"A Modern Eve" (Princess). Musical show. Has passed 200th performance. Fair to successful business. Cast practically new with exception of William Norris and Georgie Drew Mendum.

Boston, Oct. 2.

No complaint can be registered against Boston by the theatrical promoters so far this season. The good shows have been getting the money. Just now the record stands about as follows for current attractions:

"Quaker Girl" (Colonial). Doing a big business, at least \$12,000 weekly. Showing strength to warrant assertion it will be here for three months longer.

"Robin Hood" (Boston). Opened Monday. Followed "The Greyhound" which remained four weeks, not taking over \$10,000 gross on the entire visit from reports. Boston passed up the show.

"Woman Haters' Club" (Tremont). Doing \$11,000 each of its two weeks here. Pity to move the show. Leaves Saturday night. "A Polish Wedding" comes in the Tremont Monday, brought on from Chicago.

"Maggie Pepper" (Rose Stahl) (Park). Doing practically capacity in rather small house. Upstairs sell out regularly. Downstairs big, probably \$9,000 weekly. Here for ten weeks.

"Butterfly on the Wheel" (Shubert). Third week. Doing nicely, nothing big. Between \$5,000 and \$6,000 week.

"June Bride" (Majestic). Second week. Has started nothing. Any estimate of gross would be light.

"The Talker" (Hollis Street). Opened Monday. May Robson's move from Park to Hollis Street brought no returns.

"SEARCHLIGHT" IS POLITICAL.

Philadelphia, Oct. 2.

"The Searchlight," a newspaper play by Walter Fox Allen and Marvin A. Riley, opened at the Walnut, Monday night, marking the 105th season of this playhouse.

The story is a political one, told in naive, simple straightforward fashion, with a human interest strain which strikes a sympathetic chord.

It is not as good a play as "The Man of the Hour," but has a plot that is entertaining. The authors are newspapermen and much of the atmosphere of the trade runs through the play.

It was well received by a large audience Monday night.

"The Wall Street Girl," with Blanche Ring featured, opened to a crowded house at the Lyric. The piece was very well liked, Miss Ring winning warm favor by her magnetic personality and Will Rogers coming in for a liberal share of the laurels. "The Wall Street Girl" looks like a welcome visitor for a couple of weeks.

CHICAGO FINE ARTS THEATRE DEDICATED BY HIGH SOCIETY

Windytown's Best People Take Up the "New Theatre" Idea, After New York's Failure. House Well Supported In Financial and Social Ranks.

Chicago, Oct. 2.

The Fine Arts theatre, formerly the Music Hall in the Studebaker theatre building, was dedicated Monday night with Wolf-Ferari's operette, "The Secret of Suzanne," sung by members of the Chicago Grand Opera Co. Alice Zeppeli was the star. The operette was given last winter at the Auditorium, where it created mild interest.

The theatre has been handsomely fitted up. It will be used for offerings of varied style during the winter. Mrs. Harold McCormick is the honorary president of the Chicago Theatre Co., operating the little playhouse. Ira Nelson Morris is president; Kenneth Goodman, vice-president; Arthur Bissell, secretary, and Hamlin Garland, corresponding secretary.

It is the aim of the organization to offer new plays, and work along the lines of the New theatre, formerly in New York.

GLENMORE DAVIS WORKING.

The local press department of the A. H. Woods office is in charge of Glenmore Davis. Jake Rosenthal is in Boston with Woods' "Woman Haters' Club," which opens at the Astor Oct. 7.

Mr. Davis will have charge of publicity for "Within the Law" at the Eltinge, and "Tantalizing Tommy" at the Criterion, two more of the Woods string now in the city.

Jake is going ahead of "Gypsy Love" on the big city time, and is happy over the prospect. He returned to New York Sunday for a day. Monday the bijou lift in the Eltinge building made special trips for Mr. Rosenthal.

LONGEST WOMAN'S ROLE.

Philadelphia, Oct. 2.

"Mrs. Hennaberry's Christmas Eve," a comedy in three acts by Laurence Eyre, a Philadelphian, is to be the first of the season's attraction at the Little Theatre, scheduled to open in November. Arnold Daly owns the rights to produce the play and has been engaged to personally direct it. "Sweet Will Shakespeare," also by Eyre, will be produced later with Daly in the title role.

Mrs. Beulah E. Jay, director of the Little Theatre has secured Florine Arnold to play "Mrs. Hennaberry," one of the longest character roles ever written for a woman. Hilda Englund, Louise Muldener, Gilda Varesi and Nellie Filmore have been engaged.

CORT MEANS BUSINESS.

Boston, Oct. 2.

There's no doubt John Cort meant business when he announced a new Cort theatre for Boston. An order for steel for the construction has been placed. Mr. Cort was in Boston last week with Architect Houghton, of Se-

attle. He designed the Moore theatre, Seattle.

The local site is in Park Square, the most central and fast coming part of the city. It is about one-half block from Boylston street. The house, when completed, will seat around 1,500. It is expected to open early in the new year.

"MY BEST GIRL'S" NEW PEOPLE.

Maud Raymond and Frances Demarest are new to the cast of "My Best Girl" at the Park. They step into the roles in the musical comedy Harriet Burt and Olive Ulrich created.

"TASN'T NO WAY TO DO.

San Francisco, Oct. 2.

Thor Raje has been granted a divorce from Enez Raje, known to the light opera stage as Inez Francisco.

The allegations specified flirtations by the wife. Raje declared that while he was in the house teaching music his wife was on the porch holding another man's hand.

LIEBLER'S "LANAGAN" RIGHTS.

San Francisco, Oct. 2.

Liebler & Co. have brought the dramatic rights to the "Lanagan" stories by Edward H. Hurlbut, now running in Collier's.

Hurlbut is a San Francisco newspaper man.

FORBES SHOWING NEW PLAY.

Atlantic City, Oct. 2.

A new play by James Forbes opens at the Apollo Monday night, remaining three days.

It is "A Rich Man's Son," a comedy drama. The cast includes: Paul Everton, Jessie Ralph, Ralph J. Morgan, Gideon Burton, John Cumberland, Mary Morgan, Walter Allen, Fania Marinoff, Jos. Reider, Jane Corcoran, and others.

LONDONERS IN TOWN.

Ernest D'Auben, stage director of the Drury Lane, London, and Herbert Magher, electrical engineer from the same playhouse, arrived in New York Wednesday on the Carmania.

At midnight Wednesday the men started the work of getting the Manhattan stage ready for the forthcoming Comstock & Gest production of the big spectacle, "The Whip."

MANNERS AND STANLEY DIFFER.

Los Angeles, Oct. 2.

Differences are reported here between J. Hartley Manners, playwright, and Forrest Stanley, leading man of the Burbank, over the alleged partial eclipse of the halo with which Lauretta Taylor had been invested.

The warm reception accorded Stanley in Barbarasea is generally believed to be primarily responsible for whatever difficulties may exist.

CLARA LIPMAN'S SHOW OFF.

Rehearsals have been called off for the forthcoming production by Werba & Luescher of Clara Lipman and Samuel Shiffman's comedy drama, "It all Depends on the Woman."

Miss Lipman was to have been personally starred, but so many arguments arose over the selection of the cast and the manner of the management's conduct of rehearsals, the authors took their manuscript and departed, leaving no alternative for Werba & Luescher but to dismiss the company.

DRAMA LEAGUE APPROVES.

Chicago, Oct. 2.

The Drama League, that austere Evanston body that sits in judgment on things theatrical in Chicago, has given its endorsement to "The New Sin," "The Bird of Paradise," "Kismet" and "Milestones."

This means the members will plug hard for the success of the four attractions.

RITCHIE IN BERNARD SHOW.

Monday the Sam Bernard show commenced to rehearse in the hall which is a part of the office suite of A. H. Woods, in the Eltinge theatre building. Adele Ritchie has been engaged and was among the principals.

Woods is in partnership with the Shuberts on the Bernard piece, "All for the Ladies." The selection of principals and chorus and the building of the show seem to have been left to Woods.

Besides this partnership the Shuberts and Woods are jointly concerned in "Within the Law," at the Eltinge. The Shuberts have 25 per cent. of the piece, Woods 25 and the American Play Company 50 per cent.

The close association of the Shuberts and Woods in the two productions has led to reports of late that once again drew in the name of Cohan & Harris. Investigation failed to reveal any more basis for the rumors than has existed for the past six months.

CURIOSITY ADVERTISING.

Boston, Oct. 2.

Gertrude Hoffmann's show, coming to the Shubert next week, is being advertised "bringing the night life of Paris to the very doors of Puritan Boston."

LEASE FRISCO'S AMERICAN.

San Francisco, Oct. 2.

The American has been sub-leased for a year by Ed. Armstrong, owner and manager of the Armstrong Musical Comedy Co. The house opens Oct. 20 with musical comedy at popular prices.

HAS AUDITORIUM RECORD.

Chicago, Oct. 2.

"The Garden of Allah" at the Auditorium has broken the month record for standard play receipts in Chicago. Since Sept. 1, and for the four weeks ending Saturday, the total receipts have been \$99,545.75, an average of nearly \$25,000 per week. This is the record for the house.

SEVERAL EXTRA STAGE CREWS.

Last week after General Organizer Hugh Frayne had decided as an arbitrator that the Shuberts would have to add an extra stage crew in the Eltinge and 39th Street theatres, the I. A. T. S. E. discovered there were other shows in New York that came under Mr. Frayne's decision.

The arbitrator's opinion was that all pieces produced before August 5 were obliged to carry a crew, giving the theatre playing it house and show crews, though but one set of stage hands would have been sufficient.

The enforcement of the ruling against the other New York houses is said to have placed the Shuberts and Klaw & Erlanger on a platform of sympathetic regret that may lead to some future understanding between them relative to the matter of the theatrical unions.

258-POUND ACTOR.

Countess Olga Hatzfield has been assigned one of the principal roles with "The Dingbats" which went into rehearsal Monday.

Bobby Wagoner, aged 20 years, weighing 258 pounds, joined this week for the fat boy's part. "The Dingbats" opens Oct. 28 at Paterson.

"JUNE BRIDE" BUILT UP.

Boston, Oct. 2.

"The June Bride" has been bolstered up considerably since the opening night. A Russian ballet has been put into the first act and some new dancing numbers in the second. The third act was the best of the three and the first two have been built up to it.

Lew Fields spent the greater part of last week here, looking after the piece.

MAY BE ER. LAWSHE.

A report was around that Er. Lawshe will succeed to the position of general press representative for Klaw & Erlanger, vacant through the sudden death of John Murray.

MUSICAL VERSION OF "NEXT."

"The Girl and the Miner" is rehearsing, preparatory to a road tour that is to start October 14 at Albany.

The piece is said to be a musical version of "Next," presented last season at Daly's. The Shuberts are making the production.

O. U. STILL AT IT.

O. U. Bean is planning to send out "An Aztec Romance" under a new name, with new people, for a trip through the New England States. He expects to get the show started soon after election.

"LITTLE WOMEN" ROAD CO.

The road company of "Little Women" opens October 14, at Cleveland, after a short test of one nighters the week before. Julia Varney, one of the original players in the Alcott piece, will be with this company, as also will be Edna Walther, the child actress.

On the same day the Cleveland company starts, the New York premiere will take place at William A. Brady's Playhouse, supplanting "Bought and Paid For."

MAY APPROVE SUNDAY SHOWS UNDER NEWEST CLUB PLAN

William A. Brady's Playhouse To Give Performance Sunday October 20, "For Members Only." First Series of Regular Sunday Legitimate Shows.

William A. Brady's prospectus for the new Playhouse Sunday Club is now being distributed. It calls for an initiation fee of \$10, with regular weekly dues.

The first production under the new order of things takes place October 20. The piece selected is Jules Eckert Goodman's "The Point of View," with a cast which includes Emily Stevens, Lucille Watson, Madge Kennedy, Grace Griswold, May Malloy, William Morris, Howard Estabrook, George Pauncefort.

This plan of Mr. Brady's now bids fair to develop into a universal proposition. It has been so organized to avoid any reasonable possibility of conflict with the Sabbath observance laws. Heretofore all attempts to give regular legitimate performances in the metropolis have been squelched before they matured.

"OUTSIDERS" IN JANUARY.

The Authors' Producing Co. is getting under way for the production of Charles Klein's new play, "The Outsiders," which has had much of it rewritten by the author.

"The Outsiders" was given a trial production last season by "The Gambler" Company, at Boston. As a result Klein withdrew it and started to doctor up the piece. It will be produced some time in January.

"NE'ER DO WELL" GOING OUT.

"The Ne'er Do Well" is leaving the Lyric this Saturday, bound for the road stands on the Shubert time. In its place Monday next will be "The Master of the House," removed from the 39th Street theatre. At the latter house of amusement, opening Tuesday, is to come "The Brute," dramatized from the novel, and produced under the management of Comstock & Gest. "The Brute" was tried out in stock this summer by the firm, at Cleveland.

The removal of "The Master of the House" to a larger theatre is proof of the Shuberts' belief in the piece, although that it goes next door to the Republic, where David Belasco's "The Governor's Lady" is installed for a long run, may be significant in a way. There are said to be points of similarity between the two pieces.

Concise information relative to the author of "The Master of the House," Edgar James, was furnished this week by Julius Steger, who started off Monday in vaudeville at Atlantic City in "Justice." Mr. Steger says only Mr. James wrote the play, and that he resides in Boston, is a graduate of the Harvard dramatic class, besides having written many well-known books. Mr. Steger was moved to rise in protest over a story that Charles T. Dazey had

been responsible for "The Master." As a matter of fact most people along Broadway held a suspicion Mr. Steger himself more closely resembled the real writer, notwithstanding the Harvard man having been programatically credited.

"The Brute" will give its first performance to-night (Friday) at Yonkers.

"POLISH" NAME NOT LIKED.

Chicago, Oct. 2.

It is said the title of Cohan & Harris' "The Polish Wedding" show will be changed. It doesn't suit the managers.

In connection with the piece is told how Stephen L. Kolanowski, editor of the Daily Polish Herald, was invited to a rehearsal Tuesday morning, Sept. 10, and asked to express his views on what should be eliminated as contrary to the Polish customs.

When the editor had entered all his objections, he was told the rehearsal was over. None of his suggestions was followed, for he objected to nearly everything in the play. Kolanowski had criticised the performance in the Tribune on its premiere.

BULGER ENDS LONG TOUR.

Chicago, Oct. 2.

Harry Bulger closed "The Flirting Princess" in Grand Rapids this week, after playing fifty-eight consecutive weeks through the middle west and west. The show, one of Mort Singer's, will go to the storehouse. It will be seen in stock next season.

TWO OF GAITES' AT HAND.

"A Man's Way" is the title of Thompson Buchanan's new piece which Jos. M. Gaite has accepted for production around Nov. 15. Several seasons ago Buchanan wrote "A Woman's Way" in which Grace George appeared.

Gaite's production of "Our Wives," with J. Henry Kolker and Janet Beecher as its principal players, now in rehearsal, will have its road premiere next week. This show may have its first long engagement in Boston.

Before the Buchanan play is produced its present title may be changed.

LONDON PROGRESSIVE HERE.

New York has one of the most progressive of the theatrical progressives in Maurice Elvey, stage director of "Fanny's First Play" at the Comedy, and American representative for Granville Barker.

Mr. Elvey, in his home town, London, is a prominent figure in the Adelphi Society, a congregation of literary lights over there who like to see the pieces that cannot pass the Play Censor. These have been produced at the Little and Rehearsal theatres in London, usually put on by Mr. Elvey. He is calculating the chances for forming a similar society to the Adelphi over here, and may look about for a Broadway house without Sunday night engagements to present the stage realism things in New York during the season, before a select few.

"VIRTUE" PIECE SHOWN.

Montreal, Oct. 2.

Cosmo Hamilton's "Blindness of Virtue" received its premiere in America Monday, before a large sympathetic, but not critical, audience.

The thesis of the play is that girls are led astray through ignorance.

Curtain calls were frequent and at the finale the author made a speech.

The Star says it is "a sermon in Marionettes."

WEBER CIRCUIT CHANGES.

"The Wrong Way" by Owen Davis, formerly presented under the title of "Drifting," under Dave J. Kraus' direction, started its way over the Weber "pop" circuit at the Gayety, Hoboken, Monday. The show is headed by Thurlow A. White and George Drouet Hart. Next week the Gayety reverts to stock.

"The Fatal Wedding" is to be revived for the Weber pop time by Dave Marion, the Eastern Burlesque manager. Rehearsals commenced Tuesday.

George Jacobs, who controls the Columbia, Newark, has notified the Weber circuit managers his theatre leaves the chain Oct. 12. The further policy of the Columbia has not been announced. "A Parisian Model" is the attraction in Newark this week. None of the circuit shows has done anything worth mentioning since the opening.

"The Prosecutor," a piece put out by the Mittenthals for the Weber time, closed after an engagement at the Grand Opera House, Brooklyn, last week.

The Mittenthals will also withdraw "The Melting Pot." They expect to produce two other shows to replace it and "The Prosecutor" on the wheel. New ones may come after election.

Chicago, Oct. 2.

The Alhambra closed Saturday night after three weeks of bad business. The house opened on the Weber pop circuit. It is now dark.

Chicago, Oct. 2.

"Redhead," one of the attractions playing the Weber Circuit, dropped off that time last week in St. Louis after a week at the La Salle theatre there. The gross weekly receipts were \$1,314.15.

The show was booked to play Kansas City following the St. Louis date. "The Woman in the Case" was jumped from Toledo to Kansas City to substitute.

Louis Stern, who owns "Redhead," is booking the troupe over the one-nighters from Kansas City.

Montreal, Oct. 2.

The engagement here last week of Edna May Spooner in "The Price She Paid" was the last for the Royal theatre as a spoke in the Weber-pop Circuit. Poor business forced the house out of the wheel.

SAVAGE IS HOME.

Henry W. Savage returned Tuesday to New York from London, where he saw "Everywoman" successfully launched. Savage brought back several new plays and immediately made arrangements for the production of Rupert Hughes' new comedy, "Well, Well, Well," which has been renamed.

The Hughes piece will be brought out in November. Another company of "Excuse Me" and the "Boy Blue" shows started their road tours this week. With Savage's return will come the launching of the American company of "Everywoman" which commenced rehearsals this week.

Chris Pender, English character comedian, has returned from London.



Isabell D'Armond and Frank Carter who were such a riotous success at the Victoria Palace, London, that Mr. Alfred Butt immediately signed them for the Palace, Shaftesbury Avenue. The Managers have generally offered D'Armond and Carter time extending two years ahead.

FOR SIGNALS FLYING

(Continued from page 10.)

change and between acts took occasion to say so. The first night crowd in New York has been going later and later to the theatre, some of its members arriving as far along as a quarter to nine, when the show was in full swing, and disturbing whole rows of early spectators. It required some nerve on the part of Klaw & Erlanger to throw down the gage to these people, many of whom apparently cherish the idea that first nights are run for their benefit exclusively.

They Won't Make Up.

I hear it stated upon what seems to be the very best of authority that there is no chance of a reconciliation between Fritzi Scheff and her husband. John Fox's relatives—some of them that is to say—live in Chicago, and they recently made a strong effort to patch up the differences between the opera star and her lord.

Miss Scheff for a time was a guest of mutual friends in Lake Forest, just outside Chicago, and all sorts of pressure was brought to bear upon both husband and wife to mend their shattered conjugality. It is declared by those in a position to understand the situation that Mr. and Mrs. Fox are further apart than ever.

Fox Will Run Stock.

There has been some curiosity as to what William Fox would do with the theatre which he is to build next door to his Riverside house in upper Broadway. As is quite well known, Mr. Fox bought the plot upon which this resort is to be erected, with the sole idea of protecting himself against intimate opposition.

The new theatre will have a seating capacity of 2,500, and it comes out that a big stock company will occupy it under the Fox management. Down in Fourteenth street Mr. Fox appears to have solved the problem of competing with himself in several theatres that draw from the same patronage, and it looks very much as though he intended to carry his plan uptown with him.

New Lederer Piece.

George W. Lederer is at work upon the details of a new musical comedy to carry the general form of "Madame Sherry," although not resembling that work in story or action. The piece will be produced before the end of the year, and Mr. Lederer regards its chances with the utmost optimism.

"These are the things that get the money," said the manager yesterday. "Neither in cost or production nor running expense do they involve anything like the big musical undertakings, while on the reverse, when they are successful they draw just as big receipts, and the promoter gets the same percentages as though he employed a company of 100 and carried two or three car loads of scenery and costumes. Another point is that the producer can stand a failure or two in this branch without going to the wall—which is worth considering."

The profits of "Madame Sherry" still run on. The company which played in Detroit last week cleared the neat little sum of \$1,800, while Cincinnati showed net earnings of nearly \$500, and Abbeyville, Spartansburg and similar centres known only to Jules Mur-

ray and Mr. Lederer's official pathfinder, cleaned up \$940.

Marcus Mayer's Patents.

Since Marcus Mayer retired from the amusement business, he has been devoting his time and energies to the exploitation of various patents, one of which is a new type casting device that almost got there, but didn't. Mr. Mayer now has two inventions in hand which probably will be floated in Europe.

One of these is a meter that measures gas, electricity and taxicab service upon a basis that gives the consumer a chance for his life, and the other is an electrical attachment that turns cold water into hot water in considerably less than no time.

The companies that produce gas and electricity do not view Mr. Mayer with the extremest favor nowadays, and the chauffeurs regard him with a fixed and vindictive scowl, but he is quite cheerful under the circumstances.

Some Random Notes.

Amusements in Chicago are rather tough again following a streak of hot weather that occurred some time ago and has not been recovered from. There needs to be some big, rousing success to awaken the Illinois metropolis from its lethargy.

Victor Hollaender, the German composer of light opera, sailed yesterday from this port with Berlin as his point of ultimate destination.

Robert Hilliard's tour in his new play, "The Argyle Case," is to open in Atlantic City Oct. 16. The drama looks well in its present state of preparation.

Alice Brady has been recalled from the Gilbert and Sullivan all-star company to resume her original role of Meg, in "Little Women," in which she made a pronounced hit last spring.

Sallie Fisher and Walter Lawrence probably will be the ones to score most heavily upon the first New York production of "The Woman Hater's Club," now imminent at the Astor theatre. This piece has created a veritable sensation in its preliminary season away from Broadway.

In "The Brute," Frederic Arnold Kummer's new drama made from his own novel of the same name, young Ernest Glendinning plays a serious part with a big and savage scene as its climax. This actor has been associated principally with comedy roles, but is said to have developed conspicuous force in the new play.

Stuart Acheson, dramatic editor of the American, has returned to his desk after a period of nervous breakdown, which confined him for several weeks to a private sanitarium.

Richardson.

"JIM BLUNT" WITHDRAWN.

Tim Murphy closes shop in "Honest Jim Blunt" at Wallack's tomorrow night. An attraction will be booked in by another producing firm with the Liebler permission.

The last act of the "Blunt" show may be rewritten and Murphy sent out in the piece later.

"HOME PLATE" FORCED OUT.

Los Angeles, Oct. 2.

"The Home Plate" suddenly terminated Saturday night at the Lyceum Theatre on account of the agreement with Morosco in the Orpheum lease prohibiting stock there. The house is dark this week, with nothing billed ahead.

Ferris' negotiations for the lease are still pending with the Orpheum, and the Fischer Co. is reported willing to transfer if owners can be persuaded to agree.

The play will most likely go to Chicago soon, if it is possible to get time.

"STEVE" IS THROUGH.

"Steve" gets through to-morrow night at the Harris. Arnold Daly, the star of the piece, has agreed to again appear in vaudeville, and will play Hammerstein's Oct. 14 in "A Comedy for Wives."

No one is hurt much by the failure. Arthur Hopkins undertook the management of the piece for New York. The company other than Mr. Daly was inexpensive comparatively, and consisted of six people, the highest salary being \$125 weekly. The parlor set used for the three acts at the Harris cost \$800 to build.

When the show opened in Boston it is said to have had a set that cost considerably less. H. H. Frazee, then manager, sold an interest in "Steve" ("The Wedding Journey") to Arthur Klein for \$2,500. Mr. Klein turned over \$1,000 in cash. According to the experts, that was enough to get everybody out even up to that time. The show remained a week in Boston.

SHOWS CLOSING.

"The Other Man," Eugene Presbrey's play, in which George Nash has been featured since its recent premiere, has no further time booked after its Washington engagement.

The show has not come up to expectations. Cohan & Harris will shelve it for the present.

Another road show, "The Yankee Prince," with Tom Lewis featured, financed by Charles and Joseph F. Vion, came to a sudden stop at Altona last Friday night. The play reverts to Cohan & Harris, who had let it on royalty.

TWO MORE HITS.

Two more hits were placed on top of New York's already long list, when "Oh, Oh, Delphine" started Monday at the Knickerbocker, and "The Case of Becky" opened Tuesday at the Belasco.

Others may be charged up to the success column for the week, from the two Metropolitan openings Wednesday night.

At the premiere of "Delphine," no one was ushered to an orchestra seat after 8.10. About 200 belated patrons were caught, and obliged to stand in the rear during the first act.

"Becky," with Frances Starr, is announced to remain twelve weeks, a new Belasco production taking the stage of the Belasco theatre Dec. 25.

"Henry V.," presented by Lewis Wallers Monday night at Daly's, is not listed among the theatrical sensations.

ALIENATION SUITS STARTED.

Fitchburg, Mass., Oct. 2.

Dexter W. Fellows, press agent for the Barnum and Bailey circus, was sued last week for \$25,000 by J. Albert Soderstrom, a local druggist, who charges Fellows with the alienation of Mrs. Soderstrom's affections.

Fitchburg is Fellow's home city. The suit set the town wild with gossip. Fellows is out of the city at present.

Mrs. Soderstrom was Signe Von Breitholtz, the daughter of a Swedish nobleman. She was the belle of Worcester society before her marriage. Fellow's family is very prominent. His brother, John B. Fellows, is a member of the Massachusetts legislature and another brother is a member of the police department.

Mrs. Soderstrom denies the allegations of her husband and says that when she left him some months ago it was with the understanding that she was to secure a divorce. She stamps the action of her husband as slanderous.

Louis J. Winsch, former husband of Dorothy Regal, has started an action in the Supreme Court against John J. Collins for alienation of affections. Miss Regal recently obtained a divorce from Winsch in Chicago. Sept. 19, she married Mr. Collins at Stamford, Conn.

A day or two after the announcement of the marriage of Miss Regal to Collins, Winsch appeared in town and declared that he knew of no divorce. His counsel, Bennett E. Siegelstein, now says in addition to their alienation suit, he will bring an action in Chicago to set aside the divorce.

SAN FRANCISCO SHOWS.

San Francisco, Oct. 2.

Maclyn Arbuckle, after an absence from the local legitimate stage of two years, returned to the Columbia Monday in a revival of "The Round Up." Arbuckle, rather than the vehicle in which he stars, was accorded a demonstrative welcome.

The American premiere of "Conchita" received a remarkable ovation Sunday night at the Cort. A packed house greeted the Lambardi Co. in "Madame Butterfly" Monday night. The critics unanimously praised the work of the prima donna, Tarquini. Yesterday she received a wire from Andreas Dippel asking her to accept an engagement for January and February.

The opening of stock for the fifth week at the Savoy was marked with a continuance of good houses.

"Mother," presented by the Alcazar stock, headed by Sarah Truax and Thurlow Bergen, made a good impression. Lola Fisher debuted as ingenue and pleased.

ENGAGES BEATRICE MORGAN.

Beatrice Morgan has been engaged by David Belasco for his next production, in December.

UTICA'S NEW THEATRE.

Utica, N. Y., Oct. 2.

The theatre being built here by a Dr. Pender will be in readiness to open January 1. No policy has been announced.

STOCK

JOHN CURLEY TAKEN ILL.

John Curley, who has been acting thirty years, last with the Phillips' Lyceum stock, Brooklyn, suffered severe hemorrhages of the lungs last Friday. Curley's condition was brought to the attention of the Actors' Fund by Paul Scott. Inside of an hour the society had a doctor and a nurse at Curley's bedside.

Curley's condition is critical. As soon as able, he will be removed to a sanitarium. Curley nursed his wife for nine years, the latter dying about six months ago.

THE PITTSFIELD COMPANY.

Pittsfield, Mass., Oct. 2.

Harold Franklin, of the Franklin-Baggott Co., which launches winter stock at the Empire next Monday, came from New York this week and started rehearsals for the opening bill of "The Fortune Hunter."

In addition to Victor Brown and Phyllis Rankin, leads the company includes Harry Hockey, Joseph Creaghan, David Walters, Oline Blakely, Everett Murray, Ann Hollinger.

DOWN IN SAVANNAH.

Savannah, Oct. 2.

Tedd Brackett and his Associated Plays have announced a winter engagement at the Liberty. A full company was recruited through the Betts-Fowler agency, New York.

SEATTLE HOUSE IN STOCK.

Seattle, Oct. 2.

Seattle has been without a stock company for some seasons past but a new home company will be installed at the Seattle Oct. 13 by Messrs. Bailey & Mitchell. Popular prices will prevail.

The Seattle, John Cort's theatre, has been playing traveling combinations.

MISS PHILLIPS MOVES.

Minna Phillips, leading woman with Corse Payton for six years, has replaced Adra Ainsworth as leading woman at the Greenpoint stock theatre.

MORTIMER SNOW LEADS.

Lynn, Mass., Oct. 2.

Mortimer Snow is now leading man of the Lindsay Morrison stock company.

COLLEGE REOPENING.

Chicago, Oct. 2.

The College will reopen with a stock company under the management of T. C. Gleason, Oct. 7.

The following have been engaged: Edward Haas Robbins, Edith Lyle; Martha Bouchier, Camille D'Arcy, Thomas F. Swift, Harry Manners.

ALTERNATE LEAD.

Boston, Oct. 2.

Wilson Melrose, at the Castle Square next week, will alternate in the leads with John Craig.

HARLEM O. H. STOCK

The B. F. Keith Harlem Opera House stock is still running but is not doing the business it would were the prices 10-20-30. After looking the present combination over one will readily admit the house has something of a nerve in charging prices that hit the dollar mark for box seats at an evening performance.

Last week the company put on "Alias Jimmy Valentine." Three men had to carry the show through. They were George Soule Spencer as Valentine, Gerald Harcourt as Red, his pal, and Thomas Mills who played Doyle, the detective. This trio interpreted their roles cleverly and effectively and were the props that held up the performance.

Warda Howard, playing Miss Lane, the woman who stands responsible for Jimmy leaving prison, fills the stage but not the role, which is more suited to an ingenue lead and not to an actress of the Howard type.

The Harlem company could have put this show over with telling effect had it been rightly casted. A few dollars judiciously placed with a regular dramatic agent for "specials" during the big productions would work wonders up Harlem way.

Thursday night the house was only partly filled downstairs with the fifty cents seats in the back the most popular. The gallery and balcony had a bigger crowd. Something is wrong. The company opened several weeks ago, but no one received applause as he or she first appeared.

Stock is not a new venture in Harlem but without considerable patching and perhaps a "name," the present H. O. H. Company will not turn the trick. Mark.

BACKER GETS ENOUGH.

Ottawa, Can., Oct. 2.

The Colonial theatre stock closes Oct. 5. A society woman who has been backing the company decided she has had enough for the present. Last year the company under her direction ran twenty-eight weeks.

Edna Archer Crawford has been featured with the local company which presented a new play without any name this week.

GIVE UP IN JOISEY.

West Hoboken, N. J., Oct. 2.

Raymond Whittaker and his stock company, playing the New Amsterdam here, have given up. Poor business.

FOR THE FAR WEST.

"A Gentleman Of The City," a new play by Percy Sargent, will be produced through the far west by Sargent's own company, headed by Connors and Kearny.

REPAIRING "CASEY JONES."

Dayton, O., Oct. 4.

Arthur Gillespie, the New York writer, came on here to repair "Casey Jones," the Rowland & Clifford show on the Stair & Havlin time.

NEW VICTORIA OPENS.

Chicago, Oct. 2.

The Victoria opened Sunday afternoon, in "Don't Lie to Your Wife," a farce with music by Campbell B. Casad. The lobby was filled with scaffolding and there were many other evidences of the unfinished condition of the house.

The theatre is roomy and modern. The decorative scheme is gray and gold. The steel curtain carries a western scene. The curtain is in black and gold with Japanese designs. On the mezzanine floor there is a promenade, and a rest room with a soda fountain and other features that make it unique.

AMERICAN GETS AWAY BIG.

Chicago, Oct. 2.

The American Music Hall opened Saturday night to a big and enthusiastic crowd, with "The Military Girl" which has been current at the Ziegfeld theatre. It was received with much warmth.

The piece has had a hard struggle, but there are indications that it will now gain prosperity.

Sam P. Gerson, manager of the American, did some strenuous work placing the house in shape, and also in keeping the company together for the venture.

New features will be added to the show from time to time in the way of burlesques on attractions in town.

Cecil Lean and Florence Holbrook are featured in the offering.

FIRST ATTRACTION BOOKED.

San Francisco, Oct. 2.

Kolb and Dill will be the first occupants of the new Grauman theatre on Market, near Seventh street. They close the engagement at the Savoy in three weeks, then spending a fortnight on the road, returning for the dedication of the new house, remaining two weeks there.

While no definite announcement has been made, it is generally understood musical comedy stock will be the policy of the theatre.

JOHN MURRAY DEAD.

John ("Jack") Murray, general press representative for Klaw & Erlanger, died Monday morning at 2 o'clock, in a hospital, where he had been removed after an automobile had struck him. A fractured rib penetrated his lungs. Mr. Murray was conscious until the end. He left instructions for his funeral services and selected the pall-bearers.

In perfect health, he attended a dinner at the Hotel Astor Saturday night. Leaving there he started across Broadway, when a machine unseen by him swiftly coming down the street, hit him.

Very popular in the theatrical district, Mr. Murray's death was genuinely mourned. He had been a newspaper man ever since graduating from Princeton. Before taking the position with K. & E. Murray had been out with "Wildfire" for Frederic Thompson. Mr. Thompson was influential in securing Mr. Murray the K. & E. berth.

OBITUARY

Boston, Oct. 2.

Peter H. O'Neill, Jr., known as "Happy" O'Neil, the minstrel man, died Friday, at the home of his parents, 153 Princeton street, East Boston. He gave up a career as a lawyer after he graduated from the Boston University Law School, to take up stage work. Later he went into the music publishing business with Oliver E. Story. He was the son of Peter H. O'Neil, superintendent of the construction of bridges for the city of Boston.

Pittsburgh, Oct. 2.

Robert S. Clements, widely known in the theatrical business, died in the Punxsutawney Hospital here. He was born in Brookville, Pa., 52 years ago. After his retirement from the circus field he was manager of the American House, Pittsburgh, and treasurer of the Trocadero, Chicago.

Henry Willis Blair, father of Harry J. Blair and Jane Blair Curtis (Curtis Trio) died Sept. 26 at Schenectady, N. Y.

George Turner, an English actor in the fifties, who was rehearsing a small part in a forthcoming New York production, died suddenly in bed at his apartments in Stapleton, S. I., last Sunday. He left a widow and children in straitened circumstances.

Hazel Morrison, a professional for many years, died at her home, 232 E. 26th street, New York City, Sept. 16, after a lingering illness. She is survived by a step-sister, whose stage name is May Fisher.

Viola Jerome, in private life Mrs. Thomas Walsh (Jerome and Morrison) died in Brooklyn last week while undergoing an operation.

Mrs. Anna Ford, mother of Joie Canada, playing in the Empire Stock Co., Grand Rapids, died recently in Detroit.



P. W. MILES

(Officer McNabb)
with Fred Ireland's "Casino Girls"
Direction. BEEHLER BROS.

NEW ACTS NEXT WEEK

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

Billie Reeves, Fifth Ave.
Blake and Amber (Reappearance),
Fifth Ave.
Gladys Vance, Fifth Ave.
Jim Diamond and Sibyl Brennan,
Colonial.
McMahon, Dymont and Clemmons,
Bronx.
Peppino, Union Sq.
Hal Davis and Co. (New Act), Ham-
merstein's.
Frank A. Mullane, Hammerstein's.
Close Brothers, Hammerstein's.

Lulu Glaser with Thos. D. Richards
and Co. (1).

"First Love" (Musical Comedy).
24 Mins.; Interior (Special Set).
Orpheum.

Lulu Glaser bows to vaudeville in a typical musical comedy vehicle. It has the Plot, the Soldier-Tenor, the Engenie and the doting, but grumpy. Old Uncle. Young couple without knowing each other are betrothed. She, to get a true line on husband-to-be, disguises as a maid. Right here would have been the place to write in a Lulu Glaser laugh, if that were possible, and you know the rest. Just to make it a story the maid gets over with the young man a mile. She returns to her original self and accuses the tenor of being a flirt. He begs forgiveness and she falls into his arms. For Lulu Glaser (the first time) it is for vaudeville. There is plenty of opportunity for her laughter and the time limit is just right. In a maid's black dress, the comedienne did not look well but in a pretty pink frock Miss Glaser appeared as youthful as ever. The gay laugh didn't seem to be quite as gay as of yore, but this may have been due to a slight cold. Thomas D. Richards played the soldier-tenor as though accustomed to it and gave the picture plenty of color in his gay uniform of red and gold. He also sang a number or two as tenors always sing them. Lester Browne, the uncle, filled in the minor role. Mr. Browne is also programmed as producer. Raymond W. Peck and Melville Alexander wrote the book and lyrics. M. S. Bentham is mentioned as directing the piece in vaudeville. No musical director is carried. The Orpheum audience accepted the piece in a dignified manner, evincing their liking for the star without any great demonstration. *Dash*

Perea Sextet.

Instrumental.
20 Mins.; Full Stage.
Columbia (Sept. 29).

The Perea Sextet (from Portugal) is a string musical organization, carrying also a piano and organ. There are three violins, a cello and bass viol. The music is concerted throughout, which makes it somewhat fatiguing, and might be varied with a violin or cello solo, one or more. The airs run from classical to popular. The program, with an exception or so, would not be complained of were the solos in it. As a musical number, the Perea Sextet will be welcomed in houses attracting high grade patrons—in the majority.

Sime.

Taylor Granville, Laura Pierpont and Co.

"The System" (Dramatic).

32 Mins.; Full Stage, One and Close
Full Stage (Special Sets and Drop).
Union Square.

"The System" seems to be a business getter. At 8 o'clock Monday evening the Union Square box office rack was bare except for the boxes. There was a good deal of Monday night paper in the \$1 sections, but even at that the boxes were sadly vacant. The police expose sketch, written, the program says, by Taylor Granville in collaboration with Junie McCree and Edward Clark, is a story of twisted ethics and sadly distorted morals, making an appeal to the morbid interest that used to keep a crowd around the collection of death masks and like exhibits in Huber's Museum. It's a pity the writers selected such nasty subjects, for the tale is most skillfully told and the dialog discloses a gift of literary expression on the part of some of the three which is worthy of better things. Fourteenth street audiences may not find anything offensive in the portrayal of such characters as a woman of the streets and a crook who takes it for granted she will pay his fare to Chicago, but it is to be doubted that generally audiences will enjoy such a stage picture. Arnold Daly once played in "The Regeneration" and found this out. These intimate pictures of the Fourteenth street sidewalk phase of the underworld do "advanced vaudeville" no good. Of course, the present police mess in New York forms the groundwork of the sketch, and its application to current news may explain its drawing power. The police "system" in the person of one Dugan, a Central Office detective, frames up a job on Billy Bradley, alias "the Eel" (Taylor Granville), in order to railroad him and win his girl, Goldie Marshall (Laura Pierpont). "The Eel" outwits the detective and at the final curtain stands purged of all his misdeeds, in possession of large wads of money (stolen from the grafting detective) and headed for Chicago and a delightfully comfortable reformation with Goldie, the girl of nameless trade. Now, honestly, isn't that out of order? In the telling of this story the authors have put several "punches" worthy of O Henry, and the curtain falls on a bully surprise. The sketch as it stood Monday night was too long. The entire second scene might be eliminated. It does not advance the story in the slightest, is discursive and is only interesting as a bit of "atmosphere." The discussion of newspaper ethics, besides, is a side issue. What Mr. Granville wants to discuss, if we understand his purpose, is "The System" and the messy love affairs of the crook.

Rush.

Adams and Terrell.
Instrumentalists.

15 mins.; Two.

Male "comedy" instrumentalists, good for the small time. The main comedy bit is the "straight" handing the "comedian" a cornet to play, and on blowing into it, flour is projected into his face. Act could—and probably does—work in "one."

Job.

Mrs. Langtry and Co. (3).

"Helping the Cause" (Comedy).

22 Mins.; Full Stage Interior.
Colonial.

Mrs. Langtry in "Helping the Cause" has a very good comedy sketch for London, but for New York it serves for twenty-two minutes to allow the audience to see the star. Mrs. Langtry's success will only be judged by the number of people attracted to the box office. Tuesday night the ground floor and boxes were practically filled with the balcony and gallery about three-quarters occupied. This is barely making good for Mrs. Langtry. The theme of her present sketch, to the average New Yorker, is foreign. The militant suffragette we don't know, so much of the satire is wasted. In London, where these progressive little women do anything from incendiarism to caving in the dome of a Prime Minister, the piece was funny. Here it means nothing except the by-play of the two men. With the satirical side lost, it becomes merely a farce and not a good one at that for America. Mrs. Langtry is sixty-three years old according to report. She's a wonder, and didn't even begin to look old alongside the Doctor who appeared about twenty-two. The company is competent. It is simply a question of drawing power with Mrs. Langtry, and it isn't likely she can maintain the even break of the early week's business at the Colonial.

Unah.

Russ Whytal and Co. (3).

"Lui" (Dramatic).

20 Mins.; Five (Parlor).
Fifth Avenue.

"Lui" as an 'episodical adaptation from the French is useless to vaudeville. It broadly dilates upon a disagreeable phase of life's undercurrents. There may be a place for this sort of stage realism—there should be in New York, but not in vaudeville. Legitimate players debuting in the varieties may as well shy away from the dramatic sketch that at least is not wholesome in its lesson. "Lui" ("He") tells a story unfit for publication. Granted Mr. Whytal's character bit was well done, that the revolver shots Monday evening became confused, and that Sarah Biala in the principal support gave one of the best performances ever seen in a tabloid, "Lui" has not a chance in any vaudeville house—unless the manager is aiming to have the receipts that may be drawn by the piece go toward the purchase of a padlock for his doors.

Sime.

Stuyvesant and King Sisters.
Singing.

14 Mins.; Full Stage.
Grand Opera House (Sept. 29).

Three women get away nicely with a quiet simple turn. The King Sisters are slim and youthful looking, while Miss Stuyvesant is of the plump, matronly type. The combination gives her opportunity to play up to the others for comedy effect. They finish with a very pretty trio number, quietly and simply handled. Their easy, smooth methods and excellent singing gets them away to a substantial success.

Rush.

NEW SHOWS NEXT WEEK

Initial Presentation of Legitimate
Attractions in New York
Theatres.

"The Brute"—39th Street (Oct. 8).
"The Daughter Of Heaven"—Century
(Oct. 12).
"The Woman Haters' Club"—Astor
(Oct. 7).

Jock McKay.

Musical Monolog.

19 Mins.; One.
Fifth Avenue.

When Jock McKay first appeared in New York, the week of Dec. 27, 1908, at the Colonial, the New Act review (unsigned) of him in VARIETY (Jan. 2, 1909) said, in part: "It's all up to Mr. McKay. He can make or break himself as he may choose his style of work." Nearly three years since then. Mr. McKay is reappearing this week in New York, at the Fifth Avenue—and he is made. For a foreigner who has picked up the American idea of vaudeville and shaped a turn accordingly, Jock McKay is cheerfully recommended as the model. Jock is a kiddier. He best describes himself by remarking while on the stage (in a likeable and understandable Scotch dialect): "You didn't think so much of me when I came on, did you? I knew that. When I am gone, you will say 'Wasn't that Scotchman clever? What did he do?'" But Mr. McKay does things nevertheless. He tells stories, plays ragtime on the bagpipes and kids. Among his jokes were a couple of old boys. Jock knew that, so he said after telling one: "You have heard it before, but it's the way I put them over." That's so. Mr. McKay also highly ruminates on "curtains" or "bows." Speaking confidently to the audience, Mr. McKay told those in front how actors like to take bows, which they can only do when the audience applauds. "When I was at the Tivoli, London, this summer," said the bright Scotch comedian, "they made me take four bows, like this (illustrating by rapidly jumping in and out of the first entrance and smirking). Now I am going to play the bagpipes walking up and down the stage" he added. "The last time, when I got to here (marking off a point on the stage) I will turn my head to you sideways like this (turning) and you will know I am off. Then you commence to applaud and we will see if we can't beat that record." Monday night Mr. McKay did break that record, each time he left the stage. His rag on the pipes is the first played on this side. "Alexander's Band" was the air. It is probably very difficult. Another solo, "I Love a Lassie," was also played by him, instead of the inveterate Scotch tune usually turned out by bagpipe manipulators. Jock explains why the Scotch favor the pipes. "It makes the Scotchman brave in war," he said. "They would rather be killed than hear it." Jock McKay is a dandy little vaudeville comedy number. Placed next to closing at the Fifth Avenue, he made the hit of a somewhat ragged program that had preceded him, and which did not help his chances in the late spot. He has that invaluable gift of simulated impromptu delivery, he looks funny, and he is funny.

Sime.

Frank Bryon and Louise Langdon and Co. (9).

**"Coyotte Gussie" (Comedy).
25 Mins.; Full Stage (Special Drops).
Fifth Avenue.**

Bryon and Langdon's new act has plenty of comedy, made through the contrasted effects of a big bluff westerner with a gun, and Mr. Bryon's "Cissy" character. Eight nicely dressed and good looking chorus girls provide a lively background to three numbers, the most catchy being "Girl of the Golden West." Dressed in brown the young women of the chorus had appearance in the changes of costume. The story is of a cissified youth who goes west, lands on a ranch, riles the cowboy, narrowly escapes death at his hands several times, to finally discover the rough gunman is his father, from Trenton, N. J. As "Coyotte Gussie," Mr. Langdon got laughs as easily as when Bryon and Langdon did their "Dude Detective." The Fifth Avenue audience proved the couple were remembered by a reception upon their appearance. Miss Langdon has not a great deal to do, even with dialog, although her emphatic "Dan!" often repeated to restrain the cowboy from killing the "cissy" was made very emphatic and explosive every time. Miss Langdon also looks well in her western habit. "Coyotte Gussie" might have stood another week's workout in the woods before coming into New York. In that time doubtless the "baby business" would have been taken out. Something is needed to fill in the time now taken by it, although perhaps the act could be cut down that much. The "baby" matter is hardly worth while, and lessens the comedy importance of the character Mr. Bryon always handles so well. Bryon and Langdon will work this number into a recognized comedy turn, although a defect at present is that the westerner is not brusque nor bullish enough. He should be a very, very bad man, for his opposite (Mr. Bryon) is the limit of a legitimate "nance." *Sime.*

**Mr. and Mrs. A. Bascomb.
"The Awakening of Mr. Pipp"
(Comedy).**

**14 Mins.; Full Stage. (Bedroom).
Winter Garden (Sept. 29).**

The title of the sketch played by Mr. and Mrs. Bascomb at the Winter Garden Sunday evening was neither programed nor carded. However it was "The Awakening of Mr. Pipp," or at least an English version of the comedy playlet Charles Grapewin played in vaudeville over here. Mr. Bascomb put on this same piece at the Tivoli, London, some weeks ago, as reported at the time by cable to VARIETY. The Sunday evening performance was but a diversion for the players at the Garden. Mr. Bascomb is the principal comedian in "The Merry Countess" at the Casino, where his success has been so pronounced there is small chance he will become available for vaudeville anywhere for a long while. In the "Pipp" affair, he secured many laughs, and was well assisted by Mrs. Bascomb, a brunet of a decided English type, good looking, and with a wealth of hair that hung loose about her. The finale of the sketch was said at the Garden by those who saw it abroad to have been changed. The finish was quiet and abrupt. *Sime.*

**Tom Nawn and Co. (2).
"The College Coach" (Comedy).
13 Mins.; Interior.
Hammerstein's.**

Tom Nawn, one of the most artistic portrayers of the "tad" character in vaudeville, has a new vehicle, but one so thin he is compelled to resort to a few of his old-time soft-shoe steps. As terpsichorean "convolutor" he can still give a few of the boys of this period a considerable handicap. "The College Coach" is a comedy skit built around an old melodramatic idea—that of turning one's daughter out of the house because she insisted on becoming an actress. The girl returns and on learning from her mother that "the old man" is stubborn about taking her back, suggests she impersonate a dowager and try some of her "acting" on him. It is asking an audience to stretch its imagination considerably to believe that a father would not recognize his own daughter disguised with a gray wig and dressed as an elderly woman. The girl leaves her father's presence "unmasked" and returns a moment later as herself, begging her mother to take her home—that she is ill and the troupe stranded. Mother pretends to be cruel and bids the child "go," whereupon the father rounds on mother and declares his child shall not be turned out of the house. The expression on Nawn's face when he, in the character of the father, discovers that he was tricked, is a consummate bit of pantomimic art. The skit, however, is lacking in situations and the main argument against it being used as a vehicle for Nawn, is that he is merely a "feeder" for the daughter's part. All three characters were excellently interpreted. *Jolo.*

**Adelaide and Hughes.
"Canoeing" (Dancing Pantomime).
17 Mins.; Full Stage (Special Set-Wood-land).**

"Canoeing" is Adelaide and Hughes' new act, first presented Sunday at the Winter Garden, where the principals are part of the weekly show. In "Canoeing" there is a pretty glade setting, with Mr. Hughes sleeping on a log, while Miss Adelaide is seated upon a fence, at the opening. Following some pantomime by both, they dance, having one new style, a variation of the "no-clasp," followed by a sort of "Tango," with an exit in a canoe, far upstage. The new act, with more of the couple's dancing would fit in nicely for vaudeville. It pleased the Winter Garden audience very much, and made a most pleasant number, not the least part of which was the appearance of Adelaide. Dressed in a white outing suit, she could have been mistaken for Flora Parker. In the big improvement and advancement of Adelaide during the past few seasons, her looks have kept pace. *Sime.*

**Love and Haight.
Female Impersonators.
10 Mins.; One.**

Two young men, one smaller than the other, essay female impersonations. The shorter chap appears first in soubrettish attire and specializing on ballet dancing. The bigger fellow seems to have been paying close attention to Julian Eltinge. The boys should be able to get over in the pop houses. *Mark.*

**Vera Michelena.
Songs.
15 Mins.; One.
Colonial.**

Vera Michelena is from musical comedy. Featured in "Alma," she is using the "Alma" number as her opening song. It places her on an easy footing early. "Beautiful Dream" is the second selection. She makes it sound like a new number. Miss Michelena has one of those soothing voices, and it's nice to hear a soothing voice in a vaudeville theatre. A high class number is the third, although there are no vocal pyrotechnics nor vaudeville tricks utilized for applause. The closing number is Oriental, with just a touch of rag. It makes a big finish. Dressing is an important item in Miss Michelena's offering. A purple gown is a wonderful creation and the singer can wear it. Two or three of those bewitchingly attractive caps are also worn with the several costumes. The costume worn with the Oriental number is slit up the side and almost amounts to tights. Opening after intermission after being moved from "No. 4" position (where she should have been, both for the good of the show and herself), Miss Michelena is a big time single of a type vaudeville needs at present. She fairly represents class, and class is becoming an asset in vaudeville that cannot be overlooked. *Dash.*

**Tilford.
Ventriloquist.
19 Mins.; Full Stage (Can Appear in one).**

Grand Opera House (Sept. 29).
Tilford used a single grotesque dummy and requires as paraphernalia only a table, a telephone and a cigar. He smokes the cigar during a running fire of talk with his dummy and continues to puff as he comes down into the audience. Even under the spotlight there is no perceptible movement of the lips. Tilford has by long odds the best singing voice noted in a ventriloquist this long time. He employs it to good effect during the turn. He is in addition a person of excellent, easy stage presence. His talk is bright for the most part and won laughs from the Sunday afternoon audience at the Grand, where it was a substantial hit. He used a paroxysm of weeping by the dummy tellingly. *Rush.*

**Ramsdell Trio.
Dancing.
12 Mins.; Full Stage.
Colonial.**

The Ramsdell Trio open the show at the Colonial this week and make about as good a number for the position as could be secured. It is a dancing act, but not of the usual sort. Two girls and a boy make up the trio. The dancing consists of solo, duo, and trio work of various kinds. The girls make a very good appearance, with two or three changes of costume, each pretty and becoming. The boy does the work, not always accepted from a man, but he is more like a kid and passes. It is a pretty little act, with some class, for just the position it now occupies. *Dash.*

**Melville Ellis and Maurice Farkoa.
Musical.
17 Mins.; One.
Winter Garden (Sept. 29).**

To term Melville Ellis and Maurice Farkoa anything but a musicale number, would be vaudevilly sacrilegious. Of all the classy numbers where the piano is combined with songs, vocally or recitative, Messrs. Ellis and Farkoa must take their place at the uppermost point. The number was impromptu for the Garden's Sunday night show. Mr. Farkoa is playing in "The Merry Countess" at the Casino; Mr. Ellis lately returned to New York from "The Social Whirl." Could they continue as "an act" their value, if gauged by the class of the turn, in appearance, workmanship and selections, would be measured only by the limit of the managerial pocketbook. Mr. Ellis first stepped upon the stage where his popularity may be best described as immense. Always a strong favorite at the Garden, applause preceded and followed his piano solo. Mr. Ellis again shone as accompanist to Mr. Farkoa, who delivered "Two Dirty Little Hands" with an appreciable quantity of expression that is so often lacking in American male singers. His next was "I Like Love," a jerky little bit of a foreign lyric (probably) that he made much of. Another might have wasted it. "I Love a Lassie" was sung in French by Mr. Farkoa. The velvety language gave it another lilt from the broad and heavy Scotch of Harry Lauder (Mr. Farkoa mentioned Mr. Lauder in his announcement of the number). For the finale the singer sang "My Sumurun Girl," also in French, and was loudly encored, repeating the chorus. "Ellis and Farkoa in 'one'" looked great. *Sime.*

**Mae West.
Songs.
13 Mins.; One.
Hammerstein's.**

Mae West is one of those girls you run into at a music publisher's, become interested in through watching her rehearse a new song, tip off your agent friend to "grab off" a "find," and feel that you have done both the girl and the agent a favor. Sometimes you even take a chance yourself and agree to "go good" for wardrobe, etc. Then you phone one or two "newspaper boys" and drag one of the booking managers over to a rehearsal. You communicate some of your enthusiasm to all with whom you come in contact and finally the woman gets a week at either Hammerstein's or the Fifth Avenue. Somehow or other, she doesn't project that remarkable "personality" across the footlights and you charge up a few hundreds to experience. Miss West was given a work-out at Hammerstein's a few months ago and "didn't have the material." To-day, profiting by that engagement, she is given a routine of good and new songs, a couple of travesty imitations, a little eccentric dance and she passes nicely. Her new songs are "Isn't She the Crazy Thing?" "It's an Awful Crazy Way to Make a Living." "Good Night, Nurse." "Everybody's Ragtime Crazy." Of the four "Good Night Nurse" is probably the best. *Jolo.*

Gean Smith.
Oil Paintings.
14 Mins.; One.
Fifth Avenue.

As an artist who paints in oils and has taken to vaudeville, Gean Smith and his stage work are interesting. Mr. Smith perhaps in the belief a vaudeville audience needs something else beside the canvas product, has himself timed while painting. It makes the turn just a trifle freakish, whereas it should be dignified, as becomes the subject matter, also the painter's appearance. The program mentions Mr. Smith will paint a horse's head in oil in four minutes and turn that head into a lion's in three minutes. He beat the time limit on each. Other subjects were a tiger's head, and the finish of the "Salvator-Tenney" race. This latter, which became the finale of the act, had a small phonograph, with a large megaphone attachment, reel off Ella Wheeler Wilcox's poem, "How Salvator Won"? Only those directly within the range of the horn probably heard how. The least that might have been done for this portion was to have supplied a Victrola that could give volume and distinctness. But Mr. Smith hardly needs the accessories, nor the telephone book device of his assistant in locating someone in the audience who will take one of the paintings home. For rapid oil painting (far removed from cartoon work) Mr. Smith, who is a celebrated painter of the horse, is entitled to the best of vaudeville engagements on his act alone, which is unusual and fully worthy. An artist painting with brush from pallet must be confessed to be a decided relief to those who employed various colored crayons for the formation of strokes designed to make people laugh. There's nothing amusing in Mr. Smith, but his vaudeville painting is instructive and educational. It might well keep some aspiring amateur in the gallery from becoming a comedian, turning his thoughts to the higher, loftier things. *Time.*

Great Tornadoes.
Acrobatics.
10 Mins.; Full Stage.
Colonial.

Great Tornadoes are the usual acrobatic troupe of the general run. Five men and a woman compose it. A "ringer" has a disguise so palpable it is funny. The work lacks finish, although there are two or three very good tricks. Appearance and manner of presenting are not good. After the Metzzettis at the Hippodrome, the Tornadoes are very mild. *Dash.*

Palmer-Lewis Co. (3).
Travesty Skit.
13 Mins.; One (2); Three (8); Full Stage (3) (Special Set and Drops).
Chorus girl and manager. Leading lady on strike for her salary, chorus girl offers to replace her. She changes to tights, doing a lone song and dance while manager changes to "Spartacus" make-up, she again changing to Cleopatra. In the ancient garb they essay the familiar travesty idea, worse than worthless unless well done—and this isn't. For a third try they change to Japs and wrestle with some sort of pantomime dance. Pretentious looking for small time. *Jolo.*

Bounding Owens.
3 Mins.; Full Stage.
City.

The Bounding Owens for time consumed must be establishing a record for American vaudeville. In England now and again a turn will be seen that works no longer than three minutes, but for America it is an innovation. It may not satisfy the managers but to the audience it is ideal. In the three minutes the Owens work they really do something. Ground tumbling, very good; hand-to-hand and shoulder-to-shoulder work, fine, and the bounding on the trampoline, excellent. Sounds like a whole act and it is a whole act. The Owens do as much as many of the other acts without stalling, that's all. The Flying Martins were caught at one showing doing 4½ minutes, that's the nearest to the Owens on record. The Owens need dressing. Their appearance is against them. That alone will keep them on the small time. *Dash.*

Ward and Weber.
Dancing.
9 Mins.; One.
Hammerstein's.

Judged from the standpoint of a couple of boy steppers, Jack Ward and Eddie Weber may be designated as top-notchers. In addition they have a beautiful special drop, well made and good fitting clothes and just a faint conception of what constitutes "an act." The latter may be worked out until it becomes more tangible and then the boys will have gone as far as they can in vaudeville in this line. *Jolo.*

Lucky and Yost.
Singing and Comedy.
19 Mins.; One, Full Stage, One.
Grand Opera House (Sept. 29).

Lucky and Yost have rather an interesting comedy idea. Young man and woman, they open in a street scene in "one" and have a lovers' quarrel, to the accompaniment of a song. They part. A special interior showing adjoining business offices is disclosed. The girl pretends to be someone else and frames up a date with the young man who has the office on the other side of the wall. They reappear before the street drop—exposure, more quarrel, make up and go into a dance for the finish. The offering should make a good laughing number on the small time. *Rush.*

Willard Lee Hall and Co. (5).
Dramatic Sketch.
24 Mins.; Full Stage.
Grand Opera House (Sept. 29).

The program does not give the name of the sketch. Not that it matters at all. The proceedings begin with a song and dance and the curtain drops on a holocaust, in which a father shoots his son to death and then falls lifeless, stricken with heart disease. These two incidents take up about four minutes. The remaining twenty minutes are used by the father in telling "the story of his life." The audience very properly giggled during most of the act and applauded tumultuously at the finale. Perhaps they were pleased at the untimely end of the two characters. The act won't do. *Rush.*

Lydell and Butterworth.
16 Mins.; One.
Blackface Talk, Dancing and Songs.
Grand Opera House (Sept. 29).

The team are man and woman, the latter making up in coffee color. They have some amusing talk, although there is a bit too much of it. The woman dresses attractively in pink and does a short specialty of hard shoe dancing. The man dresses in Bert Williams comedy arrangement, and does very well at the finish with soft shoe eccentric dancing. The Grand Opera House Sunday afternoon audience, which filled the house, liked the team very much. *Rush.*

Armstrong and Manly.
Talk.
12 Mins.; One.
City.

Armstrong and Manly have what is really a comedy dramatic sketch played in "one." A special park drop should be carried. A bench is placed before the drop and middle aged man saunters on reading a paper, about the gullible New Yorker who was trimmed for a few thousand by a gold brick scheme. He dwells for a few minutes upon what he thinks of these easy marks. Young man enters and becomes acquainted with the older man. Old party again expostulates upon the feeble mindedness of the easy New Yorkers. Stranger then proceeds to trim the wise guy for \$1,000. The story is quite plain from the start but interest is held through the audience wondering how the bunk is to be slipped over. It comes unexpectedly, bringing with it also a surprise finish. The act is a trifle stilted at the opening but once it gets its stride it amuses. Both roles are exceedingly well played. The turn is worthy of the small big time and a try in an early position on the big bills. *Dash.*

The Lansings.
Equilibrists.
9 Mins.; Two (Plush Curtain).

A clean looking pair of equilibrists with the man doing most of the understanding. The woman, who is able to lift him with comparative ease, also does some excellent tricks of contortion, considering her size. The Lansings can hold attention on a big small time bill. *Mark.*

Morton and Wayne.
Songs.
11 Mins.; One.
American.

Morton and Wayne are juvenile entertainers from below the Mason and Dixon line. In the "coon" songs their southern accent is very pronounced. Or the roof debut their work was hampered Monday night by the girl's cold, but notwithstanding they left a favorable impression. The couple look like brother and sister. The girl seems quite young yet displays a combination of vivacity and femininity that will aid her in making progress the right way. Personality is a big asset which Morton and Wayne possess. Only one character number is used. In action, the kids make no pretense at being anything but kids. The act can work the pop houses and be greatly benefited. They did well in the second position. *Mark.*

Spissell, Quail and Mack.
Acrobatic.
13 Mins.; Full Stage. Special Set.
Orpheum.

Spissell, Quail and Mack are probably another outgrowth of the original Spissell Bros. and Mack act. The boys have conceived a new background in which to show most of the old comedy bits. The set is a hotel kitchen with the chef working somewhat along the lines of the waiter in the old act. The act is slow at the start and does not get going until half over. When the rough work begins it livens up somewhat but more action must be placed in the opening if they wish to continue as a closing feature on the big bills as they are placed this week. More tumbling would be an improvement and comedy secured from the tumbling would carry it on still further. The act which sounds like that the late Frank Spissell had, needs a few weeks working. *Dash.*

Edney Bros. and Co. (1).
Songs and Changes.
16 Mins.; One (Special Drop).
Columbia (Sept. 29).

The Edney Bros. have considerable in their turn, including several changes for the two boys, and a Chinatown district drop. The opening is of the two men as Chinks. Later a girl (the "Co.") appears. Songs and talk are run through, the men appearing often enough in disguises to cause one to believe there are several people in the act, which may account for the "Company" portion of the billing. One song is Joe Howard's "In the Smoke" rewritten, sung by a dope, and there is a short speech in verse by the policeman that doesn't sound over well. The finish of the turn is the brightest bit, though the Chinamen characters are done very well. The act, until it is remoulded and there seems an excellent chance to improve it by doing that, will not be fitted for the bigger houses, especially in New York, although it might stand up on the small-big time, and is a sure fire big small time turn. *Time.*

Fox and De May.
Talk and Dances.
12 Mins.; One.
Academy of Music (Sept. 29).

Fox and De May closed a long show at the Academy Sunday which proved a big handicap. It was ~~about~~ six when they finished. The man ~~was~~ in eccentric attire and is 99 per cent of the act. The woman's best asset is her ability to work the "straight" questions in a voice that could be heard a block away. The man has some raw material, a parody in particular being decidedly "blue." Some of his quips also have the wrong ring. The man's dancing got over. Fox and De May could work the pop houses nicely. *Mark.*

Flying Waldo.
Trapeze Contortionist.
7 Mins.; Three (Exterior).

Waldo first goes through contortions and then follows with some twisting and whirling feats on the trapeze. Nearly everything in Waldo's repertoire has been seen repeatedly around New York. He should rest content with pop house contracts. *Mark.*

OH! OH! DELPHINE.

And they said it couldn't be done! What? Why the construction of an intelligible farcical plot, with real fun in its situations, that could be put over in the form of a musical comedy. It has been done, to the queen's taste.

Before many weeks have passed "Delphine" will have been built into current slang. So that you will be in on the ground floor, we'll pass the tip thus early. Holding the right hand slightly elevated, palm out (in the attitude of one refusing the third drink) and making the right eye-lid quiver ever so slightly, "Delphine" means the acme of clever, sophisticated naughtiness. Clever naughtiness, mind you.

Nobody but a Frenchman could have written the original farce, from which the musical comedy comes, without driving the neighbors off the block. This farce, reconstructed from the French of "Villa Primrose," is consistently funny. There's the point. It's funny. At times the fun approaches close to the wrong side of the line that divides witty daring and grossness, but it never crosses. One is inclined to forgive much to sparkling wit, the sort that the French have a positive genius for. That's what "Delphine" is made of. That and an unusually pretty score by Ivan Caryll.

Frank McIntyre is made much of in the production. He is cast as the butt of a complicated matrimonial joke. Of course his waist line is useful in developing the broader humor, of which also there is plenty.

The star, however, is C. M. S. McLellan, who wrote the book and lyrics. The man, mark you, who actually wrote a funny farcical story adapted to musical comedy, in which the humor is innate, and not introduced by means of an interpolated specialty or an eccentric dance.

The numbers, both in the score and lyrics, score bull's eye after bull's eye. "Why Shouldn't I Tell You That," handled by Grace Edmond (Delphine), Mr. McIntyre and Scott Welsh, deliver the highest possible voltage of broad innuendo without a fatal shock. It is very sophisticated and wise in the oblique meaning of that word, but in some way that escapes explanation—it is without open offense.

The purely musical hit of the piece is, of course, a waltz, called "The Venus Waltz," worked up to a tremendous climax, partly by the hypnotism that lurks in the swing of the score and partly by extremely skillful stage management.

Honors go to Octavia Broske in the latter number. Besides being a lavish picture of Oriental loveliness, she has a splendid voice and a close approach to perfection in ease of stage deportment. Mr. Welsh was an interesting variation from the conventional musical comedy tenor. In the first place he has not that chaste regularity of manly beauty that marks the type. He is merely nice looking in a human sort of way and—listen to this—he does not strut down center under the spot light and warble to his lady love in a soulful, sobbing voice. One even suspects that he has a sense of humor. *Rush.*

KING HENRY V.

When two such eminent English critics as William Archer and Clement Scott saw fit to—metaphorically speaking of course—rave over Lewis Waller's "Henry V.," it seems almost the height of temerity for an ordinary human to presume to even discuss the matter.

Mr. Archer said that it was the best performance of a Shakespearean hero given by any English actor within the past twenty years; Mr. Scott that it was a revelation. Probably they said much more, but these are extracts from their reviews (written many years ago), which are reproduced on neatly printed folders freely distributed at Daly's theatre.

On the "souvenir program"—not quite so freely distributed since there is a charge of ten cents for it—is chronicled the number of times and dates Mr. Waller had the distinction of being commanded to appear before the King and Queen of England.

All of which does not alter one iota the indisputable fact that Mr. Waller's initial American appearance in the role created for him an enhanced appreciation of his art in the minds of metropolitan theatre-goers.

So we will now pass to the accessories, both as to cast and production: Waller's chief "accessory" is Madge Titheradge as Princess Katherine. In addition, and a most welcome innovation, is her reading of the "Chorus." She is seated in a chair of ancient Grecian design on a large platform in "two," surrounded by purplish curtains, clad in a white robe. From this point of vantage she "reads" the prologues preceding each act with a dignity and understanding that make her a contender for stellar honors with Mr. Waller himself. Nothing could more thoroughly exemplify the little woman's versatility than her quick transition to the role of the French princess in the last act.

The remainder of the supporting organization was, on the whole, adequate. But the production was flimsy, crude and not even well improvised. There was a scant number of supernumeraries to give the impression of a vast army, and they were badly rehearsed. The royal vestments, and those of the gentlemen at court—both the English and French courts—seemed dowdy. Even the curtain calls at the end of the acts were poorly managed.

The town is full of financial hits, but Mr. Waller's revival of "King Henry V." is not one of them.

Jolo.

BURLINGTON COMES BACK.

Burlington, Vt., Oct. 2.

Burlington as a legitimate stand has "come back." Recently Paul Gilmore came to town and the receipts were something over \$100. Since then the following shows have played here and the following figures speak for themselves: "The Yankee Girl," Aug. 17, \$847; "Red Rose," Aug. 31, \$1,171; "Fortune Hunter," Sept. 2, \$839.50; "Three Twins," Sept. 7, \$1,297; Alice Lloyd ("Little Miss Fix It"), Sept. 21, \$1,214; "Bunty Pulls The Strings," Sept. 26, \$849.

THE CASE OF BECKY.

Any reviewer who cannot hang out his M. D. sign would be taking himself very seriously indeed, in a written effort to dissect "The Case of Becky," a play that lays the surgeon's knife on the quack, gives the science of hypnotism its stage opportunity, and leaves a David Belasco show after three acts as one of those quivering live wires that will make people think and talk.

There will be opinions galore over "Becky." It will be said it is weird, it's creepy, but it is holding, from the moment Dorothy in her second personality as Becky, slides down the bannister in the devilishly hoydenish character that Edward Locke has made of her, until in the third act, with the pre-natal hypnotic influence stored within her sub-conscious mind, she defies the professional hypnotist who has had his power broken by her real father, the scientist.

Mr. Locke has placed skirts on "Dr. Jekyll and Mr. Hyde." Frances Starr is entrusted with the double character. A Svengali touch is added to it. Miss Starr splendidly becomes the sweet Dorothy or the wild Becky. In her stage transition from the good to the bad girl (second act), she put forth her greatest effort. The change was made by Miss Starr while under the light of a student's lamp, facing the audience. The strain as she sought to repel the invasion of her baser self was a tense moment, but only one of many during the evening.

The cast of seven contained players who gave the star invaluable support. Albert Bruning, as Dr. Emerson, the scientific student of hypnosis, stands first. Harry C. Browne, as the Doctor's assistant, was a hearty part of the action, in his build and his infectious laugh, besides which he had fallen in love with a nurse, who had no sense of humor (Mary Lawton).

Professor Balzamo was the quack hypnotist. Years before the curtain arose he led away the wife of Dr. Emerson with a piercing glance, but found her an easy subject only when under his influence. During her travels with him as a "subject," she gave birth to Dorothy, who lived to believe the showman was her father, until undeceived by Dr. Emerson forcing the truth from him. Charles Dalton was the Professor. After "The Case of Becky," has appeared before audiences enough, the hypnotist who practices upon the theatrical stage will be nothing but a memory of the past.

Still, that's neither here nor there. Go and see "Becky." It's worth seeing twice, for it's a study from many angles. The hypnotic believer, unbelievers and spiritualists can spend much of their time arguing over Mr. Locke's piece—perhaps his theories as well.

"Becky" cannot fail to attract, but maybe not as heavily at matinees as in the evening. But look out sharply, or you may be hypnotized yourself watching it. *Stme.*

TREASURER AT ASTOR.

Budd Robb, who has been managing one of Cohan & Harris' companies of "Officer 666," is the new treasurer of the Astor under C. & H.'s direction.

JUNE MADNESS

"June Madness" is dead. Produced at the Fulton Sept. 25, the newspaper reviewers rose up the following morning and consigned it to the depths. They damned it unanimously, taking the righteous attitude that the portrayal of a woman who had sinned and thereafter for twenty years suffered no compunction for her lapse is out of order and an inexcusable breach of the proprieties, especially when the woman happens to be the mother of a daughter, who, to quote the line in "The Woman," didn't come through the custom house.

When Henry Kitchell Webster wrote "June Madness," he took stage conventions by the throat. Somewhere Mr. Webster has learned a vast deal of worldliness and appears to have been unable to resist talking about things which are barred from public discussion by a convention which is as fixed and unalterable as that which prescribes 6 o'clock in America as the time to change to evening clothes.

One of these conventions is that the woman who breaks the social law must weep and wail about her sin through three acts and ultimately die to slow music and lowered lights. Mr. Webster won't have it so. His woman with a past is a competent, successful person and reasonably happy. Also she scores a complete victory in a battle of wits over the wife of her employer, a woman who is cynically made to represent the little-mindedness of the ultra respectable matron. In a playwright this is cynicism run to violent madness. Some of the character relations may be true to life, but on the stage they just simply can't be done. Every woman who sees "June Madness" will receive some of the passages between the young people as a direct slap in the face. The sinister meaning they convey may have in it a germ of truth. If they have it's the sort of truth the cynic accepts, but even he doesn't talk about.

Next time Mr. Webster is moved to discuss the sex question, let him ask any woman he knows, preferably a middle aged spinster school teacher, what she thinks of Kipling's "The Female of the Species." In her answer he will learn many things. "June Madness" does violence to everything held most dear to the American woman. Thereby it is hopelessly cursed.

With the exception of Edward Emery and Miss Kelly, the players were stiff and stagey to the last degree. With the best play in the world they would have been inadequate. They added one more ground of complaint against the most hopeless play that has appeared in New York this season.

Winthrop Ames, who stands for this piece, assumes the high art and uplift pose. There is no uplift in "June Madness" nor is there any art atmosphere in the presence of either the house or the show manager in the box office at 8:10 with his hat on and industrially polishing his finger nails. *Rush.*

REVIVING JOHN QUINCEY ADAMS.

A revival of "John Quincy Adams" will be made after election by Charles F. Atkinson, of Boston. Atkinson will also have moving pictures made of the piece.

SCRAPE O' THE PEN

"Bunty," "Bunty" and again "Bunty" was all that could be heard around Weber's the opening night (Sept. 26) of Graham Moffatt's "A Scrape o' the Pen." Mr. Moffatt wrote "Bunty Pulls the Strings," which recently closed a long run at the Comedy, New York. Both being Scottish plays, comparison of the two by those having seen both was perhaps inevitable, but without reason nevertheless. "A Scrape o' the Pen" is entitled to consideration and judgment on its own.

That there should be any doubt whether New York can stand two plays dealing with Scotland is not well founded, since Broadway likes anything that is good—and "A Scrape o' the Pen" is good, very good indeed.

The characters hold, because they are strange and quaint. There must be more in Scotland than there could have been in "Bunty" within the two hours or so required to play that piece. Why should New York not have a further insight into the customs of the Scotch, inclusive of their oddities, thriftiness, economy and superstitions?

The story of "A Scrape" is far less than the characters. It deals merely with a common law marriage, bound by a written agreement between the parties. The son who contracted with a serving lass immediately left for South Africa. During his absence the common law wife found out some things of his wild young youth that embittered her to the point she believed he could never redeem himself. The wife in name only, without imparting word of the secret wedding, married the foreman of the farm. When the wild boy returned seven years later, he tore up the marriage certificate as his elderly parents wanted him to, and through his unnamed young daughter upstairs the old folks had taken care of, following the death of the mother the self same son deceived.

The old father and mother are the main roles, and were excellently played, the father by Carl D. Lyle, the mother by Agnes Bartholomew. Miss Bartholomew, but in her early twenties, gave a most charming performance.

A comedy character in the person of a "professional mourner" (new over here) was capably handled by Edward Chester. It brought laughs, on appearance as well as the reason for his chosen profession, but the author missed a huge chance with this bit, by holding down the dialog that could have pertained to hearses and funerals, to bring the professional mourner in direct vision as a principal. Lila Barclay, the twice wedded, looked rather handsome among her companions. Helen Baird had an eccentric role in costume and work, playing it well, while among the company of twenty or more (all foreigners appearing over here for the first time) several stood out for attention.

"A Scrape o' the Pen" is pure Scotch, but it is highly interesting, through the characters mainly. Whether strong enough to draw as far downtown as Weber's will have to be proven, but that the piece is well worth spending an evening to sit through is certain.

Time.

THE PROSECUTOR

Harry R. Mittenthal presents "The Prosecutor," a dramatization in four acts of William Hamilton Osborne's novel, "The Red Mouse." The play received its first showing at the Grand Opera House, Brooklyn, last week. It is framed up for the Weber pop priced theatres, with a production that represents an unimportant investment and a cast which in all probability makes possible a small salary list.

In the working out of a dramatic story an important rule to keep in mind is that axiom in Euclid, "A straight line is the shortest distance between two points." "The Prosecutor" ambles about in curves, half circles, ellipses and every other variation from the direct. The characters become involved in explanations enough to drive the auditor to bewilderment. If Franklyn Searight, who made the stage version, had used more judgment in the selection of his material, he might have turned out a story that would be at least understandable.

The play has nearly all the faults to be found in dramatizations of novels. A large part of the big incidents take place off stage and have to be brought to the attention of the audience by conversation between the characters. Much of the detail is carelessly arranged. What might have been an effective climax to the first act was wretchedly handled. A young spendthrift attempts to kill a gambler because he cheated at dice. But the audience had no way of knowing that the gambler had cheated. Besides when the spendthrift fired the shot he thought was fatal, his revolver, one of those automatic unloaders, "broke" and the shot was really fired off stage.

Another factor in the development of the story was a scandal over a concrete contract in the building of the County Hospital. That's a fine romantic subject to catch the interest of women theatregoers! It is on a par with much of the rest of the play.

The dramatic forces are badly marshalled. The women are pale, listless creations. Not one is able to secure the sympathy of the auditor. In novel form, it is possible that "The Red Mouse" was interesting. As a play it is hopelessly dull.

The present company although for pop time, is most unsatisfactory. Louise Adams, who was an entirely unnecessary character, practically disappeared after the first act. She was very pretty, but a poor reader of lines. Noel Travers was the prosecutor. He did but fairly as an actor, although he had a part that was beyond hope. A New York district attorney does not ordinarily argue law with his office boy.

The Grand Opera House has an admission scale up to 50 cents. "The Prosecutor" isn't worth the money.

Rush.

KYRLE BELLEW LEFT \$10,000.

The appraisal of the estate of Kyrle Bellew, who died last fall, was filed a few days ago. Out of a total of \$10,000 there was left, after all deductions, including \$3,500 for a mausoleum over the grave in Woodlawn cemetery, \$3,642.49.

STEVE

"Rediculum" as the Hebrew comedian says, when reaching far out, or when the famished word player utters "What's the juice?" applying both to "Steve."

Arnold Daly was Steve in "Steve" at the Harris Saturday night. Maybe the curtain went up again Monday evening. It won't go up many times in New York, on the play Boston turned the cold shoulder to after its first performance there under the billing of "The Wedding Journey."

"Steve" is given by seven people, in three acts and the same set (parlor). The flop won't be an expensive one. Mr. Daly aroused some interest in the first act as the loaferish son of a widow. He was engaged to his mother's ward, with no tangible assets to realize the cost of a wedding journey upon. The girl had set her mind upon the trip, which would have taken in Niagara Falls. Every other means failing to raise money, the genteel tough concocted a scheme to have his hard laboring brother embezzle \$600 from a labor association, to keep Steve out of jail for an imaginary crime.

During the second act there was much whining, wailing and scenery eating. The third act saw the sweetheart getting an inside line on the bad un, who was finally uncovered as a careless ne'er do well, leaving the hard working son and the hard acting ward to confess they truly loved each other.

Following the initial flash of Mr. Daly in his faithfully drawn character of the bred-by-night corner loafer, he commenced to tire the audience. His little group of self trained players helped along. Daly's role was against public sentiment. Nothing else in the piece was worth watching nor listening to.

\$600 is a small time affair to build a near melodrama around. John T. McIntyre, a Philadelphia newspaperman is the author. Mr. McIntyre nicely worked out his story to the satisfaction of those remaining for the finish, but he did little in the telling. Not enough to compose a few minutes playlet that could get over in vaudeville.

Julia Walcott was the mother who doted on Steve, in preference to the bread winner. Miss Walcott gave a fine sketch of the sort of mother intended. Josephine Victor was the ward, who had a lot of acting to do with few people about to stand off the effects. Her best work was performed in the last act. It couldn't remove, however, the memory of the one preceding. It was said around the theatre Miss Victor gave her very worst performance the opening night, having carried the part successfully in Boston. Harry Morris in a little bit as an Irishman was an Irishman, more so than Edward McWade as Pike, whatever Pike was, besides always being in a hurry. Captain Pitzer might have been featured. William Walther played the Captain, from behind a window and no one saw him. Alphonz Ethier was the hard working son, soft, thick and honest. He failed to lend any valuable assistance.

Arthur Hopkins "presented" Mr. Daly and his non-star company. H. H. Frazee quit after the Boston try.

Time.

MERRY MAIDENS

"Merry Maidens?" The title is a question. Can maidens be merry in these modern times without silk hose? In a few country towns the answer might be yes but in New York and on the stage the "no" is emphatic. That is the worst that can be said of this season's "Merry Maidens" show. Twenty choristers costumed in a manner that is quite befitting the burlesque of to-day are without the necessary silks to finish off the otherwise pretty and bountiful wardrobe. It is really a wasteful economy.

A good looking, good working, and very nearly good singing chorus is all that any burlesque show can hope for. The "Maidens" have it. The numbers come along under the same head as the production and these are good with also one draw back, light effects. There are too many color flashings.

The numbers run to "rags" of the popular variety which is what burlesque audiences desire. At the 8th Avenue it is hard to put over a good number, the stage is small and the audience not of the best. This is aptly proven in the "Maidens" show where two corking numbers passed without return, while a poor one with a suggestive line in the chorus brought eight and ten encores. An exterior and interior set which also could not be shown at the 8th Avenue gave indications of being quite adequate.

The comedy is for the most part of the old school variety but it is in the hands of capable comedians who get a great deal out of the rough work, remaining well within the law. One or two of the bits should be shortened which would do away with the draggy periods now and again. Another speed restorer would be the elimination of the very poorly done living pictures.

The principals go along with the chorus to make up a very good organization capable of putting over a fast, snappy show which they are doing, for as a whole "The Merry Maidens" have an entirely satisfactory entertainment.

The principals all start from scratch. No one is featured. Harry Fields in the Hebrew role would probably be called chief comedian. Fields is a good worker, rough in method but entirely clean and gets plenty of fun out of the many bits in which he is involved. George F. Hayes is right with Fields in the laugh department. A different rube constable in make up and style he is extremely funny whether alone or with the gang and his stuff gets over in capital shape. Joe Phillips plays a Patsy, doing his best work in a couple of numbers with Lilla Brennan. His efforts as a comedian are not noteworthy. Billy Stewart as a Chinaman in the opener does well but as an Englishman in the burlesque, is not there. The character should be changed. Jas. J. Howell does exceedingly well in a straight role helping the singing strength of the company.

Anna Woods and Lilla Brennan are semi-soubrettes and both girls do splendidly. Good dressers and fast, gingery workers, they stand up well with this season's crop of burlesque women. Blanche Curtis makes a very good leading woman, keeping pace with the soubrettes in dressing and holding up the show's average.

Dash.

WORLD OF PLEASURE

Very little change has occurred in Gordon & North's "World of Pleasure," since last season. The story from "Playing the Ponies" remains the same, with its principal comedians, Fox and Stewart taking the former Yorke and Adams roles. Watson and Dwyer, a male team, have the second principal parts among the men, while Phrynne Ogden holds over as principal woman, with Lanier De Wolf and Pearl Dawson the other two feminine principals.

"Playing the Ponies" doesn't repeat very well. To those seeing it for the first time on the Eastern Wheel this season, it will appeal as a very good burlesque show. But for the second sighters, there is nothing, excepting a few new numbers, and these, sad to relate, have no one to put them over. With number leaders, the show is weak. It was also the fault last season. The best number is "The Gorilla Grab" by chorus people. It stood out in last year's show, and could stand extending now. Miss Dawson doesn't commence to bring out "Hitchy Koo," a recent song hit. Miss Ogden through dancing a "Tommy" with Eddie Dwyer, does something for "Robert E. Lee," although the work for this song should have been given to the chorus.

The choristers, eighteen women and four boys, do well enough in the song bits. If well led, they would make them much stronger. Miss Ogden is a big woman. To see her caper about in the "Lee" dancing encores is worth while. "Emancipation Day" is the final song, as it was before. Bobby Watson leads a Scotch number, with the girls prettily costumed. The chorus look very well dressed all the time. Watson sings "Let's Go Up to Molly's," and wears evening clothes while leading "Emancipation." Otherwise Mr. Watson doesn't dress for any especial attention, and at times, suggests his rather old-fashioned straw hat is glued on.

Watson and Dwyer use little from their vaudeville act. Dwyer plays the part of the jockey fairly well, with Watson as the "straight" just about passing. Watson has a bad habit of looking into the wings when speaking lines. Miss De Wolf is trying for the soubret class, and Miss Dawson probably fits into her minor role as well as may be necessary.

Fox and Stewart have parodies, and still make laughs out of the crockery-smashing scene, the best comedy bit in the piece. They have one new line that brings a scream. It is Fox saying to Stewart, "Come on, Jewish Person." The Hebrew team also have "I Don't Know" as the name of a horse to mix each other up with. Raymond and Caverly overlooked that one, which is just as good as "Watt St.," "Underwear" or "Try & Guess."

Miss Ogden makes up for everything else in looks. Harry Yost is the same villan, while James Hall is the detective although it is hard to believe it. He shone most brightly as a "plant" for Miss De Wolf's singing of "When I Get You Alone To-night."

Gordon & North could afford to chance a second season with "Playing the Ponies." The difference in receipts along the route will probably be averaged up in what would have been the expense account of a new show and reduction.

Same.

HAMMERSTEIN'S.

(Estimated Cost of Show \$3,500.)

Chill wintry blasts permeated Hammerstein's Monday evening and cast a blight over the entertainment. The orchestra was three-fifths filled, half of the attendance failing to arrive before nine o'clock.

When finally seated they sat quietly and throughout were rather sparing in their applause. This may have been due to some extent to the fact that up to the sixth turn there was no comedy, by which time the audience was comfortably settled into a condition of semi-somnolency. There was little or nothing throughout the entire evening's entertainment to rouse them from their apathy.

The only genuinely big hit was the Avon Comedy Four, with up-to-date topical and political "gags" and two new songs which made more than good. After "cleaning up" in fine shape, they grew selfish and put over one song, too many.

Dave Kindler, a whistler, opened the show at 8.10 to a handful of people and got little. Deodato, magician, in a conventional small time act, augmented by one trick that made a bid for "sensationalism," had the second spot, closing with the American flag, Ward and Weber (New Acts), third.

Frank Mills' Players in "Live Wires," offered a dramatic sketch that was either suggested by "The Woman," or vice versa. To those who have not seen David Belasco's production of last year the character of the telephone operator is novel. Rose Braham as the 'phone girl, was exceptionally effective in her emotional work. Mae West (New Acts) has an uncommonly good number in "Good Night Nurse." A few more side remarks during her songs would increase the number of laughs in the act.

There are two sketches on the bill—one dramatic, the other comedy—in which the audience is asked to imagine that a wig and gown will so alter a woman's appearance as to make her unrecognizable to the members of her immediate household. This situation is presented in Mabel Taliaferro's act "The Return of Tori San" and in Tom Nawn's skit "The College Coach" (New Acts). Miss Taliaferro dons a Japanese kimono and wig and you are asked to believe that her fiance fails to recognize her. In the Nawn act a girl makes up as a woman of fifty, and her own father fails to penetrate the disguise. The first half of the Taliaferro sketch is too talky and the second a terrific straining in consistency.

The Chadwick Trio opened the second half of the program without using the "mat" for Ida's dancing. As a consequence she received no encore. The encore in "one" got 'em though. Arthur Deagon starts with a new song, "Mabel at the Table." A little ventriloquism with his woman dummy might build up his finish into a riot. Alexander and Scott in "next to closing," at nearly eleven o'clock, did well in that hard spot, and the Flying Rogers, trapeze, closed the show, doing only four minutes of fast foot-to-foot and neck holds.

Jolo.

5TH AVENUE.

(Estimated Cost of Show, \$2,800.)

The Fifth Avenue show did not run any too well Monday evening. A couple of shifts in the program, with Mosher, Hayes and Mosher, a comedy bicycle turn, given a very choice position, along with Russ Whytal and Co. in a dramatic sketch (New Acts) that depressed, left the impression of a broken up program.

The Whytal sketch obliged Willa Holt Wakefield to follow it, in "one" a position that should never be assigned this pianologist. Miss Wakefield should always have a parlor set, the daintiest the theatre affords. It was a battle to overcome the effects of the sketch, but the songs at the piano and Miss Wakefield's appearance shortly won over the house, causing her to sing "He's My Pal" for an encore, also a new and brief little bit that was very pleasant. Just before closing was Jock McKay (New Acts). He happened to be through circumstances in a fortunate, though somewhat hard position, and scored. Nina Payne and Co. in "La Somnambule," an act the William Morris Circuit through G. Molasso first gave to vaudeville, closed the performance. It was proper the pantomime should be as far removed as possible from the Whytal sketch, but it is hardly a closing number.

Delmar and Delmar in aerial work opened the show. The applause at their finish, although the act was not "caught," indicated they were well liked. "No. 2" held Fay, Two Coleys and Fay, with their blackface routine and a couple of new songs, "The Ragtime Fireman" and "I'll Be With You in the Sweet Bye and Bye." The latter song may not be new. Frank Byron and Louise Langdon and Co. (New Acts) were "No. 3" bringing their comedy piece close to the comedy turn ahead of it. Gean Smith, who paints in oil (New Acts) appeared next, with the Whytal act, then Miss Wakefield, and the bicycle turn "No. 7."

Mosher, Hayes and Mosher are dressing differently at the opening, the two straight men in sack suits. Otherwise they have about the same routine as formerly, with the blackface comedian getting many laughs, and the act finishing big.

A comfortable filled house watched the performance. It contained an overdose of gun play, revolvers figuring in three of the turns.

Same.

CITY

Last Saturday night they did business at the City. The house was capacity at 7.45. Between that time and 9 o'clock at least three relays came and departed, leaving the same cramped condition to the club.

It is a good-looking class of people the City is attracting. After scrutinizing them carefully it is not surprising that the Union Square, a block away, at higher prices, is unable to do business.

Three talking acts, all of the sketch order, without any great comedy, followed one another. It was enough to freeze up a holiday audience. James Ellis Co. talked for at least seventeen minutes; Armstrong and Manly added fourteen more to that and Campbell and Yates talked on nineteen. There may have been a picture in between somewhere which only hit the show that much harder. Ellis and Co. have a comedy sketch along lines of bygone days. The man to keep two women apart tells each the other is crazy. That's a bad boy, Campbell and Yates also are too talky. They go to extremes for laughs which lose all value through the method. Even a country hotel has glasses, and it is not necessary for people to drink wine, their own wine, out of a wash basin.

AMERICAN ROOF.

The American Roof show Monday night showed so much class and gave such good entertainment the regulars had to pinch themselves at times. The program went over with a slappety bang that sent the audience away in a happy frame of mind.

The bill maintained a pretty even balance with the comedy end having a shade. It started with an illustrated song by a singer named Harry Lazarus. The audience paid no attention to his name but did take notice of his good voice. Romaine, the magician, opened the show. While this act is more suited to a later spot, he finally got the audience coming his way with some of his trick specialties. Romaine's voice could be heard distinctly on the roof, that was a big point in his favor. Morton and Wayne (New Acts) were second, with Five Merry Youngsters (New Acts) in the third position. Florence Bowes (New Acts) was fourth. She would have fared better exchanging places with Morton and Wayne.

Just before intermission came a turn which proved a very big hit. Frank Stafford, the whistler, with two finely trained dogs, special scenery and assisted by a young woman, caught the audience from the start. Stafford is a clever entertainer and possesses enough histrionic ability to keep him on the stage were his whistling proclivities to leave him. The act, clean, refined and chockful of comedy and entertainment, is a great number for the pop houses.

After intermission, Bissett and Scott, with the original "Hello, George," and his gold tooth, under a nom de plume (Geo. Caine and Bro.) scored with dancing. Percy Pollack and Co. in "The Gent With the Jimmy" (New Acts) were fairly well received.

George Armstrong was an easy clean up. He has chopped his monolog portion but sang some new parodies that caused much laughter. Armstrong could have remained in view for a long time. He quit while his stock was away above par.

Armstrong was followed by Leonard and Louie, who gave a clean exhibition of equilibristics. The boys made a good closer for the American.

Mark.

The talk is broken into by a ballad sung by the man, who possesses a sympathetic voice that can't fall on small time. The piece was picked up quietly by the City folks and allowed to travel along with no great demonstration.

Dynes and Dynes, once club jugglers of a good sort, are now very nearly a singing act. That is, one of the Dynes has become possessed of the idea that he should be doing a singing single. He is almost doing one at present. Featuring a freak double voice after the couple do a short juggling routine, still very good, he sings each of nine songs. Ballads and others are used; in most cases the double voice thing is perpetrated. Double voices are no longer a novelty. Almost any of the singers can fake a falsetto and kid some audiences, but Dynes is not a singer. For a club juggler he has a good voice, and he should use it in the Chinese number and while he is juggling.

Raymond and Hall, a neat little singing and dancing couple, should have cleaned up following all the talk, but it was too much for them and their efforts did not receive what they should have. Armstrong and Manly, Kathryn Delmar and Bounding Owens, New Acts.

DASH.

Lloyd and Whitehouse left the Bronx theatre program Tuesday dissatisfied with their position on the bill, "No. 2."

COLONIAL.

(Estimated Cost of Show, \$5,100.)

Rather a good show surrounding Mrs. Langtry, although it might have been placed together in slightly better fashion. Three fast acts together at the opening gave the show such a running start, that when the let-up came, it began to stumble and all but missed falling over. Vera Michelena, billed for "No. 4," was shifted with Andy Rice, and made to open after intermission, a poor spot for a single woman and also a poor place to put Miss Michelena, whose youthful appearance and dressing aren't doing Mrs. Langtry (who follows) a bit of good.

Andy Rice, in "No. 4," talked for fifteen minutes before the John P. Wade sketch. Andy should have been "No. 2." Mayme Remington and Picks to open after intermission, and Miss Michelena left "No. 4."

The Remington Picks would have lifted the audience right up after the interval and given plenty of life for the rest of the evening. "No. 2" act easily received as much as any turn of the evening. There is no doubt but that Miss Remington has the best act she has ever had and as good a pick offering as vaudeville has seen.

John P. Wade and Co. in "Marse Shelby's Chicken Dinner" closed the first half and did very well. The act looks fifty per cent. better at the Colonial than it did at Hammerstein's. The audience followed the story intently, laughing quietly at the colored man's quaint remarks. The pathetic touch, nicely blended into the story, also hit its mark.

Cross and Josephine had their work cut out, following the long program in the next to closing position. Unquestionably many had only come to see Mrs. Langtry. When she finished it was to be expected there would be a leave-taking, but it didn't get far. Cross and Josephine soon had everyone interested and passed through their dancing and singing into the burlesque melodrama in rapid succession. It is strange what a hold the burlesque thing has. The house simply rocked at the Claud Eclair stuff.

Hanlon Bros. and Co. were "No. 3" and fitted in as a speed number in dovetail fashion. The act improves every time it is seen. The mirror work is almost perfect now and the bit, as well as that following in the "Bell-boy's Dream," drew big applause. It's a live number of the sort that vaudeville is beginning to need to liven up these bills that have two and three sketches on them.

Ramsdell Trio, Mrs. Langtry, Great Tornados, and Vera Michelena (New Acts). *Dash.*

PAULINE RETURNS TO ENGLAND.

Pauline, with a six weeks' contract abroad through the Marinelli agency, sails Saturday to open Oct. 14 in London.

The hypnotist was offered \$1,000 for one week's appearance at the De Kalb theatre by I. Flugelman of the Consolidated Offices but would not accept unless he was given three weeks at the house with others on the Circuit to follow

UNION SQUARE.

(Estimated Cost of Show, \$3,700.)

With "The System" running more than half an hour, the Union Square bill was long. The order was torn wide open in an effort to hasten the action, but even then it was 11.25 when the pictures went on Monday night.

Billy Halligan and Dama Sykes were billed to go on "No. 2," but in the reorganization appeared "No. 6," changing places with Brady and Mahoney. A good deal of Halligan's "quick stuff" sailed out of reach. He pulled the nearest local on the police investigation that has come to the surface so far, but there was never a ripple. That small incident spoke volumes for the class of audience that had been attracted by the much exploited Taylor Granville sketch. Halligan is funny and for once the Union Square program does not overstate when it describes Miss Sykes as a "pretty girl."

Darrell and Conway have a rattling good start with the entrance of the gabby actress, a lot of novelty, and a capital singing and costume change finish. Emily Darrell does "choose" bits of James J. Morton's monolog unnecessarily. Their best material is the fast minstrel finish with the brilliant costume changes of Miss Darrell's. The final hoop-skirt arrangement is exceedingly pretty. The couple put over a substantial hit in an important spot ("No. 4").

Ben Beyer and Brother opened the show with a good comedy bicycle specialty. The blackface member does just enough clowning. He is one of the few who does not force his comedy. Brady and Mahoney show some enterprise in dressing and setting a rather ordinary talking act. The "gags" caught laughter and the parodies at the finish gave them the usual allotment of applause for the finish.

Patrice and "A New Year's Dream" made a satisfactory number for "No. 3," although it could scarcely be called a novelty. Darrell and Conway followed and really woke the audience up to real enthusiasm. Mrs. Gardner Crane and Co., "The Little Sunbeam" made another good laughing period. Mrs. Crane gets effective comedy by means of her generous conformation. Not that it is buffoonery, for she makes a really humorous characterization of the moving-picture actress.

Belle Baker had a tough spot following "The System." Perhaps that was why she roughened up her turn. The wriggle that accompanied her final number, "The Ghost of the Violin," was not altogether delicate but it had the desired effect in making the audience pay attention.

Marceline, with Van Cleve and "Pete" held 'em in at the finish. Marceline's name helped a good deal to this desirable result and his familiar nonsense kept interest up. *Rush.*

"101" FIGHTS RAILROAD.

Hot Springs, Ark., Oct. 2.

The Miller Bros. and Edward Arlington have lodged complaint with the Commercial Club against the Iron Mountain Railroad.

The circusmen allege the carrier refused to transport "101" from Little Rock to Hot Springs. The railroad entered a general denial.

ORPHEUM

(Estimated Cost of Show, \$4,100.)

Everyone doesn't like vaudeville, strange as that may sound. It's pretty ticklish to ask a girl to go to a vaudeville show when you have only known her a week, and she's probably thinking of Broadway successes.

Desire and courage, however, are nearer related than step-sisters, so the question went over and was affirmatively met.

That the show was in Brooklyn didn't enter in the original question. Quite some little finessing to make that follow.

It's quite a trip from lower Madison avenue (a swell neighborhood—once) to the Orpheum. The journey was accomplished in almost dead silence, but like all other subway trips, it finally ended. It was a harrowing forty-five minutes, with the regular stock dropping a point a minute.

Buckley's Dogs had finished in the opening position, and McCormack and Irving were well on their way, when the seats were reached for the Girl to watch the performance.

Always pleased to hear what others may think of a vaudeville bill, her opinions were much the more interesting. She needed no urging. McCormack and Irving, a "bench" "two-act" in "one" (that would be Chinese to her though), caught it from the start. "Rather a good-looking couple," delivered nonchalant-like. "They work awfully hard though, and why do they have that light on them (spot)? The girl looks so much prettier with all the lights." Things began to brighten up a little for it was evident that the Girl's vaudeville education had not been wholly neglected.

Hermine Shone and Co. were "No. 3." This was to be a test. Sense of humor is a quality always uncertain in girls. The sketch ran on its way to a certain number of laughs, but not a chuckle from Girl. Her first remark was "Does this act ever play New York?" Brooklyn to her is a foreign clime. Yes, the act has played New York. The Colonial? Yes. Why? Give up. Well, there must be a reason, I think it's the worst thing I've ever seen. Don't you think that fire business is funny? No, I don't, and I think it's as poor a company as could be gathered.

That was enough, and it looked dubious for Felix Adler, but there was no reason, for the Girl liked Felix, thought he was cute looking and she laughed loudly at the ventriloquial burlesque. "Detective Keen" caught her fancy quickly. She didn't speak until after the finish. Wasn't that an odd ending? And what a good company, so different from that other sketch (Hermine Shone and Co.). Oh, I liked that.

Intermission passed without casualties. Cooper and Robinson elicited no comment. Lulu Glaser's (New Acts) name perked up the Girl a bit. After her appearance, she ventured, "Doesn't she look old?" Was that catty? The Girl redeemed herself when Miss Glaser reappeared in a pretty pink frock, by remarking it must have been the maid's costume, and the comparison with the looks of the maid in "De-

GRAND OPERA HOUSE

At the popular scale of prices, the Grand Opera House offered a capital vaudeville entertainment Sunday. The single exception was the mock-dramatic sketch of Willard Lee Hall and Co. (New Acts). Coming well along in the program the turn left a gap and injured the running, but only temporarily. Marie Dreams who followed made a light number, but occasioned enough curiosity to sustain interest in her turn. From that point on the show ran splendidly, with a steady succession of laughing numbers to a climax in "Back to Wellington," capitably done by Ed Howard and Bert Show. The act was formerly played by Howard and North.

The Grand Opera House clientele likes comedy. It is perhaps not over particular as to the subtlety of the things it laughs at, but it does rise to the occasion when it gets an opportunity.

Stuyvesant and King Sisters (New Acts) held an early position. Lydell and Butterworth (New Acts) came next.

Miss Dreams has a powerful masculine voice, but is a woman. The audience was puzzled to determine Marie's sex, and was not entirely satisfied, even when the singer walked off pulling at her long hair to prove it was no wig and that skirts were the proper attire.

Dan Mason and Co. put over a solid laughing period with "The New Chauffeur," an uproarious comedy sketch in which the farcical situation is built along much the same lines as that of "The New Coachman," the former vehicle of Louis Simon and Grace Gardner. Lucky and Yost (New Acts), Tilford, ventriloquist (New Acts).

"Back to Wellington," closing the show, was the same effective talking act.

The Sunday afternoon audience filled the house comfortably. In spite of its disposition to laugh easily, that Eighth avenue crowd won't be kidded. The Lee Hall sketch with its dramatic piffle was received with a wise chuckle. Forceful comedy and good clean specialty material are what the Grand demands. *Rush.*

tective Keen" (a little beauty) for Lulu certainly was pretty now. Thomas D. Richards with all the glitter didn't start anything and Girl as a vaudeville audience was highly approved of.

Budd Fisher's boyish appearance and pleasant personality aroused her to enthusiasm, but the details of Fisher's romantic marriage last spring clogged up that line of thought.

Spissell, Quail and Tom (New Acts) found the Girl very busy with coat and hat. Her expression said I'm waiting for you.

Vaudeville was not discussed on the homeward trip, but at the door another attack of courage was enough to quoth: "I go to another show next Monday night." The answer was a question: "Do you know many girls in New York?" "Yes, a few." Then it came over. "Then you won't have to go alone, will you?" *Dash.*

The Gertrude Hoffmann Revue will open to-morrow (Saturday) at Albany with a matinee.

BILLS OF NEXT WEEK.

(Continued from page 18.)

Copeland & Payton
Flo & Olla Walters
Great Hurrah Co

Reginaw. Mich.
JEFFERS (wva)
(Sun Mat Open)
F Ireland & Girls
J T Ray Co
J C Nugent Co
Maggie LeClair
Sing Fong Lee

Salem, Mass.
SALAM (loew)
Lawton

Anderson & Goines
"Tommy Dancers"
2d half
Love & Haight
Hon. Kong
Tor Dancers

Salt Lake
ORPHEUM
(Open Sun Mat)

Ed Hayes Co
Caesar Neal
DeWitt Burns & T
Whitfield & Ireland
Van Bros

Koners Bros
John Higgins
EMPRESS (sc)
(Open Sun Mat)

Grant & Maud
Manley & Walsh
Helen Primrose
Onalp
Lee Tung Foo
Fujiyama

San Diego
EMPRESS (sc)
(Open Sun Mat)

Lina Pantier
Holden & Harron
Rogers & McIntosh
Daniels & Conrad
Deodima

SAVOY (p)
(Open Sun Mat)
"Star Bout"
Lorraine Dudley Co
Provol
Lillian Sisters
Apolio Trio

San Francisco
ORPHEUM
(Open Sun Mat)

Ethel Barrymore Co
Owen McGivney
Owen Clark
Nanon Opera Co
Gray & Graham
Diero
Wonder Kettle

La Mae 3
EMPRESS (sc)
(Open Sun Mat)

Chapman & Berube
Russell & Church
Jura, R & St John
Ward Klare Co
Green McH & Deane
"Night Roof Garden"

PANTAGES
(Open Sun Mat)
Monkey Hippodrome
Dewey & Dolls
Eldridge & Barlowe
Davis & Scott
Van & Pierce

St. Louis
COLUMBIA (ubo)
Grapewin & Chance
Loia Cotton
Wynn & Russon
Wilson Circus
Stewart Sisters Co
Hopkins & Axtell
Harry Atkinson
Rials

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SHENANDOAH

(Craw)

Herbert
Neville & Remington
Boston Von Co
Bob Allbright
Keut's Seals

MIKADO (craw)
Chiyu Co
The Kings
Miss Eracky
5 Normans

Frank Rodgers
AVENUE (craw)
Rose Ben Hair Co
Billy & Betty Sells
Van Dell

Harmon & Malcom
Nettle Carroll Troupe
KINGS (craw)
Schaller Bros
Cameron & O'Connor

Leslie Hassen
Pete Mack Co
"Xmas Belles"
HIPPODROME
"Rose of Persia"

Onetta
Hoiler & Girls
Marion & Darrell
Tom Brantford
Lee Klase Co

Carman & Roberts
Borofsky Troupe
Fink's Males
PRINCESS
Princess Maids

"Mixed Pickles"
Douthett & Jones
Browne & Collins
St. Paul
ORPHEUM

(Open Sun Mat)
"Everywife"
Morris & Allen
Mignonette Kokin
Galetti's Monkeys

De Witt Young & Sis
Nelson's Boys
EMPRESS (sc)
(Open Sun Mat)
Geo B Reno Co

3 Gerts
Mab & Welles
Lottie Williams Co
Seattle
ORPHEUM

(Open Sun Mat)
Amelia Bingham Co
Nellie Nichols
Frank Morrell
Sivers

Lewis & Dody
Azard Bros
Flying Russell
EMPRESS (sc)
(Open Sun Mat)

Falls & Falls
Glen Ellison
Leonard & Whitney
Howell & Scott
"Dance Violins"

(One to fill)
PANTAGES
Ellis Nowlin Troupe
Gertrude L Folsom Co

Mabel Elaine
Twin City 4
3 Kelcey Sisters
Stony City
ORPHEUM

(Open Sun Mat)
"Drums Oude"
Florentine Singers
Merrill & Otto
Caselli's Dogs

Low Cooper
Kemps
Lockhardt & Leddy
South Bend
ORPHEUM (wva)

Black & McCone
Dooley & Parker
Five Armanis
Chas Gibbs
Spellman's Bears

2d half
Celest & Co
Moore & Browning
James Grady Co

Utica, N. Y
SHUBERT (ubo)
Romaio & Delano
Three Lyres
Reisner & Gores

"Top World" Dancers
Olive Blasco
"Emperor & Empress"
Delmore & Onelda
EMPRESS (sc)

Bessie's Cockatoos
Collins & Hart
Arthur Whitelaw
Dancing Maddens
Italian Troubadors

"Delicatessen Shop"
PANTAGES
"Minstrel Mimes"
Readick-Freeman Co
O'Neal & Wamsley

Howard Landford
Zara Carmen 3
Victoria, B. C.
EMPRESS (sc)
Ling & Long

Weston & Leon
Alf Holt
Barney Gilmore
W H Brown Co
Washington
CHASE'S (ubo)

McInty & Heath
Edith Helena
Vita A
Mac's Circuit
McCormack & Irving

Claude M Knode
Waterloo
MAJESTIC (wva)
Grey & Peters
Fred Griffith

Janet Loudon Co
Nevis & Erwood
Four Vanis
2d half
L H Waterloo

Aitta Barling
Marie Rossi
Helen Hardy
G O'Connor Sisters
Herculano Sisters

Winning
ORPHEUM
Ethel Green
Toots Paka
Gracie Emmett Co

Rayno's Bulldoze
David Kidd
Edwin George
Ombras Trio
EMPRESS (sc)

Carly's Dots
"Number 44"
3 Staleys
Ell Dawson
Brooklyn Comedy 4

Berlin
WINTERGARTEN
(October)
Grass
Teddy
Hardt

Bordin
3 Rubes
Bruckner
Carlton
Mady Minty

Vivette
Collins & Hart
Tiller
Carlisle Kawbagan
Paris
OLYMPIA

(October)
"Quaker Girl"
Alice O'Brien
Rosny Dheris
Miss Lawler
Kerryll

Heryl
Dorville
Albers
Harry Mase
W G Jackson Troupe

Manville
FOLIES BERGERE
Whilly Pantier
Anna Doherty
Mallis & Bart

Maurice Cronin
Bert French & Alice
Els
Jules Moy
"Eternal Waltz"

Pane Marnac
J Ardott, Duval
ETOILE PALACE
Morisoff
Kaufmann Bros

2 Mitutas
Bruei
La Fraquita & Trio
Buchevis
The Bengalis
Vienna
RONACHER'S

(October)
Permaner
The Athletas
Kajiyama
Jarow
Victoria & Georgetti

Olympia Girls
Holden
Clown Barker
Esmea

SHOWS NEXT WEEK.

New York.

"A SCRAPE O' THE PEN"—Weber's (3d week).
"EIGHT AND PAID FOR"—West End.
"BROADWAY JONES"—(Geo. M. Coban)—Cohan's (3d week).

"FANNY'S FIRST PLAY"—Comedy (4th week).
"HANKY PANKY"—Broadway (10th week).
"HENRY V"—(Lewis Waller)—Daly's (2d week).

"JUNE MADNESS"—Fulton (3d week).
"LITTLE MISS BROWN"—48th Street (7th week).
"MAN AND SUPERMAN"—Hudson (2d week).

"MILESTONES"—Liberty (4th week).
"MIND THE PAINT GIRL"—(Billie Burke)—Lyceum (5th week).
"MY BEST GIRL"—Park (5th week).

"OFFICER 666"—Gaiety (9th week).
"OH OH DELPHINE"—Knickerbocker (2d week).
"READY MONEY"—Elliott (8th week).

REPERTOIRE (Sothern and Mariowe)—Manhattan (2d week).
SPOONER STOCK—Metropolis (5th week).
"TANTALIZING TOMMY"—Criterion (2d week).

"THE ATTACK"—(John Mason)—Garrick (4th week).
"THE BRUTE"—Lyric (1st week).
"THE CASE OF BECKY"—(Frances Starr)—Belasco (2d week).

"THE CHARTER GIRL"—Globe (2d week).
"THE CONCERT"—Grand Opera House.
"THE COUNT OF LUXEMBOURG"—New Amsterdam (4th week).

"THE DAUGHTER OF HEAVEN"—Century (1st week).
"THE GIRL FROM BRIGHTON"—Academy (6th week).
"THE GOVERNOR'S LADY"—Republic (5th week).

"THE MASTER OF THE HOUSE"—Lyric (8th week).
"THE MERRY COUNTESS"—Casino (8th week).
"THE PASSING SHOW"—Winter Garden (12th week).

"THE PERPLEXED HUSBAND"—(John Drew)—Empire (8th week).
"THE WOMAN HATER'S CLUB"—Astor (1st week).
"UNDER MANY FLAGS"—Hippodrome (8th week).

"WITHIN THE LAW"—Eltinge (5th week).
Chicago.
"EGYPT"—(Margaret Anglin)—Garrick (2d week).

"THE RED WIDOW"—(Raymond Hitchcock)—G. O. H. (1st week).
"THE BLUE BIRD"—Lyric (2d week).
"A WINSOME WIDOW"—(Frank Tinney)—Colonial (5th week).

"THE MAN HIGHER UP"—Olympic (4th week).
"A MODERN EVE"—Princess (25th week).
"GET-RICH-QUICK WALLINGFORD"—McVicker's (2d week).

"THE GARDEN OF ALLAH"—Auditorium (8th week).

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 Circuit).—Ed. Wynn (Wynn and Russon) is the laughing hit of the bill this week. Florence Roberts, called the Pacific Coast Mrs. Plske, is seen in a semi-problem playlet called "The Woman Intervenes," by J. Hardy Manners. It is a clean-cut act, well presented and well worth while. Miss Roberts is assisted by Charles Wyngate, Tom Maguire and C. J. Harvey. Adelaide Norwood,

third local vaudeville appearance within a year, is offering her well-known repertoire. Her operatic selections are given with much gusto and she wears stunning gowns. Charley Grapewin, assisted by Anna Chance and others is seen in "The Awakening of Mr. Pipp." The old act is going with a swing that lots of new acts fail to achieve. Wynn's Circus offers some good fooling and is neatly presented, while Hopkins and Axtell

"WITHOUT AN EQUAL"—London Daily Telegraph, June 8, 1912.

MISS ADAREEVE

Address Care of MARTIN BECK, Esq., Putnam Building, Times Square, New York

Sole London Agent: WILL COLLINS, Esq., Broadmead House, S. W.

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THE FIVE SULLYS

New Singing and Dancing Numbers

The Well Known "SULLY FAMILY"

Special Scenery and Effects

In a New Variety Farce "THE INFORMATION, BUREAU"

HAMMERSTEIN'S NEXT WEEK (Oct. 7)

Direction of ALF. WILTON

gain some fair results in their tinkling travesty called "Traveling." A. Seymour Brown is singing his own songs. Some are good and some not quite so good. Bert Grant at the piano helps out considerably in making the act interesting. One of the best songs offered is "Election Day in Jungle Town." The Vassar girls, with good wardrobe and many musical instruments close the show. They are a welcome change from the regulation acrobatic act. The Aerial Bartlett's open the bill, offering the usual line of acrobatic gymnastics and elicit considerable applause. The bill is diversified and pretty well balanced.

REED.

PALACE (Mort Singer, mgr., agent, Orpheum Circuit).—A good bill, in fact, the very best that has appeared at the new house since its inception, is playing to unusually good business at the Palace this week, and this despite the fact that nothing in the way of a billion dollar name is being exploited as a headliner. Without the aid of a program to jolt one's memory, the first thing that comes to mind is the little skit offered by Agnes Scott and Henry Keane, "Drifting," is its title and of the thousand odd sketches that have come along this way in the past decade "Drifting" monopolizes the honors for general progressiveness. In the way of a sketch, it seems a century ahead of the times. "Drifting" pleased the Palace patrons from cellar to roof. The bill opened with the De Voie Trio athletes, whose best work went unappreciated because of the small early attendance. Stein, Hume and Thomas held second notch, scoring heavily with some popular numbers. With a medley of parodied "ratic airs, the trio cornered a big hit and in a lower spot might have walked off with the afternoon honors. It's one of the best singing trios the house has carried to date. Ed Blondell and his familiar "Lost Boy" made them laugh quite as hearty as they usually do. And then came the mysterious Girl From Milwaukee, who did very well, after which "Drifting" drifted past to make way for the applause hit of the matinee, Frohni and his accordion. Lolo, the mystic, somewhat ahead of the stereotyped tiresome mind reader gave a splendid entertainment. Thurber and Madison started off rather slowly but finally accomplished what was hitherto thought impossible. They pulled a big hit in "one." Edward's "Kid Kabaret" closed to a full-seated house.

WYNN.

Belle Carmen, formerly of the Carmen Sisters and Jack Clifton, have formed a vaudeville partnership.

The Lyceum, Duluth, heretofore a combination house, will hereafter devote half the

week to tabloid music comedies, the other half being given to shows.

A nine pound boy arrived at the home of Alfred Kelly last Sunday morning. The entire family are in the best of health.

Jeanette Allen has poined Lillian Waterman to play the heavy role in her act.

Mr. and Mrs. William Henderson have been engaged by Boyle Woolfolk in the tabloid edition of "The Time, the Place and the Girl." Mr. Henderson will direct the orchestra and Mrs. Henderson will play the "girl."

Joe Harris has purchased "The Sweetest Girl in Paris" and is looking for people.

Maude Fielding has been engaged as leading woman in the act "The Boss of the House." This is the ninth woman tried out in the act.

Adolph Meyer has prepared a tabloid act of "East Lynne," and will put it out in a short time. Frank Beal will be his stage director.

"The Man of the Hour" will be the bill at the Marlowe next week with Louise Ran-

dolph and Ian MacLaren as leading people.

Kitty Henry has been engaged as soubret with "Casey Jones," the Murray & Mack niece that is playing the one-nighters.

Rex Adams has returned from St. Louis where he played leading juveniles with the Crawford stock company.

Ed Smalley is in the city. He has been playing in vaudeville in the south, and is laying off on account of an attack of malaria.

Virginia Drew with "The Golden Girl" last season has been engaged by Labelle & Sheridan for one of their acts.

"The Climax" is now in rehearsal in Chicago and will be taken out by Law Larsen for Joe Weber.

Roger Johnson, the Indiana tenor, has changed his name to Frank Mason and is doing a singing act.

Myrtle Churchill Cuneo, engaged for leading business with the Selig Polyscope people has been called to her home in Woodstock, Ill., through the serious sickness of her father.

Colonial William Lavelle is considering an offer to go to Australia with a wild west act.

Dan Kusel has written a new act called "The Alderman" which will be produced by Marvin & Ketterling. George Fee has been engaged for the title role.

Will M. Hough, who assisted Fred Donaghey in writing the book of "The Girl at the Gate," now at the La Salle, is recovering from a serious nervous spell at his home in White Lake, Mich.

Charles J. Thannhausen, of the Colonial theatre box office, and Josephine Balts were married Sept. 25 at Our Lady of Lourdes Church, on the north side. A big reception followed at Ravenswood Hall. The couple are temporarily at the Sherman House.

Leo Seltzer, formerly manager of Lake Woods Park, Gary, Ind., is in Chicago. He will probably devote himself to the motion picture game during the winter.

Knox Wilson has gone to New York. He is looking after a new act suitable for the big time. Wilson was picked for the road company of "A Modern Eve," but balked when shown a route of one-nighters.

McKay and Cantwell will in all probability be in the cast of "Autolichchen" or "The Widow's Honeymoon," the new Mort Singer attraction now in preparation. The offering is to be ready late in November or early in December.

J. R. Loughlin, formerly of St. Louis, has been appointed chief of the box office staff at the American Music Hall. Ben Louis, formerly of the Alhambra in Chicago, is his assistant.

Murray Fell returned to New York last Sunday, after looking around Chicago for several days in search of desirable attractions for the east. Fell during his visit here headquartered in the office of J. C. Matthews.

Albert Perry, for a long time in the box office at the Illinois, has been made business manager of the Fine Arts theatre which opened Monday night.

Marian Roddy, who has been singing the role of the Baroness in "A Modern Eve" at the Princess, has joined the road com-

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A Headline Act!

Bud Fisher [Himself]

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JULES RUBY, Representative

pany and will sing the chief female role in the piece for the next two weeks.

Fichtelberg & Selig, originators of small burlesque Chicago, have opened the Chicago theatre, State and Harrison streets, at a considerable expense in fitting the house up. Harry Sefton and Sam Goldman will be the chief entertainers.

Adolph Richards is in "The Military Maid," now at the American Music Hall. He succeeds Earl Santley.

Sade Kusell has broken in a new vaudeville sketch written for her by her brother, Dan Kusell, and entitled "No D."

Georgia Cunningham, the soubret with "The Dandy Girls" show playing the Gayety, Minneapolis, was taken suddenly ill last week with heart trouble and was forced to leave at once for her home in Montreal.

and Warner did fairly well with their musical turn. The La Maze Trio was forced to cancel, the edge of a faing tabe injuring the toe of one of the artists. In the hod-over list are Hawley and Co., Annie Kent and Nat Willis, a formidable trio.

EMPRESS (Sullivan-Considine, gen. mgrs., agents, direct).—"The Incubator Girls," with Gertrude Des Roches and six misses, put over a pleasing act. Quick comedy and snappy songs combined to keep audience in merry mood. Dema Cooper and Co. presented "The Confession." The act has a trite plot, pleasingly handled. Miss Cooper, an Australian emotional actress, was well liked in principal role. The Arlon Quartet revealed a set of capable singers and specialists. Joe McGee was fairly well received. Wallace's Cockatoos proved most entertaining, the birds performing the usual tricks. Berry and Berry scored with their music and encores were in demand. Robert Hayes and Mabel Hughes exhibited good dancing form but didn't register such an impression with their voices.

the proper preparation of the play and reluctantly decided not to attempt it.

Al Lee, who was operated on two weeks ago for appendicitis, will be on his feet shortly. He will join Herbert Ashley in Salt Lake in five weeks.

Barnett Franklin, press agent of the Cort theatre and well known as a magazine contributor, eloped to San Rafael last week with Virginia Dare and broke the news of the wedding to Papa Dare by telephone. Miss Dare is a girl of unusual beauty. She is a daughter of John T. Dare, formerly appraiser of the port here and now a practicing attorney.

Waldemar Young, dramatic critic of the San Francisco Chronicle and one of the most prominent of local clubmen, was married last week to Mrs. Bessie Strong, formerly a writer on the newspapers here.

BELASCO (Oliver Morosco, mgr.).—Dramatic stock. Current, Marguerite Lealle and Orrin Johnson in "The Gamblers."

LYCEUM (E. A. Fischer, mgr.).—Dark. ADOLPHUS (Workman & Sturm, mgrs.).—Stock burlesque. PRINCESS (Geo. B. Ryan, mgr.).—Stock burlesque.

A report was current here a few days ago that a representative of one of the vaudeville circuits was in town negotiating with President Edward Moler of the company that is erecting the new pleasure pier at Venice, with a view of arranging for the construction of a variety theatre there this winter.

Curtis E. Little, for fourteen years with the advance brigade of the Barnum and Bailey Circus, quit the No. 1 car here and is the advertising agent of the house.

Cooke and Keene are now billed as the



"A Polish Wedding" current at Cohan's Grand Opera House will go to Boston next week.

Louise Randolph and Ian MacLaren, with their stock company, now at the Marlowe, are booked to play "Maternity" at the Fine Arts theatre later in the season.

SAN FRANCISCO

By AL. C. JOY.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct).—Alexander Heinemann, the German lieder singer, warbled the songs of his faderland in great shape but there was a woeful lack of appreciation, said absence of marked applause perhaps indicating Heinemann's program is too classical or foreign for vaudeville out here. Owen McGivency, with his protean offering, "Bill Sikes," commanded the closest attention throughout and his versatile character work scored an emphatic hit. Claude and Fannie Ushers put over their sketch well. The Ushers were here two years ago and were welcomed on their return. Williams

PANTAGES (Alex. Pantages, gen. mgr.; agent, direct).—"An Evening in Hawaii," which smacks of the atmosphere of the islands, made a decided impression. There is tropical scenery and the songs are of the dreamy sort that hit. Lloyd Childs, manager, exhibited an interesting reel of pictures showing the beauty of Hawaii. Ned Burton assisted by Norbert Myles and Marion Ford, presented a tabloid skit carrying clever lines and songs. The Orpheum Comedy Four, good singers, were heard in taking songs. Juggling Jewels offered a conventional act in modern guise, fairly well received. The Black Brothers passed on the music. Fagg and Ivy, on burnt cork boys, chalked up a hit with refreshing humor and funmaking. The La Veres gave satisfaction.

James K. Hackett has postponed his production of "Othello" at the Hearst Greek theatre, University of California, one whole year. He was invited by Prof. W. D. Ames, chairman of the Musical and Dramatic Committee of the University, to give the presentation this month. He at once started his company to studying and wired east for a rearrangement of his dates. But he concluded that the time was too short for

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are now at the MAJESTIC CAFE, Philadelphia, having been engaged by Mr. Berl Segal, the Majestic's proprietor, for the entire winter. Mr. Segal will spend \$3000 advertising the THREE WHITE KUHN'S. The THREE WHITE KUHN'S after making the longest run ever known in Atlantic City finished at the Jackson Cafe where they were one, long, continuous sensation for 22 weeks, beginning May 2 last.

Photo by Harper Smith

REGARDS TO ALL OUR FRIENDS IN THE PROFESSION

LOS ANGELES

By E. B. DONNELL.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct).—Week 23, Maud Odelle & Co., playlet capably acted; Elsa Ruegger, artistic; Ed Hayes & Co., big hit; Grace Cameron, encored; Bounding Pattersons, Holdovers; DeWitt, Burns & Torrence, Coeare Nesl, Van Brothers. Business good.

EMPRESS (Dean B. Worley, mgr., agent, S. & C.).—Week 23 (Granto & Maud, clever; Manley & Walsh, fair; Helen Primrose, pleased; "House Boat Party," scenically pretentious; Lee Fung Foo, bit of bill; Onalp, myslifying. Capacity business.

CENTURY (A. & M. Loewen, mgrs.; agent, Bert Levey).—Week 23, Collins & Elliott, fair; Ross & Dale, entertaining; Bryce Howatson & Co., interesting; Wilbur & Harrington, applauded; Rosa & Burke, successful; Musical Bentleys, the feature. Fair business.

MAJESTIC (Oliver Morosco, mgr.; Shuberts).—Current, Rainey African Hunt Pictures.

BURBANK (Oliver Morosco, mgr.).—Dramatic stock. Current, Laurette Taylor in "Barbaraza."

leading comedy burlesque pair at the Princess instead of the former team of Gilbert and Keene.

A policy of retrenchment is in evidence at the Century, where a bill of six acts was presented last week, with motion pictures, instead of seven acts. The newspaper, lobby and billboard displays announce "Century road show No. 1," with "nine extraordinary big attractions."

Louis B. Jacobs, under whose personal management the old Olympic was run, has returned to San Francisco. He talks of a plan of invading the Orient with a musical show in conjunction with Charles Alphin, recently producer for "Pop" Fischer at the Lyceum.

It is announced that immediately following the present engagement of Laurette Taylor in "Barbaraza" at the Burbank, Manager Morosco will produce there "A Dollar Did It," a new play which he secured recently in New York City. Miss Taylor is to open a few weeks hence on Broadway in her Burbank success of a few weeks ago, "Peg o' My Heart." Coincident with this an-

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Books and Lyrics by THOMAS J. GRAY

Music by MAX S. WITT

HEADLINING NEXT WEEK (Oct. 7)

New Poli Theatre, Worcester, Mass.

Direction, M. S. BENTHAM

nouncement comes the information that Ralph Stuart, leading man a few years ago at the Burbank with his own company, may be Miss Taylor's star. Miss Taylor may give Angelinos a short peep at another Manners play, "The Wooing of Eve," which she appeared in a few weeks ago at the Alcazar in San Francisco.

Maud Odelle and company, now in their second week here at the Orpheum, are substituting for Frank Milton, who is ill, and the DeLong Sisters.

William Ervart, treasurer at the Burbank, celebrated his thirty-eighth birthday anniversary on September 19.

The change in the general management of the Edendale plant of the Selig Polyscope Co., near here, from James L. McGee to Thomas S. Nash, from Chicago, is reported to have resulted in a brisk clash. The departing McGee is said to have received a "lacing" from E. H. Philbrook, bookkeeper, actor and camera man about the place.

Marjorie Rambeau, well known and popular here as a leading woman, was married last week in Pocatello, Idaho, to Willard Mack, stock actor and manager at the Colonial theatre in Salt Lake City, who recently secured a divorce from Maude Leone. As a result of her matrimonial venture Miss Rambeau is said to have canceled her contract with Henry W. Savage to play the lead in his road company of "Everywoman."

Following her Coast engagements for Oliver Morosco, Marguerite Leslie, co-star at the Belasco, will be seen in the role of Noeline in an American production of "The Amazons," under the direction of Charles Frohman. All this, too, after the autograph of the English actress was supposed to be subscribed to a long-term Morosco contract.

Henry Ohlmeyer, bandmaster, has gone to Philadelphia to fix his contracts for next season's engagement at Willow Grove Park. Director Ohlmeyer is spoken of as the likely chief bandmaster at the Panama Fair in 1915.

The first attraction at the Majestic, following the present engagement of the Rainey African Hunt Pictures will be Comedian George Damerel in Mort Singer's last season's success, "The Heartbreakers."

The signature of Henry Stanford, well-known member of the Burbank stock company, is reported to have been subscribed to a three-year contract with David Belasco.

The Morosco-Blackwood offices report the following engagements for this city: Gaston Mervale, an English actor, or the Belasco theatre company; Walter Edwards, seen here last season at the Majestic as Laylock in "The Deep Purple"; Richard Allen, another "second man," and Clone Migrate.

Now that the services of Muriel Starr are not needed at the Lyceum in "The Home Plate," her early departure for New York is expected.

Frank C. Egan, director general of the Egan School of Acting in this city, has contracted with a moving picture concern in New York City to direct, stage and produce half a dozen photo-plays every week.

Arrangements have been completed between the Globe Amusement Company and the Huntington Land and Improvement Company whereby the former concern is to have a long-term lease on a vaudeville and motion picture theatre that the Huntington people propose to build at Broadway and Workman street, this city. When completed this will be known as Globe No. 8. It is to be a modern class C structure, with a seating capacity of 800.

James K. Hackett is reported to have accepted "The Last Godfather," the new play by Peter Kyne, novelist, and Frank Morse, San Francisco newspaper man, and there is some talk around the Mason Opera House of putting the piece on there for next week during the engagement of "The Grain of Dust."

Another Morosco-Blackwood announcement is that Bessie Harriscale, who plays the part of Luana in "The Bird of Paradise," has signed a Morosco contract for five years.

It is understood that the Hudson theatre is to be the scene of Muriel Starr's endeavors when she reaches New York. "The Indiscretion of Truth," by J. Hartley Manners, is to be the play. The author is scheduled to leave here October 14.

Walter Montague, prominent in San Francisco as an author and producer of vaudeville playlets, was in the cast of "The Hypocrite" at the Orpheum last week.

Monte Carter, co-star with Jules Mendel at the Adolphus, closed there September 25, leaving the latter again to be featured alone. Carter's future plans are unannounced.

W. W. Decker is heralding the advance of "The Heartbreakers" this season and was here last week.

Mary Graham, who was at the Mason last week with "Pomander Walk," was formerly a member of the Belasco theatre stock company in this city.

A social function on the stage of Panlages theatre September 26 after the last show, celebrated the second anniversary of the owner's vaudeville invasion of Los Angeles.

October 6 in the date selected for the premiere of the new Manners play, "The Money Moon," at the Belasco.

PHILADELPHIA.

By GEORGE M. YOUNG.

KEITH'S (H. T. Jordan, mgr.; agent, U. B. O.).—A shift in the running order and a little rutting here and there after the first show Monday brought this week's bill into

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This Week (Sept. 30) Orpheum, Montreal

This Week (Oct. 7) Temple, Hamilton

Manager, JAMES E. PLUNKETT

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Jim Nastic's Classic

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Direction C. W. BOSTOCK

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shape and it rounded into a very pleasing entertainment. The change took Lasky's newest act, "Trained Nurses," from sixth to closing position, which was rather trying on the musical sketch, but it managed to hold down the spot in excellent style. To Henry Bergman and Gladys Clark go nearly all the honors for holding the piece up. Without them it would hardly pass. There is still plenty of room to fix it up. Lasky made a good start when he secured Clark and Bergman, who have already won their way to warm popularity in vaudeville. They fit into the parts to perfection and the longer the sketch lasts the better Clark and Bergman should work, which will be to the benefit of the sketch. Anna Miller, as head nurse, has been given a "song-plugging" number which should be changed. It does not fit at all, though it is no fault of the girl or her voice. "Trained Nurses" was very well liked Monday night by a well-filled house and it should be anywhere because Clark and Bergman are a very likable couple. Instead of closing as programmed originally, "Roman Sports and Pastimes" was moved into the middle of the bill. Some of routine was cut, but there was enough left to make a good act, the clean-cut hand-to-hand tricks winning warm approval and the comedy getting the laughs. Stuart Barnes landed a liberal share of the big honors. Considerable of his material has been heard before, but Barnes has the knack of working in new bits here and there which puts a fresh tinge to everything. His song "Single" was a great big laughing hit, one of the best character songs he has used here. It is some time since Genaro and Bailey showed in vaudeville round here. Returning with a series of dances they did very well toward the finish after a rather slow start. For a dancing turn they have gone to some length to build up on appearances alone, two pretty settings and some ravishing gowns adding plenty of picture to the act. Genaro and Bailey have one of the few dancing acts which have lasted long. "Honor Among Thieves" was well placed for effect, the quiet comedy getting over nicely. This is a capital sketch and well played. "Rube" Dickinson drew down his share of the laughs, despite the flop of one of his best stories. The moving-picture story about the eleven couples who left the theatre by the back way was printed a few days ago in the local dailies as an equal occurrence in Wilmington and it was evident that half of those in front had read it. Up to this point, "Rube" was flying high and was even rewarded for singing "My Irene." David Schoolar and Louise Dickinson scored solidly through the piano playing of the former. Schoolar is young, but past the age for billing him as a "prodigy." As pianist, he is a wonder, while Miss Dickinson, a young girl, has a pleasing voice for the popular selections she has chosen to sing. The young people have a nice act which should get them plenty of work and applause. The bit of stepping might be eliminated and "Master" Schoolar might just as well discard the "knickers." The Prossit Duo gave the show a fine start with their comedy acrobatic turn, working the early arrivals up to solid laughs without much effort. Sampson and Rellily offered a singing and dancing turn that ran a trifle long. They are a well-dressed couple, but overwork the harmony thing. The bill was unusually heavy and ran overtime despite the cutting, but it was nicely arranged and reached a pleasing average of entertainment from start to finish.

LIBERTY (M. W. Taylor, mgr.; agent, Taylor Agency).—Too much talk in the center of the bill slowed up the show. A sketch called "Some Other Man's Wife" gave it the first dent. There is too much talk with very few situations strong enough to make an even balance. Vicent O'Brien and Co. played it well enough and there were some

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Direction, NORMAN JEFFERIES

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"A RAINY SATURDAY."

laughs. The sketch is of light merit, even for the small time. Bernard and Scarf followed with more talk, but this was lightened up with a song and the clever way the dialog was handled brought good results. This team has been going along very nicely on the small time and getting by so well that it is a wonder they have not thrown out that "Lincoln" gag. It never belonged anyway. A new song for the young fellow, who knows how to use his stuff, would help. Next came "The Bachelor Club" and more talk. Happily, just about the time those in front were wondering what it was all about, the four men got to their singing which finished up the skit in pretty good style. With about half the talk the quartet should do better. Most of it now goes simply as a time-killer. The singing saves the act and this night he built up with a little talk that is new. Pietro was the bit of the show with his accordion. He gets a lot of good music out of the instrument, but is holding to some very old numbers. A nice appearance helps him and his act is almost a surefire as a "pop" vaudeville offering. The Three Maynettes did nicely in the opening spot with their musical turn. The piano seemed out of tune or in higher pitch than the other instruments. The three girls are clever musicians and working in "one" is an advance along the line of improvement the act needed when last seen. With a little more attention, and a good piano, the girls will have a nice little musical turn. The Dollar Troupe of acrobats furnished a very good closing number.

BIJOU (Joseph Dougherty, mgr.; agent, U. B. O.).—The "Three Rascals" was the big clean-up act this week. The three boys with the piano carried the act through to a substantial hit, their style of whooping things up just suiting the Bijou audience who were loath to allow them to leave the stage. The entrance of one of the trio through the theatre gave the trio a good start and they sailed right through at top speed, finishing with a riot of applause. Low Bloom was back after a long absence with his old sketch in which he was assisted by Jane Cooper. It is not the same woman who was in the act when Bloom played it several years ago, but she is a clever helper to the comedian. Very little if anything in the act has been changed, the brown derby hat and clothes appearing just the same. The sketch was a good laugh winner and Bloom will likely land the big time with it for he will be a stranger there now. Billy Burke's "The Last of the Regiment" is a soldier sketch and in the closing position received liberal recognition on the singing of the men. Otherwise the sketch does not reach very far, although there is some light comedy attempted. It is probably new and may develop. Until then the singing and patriotic finish will carry it along the small time route. The Pelots pleased with their comedy juggling turn. Ed. Smiley played on several banjos, finishing by playing one selection using several string instruments which helped him through. The "banjo-talking" bit was well liked, but the straight playing could stand improvement. Edgar Berger, a contortionist, with a routine of familiar tricks, opened the bill. Business continues to hold up to a good mark but there was none standing Tuesday evening.

VICTORIA (Jay Mastbaum, mgr.; agent, Jules E. Aronson).—Show did not get above the fair mark this week. The Four Rons, a comedy quartet act, failed to live up to the headline position given and this helped to weaken the average. The singing of the four is below the standard for small time acts of this sort and the comedy falls far behind. Golden and Leslie form a new musical team, having their first stage showing and considering this handicap did very well, being one of the best-liked acts on the bill. Both boys are clever musicians, a piano, cello and

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Direction JAMES PLUNKETT

violin being used. They play popular selections and need only experience and some rearrangement of their stage business to make this a first-rate musical act that ought to do very well. A few weeks in the small time houses will fit them for the bigger small time where the music they offer will be appreciated. As a starter, they were a bit. Ezier and Webb offered their familiar "sister act," the former handling the comedy and for good results. She made the "house" hit a big laugh and the act was well liked. Lew Trompeter, a new aspirant for honors with a "straight" single turn got through in good shape. He has a satisfactory singing voice and sends his songs over in pleasing style. The talk needs brushing up. Trompeter is a likable looking young fellow with a snappy way of working and should improve. Coden and Clifford offered a singing and dancing act of ordinary class. The singing is the weakest spot. The pair needs to brush up the talk and stick to the dancing as much as possible. They were on several minutes too long on Monday. The singing and dancing of Morris and Clark held the act up, the efforts for comedy getting little. Robert MacDonald got along slowly with his musical turn but got even with those in front by slamming "William Tell" on the xylophone. That will square most any account.

PALACE (Jay Matheson, mgr.; agent, Jules E. Aronson).—The Seven Mischief Makers, a schoolroom act of the familiar type, did very well as the headliner. The singing was above the ordinary, one or two of the young people employed displaying good voices and ability to make their work count for something. Schoolroom acts have been numerous on the small time, but this one is above the majority of them by a considerable margin and went over in good shape. The remainder of the bill was about fair on the average. Lillian Carter mixed by using songs which got nothing, though the woman has a fairly good voice. She wears a couple of nice-looking costumes, but her comedy number and talk is far shy. With proper material she should do better. The comedy was also the weak spot in the musical act of Faust and Faust. A woman looks after most of the comedy, but it never hits a very fast pace and the act drags slowly. Both appear to be fair musicians, but hold to very old selections. The act needs speeding up. Jack and Elsie Davis used cross-fire talk, a couple of songs and the man did some stepping on rollers. Elsie might help the comedy end of the act were she to try the rollers, but Elsie is growing real plump now and probably won't take any chances. They handle their talk in snappy style, dress neatly and have a nice little act for the small time. One expression by the man should be cut out. Martin and Elliott offered some stepping of the kind that is passing away. Todesca and Todesca have a hike act with a routine of tricks which are nicely done and received some favor. Vassar and Arkin were liked for the parodies by the comedian of the team. The talk is too much of the same kind to get them what they need to hold the act up. A newer idea of putting talk over with the songs will make them a useful small time act of their class.

BROAD (Nixon & Zimmerman, mgrs.; K. & E.).—Louis Mann, in "Elevating a Husband," enjoyed good business last week and started well this week. The show is well liked.

CHESTNUT STREET OPERA HOUSE (Nixon & Zimmerman, mgrs.; K. & E.).—"The Love Wager" with Fritz Scheff, doing a nice business. Aided by generally favorable press comment the piece picked up some, starting its second and final week.

ADELPHI (Shuberts).—Robert Mantell played "King Lear" Monday night to a crowded house, it being a special performance with many literary lights present. Business fair last week.

FORREST (Nixon & Zimmerman, mgrs.; K. & E.).—"The Lonesome Pine" with Charlotte Walker, opened to a well-filled house. A horse, used in the play, hacked over the footlights on Monday night without doing any damage.

GARRICK (Nixon & Zimmerman, mgrs.; K. & E.).—"Get-Rich-Quick Wallingford" began a two weeks' engagement. The house was half filled Monday night. Joseph Manning and Rose Lubonn, in the principal roles, met with warm recognition.

GRAND OPERA HOUSE (D. Wegfarth, mgr.).—The opening of the regular season had "Madame X" with Eugene Blair the principal role, as its attraction. This is the first time the piece has been given here at popular prices and it was received with a large and enthusiastic audience.

Colonel Sam M. Dawson, manager of the Trocadero, has started the "Country Grocery Store" plan of building up patronage. Thursday is fixed as the new feature night and

the plan is being given a lot of publicity about town.

EMPIRE (E. J. Bulkley, mgr.).—A poor hook is the chief handicap under which Slim Williams' "Girls from Joyland" are working at the present time. Harry L. Cooper, who

is the principal comedian with the show, is credited on the program with being the author of "Flirting Flora" and "The Rich, Happy Heinie." Mr. Cooper must have wasted very little time in putting these two pieces together. He is wasting a lot of time trying to get away with them and keep "— Williams

show in the running class with others of the Western Wheel. Cooper works hard enough and gets laughs when there is any excuse for them, without resorting to unclear comedy, which is one mark to his credit. It is only when the slapstick comedy methods are used that he and Fred Bulla are able to start anything in the way of real merriment. The Empire audiences are noted for their willingness to laugh at anything, so that Cooper and Bulla cannot claim any credit for making them laugh. Bulla is a bit more quiet than usual, but he still finds ample opportunity to fall all over the stage for comedy purposes. In the second piece the biggest laugh was gotten by Cooper when he whirled a step-ladder around, breaking up the stage equipment. A comedy quartet number was another big laugh winner, but the material used is so old that it must have been new to those who go to the Empire. The second piece is the better of the two, for it gives Cooper and Bulla more chance to work. There is nothing to the first part except the numbers, and in this respect the show averages very well all the way through. Victor Hyde is credited with putting the show on and he has done very well, several of the numbers standing out for special mention. The music is not ordinary, either, Nell Sullivan supplying some catchy airs for the chorus, and the girls get by nicely with what they have to do in the show. The opening number, with twelve of the girls dressed in outing suits of red and white made a neat appearance, but it was spoiled when six girls dressed as jockeys, with very poor-looking costumes, joined the procession. Later the "Marguerite" number led by Mae Edwin was the best-looking of the lot and it was well sung. One or two other numbers were nicely costumed, but several were not. There is too often a lack of uniformity and harmony in the coloring to call this a well-dressed show, the good being in the minority. With so little comedy to carry the show along and so many numbers that could be made so much of, Mr. Williams should take steps to make his girls look as well as possible. Mae Edwin and Emily Nice are the only women principals in the cast, if several girls from the chorus who have "bits" are excluded. This is also one of the show's weak spots. Miss Edwin looks well and sings in a satisfactory manner, but wears the same solid expression all through the show that gives one the impression that she must have something sad on her mind and has sworn never to smile. She leads a couple of numbers, and with a little life added to her personality could get along well enough with what she has to do. Miss Nice is always noticeable because of the short skirts she wears and the little skip she gives each time she enters or exits. That little skip mark Miss Nice as the soubrette of the company, but that is all, for she is no more lively than Miss Edwin, the two playing too quietly at all times for the positions they hold. Some of the chorus girls get a chance to stand out prominently during the entertainment and make good when given the chance. The Vaughan Sisters have a specialty in the second act and do a "bit" with Slim Williams in his sketch which stamps them as capable of helping to inject the snap and dash needed to build "the show up" as it falls down. Lillian Raymond also leads a number. Eugene West makes a satisfactory "straight" man in both pieces and has a pleasing singing voice which he makes good use of. Harry Gray is not particularly well cast as a Frenchman, nor does he dress the way it should be dressed. E. L. Flester has a couple of "bits" which offers an opportunity for him to use his voice, which is his strongest asset. Mr. Williams, assisted by ten of the girls, opens the olio with a plantation sketch called "Levee Days." It is an old-style sketch, but nicely staged, and Mr. Williams shows that he is still capable of donning the cork and dancing shoes and getting away with good results. They like the sketch better than a lot of the other things that were offered, and Mr. Williams might build up his plantation skit into a pleasing first part with a little effort, though it is likely that the girls would balk at working in blackface. Bulla and Gray offered some talk of light merit. Miss Edwin and E. L. Flester offered a singing turn which found favor. They have selected popular songs and sing them in a likable manner. The featured act with the show is a dramatic sketch called "Blanche," presented by Eugene West, Catherine Henry and Alice Blair. The sketch has played the small time, and wherever the heroic style of sketch is accepted this one will very likely go as strong as it did here. It has a good strong story of the heart interest kind, with the wronged woman standing out as its principal character. Her willingness to sacrifice herself for the love and happiness of a sister who has married the man who turned her down is the climax

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which makes the appeal. The third character holds little importance, except to fill out the "picture." The sketch is out of its atmosphere as an olio number in a burlesque show, particularly in this one, which is in need of something to enliven it. As a small time vaudeville act it ought to please, even the way West and Henry play it. The title helps to spoil its chances. It would be easy to find a stronger and more fitting one that would mean something. Now it only kide the burlesque patron into the idea that he is going to see something mysterious. The "Gris from Joyland" could be made a very good show. With the present book there is not much chance. A leading women who will smile and a soubret with some ginger and style to her would also help some. The best "dope" is for Mr. Williams to write and produce his own book if he can get the same results as he did when he threw his plantation sketch together.

BOSTON.

By J. GOOLTZ.

KEITH'S Harry E. Gustin, mgr.; agent, U. B. O.—With cool weather, business has taken a rise so that the house is showing capacity. "Puss in Boots," pleased; Hal Stephens, hit of bill; Brown, Harris & Brown, good; Lew Hawkins, went well; English Roses, scored; Charles Webber, good; Lancelton, Lucier, good; Delaur Duo, opened well. Pictures.

PLYMOUTH (Fred Wright, mgr., Lieblers).—"Oliver Twist," with an all-star cast, opened to big business for a two weeks' engagement.

SHUBERT (E. D. Smith, mgr.; Shubert).—"The Butterfly on the Wheel," third and last week. Business not good.

BOSTON (Al Lovering, mgr.; K. & E.).—"Robin Hood" started an engagement to a capacity audience. Business should be good for the stay. Cast an attraction.

MAJESTIC (E. D. Smith, mgr.; Shubert).—"The June Bride" closing a two weeks' stay. Business has been fair. "Little Boy Blue" to follow.

HOLLIS (Charles B. Harris, mgr.; K. & E.).—"The Talker" with Tully Marshall. He is an attraction in Boston. Business should be good for the two weeks.

COLONIAL (Thomas Lothian, mgr.; K. & E.).—"The Quaker Girl" still doing well. Fourth week.

PARK (W. D. Andreas, mgr.; K. & E.).—"Maggie Pepper" with Rose Stahl. Fifth week of satisfactory box office receipts.

TREMONT (John B. Schofield, mgr.; K. & E.).—"The Woman Hater's Club" in last week. Returns have been good.

CASTLE SQUARE (John Craig, mgr.).—"Stock," "Sherlock Holmes."

ST. JAMES (M. H. Gulosian, mgr.).—"Stock," "Maggie," with Nance O'Neill.

GAITY (George Batchelor, mgr.).—"Burlesque," "The College Girls."

CASINO (Charles Waldron, mgr.).—"Burlesque," "The Dazzlers."

GRAND OPERA HOUSE (W. Lothrop, mgr.).—"Burlesque," "High Life in Burlesque."

"The Polish Wedding" is the first Cohan & Harris production of the year to come to town. It will stay at the Tremont for two weeks beginning next Monday.

The Witch theatre, Salem, is being enlarged by Mr. Saine, the manager.

Mrs. Frank Merrill now has charge of the booking in Sheedy's Boston office.

Operatic musical concerts have been announced by Director Henry Russell, of the Boston Opera House, as attractions for Sunday afternoons, to take place "between dinner and tea."

Mrs. William Meehan, wife of William Meehan, the comedian with "The Girl From the Orient," that played at the National last week, died Friday at a downtown hotel. He received word of her death while he was on the stage. He finished his number, then rushed from the theatre in his make-up. The next day he played the two shows as he had no understanding. During the last number he broke down completely, quit the stage and allowed the chorus to finish the finale alone.

Blanche Ring in "The Wall Street Girl" is coming to the Tremont in a few weeks.

Grace Elliston will play the lead in "Coming Home to Roost" when it has its premiere at the Hollis in two weeks.

Lew Fields was in Boston nearly all of last week fixing the "June Bride." He has been getting it ready for the rest of the season.

ATLANTIC CITY.

By I. B. PULASKI.

SAVOY (Harry Brown, mgr.; agent, U. B. O.).—Julius Steger & Co., in "Justice"; Mr. Steger does an admirable bit of work. Support capable. "Justice" is worthy addition to Mr. Steger's repertoire. Baby Helen, a most wonderful child, probably heads the list of infant prodigies. She started a small riot here. Apollo Trio, fine exhibition; Nichols Sisters, big; Nevins & Gordon, pleased; Frank A. Mullane, well liked; Marcus & Garteite, very good.

MILLION DOLLAR PIER (J. L. Young, mgr.; Walter Crockett, bus. mgr.).—M. P. STEEPLECHASE PIER (Morgan & Fennan, mgrs.).—M. P.

STEEL PIER (J. Bothwell, mgr.).—M. P. BIJOU DREAM (Harry Brown, mgr.).—M. P. CRITERION (I. Notes, mgr.).—M. P.

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.).—Lecture on India (30-2); William Hodge in "The Man From Home." (3-5).

The first three days at the Apollo Prince Rustomjee, of India, gave an illustrated lecture on that interesting country. He was assisted by his wife. In his native country he edits the "Oriental Review" of Bombay. The last three days of next week, "The Little Millionaire" is to be the attraction.

The Three White Kuhns, who have been the most popular entertainers in town since May 3, have left the Jackson Cafe, which they literally "made." They open at the Majestic Cafe, Philadelphia, this Saturday, having been engaged, it is said, for the entire winter. Judging from what the boys did here, they should tear things apart in Philadelphia cafedom. Going down the Boardwalk a few days ago Bobby, Charlie and Paul Kuhn were taking the air. A big many-colored butterfly was apparently fluttering along about a foot over their heads. Charlie took off his new "kelly" and leaped for the pretty insect. He did a nice flop—certainly not a "high and lofty" but more correctly a "ground and ground." No, he did not fall on his hat. Atlantic City has returned to normal conditions as typified by the reappearance of the ponies on the beach.

The American Good Roads Congress is in convention here with headquarters on the Million Dollar Pier. The exhibits include all kinds of apparatus concerned in making

roads. Governor Wilson spoke before the congress on Monday afternoon.

After a very stormy experience Frank Hublin finally abandoned his moving picture place in Pleasantville. He got in Dutch with the offshore folk by running his show Sunday and he continued to win their enmity in various ways. He tried to sell his place and then to rent it. Now he has left it. The thing that chased him from the village two weeks ago was the new place (Palace) conducted by Dan Humphries, the blind manager, and Sidney Heilbrunner, who are partners. The Palace seats over 1,000 and for several weeks the stock has been given in addition to pictures. Hublin is back on the job at his postcard store on the Boardwalk.

S. F. Nixon placed a contract for an addition to his apartment house on Maryland avenue near the Beach. The improvements will include two additional stories to the present structure and a new building to extend to the Boardwalk. The contract calls for an expenditure of \$100,000.

NEW ORLEANS

By O. M. SAMUEL.

DAUPHINE (Henry Greenwall, mgr.; Shubert).—The Dauphine opened Saturday evening with "Polly of the Circus." Elsie St Leon has the principal role this season.

TULANE (T. C. Campbell, mgr.).—Mittenthal Brothers offer "Naughty Marietta." The producers have spared no expense.

CRESCENT (T. C. Campbell, mgr.; K. & E.).—"Seven Days."

GREENWALL (J. J. Holland, mgr.).—Dinkins & Stair Burlesquers.

LYRIC (C. D. Peruchl, mgr.).—Peruchl Gypsies stock Co., in "Married Life."

LAFAYETTE (Abe Seligman, mgr.).—Pictures and vaudeville.

MAJESTIC (L. E. Sawyer, mgr.).—Tyson Extravaganza Co.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct).—Hasana, excellent wire turn; Mason and Dutiel, good small timers; Rivoli, keen appreciation; Cabaret Trio, hit; "Dinklespiel's Christmas," uproarious laughter; Chris Richards, did nicely; Schmeltans, splendid.

F. W. Stair, one of the lessees of the Greenwall, is expected to arrive here this week. A change of the company or policy is expected to be instituted upon his arrival.

Among the principals engaged for the French opera house, not already mentioned, are Mlle. Therry, falcon; M. Deval, basso noble; Montano, M. Brunat and M. Combes, baritones.

Fire damaged the Ruston, La., opera house. It will be operated temporarily as an air-dome.

Low Birch and Vera McKee, members of the "Balkan Princess" company, were married by the J. P. of Meridian, Miss.

Mabel Keith, with the Colonial Septet, underwent an operation at Birmingham, Ala.

A young man has been impersonating Frederic Thompson in this vicinity. He hasn't raised anything yet save suspicion.

A receiver has been asked for the National Film Exchange. R. J. Goebel is the applicant.

ST. LOUIS

By JOHN S. HARNETT.

COLUMBIA (H. D. Buckley, mgr.).—The Elliott Savanas made an excellent headliner; Jere Grady & Co., went big; Clara Ballerina, unique; Barry & Walford, excellent; Sydney Shields & Co., laughs; Little Billy, scored; McKay & Cantwell, much applause; Reed Bros., very clever; increased business.

HIPPODROME (Frank L. Talbot, mgr.).—Serignano's Banda Roma, headlined; Great Buoner, sensational; Milton & Dolly Nobles, very good; Wegola Four, harmonious; The Chanticleer Four, entertaining; Gross & Jackson, many laughs; LeBeuf & St. George, marvellous; Derenzo & Laru, daring; Rosa Walfrio Troupe & Thompson's Horses close a well-balanced bill to crowded houses.

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PRINCESS (Dan Fishell, mgr.).—Princess Maids in "Breaking Into Society," scored heavily; Barrett & Creed, hit; Eastman & Moore, did nicely; business good.
KINGS (F. C. Melhardt, mgr.).—Pete Mack & Co., featured; Cameron & O'Connor, second honors; Leslie James, good; Xmas Belles, beautiful; Schaller Bros., well received.
OLYMPIC (Walton Sanford, mgr.).—"Mme. Sherry," with George A. Schiller.
SHUBERT (Melville Stols, mgr.).—"Modern Eve."
GARRICK (Nat. Smith, mgr.).—Valeria Suratt in "The Kiss Waltz," opened a two weeks' engagement and scored an immediate success.
AMERICAN (D. E. Russell, mgr.).—Murray & Mack in "Casey Jones" opened to large houses.
LA SALLE (Oppenheimer Bros., mgrs.).—Florence Mills in "Alma, Where Do You Live?" at popular prices proved a success.
GAYETY (Charles L. Walters, mgr.).—"The Star and Garter Show" with an unusually large chorus drew a large crowd at opening performance.
STANDARD (Leo Reichenbach, mgr.).—"Yankee Doodle Girls," featuring Dashing Dainty Marie entertained a large gathering.
SHENANDOAH (W. J. Flynn, mgr.).—Herbert, headlined to advantage; Boston Von & Co., scored; Neville & Remington, applause;

good; Haviland & Thornton, hit; Homer Lind & Co., hit; Don, the Talking Dog, hit; "The Hold Up," featured; Walter C. Kelly, "knockout"; Klutzing's Entertainers, closed.
AUDITORIUM (R. J. Gomes, agent).—Bannister & Vigard, Bradley & Reno, C. E. Hays, The Great A. E. Scafara's Dog and Goat Circus, Ellen Lee.
LYCEUM (H. Hart, mgr.; agent, Gus Sun).—Sheda & Co., Josephine Claremont, Jimmie Cassidy & Co., Broh & Lyon, Three Millers, The Russells, Daisy Cameron, Douglas Washburn & Co., Alexander Mazzone, Leon & Adelle Sisters.
STANDARD (R. K. Hynicka, mgr.).—"Girls of the Great White Way," is splendidly staged, while the costumes are rich and beautiful, with a "rattling" good-looking set of choristers to wear them. Sam Hearn was extremely funny. Harry D. Ward was excellent. James Rowland is funny. Helen Eley and Estelle Barry both scored.
PEOPLE'S (James E. Fennessy, mgr.).—"The Cherry Blossoms," two musical farces, "What Happened to McGuirk" and "Widow McCarthy's Boarders," make up the program. Jack Perry has two "fad" parts and is funny. Frank Dobson, Jack Rose, Brownie Carroll, George Clifford were good. Brownie Carroll, Ethel Hall and Lillian Perry are clever comedienne. They sing a

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Bob Allbright, entertained; Kent's Seals close a good bill.

Century, after a delayed opening owing to alterations to the Century Building, which will now be a part of the Syndicate Trust building opens next Sunday, offering Thomas W. Ross in "The Only Son."

The New St. Louis Fair closed a very prosperous week, the feature of which was the making of a new world's record on a dirt track by the speed king, Bob Burman.

CINCINNATI By HARRY HESS.

LYRIC (Jas. E. Fennessy, mgr.; Schubert).—"Within the Law," well rendered by a capable company. Lewie J. Cody as the Junior Glider, fine; Susanne Willis in the comedy role of Agnes Lynch scored big.
GRAND O. H. (John H. Havlin, mgr.; agents, K. & E.).—"Passers-By," Charles Cherry repeated his former success.
WALNUT (W. W. Jackson, mgr.; S. & H.).—Al. H. Wilson. "It Happened in the Emmett type. W. H. Howell was clever, as was W. T. Chatterton. Laura Lemmers scored. "Loves of Bygone Days," "The Twilight Call" and "My Fair Lady" were three big musical hits.
EMPRESS (George F. Fish, mgr.; S-C; rehearsal Sunday, 10).—The Two Heddars, opened; Jack Ranahan, hit; Katherine Selser, fine; "Fun in a Cabaret," featured; Fliz & Ward, excellent; The Five Musical Lunds, scored.
KEITH'S (J. J. Murdock, mgr.; agent, U. B. O.; rehearsal Sunday 10).—The Sayton Trio, opened; Les Cadets de Gascogne, very

number of good songs. Frank Dobson was excellent. He did some original dancing. Kelo & Payne, acrobats, hit; Clifford & Rose, scored.
KEITH'S (U. B. O.; open Sunday matinee).—"Apple of Paradise," Bert Leslie, Six Kirkemith Sisters, Bonita and Hearn, 3 Keatons, J. Francis Dooley, Belle Story, Stickney's Circus.

BALTIMORE

By ARTHUR L. ROBB.

MARYLAND (F. C. Schanberger, mgr.; agent, U. B. O.; Rehearsal Monday 10).—A well-blended bill with Valerie Bergers and Co., well in the lead for applause in "His Japanese Wife." Billy McDermott, very funny; Max's International Circus, appreciated; Six American Dancers, clever; Alfredo, novel; Bobby Heath and Ruby Raymond, amused; Lillian Ashley, well liked. Business good.
NEW THEATRE (George Schneider, mgr.; direct. Rehearsal, Monday 10).—The Cabaret Four, headed pleasing program; I. ap Handy & Co., hit; Faden, O'Brien & Co., excellent; Hilton & Hughes, amused; Burns & Faustina, laughs; Paul Cavalli, fair.
VICTORIA (C. E. Lewis, mgr.; agent, Nixon-Nirdlinger. Rehearsal Monday, 10 A. M.).—The star attraction, "Circumstantial Evidence," with Harry Burkhardt in the leading role, thrilled a big audience. The Fern-Bennett Co. pleased; Berg and Wilson, entertaining; Alma, clever; Seymour, Dempsey & Seymour, fine; Brown and Bartolotti, laughs.
ACADEMY OF MUSIC (Tunis F. Deane, mgr.; agent, Nixon-Nirdlinger. Rehearsal Monday 10).—For the final week of vaudeville the program is headed by The Levy Family, who were well received; The Kins-Nern, excellent; Fiddler & Shelton, clever; Mailday & Carlin, funny; Lyric Comedy Four,

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scored; Marie Russell, pleased. Pictures. Good houses.

FORD'S (Charles E. Ford, mgr.; K. & E.).—William Farnum in "The Littlest Rebel," scored. Large audience.

AUDITORIUM (Robert McBride, mgr.; Shubert).—Annette Kellermann and her fellow artists packed this playhouse from pit to dome Monday night. The program runs mostly to dancing and pantomime. Miss Kellermann in "Undine" being the real feature.

GAYETY (Wm. Ballauf, mgr.).—The Social Maids, with George Stone and Jennie Austin, pleased big house Monday afternoon.

EMPIRE (George W. Rife, mgr.).—A large audience Monday night enjoyed "Miss New York, Jr.," with Joseph Watson and Will H. Cohen, taking care of the comedy.

HOLIDAY ST (Wm. Rife, mgr.; S. & H.).—"Okahoma," with George Kennedy in the lead, was well presented by The Klunt & Garsolo Stock Co. to good-sized house Monday night.

ALTOONA, PA.
ORPHEUM (Wilmer & Vincent, mgrs.; U. B. O.; rehearsal, Monday, 10).—Camm & Theira, fair; Carrel & Perlot Co., liked; Jules Harron, laughs; Five Melody Maids, big.
E. G. E.

ANN ARBOR, MICH.
MAJESTIC (Arthur Lane, mgr.; W. V. M. A.; rehearsal, Mon., 2).—30-2. Fairman & Furman, scored; Rosa Maynon's Trained Birds, fine; Fusto & Fusto, good; Demarest & Doll, riot; Col. J. A. Pette and the Old Soldier Fiddlers, big hit; 3-5. Florence Arnold, Carroll & Aubrey, Kingsbury & Munson, "The Bronco Busters,"
H. L. MELTON.

ATLANTA, GA.
H. L. Cordozo, mgr.).—Farrell Bros., good; Elida Morris, pleased; LaVine-Cimaron Trio, comedy hit; The Berrens, hit; "More Sinned Against than Usual," good; Great Frolni, splendid; Three Farrell Sisters, hit.

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Managing Director New York**THE LYRIC** (H. L. Cordova & H. L. De-Give, mgrs.).—The Goose Girl, played to good business.**BIJOU** (H. L. DeGivie, mgr.).—Roy & Wilson, good; Dorothy Dalley, fair; Jerge & Hamilton, hit; Luken & Loretta, good.**THE ATLANTA** (Homer George, mgr.).—22-25, Al G. Fields Minstrel, played to standing room; 27-29, Mutt & Jeff, good business.**THE FORSYTH** (H. L. Cordova, mgr.).—"Oliver Twist" pictures, fair business.**BLOOMINGTON, ILL.****MAJESTIC** (A. G. Schade, mgr.).—Sept. 22-25, Musical Oates, pleased; Mark Davis, monolog; Tone & Stasia Moore, hit; Menlo Moore Lads and Lasses, featured; Sept. 26-29, Al Allen, hit; Larkin & Pearl, pleased; Zis-Zag Trio, good; Seven American Belfords, good gymnast feature.**THE CHATERTON OPERA HOUSE** (C. A. Takacs, mgr.).—22-26, Jack Bessey Stock; 27, "Louisiana Lou."

Frank M. Raleigh, for many years connected with the local opera house as manager is now manager of a house in Oklahoma City. "WAG."

BUFFALO.**STAR** (P. C. Cornell, mgr.; K. & E.).—20-22, Nazimova in "The Marionettes"; 2-5, "The Pink Lady."**TECK** (John R. O'Shel, mgr.; Shuberts).—"Bunty Pulls the Strings."**SHEA'S** (Henry J. Carr, mgr.; U. B. O.; rehearsal Mon., 10).—Mario Trio, clever; Linden Beckwith, fair; Miss Zelda Sears in "The Wardrobe Woman," won favor; Creighton Bros., amused; Eternal Waits, splendid; Primrose Four, exceptional; Kitty Trane, versatile.**LAFAYETTE** (C. M. Bagg, mgr.; Empire Circuit).—"Original Burlesques."**GARDEN** (M. T. Middleton, mgr.; Columbia Circuit).—"Runaway Girls" with the Burke Brothers.**FAMILY** (A. R. Sherry, mgr.; Loew; rehearsal Mon., 10).—Hill-Bowen-Zorn, went well; Keenan & Beverly, a hit; Princeton & Yale, good; Dave Clifford, clever; Cooper & Ricardo, fine; Three Entertaining Fellows, artistic.**ACADEMY** (Henry M. Marcus, mgr.; Loew; rehearsal Mon., 10).—Harold McArthur, pleased; Mae Burns, applause; Seven Colonial Montrose Troupe, immense; The Quaker Girls, well received; Marelio Bros., laughter; Hazel Moran, interesting; Richard Hamlin, above

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average; Dan Mason & Co., feature; Norinneteau, good; Paul Florus, xylophone, many re-Caffey, well liked; Price & Price, sensational. calls; Ralph Connors, ventriloquist, well THAYER. liked; Four Comrades, good results, business fine.

CAMDEN, N. J.**BROADWAY** (W. B. McCallum, mgr.).—BURTIS CORT (Shubert & Kindt).—25-26, 26-28, "House That Jack Built," weak; Mur-Bernhardt pictures; 30, Bunty Pulls the phy & Willard, took; Faust & Faust, fair; Strings.

May Walsh, liked; 20-22, Albers Bears, novel; GRAND (David L. Hughes).—30 and week, Edwin Lindsey Co., entertained; Paul & Vic Paul Rainey's African Hunt pictures; 2, U. Burns, funny; Holdsworths, pleased; Francis S. Marine Band. SHARON.

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Wood, songs; 2-4, O'Brien & Lear, Goldrick & Moore, Maye Holmes Co., Dudley McKomis. TEMPLE (Fred W. Falkner, mgr.).—26-28, Manikin's, well received; Murphy & Francis, "Home Sweet Home"; 20-22, "The Deep Pur-good; Duval & Davil, good; Mile. Emerie, pie." DANIEL P. McCONNELL, fair.

ELMIRA, N. Y.**MOZART** (Feiber & Shea, mgrs.).—Lamb's MOZART (Fred W. Falkner, mgr.).—26-28, Manikin's, well received; Murphy & Francis, "Home Sweet Home"; 20-22, "The Deep Pur-good; Duval & Davil, good; Mile. Emerie, pie." DANIEL P. McCONNELL, fair.**DAVENPORT, IOWA.****AMERICAN** (C. E. Berkell, mgr.; Pantages good. Bookings: rehearsal, Mon., 12.30).—22, AN LYCEUM (Lee Norton, mgr.; Reis Circuit), old fashioned melodrama, Lillian Mortimer—2, The Concert; 5, The Girl in the Taxi. J. M. BEERS.**MAJESTIC** (M. D. Gibson, mgr.; U. B. O.).—Adeleide Herrmann, pleasing; Dick Miller, rehearsal, Mon., 12.30).—22, AN LYCEUM (Lee Norton, mgr.; Reis Circuit), old fashioned melodrama, Lillian Mortimer—2, The Concert; 5, The Girl in the Taxi. J. M. BEERS.**ERIE, PA.****COLONIAL** (A. P. Weschler, mgr.; A. V. O'Brien, asst. mgr.; Gus Sun & U. B. O.; rehearsal, Mon., 10).—Cyclonians, good; McGarry & Reviere, big; The Act Beautiful, clever; Maide DeLong, good; Melani Opera Troupe, excellent; Bixley & Lerner, good.**PARK THEATRE**—Horne Stock Co., At the Mercy of Tiberius.**MAJESTIC** (J. L. Gilson, mgr.).—Oct. 1, "He Fell in Love with His Wife"; 2, Aborn Opera Co., "Bohemian Girl"; 3, Madam Nani-mova, "The Marionettes."

W. H. MIZENER.

FALL RIVER, MASS.**SAVOY** (L. M. Boas, mgr.).—30-31, Aborn Opera Co.; 2, "The Million."**ACADEMY** (L. M. Boas, mgr.; Loew; rehearsal Mon., 10).—30-32, Lawton, good; Raymond, Leighton & Morse, very good; Irish Colleen, hit; Morton & Kramer, good; 2-5, Hunter's Dogs, May Elwood & Co., Carter & Davis, Irish Colleen.**PREMIER** (L. M. Boas, mgr.; Loew; rehearsal Mon., 10).—30-32, Love & Haight, good; Anderson & Goines, very good; 2-5, Hilton & Bannon, Mergo's Manikins.**BIJOU** (H. M. Goodhue, mgr.; rehearsal Mon., 10).—30-32, Kearney, Buckley & Cook, Edith Montrose, "Girl from Golden West," Chas. Lombard; 2-5, Walker Trio, Old Town Minstrel Four, Evans & Floyd, "Girl from Golden West." EDW. F. RAFFERTY.**GRAND RAPIDS, MICH.****COLUMBIA** (Frank J. O'Donnell, mgr.; U. B. O.).—S. Miller-Kent & Co., Waterbury Bros. & Tenney, Spellman's Bears, Knight and the Daye Sisters, Emelle Egamar, Gee-Jays, Ball & West.**ORPHEUM** (E. J. Veasey, mgr.; Ind.).—Wheelock-Hayes Trio, Lamb & Lamb, Tambo Boys Haggerty & Hobbs.**POWERS** Harry G. Somers, mgr.; K. & E.).—The Flirting Princess, Sept. 28 and 29.**MAJESTIC** (Orin Stair, mgr.; S. & H.).—Life's Shop Window, first half; The Penalty, last half. CHAS. R. ANGELL.**HAMILTON, OHIO.****SMITH'S** (Tom A. Smith, mgr.).—29, Nell O'Brien's Minstrel, to good business; 30-5, Kimmellens' Associated Players, dramatic stock.**GRAND** (J. E. McCarthy, mgr.; Gus Sun; rehearsal Sun., Tues. & Thurs., 10).—29-30,

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len; 3-5, Mary Ann Brown, Hallen & Beak-
ley; business good.

Haverhill, Mass.

COLONIAL (L. B. Mayer, mgr.; U. B. O.).
—40-41, The Condors, pleased; Drewett &
Heppa, liked; Colonial Players, fine; Carson
& Brown, applause; Ye Olde Home Chorus,
good; 1, "The Million," big sale; 3-5, Mlle.
Fleurbaey, The Sharps, Colonial Players,
Reeves & Werner, Chas. Ledegar.

"CHIME"

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OLIVER (F. C. Zehrung, mgr.).—18, The
Rosary, good business; 27-28, Ready Money,
good houses; 30, Gertrude Ewing Company.
ORPHEUM (L. M. Gorman, mgr.).—Flying
Wayside, pleased; Wilson Brothers, solid hit;
Raymore Keene & Co., liked; Ed. Wynn, very
good; Lester, excellent; O'Mears Sisters &
Co., pleased.

LYRIC (L. M. Gorman, mgr.).—Johnson,
Moe & Johnson, fine; Oberman Trio, novel,
liked; Enol, hit; Rondas Trio, very good.

LEE LOGAN.

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TRANTON (Trent Bros., mgrs.; U. B. O.).
—rehearsals, Mon. & Thurs., 10.—23-25, Harry
Bouton & Co., clever; Paula Reeves, pleased;
The Great Monohan, able; Austin & Garvin,
scored; 26-28, Douglas A. Flint & Co., scored;
Barrow & Milo, encores; Snowie Maybelle,
good; Alf Ripon, hit.

TRAVELER BABER.

Macon, Ga.

GRAND (Jake Wells, mgr.; U. B. O.).—
Week 22, Herbert & Goldsmith, good; Edna
Erskine & Co., fine; Paul Stephens, scored;
Harry Holman & Co., great; Kennedy & Mack,
clever; Farnum & Deimar, hit; Musical
Maidens, strong; Peiham, excellent.
PALACE (J. B. Melton, mgr.).—Duncan
& Holt, black face, great.
MAJESTIC (J. B. Melton, mgr.).—Howse
Sisters, good.

ANDREW ORR.

Meriden, Conn.

PIERCE (R. B. Royce, mgr.; Church).—
Mae & Corbely, hit; Ginger Trio, good;
Waller & Bandy, fair; Great Bensley,
pleased; 3-4, Capt. Brunswick's Wild West
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Paul; 5, "Officer 556."

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HIS MAJESTY'S (H. O. Brooks, mgr.; K.
& B.).—Spring Maid; 7, George Arliss in
"Disraeli."

PRINCESS (H. C. Judge, mgr.; Shuberts).
—Blindness of Virtue; 7, Bunty Pulls the
Strings.

GAYETY (H. F. Arnold, mgr.; Eastern
Theatrical).—New Behman Show & Watson Siste-
rs; 7, Midnight Maidens.

FRANCAIS (J. M. Hooley, mgr.; Loew).—
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MUNCIE, IND.

STAR (Ray Andrews, mgr.; Gus Sun; re-
hearsal, Mon., 10.40).—Eddie Malle, pleased;
Newport Beat, big; The 4 Bonnell's, pleased;
Menio Moore's Mother Goose Girls, big hit
GEO. FIFEN.

NASHVILLE, TENN.

THE BIJOU (George Hickman, mgr.).—
23, "The Call of the Heart," good show; 30,
"A Man's Game."

THE ORPHEUM (George Hickman, mgr.;
U. B. O.; rehearsal, Mon., 10).—Mary Bar-
ley's "Bull Dog Music Hall," big applause;
Minnie Victorson, sketch, scored; George Wil-
son, big headliner; Ernie & Ernie, very good
opening performance to big business.

THE PRINCESS (Harry Sudekum, mgr.;

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W. V. M. A.; rehearsal, Mon., 10).—Max
Bloom in "The Sunny Side of Broadway,"
good headliner; excellent vaudeville show;
business good.

W. R. ARNOLD.

NEWARK, N. J.

PROCTOR'S (R. C. Stewart, mgr.; U. B.
O.; rehearsal, Mon., 9).—Joe Welch, amused;
The 6 Steppers, stepped some; Sam Harris,
entertained; Carrie Reynolds, hit; Lydia &
Altkin, equilibrated; Woodwards Posing Dogs,
excellent; Hart & Johnson, scream; T. J.
Ryan-Richfield Co., always welcome.

LYRIC (F. F. Proctor, mgr.).—The Sea-

bright Players in "Cold Storage," capable;
"Maximo," well; 3 Foilles, funny; McDonald
& Totalato, good; The Belis, fine; Basil
Brady, o-k; Rose Gordon & Co., a hit.

WASHINGTON (O. R. Neu, mgr.; Fox).—
Harry Layton & Co., hit; Lillian Lea Trio,
very good; Morgan & Davis, good; Rowe &
Clinton, comic; James & Francis, amuse;
Belle Gold, pleased.

ODEON (Charles Burtis, mgr.; U. B. O.).
—Rose & Montrose, scored; Hurst-Watts &
Hurst, good; Lambert & Van, scored; Chas.
Horton, comic; Grace Anderson, hit in song.

ARCADE (L. O. Mumford, mgr.; direct).
—Helene Lease, clever; Aleck & Co., funny;
"Mother & Father at the Box Office," greet-
ings; Vivian Viola, pleased; Jack Oliver, hit;
The De Tyson Sisters, charmed.

SHUBERT (Lee Ottelengul, mgr.).—"Lit-
tle Blue," drawing well at the start.

NEWARK (Geo. Robbins, mgr.).—Geo. Ar-
liss in "Disraeli," doing nice.

JACOBS (Geo. Jacobs, mgr.).—Marie Beau-
gard in "The Parisian Model," drawing.

ORPHEUM (M. S. Schlesinger, mgr.).—
"The Hypocrites," god business.

GAYETY (Leon Evans, mgr.).—The Gay
Masqueraders are getting them here.

MINERS (Frank Abbott, mgr.).—"The
Stars of Stage Land" with Odina as feature,
doing good business.

JOE O'BRYAN.

NEW HAVEN, CONN.

POLIS (B. Z. Pol, prop.; D. Garvie,
mgr.; U. B. O.; rehearsal, Mon., 10).—Kalm-
er & Brown, many encores; Donovan & McDon-
ald, entertained; Galloway & Kaufman, in
"Little Mother," well received; Miss Hilda
Hawthorne & "Johnny," very good; Three
Alex, equilibrated, splendid; Willis & Burt,
the song writers, entertained; Oils Young &
April, opened.

E. J. TODD.

ONEONTA.

ONEONTA (Geo. A. Roberts, mgr.; U. B.
O.; rehearsals, Mon. & Thurs., 12.30 p. m.).
—26-28, Telephone Girls, fair; Markee Bros.,
Von Klein & Gibson, good; The Parleys, a
hit; 3-5, Adelaide Hermann, Casey & Smith;
capacity.

DELONG.

PATERSON, N. J.

MAJESTIC (W. H. Walsh, mgr.; U. B. O.;
rehearsals, Mon. & Thurs., 11).—Temple &
Huff, good; DeAlma & Mac, good; Doncourt
& Mack, funny; Three Ecardos, great; 3-5,
The Belmonts, Victor Hyde, Mills & Moulton,
Josephine Saxon and Her Picks; capacity
business.

ORPHEUM (Chas. F. Edwards, mgr.).—
30-2, The Moulin Rouge; 3-5, The Girls from
Reno; big houses.

EMPIRE (Floyd Lauman, mgr.).—30-2, The
Winning Widows; 3-5, Bowers Burlesquers.

LYCEUM (Chas. F. Wilbur, mgr.).—30-5,
The Girl in the Taxi.

DAVID W. LEWIS.

PENSACOLA, FLA.

PENSACOLA OPERA HOUSE (Nick Smith,
mgr.).—23, Balkan Princess, good business;
24, The Confession, fair business; 26, Polly
of Circus, good business.

DAVE S. CASHMAN.

PITTSBURGH, PA.

GRAND (Harry Davis, mgr.; U. B. O.).—
Sidney Drew & Co., splendid; McIntyre &
Heath, big hit; Harry Breen, applause; Josie
Heather, good; Gordon Highlanders, pleased;
Daring Darts, thrilling; Farber Sisters, neat;
Ferrel Bros., amusing.

HARRIS (John P. Harris & Harry Davis,
mgrs.; U. B. O.).—Harry Botter & Co., scored;
Bennett Sisters, hit; Lewis & Chapin, clever;
Leonard Kane, pleased; Francell & Lewis,
splendid; Brown & Lawson, very good; San-
dros Bros., clever; Williams, Lean & Wil-
iams, good; Charlie Walton, fine.

KENON (Titus Kenyon, mgr.; Pollock).
—Captain Webb, Vernette-Clark, Belle Wil-
ton, Lawlor & Pultier, Allen, Byron &
Blanche, Geraldine Ashcroft.

FAMILY (John P. Harris, mgr.; U. B. O.).
—Colemans, Baro & Baro, Shaw & Lee, Vollo
Brothers, Beasie Allen, Great Wellington,
Pearl Buhl, Musical Notes.


ALVIN (John P. Reynolds, mgr.; Shuberts).
—"Little Women."

NIXON (Thos. B. Kirk, mgr.; K. & E.).
—"The Rose Maid"; 7, Henry Mills.

LYCEUM (C. R. Wilson, mgr.; S. & H.).
—"Where the Trail Divides"; 7, "The
Road."

DUQUENNE (Harry Davis, mgr.).—Stock
GAYETY (Henry Kurtzman, mgr.).—Bon
Welch's Burlesquers.

Joe. Marsh of Chicago, manager of the
"Sinking of the Titanic," dropped dead, as he
concluded his lecture in the Pittsburgh Ex-
position, on last Thursday.



CHERRYOLA

(Grease Rouge) 25 cents per jar

For STAGE MAKE-UP or Street Use
For LIPS OR CHECKS, a perfect blood color

THE HESS COMPANY

Manufacturers Stage Make-Up ROCHESTER, N. Y.

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Buckley's Animals

Roller Skating Bears and Monkeys

THIS WEEK (Sept. 30), ORPHEUM, BROOKLYN

Joe Mackrell, Jr., is now press agent for the new Harris Theatre; Ed. R. Salter is house manager.

Wayne Campbell is one of the new additions to the personnel of the Davis Stock Players.

PORTLAND, ME.

PORTLAND (I. P. Mosher, mgr.; U. B. O.; rehearsal, Mon., 10.30).—Reckless Rocklaw Trio, clever; Jeanette Childs, fine; Munson & Forrest, excellent; Earle & Bartlett, hit; John J. Black & Co., pleased.
GHEELEY'S (James W. Greeley, mgr.; indept; rehearsal, Mon. & Thurs., 10.30).—30-3, Hanley & Jarvis, scream; Millie DeBeauclair, excellent; Mackay & Rollins, pleased; 3-5, Verrona, Claire & West; one to fill.
JEFFERSON—30-1-2, "The Common Law"; 5, "Over Night."
NEW PORTLAND—John J. Black & Co., Marion Munson, supported by Hal Forrest, "Kidnapping of Bianca"; Reckless Rocklaw Trio, Jeanette Childs, Earle & Bartlett, The Greeleys, Hanley & Jarvis, Mary Keough, Mackay & Rollins. M. E. ROSEN.

READING, PA.

ORPHEUM (Wilmer & Vincent, mgrs.; U. B. O.; rehearsal, Mon. & Thurs., 10.30).—

Phone, 5120 Bryant.



Eddie Howard, liked; Horton & Lewis, laughs; Claude & Marlon Cleveland, good; 3 Bohemians, very good; Lawn Party, well received.

HIPPYDROME (C. G. Keeney, mgr.; Prudential; rehearsal, Mon. & Thurs., 10.30).—Robin & Co., liked; Walter & Vivian, laughs; Rita Marschan, pleased; 4 Gardiniers, nicely; Nellie Elting & Co., very well. G. R. H.

ROCKLAND, ME.

ROCKLAND (Al. V. Rosenberg, mgr.; U. B. O.; rehearsal, Mon. & Thurs., 11).—Thomas & Ward, good; Cycling Zanoras, fine; 3-5, Johnny Geiger, Lighter & Jordan. A. C. J.

ST. JOHN, N. B.

OPERA HOUSE (D. H. McDonald, mgr.).—23-28, Royalty Trio; pictures; 30-2, "The Fortune Hunter."

NICKEL (W. H. Golding, mgr.).—Inez Miller, Floyd Baxter, pictures.

LYRIC (Steve Hurley, mgr.).—23-25, Burns Sisters; 26-28, Robins & Tremaine; pictures. L. H. CORTRIGHT.

BILLY "SWEDE" HALL

with JENNIE COLBORN and CO.

Hit this Week Hammerstein's

Next Week (Oct. 7), Poli's, Waterbury, Mass.

Booked Solid

Direction LOUIS WESLEY



ELI DAWSON

The joyful comedian and song writer.

Touring the Sullivan-Considine Circuit.

Author of "Good Night Mr. Moon," "Pucker Up Your Lips Miss Lindy," "Hear Those Chimes," "Come with Me to Honey Moon Land," etc.

STUPENDOUS SUCCESS

MAE WEST

FOUR SONG HITS

"ISN'T SHE THE BRAZEN THING"

"IT IS AN AWFUL EASY WAY TO MAKE A LIVING"

"INTERNATIONAL RAG SONG"

"GOOD NIGHT NURSE"

All Written by THOMAS J. GRAY

Music by W. RAYMOND WALKER

AT HAMMERSTEIN'S THIS WEEK (Sept 30)

ST. PAUL, MINN.

ORPHEUM (Martin Beck, gen. mgr.; direct).—"The Drums of Oude," excellent, highly appreciated; May Tully, very good; John Spersel, local, pleasing; Lew Cooper, pleased; Flying Martins, fine; Reddy & Carlier, pleased; Great Libby, good.

EMPRESS (Sullivan-Considine).—"No. 44," good; Eli Dawson, good; Brooklyn Harmony, pleased; Theo. Carly's Canines, pleased; Three Stanleys, very good.

MAJESTIC—Kroneman Bros., good; Sylvester & Vance, good; Willard, fine; Paul Azard Troupe, fine; May Kilroy, fair.

PRINCESS—Rapoll, Jos. Kettler & Co., Kirk & Forgerty, Lew Wells, 3 Waynes. GAIETY—30-2, Three Hylands, Jack & Josie Gibson, Mabel Milton, Eul & Lavigne Sisters, Siera, Zano.

ALHAMBRA—30-2, The Engfords, Ingalls, Buford & Ingalls, Dexter & Lamout.

METROPOLITAN—"Putting It Over," 7, Dustin Farnum.

SHUBERT—"Baby Doll"; 7, The White Squaw.

GRAND—"The Dandy Girls." C. J. BENHAM.

SALT LAKE.

ORPHEUM—Week 23, Chick Sale, hit of bill; Johnson's Travelogues, decidedly inter-

CHRIS O. BROWN

PRESENTS

FRANCES CLARE

AND HER

8 LITTLE GIRL FRIENDS

IN "MARY'S PARTY"

with GUY RAWSON

ALL BOOKED

Direction, CHRIS O. BROWN.

casting: Burr & Hope, great; La Vier, clever; W. H. St. James & Players, fair; Kathi Quintl, good; good business.

EMPRESS—Week 25, Sullivan & Bartlett, hit; The Sombreros, good; Leona Gu, pleased; Curry & Riley, fair; Billy R, ordinary; "La Petite Gousse," passed; big nose.

SALT LAKE—24-25, "The Round-Up," Macklyn Arbuckle. Opened to good business. Good show.

COLONIAL—22, Mack-Rambeau Co., "The Man from Home." OW.

SAN DIEGO, CAL.

EMPRESS (Wm. Tomkins, mgr.; S-C; rehearsal, Mon., 10).—23, Fredk. Wallace Co., good; Jack Allman, hit; Joe Co, pleased; Von Hampton & Josselyn, 30.

PANTAGES (Scott Palmers, mgr.; direct; Mon., 10).—Four Casters, thrilled; Cant, Merry Kids, funny; Matthews & Duffy, well; John P. Rogers, very good; Harris & Everett, good.

PRINCESS (Fred Ballien, mgr.; Bert Levy, Mon., 10).—The Newmans, pleased; Adolph, good; Hallet & Co., good.

DO YOU WANT REALLY GREAT SONGS? LOOK THIS LIST OVER

"LOVE ME UNTIL THE END" A beautiful ballad by Pendlebury and Dauterich. Too many already using it to name them. The big hit of Dumont's Minstrels.

"GRACE, MY SWEETHEART GRACE" Charming Waltz by Libbey and Trayer. "A bona-fide meritorious success. The best straight sentimental waltz ballad of today."

"WHEN THE CANDLE LIGHTS ARE GLEAMING" One of our own and a real winner. Will be our "Silver Threads" while great home songs last.

"SHINE ON, MR. MOON," and "AS THE DAYS GO BY" Gems by Robert M. Stults, the author of "Sweetest Story Ever Told," "Fancies" and other song dreams.

"RAGIANA MELODY" Just what the title implies. One of the real raggy songs you need to make a hit with.

You Cannot Afford To Be Without These
Send for Professionals, etc. If not on our list, send
program, or six cents postage.

M. D. SWISHER, 115 So. Tenth St., Philadelphia, Pa.

HOW'S THIS BOYS ? ? ? ?

(Poor FRANK STAFFORD doing three a day)

Will only remain in New York City and immediate vicinity until February 9, 1913, as a **SPECIAL HEADLINE FEATURE** on the **LOEW CIRCUIT**. Don't forget **ALL WEEK STANDS**. Railroad fares **.05 (FIVE CENTS)**.

COME IN, BOYS. THE WATER'S FINE

FRANK STAFFORD AND CO.

Presenting **"A HUNTER'S GAME"**

40 CONSECUTIVE WEEKS. HOW'S YOU'RE ROUTE ? ?

SPRECKLES (Dodge & Hayward, mgrs.).—23-25, Return of Siberia pictures.

Quarantine has been raised against children under 15 on account of infantile paralysis.

Thompson & Snow Amusement Co., which recently sold Luna Park, Los Angeles, is reported to have secured a long lease at Ocean Bay Beach, a suburb. L. T. DALEY.

SAVANNAH, GA.

NEW SAVANNAH (William B. Beekind, mgr.; Klaw & Erlanger).—Madame Sherry, 28, to good houses; The Quaker Girl, Oct. 4; Mutt & Jeff, 5; The Traveling Salesman, 8; Fields Minstrels, 9; Maude Adams, 11; Alma, 15.

THE LIBERTY THEATRE (Todd Brackett, lessee and mgr.).—The Fortune Hunter, opening week, to capacity attendance; week Oct. 7, Wildfire.

BIJOU (Corbin Sheldis, mgr.; U. B. O.; rehearsal, Mon., 11).—Capacity; T. W. Eckert & Maude Berg, in Blossoms, excellent; Cleary & Tracy scored big; Edna Erakine & Co., big hit; Paul Stephens, excellent; Harry Austin & Taps, pleased.

Mr. Jake Wells is expected here this week to overlook improvements made on his house, REX.

SIOUX CITY.

ORPHEUM (C. E. Wilder, res. mgr.; rehearsal Sun., 10.30).—Flying Weavers, good; Muriel & Frances, good; Harry Atkinson, pleased; Raymore, Keene & Co., excellent; Lester, good; Joe Morris & Charlie Allen, very good; Robert DeMont Trio, good. DEAN.

SOUTH BEND, IND.

ORPHEUM (A. J. Allardt, mgr.; W. V. M. A.; rehearsal, Mon. & Thurs., 12.30).—30-3, Ray L. Royce, applause; Models De Luxe, hit; Bush & Pyser, hit; Cora Bell Stewart, fair; Warren & Brockway, scored; 3-6, Whose Little Girl Are You, business good.

AUDITORIUM (S. W. Pickering, mgr.; U. B. O.).—29, Busy Izzy, fair business; 30-5, Wright Huntington Co., business good.

This is



GERTRUDE FAY

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FAY 2 COLLEYS AND FAY

HARRY TATE'S CO.
FISHING AND MOTORING

**NEW YORK
ENGLAND
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BESSIE WYNN

IN VAUDEVILLE

WORLD'S FAMOUS TOM DAVIES TRIO

"Motoring in Mid-Air"

FIFTH AMERICAN TOUR. KEITH CIRCUIT.

ENORMOUS SUCCESS THIS WEEK (SEPT 30), BUSHWICK, BROOKLYN.

NEXT WEEK (OCT. 7), BRONX, NEW YORK

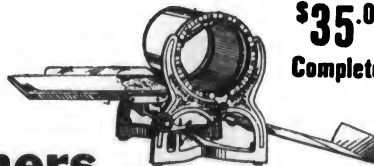
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NEW YORK CITY

Branches in all Principal Cities

OLIVER (S. W. Pickering, mgr.).—25, Modern Eve, capacity house; 30-3, Busy Izzy; 7, The Little Rebel.

MAJESTIC (Ed. Smith, mgr.; F. Q. Doyle).—30-6, Grace Meyers, fair; Ethel Van, hit. **INDIANA** (Thos. Moss, mgr.).—Stock, Business fair. WM. H. STEIN.

SPRINGFIELD, MASS.

POLI'S (S. Gordon Wrighter, mgr.; U. B. O.; rehearsal, Mon., 10).—Stelner Trio, opened; Benn Linn, passed; McMahon, Diamond & Clumona, good; Kate Watson, did well; Dolan & Lenhart, fair; Conlin, Steele & Carr, fair; Martinetti & Sylvester, pleased; poor bill for opening week of vaudeville.

GILMORE (P. F. Shea, mgr.).—30-2, Jolly Follies, good show.

COURT SQUARE (D. O. Gilmore, mgr.; Ind.).—1-2, Wm. Hodge, in "The Man from Home"; 3-5, Pink Lady; 7-9, Trail of Lonesome Pine.

Stephen J. Breen, the retiring manager of Poli's, was presented with a gold watch by his friends here last Saturday. He goes to Bridgeport in charge of Poli's there. He is succeeded here by Gordon Wrighter. GEO. PRESSL.

SYRACUSE.

GRAND (Chas. Plummer, mgr.; Keith's, Vaudeville, Chas. Anderson, mgr.).—Archie Orel & Miss Dolly, fair; Britt Wood, well liked; Les Gougets, pleasing; Billy "Swede" Hall & Co., well received; E. Bert Kenny & E. Booth Platt, very good; Hazard Short's "Dance Dream," clever; Keller Mack & Frank Orth, scored; Jungman Troupe, very good.

EMPIRE (Martin L. Wolf, mgr.; Frederick Gage, local mgr.).—3-4-5, The Woman; 7, Ben Hur.

WIETING (John L. Kerr, mgr.; Francis Martin, local mgr.).—7, Bunty Pula the Stripes.

BASTABLE (Stephen Bastable, mgr.).—7-8-9, Geo. P. Murphy, The Merry-go-rounders.

CRESCENT (John B. Breslin, mgr.).—Great Nicholas, good; Bob Warren; eccentric comedian; Kalma, Georgia Comedy Four, John A. West & Co.

ETHEL

**MASON
and FRANK
DU TIEL**

Orpheum Theatre—Ethel Mason, an attractive girl and Frank DuTiel give a glimpse of twentieth century vaudeville. There is a dash about the act quite pleasing while Miss Mason's instrumental work on the accordion is in artistic keeping with the whole. "Commercial Appeal," Memphis, Tuesday Morning, September 24, 1912.

Keith's Theatre—Ethel Mason and Frank DuTiel are novel entertainers. Miss Mason has a rich voice and is heard to advantage in several selections while Mr. DuTiel is an artist on the accordion.—Louisville "Herald," Monday Morning, September 16, 1912.



**GEORGE
HARADA**

World Famous Cyclist
313 W. 46th St., New York

I'LL GET MINE WHEN I GET HOME TONIGHT

A great comedy song, nothing suggestive, but a sure fire hit. Come early and be one of the first to use it.

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CHICAGO, ILL.**

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OUR NEW YORK DEBUT

Harry

PUCK AND LEWIS

Mabelle

(Formerly of The Two Pucks)

AT HAMMERSTEIN'S THEATRE NEXT WEEK
(Oct. 7)

Direction,
AARON KESSLER

TERRE HAUTE, IND.

VARIETIES (Jack Hoefler, mgr.; W. V. M. A.; rehearsal, Mon. & Thurs., 10).—Will & Kemp, good; Perry & Elliott, pleased; Bush & Peyser, good; Dolliver & Roger, good; Howard & White, pleased; Shannon & Gairano, good; Mason & Murray, good; Chas. Gibbs, hit; La Graciosa, novelty; The Devil & Tom Walker, hit; business good.
GRAND (T. W. Barhydt, Jr., mgr.; K. & E.).—27, Klas Walts, capacity; 2, Sousa's Band.
PARK (Joe Barnes, mgr.).—29, Jersey Lilies.
YOUNG'S AIRDOME (Sam Young, mgr.).—29, Wizard of Wiseland. CHRIS.

TORONTO, ONT.

SHEA'S (J. Shea, mgr.).—Mme. Olga Petrova, a sensation; Henry Clive, splendid; Ed. F. Reynard, big novelty; Romulo & Delmora, good; The Bell Boy Trio, pleasing; Billy K. Wells, good; Rice, Sully & Scott, fine.
MAJESTIC (Peter F. Griffin, mgr.).—Power's Elephants, second week; Allison & Barrington, Victor Faust, Harris & Harris, Walker & West.
STRAND (E. Weill, mgr.).—Margaret Cunningham, Master Ernest Morgan.

The Arena Gardens will be formally opened week of 7 with a big musical festival.

William Faversham & Co. will present Julius Caesar at the Royal Alexandra. J. HARTLEY.

TRENTON, N. J.

STATE STREET (Herman Wahn, mgr.; Prudential; rehearsal, Mon. & Thurs., 11).—30-2, Geo. Johnson, good; Four Dixie Girls, hit; Murphy & Willard, good; Baker & Cook, pleased; "Sunny Days in Georgia," pleasing.

OH! WHAT A WALLOP.

Jack E. Magee
AND
Frances Kerry

HANDLED 'EM IN CHICAGO.

Booked for nine million years by the
W. V. M. A.
THE FIRST MAN TO EVER WEAR A
RED VEST ON ANY STAGE.
Variety, Chicago.

HERE'S A NEW ACT. NEW FACES TOO.

3-RASCALS-3

O'Donnell Kaufman Wolf

STILL THE HIT OF EVERY BILL

FULFILLING SOME CONTRACTS MADE YEARS AGO

BART McHUGH is arranging on route

3-5, Howard & Linder, Frank Bros., Farley & Morrison, Gaultieri du Mars, Days in Georgia remain; business good.
BROAD STREET (Geo. E. Brown, mgr.).—30-5, Mrs. Wiggs of the Cabbage Patch; 7-12, The City; capacity houses. A. C. W.

UTICA, N. Y.

SHUBERT (V. P. Whitaker, mgr.; U. B. O.).—Montambo & Wells, good; Wilbur Sweatman, good; Adler & Arline, very good; White & Perry, hit; Sully Family, fair; Doc O'Neil, fair; Romany Opera Co., singing hit.

VIRGINIA, MINN.

LYRIC (Henry Sigel, mgr.; W. V. M. A.; rehearsal, Sun. & Wed., 12).—22-24, Vernon, clever; Marcklee & Finlay, good; Frank Rutledge & Co., fine; 25-28, The Dreamers, good; Barrett & Earle, fine; Martini, artistic.
ROYAL (R. A. McLean, mgr.; Webster; rehearsal, Mon. & Thurs., 8.30).—23-25, Stadium Trio, fine; Lester & Moure, good; 26-29, Cary, DeGray & O'Farrell, entertained; The Plowers, pleased. "RANGE."

WEST CHESTER, PA.

GRAND (J. F. Small, mgr.).—7, The County Sheriff. J. E. FOREMAN.

WILKES-BARRE, PA.

GRAND (D. M. Cauffman, mgr.).—30, W. H. Crane, 1-3, "Faust"; 4, "The Concert"; 5, "Excuse Me."
POLI (M. Saunders, mgr.).—Stock.

YOUNGSTOWN, OHIO.

PARK (L. B. Coe, mgr.; Feiber & Shea).—Stickney Comedy Circus, good; Fitzsimmons & Cameron, funny; Tower Bros. and Darrow, fair; Edwina Barry & Co., good; Gordon, Pickens & Co., clever; Black & White, excellent.

GRAND (John Elliott, mgr.; Stair & Havlin).—A Woman's Name, Sept. 30, Oct. 1-3; Smart Set, Oct. 3, 4, 5. C. A. LEEDY.

WHY DO THEY STAND OUT IN THE RAIN
THE CROMWELLS
WAIT HOURS AND MANY WAIT IN VAIN
THERE'S A REASON



COMING
The Cromwells
England's Greatest Novelty Jugglers.
Skill and Mystery.
Is it a Man or Woman?
Perm. Address,
Care of VARIETY

THE 4 HARMONY BOYS

This Week (Sept. 30), Dockstaders, Wilmington.

Next Week (Oct. 7), Springfield, Mass.

ENGLAND'S MUSICAL MARVELS

The Elliott Savonas

Presenting "THE PALACE OF ORPHEUS"

Just Returned from the Western Tour of the Orpheum Circuit. Meeting With Tremendous Success Wherever We Appear.

THIS WEEK (Sept. 30), COLUMBIA, ST. LOUIS

NEXT WEEK (Oct. 7), MAJESTIC, MILWAUKEE



VARIETY ARTISTS' ROUTES

FOR WEEK OCTOBER 7
WHEN NOT OTHERWISE INDICATED

The routes given from OCT. 6 to OCT. 13, 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.
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HARRY ANCA
ADLER and ARLINE
Next Week (Oct. 7), Orpheum, Harrisburg.
"A NEW IDEA."

Ahearn Agnes & Co Fair Lynchburg Va
Aiken Whitman Trio Orpheum Calgary Can
Albutris & Millar Empire Birmingham
Allen Luno Bertie 118 Central Oshkosh
Alpine Troupe Ringling Bros C R
Alvin Peter M Dresden Ohio
Alwood Vera 17 W 58th N Y C
Andrews Abbott & Co 5862 Morgan St Louis
Ardelle & Leelle 19 Broedel Rochester
Armalina 5 Plaza Chicago Ill
Atwood Vera 17 W 58 N Y
Ayres Howard 908 N 66th St West Philadel-
phia

B.
Baader & La Velle Spring Grove Springfield O
Bacon Doc Hl Henrys Minstrels
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Ballerini's Dogs
NO WHIPS, NO COMMANDS, NO BARKS.
Direction BEEHLER BROS.

Benson Alfred W Girls From Happyland B R
BARBEE, HILL and CO.
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Baraban Troupe 1304 Fifth av N Y C
Barnes & West National Sydney Australia
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Barron Geo 2002 Fifth av N Y C
Barry & Black 1523 Fairmount av Phila
Bartell & Garfield 2090 E 53 Cleveland

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World's Famous Lady Juggler
Direction BEEHLER BROS.

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Bell & Bell 37 John Bloomfield N Y
Belmont Joe 70 Brook London
Belzac Irving 259 W 12 N Y C
Bennett Klute & King Jahukes Cafe Los Ang
Bentleys Musical 121 Clipper San Francisco
Berg Bros Orpheum Sacramento Cal
Berliner Vera 5724 Ridge Chicago
Beverly Sisters 5722 Springfield av Phila
Billy & Burns 809 Home Bronx N Y C
Bimboes 572 Lawe Appleton Wis
Blasett & Weston 5 Green St London Eng
Black & Leelle 3722 Eberly av Chicago
Blake & Amber 5th Av N Y C
Bowers, Walters & Crooker Winter Garden
Berlin Ger indee
Boyd & Allen 2708 Howard Kansas City
Bradleys The 1314 Brush Birmingham
Brennan George Trocadero Burlesquers B R
Breton Ted & Corinne 114 W 44 N Y C
Brinkley The 424 W 39 N Y C
Britton Nellie 140 Morris Philadelphia
Brooks & Carlisle 35 Glenwood av Buffalo
Brooks Thee A Girls from Happyland B R

6 BROWN BROS

Featured this Season with the Primrose
and Dockstader Minstrels.

Brown & Brown 69 W 115 N Y C
Brosey & Wmott Orpheum Walden Mass
Brydon & Hamlen 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 Glets 170 Blue Hill av Roxbury Mass

C.
Carmen Frank 465 W 168 N Y C
Carmen Sisters 2183 Washington av N Y C
Carroll Chas 428 E Kentucky Louisville
Carroll Nettle Crystal Milwaukee Wis
Carroll Mrs C G 1811 S Flower Los Angeles
Case Paul 31 S Clark Chicago
Chameroye 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 308 Grant Pittsburgh
Cheers & Jones 318 W 50 N Y C
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 123 N Y
Clark & Ferguson 121 Phelps Englewood
Clayton Zella Monte Carlo Girls B R
Clifford Dave B 173 E 108 N Y C
Close Bros 41 Howard Boston
Coden & Clifford 21 Adams Roxbury Mass
Collins Will E Girl from Happyland B R
Compton & Plumb 2220 Emerson av Minneap
Connolly Bros 1908 N 24 Philadelphia
Cook Geraldine 675 Jackson av N Y C
Corbett & Forrester 71 Emmet Newark N J
Corelli & Gillette Sheas Buffalo Y
Costello & La Croix 813 Ewing Kansas City
Cressey & Roth 549 Beldana av Chicago
Cromwell 8 Dancoft Gardens London
Cross & Crown 1119 Nevada Toledo
Cross & Josephine Alhambra N Y C

CROUCH AND WELCH

Direction, M. S. BENTHAM.

Crouch & Schnell Royal Court Cleveland Ind
D.
Darrell & Conway Keiths Bronx N Y C
Dare & Martin 4801 Calumet Chicago
Darrow Stewart Orpheum Montreal
D'Arville Jeannette Philadelphia
Davis & Cooper 1820 Dayton Chicago
De Grace & Gordon 922 Liberty Bklyn
De Leo John B 718 Jackson Milwaukee
De Milt Gertrude 313 Sterling pl Bklyn
De Vere & Roth 549 Beldana av Chicago
Dean & Sibley 465 Columbus av Boston
Deery Frank 204 West End av N Y C
Delmar & Delmar Keiths Philadelphia
Delton Bros 261 W 88 N Y C
Demonto & Wells Englewood N J

Jim Diamond and Brennan Siby

Direction, M. S. Benthams.

Devau Hubert 384 Prospect pl Bklyn
Dickerson & Libby 1289 Rogers av Bklyn
Dodd Emily & Jessie 201 Division av Bklyn

Donner & Doris 343 Lincoln Johnstown Pa
Doss Billy 102 High Columbus Tenn
Doyle & Fields 2348 W Taylor Chicago
Drew Lowell B Stratford N J

E.
Earl Robert & F C Vardel Lumberg Utica
Edmond & Gayler Roy 39 Richmond Ind

ELINORE and WILLIAMS

In "The Hunter and The Hunter-ess"
Next Week (Oct. 7), Bronx, New York.
Direction, MAX HART.

Elinore & Williams Bronx N Y C
Elson & Arthur 456 E 149 N Y C
Emelle Troupe 604 E Taylor Bloomington Ill
Emerald & Dupre National Sydney Australia
Emmett Hugh J 305 W 72d St N Y C
Engelbroth G W 2313 Highland av Cincinnati
Espe & Roth Pantages Tacoma Washington
Evans Bessie 3701 Cottage Grove av Chicago
Evelyn Sisters 260 St James pl Bklyn

F.
Falsardaux Camille Trocadero Burlesquers B R
Faversham William Royal Alexander Toronto Can
Feman Arthur S Girls from Happyland B R

ADELE EDNA
FERGUSON and NORTHLANE
ORPHEUM TIME.
Direction, ALBEE, VEBER & EVANS.

Ferguson Dick 68 W Bayonne N J
Ferguson Frank 704 W 180 N Y C
Fernandes Duo 1284 Lake Muskegan
Fields Nettle 6302 S Halsted Chicago
Finney Frank Trocadero Burlesquers B R
Fitzsimmons & Cameron Majestic London Ont
Flynn Frank D 65 W 123 N Y C
Forbes & Gowman 201 W 112 N Y C
Ford Corinne Trocadero Burlesquers B R
Fords Four 1949 84 st Bensonhurst L I
Fox & Summers 517 10 Saginaw Mich
Francis Willard 67 W 123 N Y C
Frey Twins 375 Av N Y C
Furman Radie 829 Beck st Bronx N Y

G.
Gaffney Sisters 1407 Madison Chicago
Gardner Georgi 4646 Kenmore av Chicago
Gates Earl Monte Carlo Girls B R
Gaylor & Graf 553 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 Minneapolis
Golden Max 5 Alden Boston
Gordon Ed M 6116 Drexel av Chicago
Gordon & Barber 20 S Locust Waukegan Md
Gomans Bobby 400 So 6 Columbus O
Granat Louis M 788 Prospect ave N Y C
Gray & Graham Vaudeville Club London
Gray & Gray 1922 Birch Joplin Mo
Green Ethel Orpheum Winnipeg
Griffith John P Trocadero Burlesquers B R
Guillfoyle & Charlton 206 Harrison Detroit

H.
Halle Doga 111 Walnut Revere Mass
Hanson Boys 21 E 98 N Y C
Haltom Powell Co Colonial Indianapolis Indst
Harcourt Frank Girls from Happyland B R
Harris Maude Girls from Happyland B R
Harrity Johnnie 708 Harrison av Scranton
Hart Maurice 166 Lenox av N Y C
Harvey & Irving 1543 Broadway N Y C
Hawley Fred Orpheum Oakland Cal
Hawthorne Hilda Poli Worcester Mass
Haydn Dunbar & Haydn Shurbert Utica
Henry Frank J Girls from Happyland B R
Henry Girls 2426 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 516 E 11 Saginaw Mich
Hoffman Dave 2241 E Clearfield Phila
Holman Harry & Co Bklyn Chattanooga
Holmes Norin Trocadero Burlesquers B R
Holt Alf 755 Fifth Milwaukee
Hood Sam 721 Florence Mobile Ala
Hopkins & Axtell Columbia St Louis
Hopkins Lola Axtell Majestic Chicago
Hopp Fred 826 Littleton av Newark N J

Hippodrome 4 Bowery Burlesquers B R
Howard Comedy Four 983 3 av Bklyn
Howard Harry & Mae 222 8 Peoria Chicago
Howard Jack Girls from Happyland B R
Howard & White 3017 Grand Blvd Chicago
Hoyt & Starks 15 Bancroft pl Bklyn
Hulbert & De Long 4416 Madison Chicago
Hunter & Ross Hippodrome Lexington Ky

I.
Mr. Fred Ireland
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.
Jansen Chas Bowery Burlesquers B R
Jerge & Hamilton Savannah Ga
Jarrell Company 3044 W Madison Chicago
Johnson Great 257 W 87 N Y C
Johnston Musical Middlesex London Eng
Juno & Wells 511 E 78 N Y C

K.
Kaufmanns The Hees Lake Newage Mich
Kelsey Sisters 4832 Christiana av Chicago
Kenney & Hollis Howard Boston
Kenton Dorothy Felix Portland Hotel N Y C
Kesser Rose 438 W 164 N Y C
King Bros 211 4 av Schenectady
King Four 205 N Kentucky av Atlantic City
Kirsh The Great 528 18th Ave
Knight Bros & Sawtelle 4450 Sheridan rd Chic
Krona Arthur & Bessie 200 N 54 Philadelphia

L.

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ORPHEUM CIRCUIT.

Lake Jas J Girls from Happyland B R
Lamont Harry 30 Clinton Johnstown N Y
Lane Chris 4367 Kenmore av Chicago
Lane Middle 805 E 78 N Y C
Langdons The Keiths Philadelphia
Lanning Arthur Monte Carlo Girls B R
Lanscar Ward E 223 Schaefer Bklyn
La Central & La Rue 2461 3 av N Y C
La Fleur Joe Ringling Bros C R
Lasho Great 1611 Kater Phila
Lawrence & Wright 54 Copeland Roxbury Mas
Layton Maris 253 E Indiana St Charles Ill
Le Roy Geo 86 W 115 N Y C
Leonard Gus 290 Manhattan av N Y C
Leslie Miss Trocadero Burlesquers B R
Lever Family 47 W 129 N Y C
Linton & Jungle Girls 1885 So Penn Denver
Lockwoods Musical 132 Cannon Poughkeepsie
London & Riker 22 W 98 N Y C
Lorch Family Circus Bohman Berlin Ger
Lowell & Drew Pantages Portland Ore
Lowell & Butler Drew Pantages Tacoma
Lynn Olla Bowery Burlesquers B R
Lynne & Hazzard Columbia Detroit
Luigen Hugo Empress Kansas

M.
MacDonald Dr Howard Boston
Malloy Danale 11 Glen Morris Toronto
Manning Trio 154 N Wamamaker Phila
Mantambo & Wells Proctors Newark
Mantell Harry Trocadero Burlesquers B R
Mardo & Hunter Barrison Waukegan Ill
Marathon Comedy Four 809 W 28 N Y C
Mason & Pearce Van Cortlandt Hotel N Y C
Mathews Mabel 2851 Burling Chicago
Mayer Arthur Monte Carlo Girls B R
Mayson Frank 308 Madison Minn
McConnell Sisters 1247 Madison Chicago
McCune & Grant 698 Benton Pittsburgh
McDuff James Majestic San Antonio

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asking, over in Scotland. Com., Pat Casey.

McGarry & Harris 521 Palmer Toledo

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Direction, JENIE JACOBS.

McWaters & Tyson 471 60 Bklyn
Methen Sisters 12 Culton Springfield Mass
Meuther & Davis 342 E 86 N Y C
Millard Bros (Bo & Bill) Pantages Vancou-
ver

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Moore Mike Orpheum Jacksonville, Fla

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Musketiers Three 240 W 80 N Y C

N.
Neary Bliss & Ross 450 E Main Bridgeport
Neiser Henry Field Minstrels

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Management, Max E. Hayes, United Time.

Nevins & Erwood 249 17 at Paterson Indef
Nichols Nelson Troupe Julian Chicago
Nonette 617 Flatbush av Bklyn
Nosses Musical New Brighton Pa

O.
O'Connor Trio 706 W Allegheny av Phila
Ollie Young & April Poll New Haven
O'Neill Trio Orpheum Leavenworth

P.
Parker & Morrell 187 Hopkins Brooklyn
Pierrot Francis Orpheum Altoona Pa
Powers Monarchs 745 Forest av N Y C
Proctor Ada 1112 Halsey Brooklyn

Q.
Quinlan Josie 644 N Clark Chicago

R.
Ragtime Trio The Arcade Minet N D
Raimond Jim 818 Dakin Chicago
Rawls & Von Kaufman Keith's Columbus O
Redmond Trio 261 Maisey Bklyn
Redway Jagging 141 Inspector Montreal
Remalia The 2104 Sater San Francisco
Roberts O B 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 181 Champlain Rochester

S.
Sampsel & Reilly Colonial Norfolk Va
Schroder Carol Girls from Happyland B R
Scully Will P & Webster pl Bklyn
Sears Gladys Dantes Daughters B R

ZELDA SEARS and CO.

Next Week (Oct. 7), Shen's, Toronto.
Direction MAX HART.

Selton Larry Sydons Omaha
Shaw Edith Trocadero Burlesquers B R
Sherlock Frank 514 W 185 N Y C
Sherman & De Forest Bljow Battle Creek Mich
Shermans Two 263 St Emmanuel Mobile
Shields Sydney & Co Columbia St Louis Mo
Simons Murray J Trocadero Burlesquers B R
Smith Lee 23 Vienna Newark N J
Springer & Church & Bether Terrace Pittsfd
Stanley Harry Grant Hotel Chicago
Stanley Dan 906 Bates Indianapolis
Stanwood Davis 544 Bremen B Boston
Stein-Hume-Thomas Orpheum Memphis Tenn
Steppe A H 25 Barclay Newark
Stevens B J 408 Marion Bklyn
Stevens Paul 820 W 34 N Y C
Stewart Sisters Columbia St Louis Mo
St Claire Annie Central Atlanta Indef
Sullivan James P 550 Court Brooklyn
Summers Allen 1955 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 Plaza San Antonio
Valentine & Bell 1451 W 103 Chicago

VALENTINE and BELL

Wheeler's "Jag on Wheels."
Direction, BEEHLER BROS.

Van & Bates 5 W 104 N Y C
Van Dille Sisters 514 W 185 N Y C

CHAS. and FANNIE VAN

United Time.

Van Horn Bobby 180 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 1915 Ringgold Phila
Vincent & Slinger 820 Olive Indianapolis
Vino Val Ringling Bros O R
Violetta Jolly 41 Leipziger Berlin Ger

W.
Walker Musical Ringling Bros O R
Walker & Ill 202 Warren B Providence
Walker & Burns 55 Raily'v av Melbourne Aus
Wallace & Van 670 B 24 Paterson
Ward & Bohman Taxi Girls B R
Ward Mack 800 W 70 N Y C
Washburn Dot 1930 Mohawk Chicago
Watson Billy W Girls from Happyland B R

KATE WATSON

NEXT WEEK (Oct. 7),
POLI'S, SCRANTON.

Watson Nellie Girls from Happyland B R
Watson Sammy 333 St Paul av Jersey City
Weber Chas D 536 Tasker Phila
Well John S Krustadt Rotterdam
Wels Cooper H Brills Hotel S 10 Phila
Welsh Harry Mone Carlo Girls B R
Welch Jas A 211 E 14 N Y C
Wells Lew 218 Shawmut av Grand Rapids
Wenrick & Waldron 543 Lehigh Allentown
West John & Co Grand Illon N Y
Western Union Trio 2241 N Clearfield Phila
Weston Edgar 246 W 44 N Y C
Weston Dan B 141 W 116 N Y C
Wheeler's The 140 Montague Bklyn
White Kane & White 308 Vermont Bklyn
Whitney Tillie 36 Kane Buffalo
Whittle W B Whittle Farm Caldwell N J
Wilkinson John N 1720 Baltic av Atlantic City

Herbert Williams and Hilda Wolfus

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Direction, BEEHLER BROS.

Williams Clara 8450 Tremont Cleveland
Williams Chas 2626 Rutgers St Louis
Williams & Gilbert 1010 Mansfield av Ohio
Williams & Stevens 3516 Calumet Chicago
Wilson & Aubrey 480 So 12 Newark
Wilson Jack B 5430 Loomis Chicago
Wilson Lettie 2218 Clifton av Chicago
Wilson Raleigh 210 N 22 Lincoln
Wilson & Ward 2744 Grays Ferry av Phila
Winkler Kress Trio Fair Brockton Mass
Wise & Milton Brennan Circuit New Zealand
Wison & Conley 30 Tecumseh Providence
Wood Ollie 584 W 153 N Y C

X.
Xaviers Four 2144 W 30 Chicago

Y.
Yeomans Geo 150 W 36 N Y C
Young & April Poll Hartford
Young & Slater Orpheum St Paul
Young & Young 216 W 111 N Y C

Z.
Zantrelas 181 Brixton London
Zig Zag Trio 309 W 48 N Y C
Zolas 284 W 48 N Y C

BURLESQUE ROUTES

WEEKS OCT. 7 AND 14.

American Gayety Minneapolis 14 Gayety St Paul
American Beauties Gayety St Louis 14 Gayety Kansas City
Auto Girls Empire Brooklyn 14 Empire Newark
Beauty Youth & Folly Gayety Toronto 14 Garden Buffalo
Behman's Show 7-9 Empire Albany 10-12 Franklin Square Worcester 14 Casino Boston
Ben Welch's Burlesquers Empire Cleveland 14 Gayety Toledo
Big Gayety 7-9 Empire Paterson 10-12 Empire Hoboken 14 Casino Philadelphia
Big Review Star Cleveland 14 People's Cincinnati
Bohemians Avenue Detroit 14 Star Toronto
Bon Tons Music Hall New York 14 Murray Hill New York
Bowery Burlesquers Gayety Newark 14 Gayety Philadelphia
Cherry Blossoms Empire Chicago 14 Grand Milwaukee
College Girls, Columbia New York 14 Star Brooklyn
Columbia Girls Star Brooklyn 14-16 Empire Hoboken 17-19 Empire Paterson
Cracker Jacks Murray Hill New York 14-16 L O 17-19 Bridgeport
Daffy Dills Standard St Louis 14 Buckingham Louisville
Dandy Girls L O 14 Krug Omaha
Dante's Daughters Eighth Ave New York 14 Howard Boston

Dasslers 7-9 Gilmore Springfield 10-12 Empire Albany 14 Gayety Brooklyn
Follies Day Century Kansas City 14 Standard St Louis
Gay Masqueraders Gayety Philadelphia 14 Music Hall New York
Gay White Way Gayety Louisville 14 Gayety St Louis
Gay Widows People's Cincinnati 14 Empire Chicago
Ginger Girls Olympic New York 14-16 Empire Paterson 17-19 Empire Hoboken
Girls Happyland Columbia Chicago 14 Standard Cincinnati
Girls Joyland Casino Brooklyn 14 Eighth Ave New York
Girls Missouri Gayety St Paul 14 L O 21 Krug Omaha
Girls Reno Bowery New York 14 Empire Philadelphia
Golden Crook Westminster Providence 14 Gayety Boston
Hastings Big Show Standard Cincinnati 14 Gayety Louisville
High Life in Burlesque Bronx New York 14 Empire Brooklyn
Horse Lovemakers L O 14 Star & Garter Chicago
Jardin de Paris Star Toronto 14 Lafayette Buffalo
Jolly Follies Gayety Brooklyn 14 Olympic New York
Knickerbockers Star & Garter Chicago 14 Gayety Detroit
Lady Buccaneers Howard Boston 14 Grand Boston
Marion's Dreamlands 7-9 L O 10-12 Bridgeport 14 Westminster Providence
Merry-Go Rounders 7-9 Bastable Syracuse 10-12 L O 14 Gayety Montreal
Merry Maidens Grand Boston 14 Bronx New York
Merry Whirl Gayety Toledo 14 Columbia Chicago
Midnight Maids Gayety Montreal 14-16 Empire Albany 17-18 Franklin Sq Worcester
Miss New York Jr Lyceum Washington 14 Penn Circuit
Miss Williams Gayety Boston 14-16 Gilmore Springfield 17-19 Empire Albany
Monte Carlo Girls Empire Philadelphia 14 Casino Brooklyn
Moulin Rouge Trocadero Philadelphia 14 Empire Baltimore
New Century Girls Krug Omaha 14 Century Kansas City
Oriental 7-9 Columbia Scranton 10-12 Orpheum Paterson 14 Bowery New York
Pacemakers Empire Newark 14-16 Orpheum Paterson 17-19 Columbia Scranton
Queens Follies Bergere Folly Chicago 14 Avenue Detroit
Queens Paris Gayety Pittsburg 14 Empire Cleveland
Reeves Beauty Show Garden Buffalo 14 Corinthian Rochester
Robinson Crusoe Girls Gayety Omaha 14 L O 21 Star & Garter Chicago
Rosebuds Grand Milwaukee 14 Gayety Minneapolis
Rose Seydells Casino Boston 14 Columbia New York
Runaway Girls Corinthian Rochester 14-16 Bastable Syracuse 1719 L O 21 Gayety Montreal
Social Maids Gayety Washington 14 Gayety, Pittsburg
Stars Garter Gayety Kansas City 14 Gayety Omaha
Stars of Stageland 7-9 Orpheum Paterson 10-12 Columbia Scranton 14 Trocadero Philadelphia
Taxi Girls Gayety Baltimore 14 Gayety Washington
Tiger Lilies Penn Circuit 14 Star Cleveland
Trocadero Gayety Detroit 14 Gayety Toronto
Watson's Beef Trust Empire Indianapolis 14 Folly Chicago
Whirl of Mirth Empire Baltimore 14 Lyceum Washington
Winning Widows Casino Philadelphia 14 Gayety Baltimore
World of Pleasure 7-9 Empire Hoboken 10-12 Empire Paterson 14 Gayety Newark
Yankee Doodle Girls Buckingham Louisville 14 Empire Indianapolis
Zallah's Own Lafayette Buffalo 14-16 Columbia Scranton 17-19 Orpheum Paterson

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
Abbotts The (C)
Act Beautiful
Adair & Dann
Adams Fay
Alexandria Max (C)
Allyn Amy
Alvarados (C)
Apollo Trio
Arcola (C)
Arnold Jack
Arnold Mr
Asahi Kichi
Ayers Ada
B
Babcock Theo
Baker Alice H
Baker Ray
Balsar A H
Barnes H D (C)
Barnes & Robinson
Barron T S (C)
Barry Edmond
Barry Jimmie
Beaumont Arnold
Beatz William
Bedford & Winchester
Belmont Dollie
Bennett Klute & King
Bernal Mrs L
Bernivici Bros
Bergere Rose (P)
Betts Billy
Booth Hope
Bixley Edgar
Bornhordt Emma (C)
Brant Hazel
Brant Chas
Brice Charlie
Brown Al
Brown Bothwell
Browning Bessie (C)
Browning Lillian
Budd Bert
Bundmaster Victor
C
Caputo Frank
Carson Evelyn
Cassel Lillian
Caswell & Arnold
Chartres Sisters & Holiday (C)
Chase Billy
Chester Ernest
Cheeseman Joe
Christopher Joe (C)
Clark Evelyn (C)
Clark Maude
Clemens Boh
Clifford Elsa
Cloutier & Frank
Close Bros
Codaire Harry
Coleman Wm J
Core John
Costello & LaCroix
Courtney Mabel
Courtney Cyril
Craig W W
Cromwell The
Cross Grover
D
Dally Dorothy
Dabie Angela
Davis Geo
Davies J R
Dean La Belle
Dean Wood Ella
Deas, Reed & Deas
Desmonda Millie
De Lacey Mabel
De Lisle & Vernon
De Loris Mrs (C)
De Noyer Eddie (C)
De Perrier Adelle
Dempsey Jack
Derling Margaret
Dervin J T
Diana Dainty
Downing Helen
Doyle Johnny
Drapers The
Drew Sidney
Dubson Charlie
Duple Jeanette
Duprez Fred
Dunbar Wm J
Dunbar Buster
Durlie Helen (C)
Duval Helen
Dyso Jim
E
Edmond Grace
Empress Marie
Evans Ernest
Evans Geo
Edwards & Burns
Edwards Tanis
F
Fagan Barney (C)
Fisher Wesley
Fitzstubbie Maud
Florence & Co (C)
Foster Allan
Folom Robert
Fowler Bertie
Friendly Dan
Fuller William
Fulmer Helen
Garley Grace (C)
George Alvin D
George Mande
Glenier M
Gilbert Albina
Giles Jimmie
Girdella Bari
Gleasin Violet
Gordon Cecil
Gordon Miss C
Gordons The Flying
Gould James
Griffith Fred (C)
Gwynne & Gossett (C)
H
Hagan Martin
Handy Sadie
Hanlon Chas
Harris John
Harris William
Hart Billy
Harvey John K
Hassan Leslie (C)
Hatch Warren
Hawkins Jack
Hendricks Mae Miss
Herman Jack
Herron Bertie
Hobbs Lucy
Hodgkin Gene
Hoffman Max
Hoopes Guy
Hoops Arthur
Howard Chas
Howard Malige
Howard Martin (P)
Hyatt Lowey
J
Jeter Chas R (C)
K
Kahl Sam
Kathleen Miss
Kawana Bros
Kay Harry
Keane James
Keene Mattie
Keller Josie
Kendall Ezra Jr
Kershaw & Ivins
King Louis
Knight Otis
Krema Toney
L
Lamb Irene
La Rains Prof
Lawrence Gertrude (P)
Lee Carter Virginia
Leizel Sisters
Le Mar Ada
Leslie Fay
Lesso Mrs
Lewis Van
Lillis Lillian
Lindholm Chas (C)
Lorgnorm Crepau
Louis King
Lowell Mildred
Lucio Lancon
Lyon Dorothy
Lyon Dorothy (C)
M
Manchester J H (C)
Mandel Marie
Marnell & Consineau
Mason Daisy
Masters John
McCall Sturgis
McCormick & Irving
McDonald Bobby
McGlow Albert
McGowan Mary (P)
McIntyre J F (C)
McMahon Tim
Meehan William (C)
Melrose Elmer
Melton Frank
Mendito M (C)
Merrill Cora
Merlou Clara
Miller Jeannette
Mills Lillian
Mitchell Thomas
Milo Vic (P)
Morris Jessie
Moss Arthur
Murphy Jack
Morris Mike
Morrissey & Hanlon
Murphy W H
Musette
Musical Spillers Five
N
Nestor Ned (C)
Neville Augustus
Norton Archie
O
O'Connor Joseph (C)
O'Connor Sisters (C)
O'Connell John
O'Neill Emma
Owens Flo
P
Palmer Geo
Palmer Minnie
Parker Billy
Pearl Violet
Perrigo Kitty (C)
Pingree Helen
Plisho Lillian
Pratt Miss M

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WELLINGTON, Theatre Royal.
CHRISTCHURCH, Opera House.
DUNEDIN, King's Theatre.
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New Acts, New Faces, Recognized Big Feature Acts, Good Comedy Sketches, Novelty and
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Direction, GENE HUGHES.

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Direction, Max Hart, Putnam Bldg., N. Y. C.

3 MUSKETEERS 3



(Dunham) (Edwards) (Farrell)
Johnny Neff said "next season I am going
out of show business." We asked what do
you intend doing Johnny? and he answered
"I am going to take out a girl act."
A buck dancer is a noble animal.

John T. Murray

I apologize to the public for my inability
to entertain them this week. An un-
fortunate cold preventing my public ap-
pearance. N. B. Cheer up I'll be with
you soon again.

BILLY HALLIGAN AND DAMA SYKES

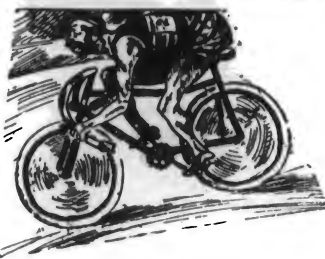
Next Week (Oct. 7), Orpheum, Harrisburg.
Direction, W. S. Hennessy.

Willa Holt Wakefield

IN VAUDEVILLE

Special Representative:
JENIE JACOBS.

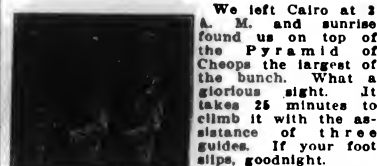
CHARLES AHEARN



"THE SPEED KING."
PAT CASEY, Agent.

B-A-N-J-O-P-H-I-E-N-D-S

BOOKED SOLID



We left Cairo at 3
A. M. and sunrise
found us on top of
the Pyramid of
Cheops the largest of
the bunch. What a
glorious sight. It
takes 25 minutes to
climb it with the as-
sistance of three
guides. If your foot
slips, goodnight.
Then to the Temple
of the Sun, whispered
a wish in the Sphinx's ear, fell off a camel
(laughin'), tipped a new guide every eight
minutes, got swindled for some Egyptian
money, seen a "What What" 3,716 years old,
think it belonged to Ramesses II, fought 13
Egyptians and Arabs (with words only), then
back to Cairo the wonderful city that you
have all read about.

Caught the boat at Port Saidly yours,
VARDON, PERRY & WILBER

DALLAS ROMANS

"THAT TEXAS GIRL"

Touring W. V. M. A. Time.

Direction, MYSELF.

SALERNO

JUGGLER
BOOKED SOLID
United Time.

REAL MONEY HAS THE REAL RING.

JOHNNIE REILLY

Champion 3 ball comedian of the world.
This Week (Sept. 30), National, Montreal.

GENE MARCUS and FRED GARTELLE

In their sketch
"Skatorial Rollerism"
JAMES PLUNKETT, Mgr.



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BERT MELROSE

Featuring the "MELROSE FALL"

"THE LEAP YEAR GIRLS"

A comedy satire. Kept the Sunday
audience at the Empress in tears all the
while. Laughter being so close to weep-
ing anyhow. From a little incipient rip-
ple to a great, sweeping gale of "hah-ha
has," is the cycle.—San Francisco "News."
Address, Fred K. Wallace, per route.

Lola Merrill and Frank Otto

Next Week (Oct. 6), Orpheum, Omaha.
Direction, MAX HART.

I SHOULD WORRY HONG FONG

Character Singer and Dance

WILFRED CLARKE

Address Lambs Club, New York

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"AT THE SONG BOOTH."
Booked Solid on Orpheum and United Circuits
JAS. E. PLUNKETT, Smart Mgr.
Perm. Add., Casino and Roosevelt Aves.,
Freeport, L. I.
Next Week (Oct. 7), Orpheum, Memphis.

ALFREDO

BOOKED SOLID.
Next Week (Oct. 7), Allentown and Reading.

Williard Simms

Booked Solid
Direction, LOUIS WESLEY

Rube Dickinson

Next Week (Oct. 6), Maryland, Baltimore.



Williams

and Sterling

Next Week (Oct. 6),
Queen, Galveston.

MYRTLE IRENE VICTORINE and ZOLAR

Playing United Time.
Direction, JENIE JACOBS.

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Ritter and Foster

TRIO
with "The Gay Widows."
Address care VARIETY, New York.

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A LAUGH A SECOND

THE ELECTRIC WIZARD

DR. CARL HERMAN

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Here Are Two More From London

THE SUNDAY CHRONICLE

That Miss Charlotte Parry's "protean act" was a popular success at the Hippodrome on Monday there can be no doubt. The greatest of her foreign predecessors was making for his buttons, and easing his palpable wigs ere he was half-way through a speech. But when a protean act is so good as Miss Parry's, it always leaves me with one desire—to see the artiste attack one part, to paint in all its light and shade, to reveal the soul of the creature but dimly portrayed as in Miss Parry's act at the Hippodrome. I left the theatre with one face and one voice haunting me. A fig for the versatility, the wonderful versatility, of the half dozen witnesses—black and white, English and foreign. There was the heart-rending picture of that Italian woman wronged wife and tortured mother, telling how she was urged to murder by a passionate impulse. It was fine. I love acting so much that I want to see Miss Parry play a real part, in a real drama. And I don't want the illusion of such a performance to be imperilled, even by a curtain call.

THE NEWS OF THE WORLD

Of the recent batch of American artists who have invaded these shores, Charlotte Parry does not yield the palm to any of them in histrionic ability. Her turn at the Hippodrome is one of the most original performances on the boards, so far as the style of presentation is concerned. The whole turn had about it a touch of genius.

WARNING! I have learned that my late partner **GEORGE W. JONES** has either sold or presented to Jake Sternad and possibly others my routine of talk known as **"The Shoemaker's Last."** This material is fully copyrighted and any attempt at infringement will be fully and immediately prosecuted. Mr. Sternad has kindly promised not to produce this routine which will shortly be presented by

BEN DEELEY AND CO.

assisted by **MARIE WAYNE** and **EMMETT BRISCOE**

in a new offering entitled

"HOTEL STOW"

COMING EAST SHORTLY

Direction **M. S. BENTHAM**

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VARIETY

VOL. XXVIII. No. 6.

NEW YORK, FRIDAY, OCTOBER 11, 1912.

PRICE TEN CENTS.



For Theatrical People Who Want to Make Some Money And Get Ahead in the World

We have been in the real estate business in New York City during the past ten years, and in that time have issued thousands of deeds, involving millions of dollars, in payment for lots located in New York City and its suburbs.

We wish it understood that every word contained in the advertisement below is the plain, straight truth, free from all exaggeration, and is under, rather than overestimated as to the facts.

Lots in New York City are as good as Government Bonds And You Can Buy Them on a Payment of \$5 Monthly

When you buy New York City lots, you have security as good as Government Bonds, but vastly more profitable. The Bonds do not increase in value, but New York City lots do, and have for 50 years past, and will for 50 years to come and longer. This is a fact that you can depend upon.

AN OPENING SALE OF A LIMITED NUMBER OF SPLENDIDLY LOCATED NEW YORK CITY LOTS

That Are To-day One of the Best Investments In America

More money will be made in the next few years by buying low priced New York City lots, that have just been improved and put on the market, than in any other investment in the world. A few lots that you can buy to-day as low as \$490 to \$750 each, we believe will make you larger profits in the next few years than any other similar invest-

ment in the United States. You can buy these lots on the monthly payment plan at as low as \$5 per month. These lots are located in one of the prettiest spots in New York City.

Adjacent to the New York City Harbor Improvements at Jamaica Bay

On which over \$100,000,000 is being spent by the City, State and Government; the work is now well under way.

JUDGING FROM THE PAST, THESE LOTS IN A FEW YEARS, WILL BE WORTH FIVE TIMES WHAT YOU PAY FOR THEM TO-DAY.

As well as being one of the most desirable Residential Sections in the City, the property affords
BOATING, BATHING AND SPLENDID FISHING

THERE ARE ONLY 450 LOTS TO BE SOLD

PRICE \$490 to \$750 EACH ON EASY TERMS

\$10 down as a first payment on each lot, and \$5.00 Monthly Payment each month thereafter

NO INTEREST CHARGES, ON DEFERRED PAYMENTS
TEN PER CENT. DISCOUNT ALLOWED FOR CASH, IF FULL PAYMENT IS MADE
WITHIN 90 DAYS

ALL CORNER LOTS \$50 EXTRA. NO CORNER LOT WILL BE SOLD WITHOUT
ADJOINING LOT

LOCATION

These lots are located on Park Boulevard, Rosedale Avenue, Lincoln Avenue, President Avenue, Rose Place, Dale Place, Union Avenue, Oxford Place, Sterling Street, Kinsey Avenue and Park Avenue, Fourth Ward, Borough of Queens, New York City. Being all regular city lots, with sidewalk, curbs, macadamized streets, water mains, electricity, etc. All of these improvements furnished free with each lot.

THE TITLES TO THESE LOTS ARE

GUARANTEED AND INSURED

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CAPITAL AND SURPLUS\$9,500,000
Title Insurance Policy delivered free with each deed.

Trolley and Rapid Transit Service Runs Directly Through Property to All Parts of Broadway

You can have a good idea of the future value of this property when we tell you that you can go from the above streets to any of the large department stores on Broadway or to the Wall Street district in 27 minutes by the trolley, or by subway from any downtown station in 33 minutes. THIS IS PROPERTY YOU CAN BUY, AND KNOW THAT YOU ARE PUTTING YOUR MONEY INTO A LEGITIMATE INVESTMENT, AND ONE THAT WILL TURN YOU IN A PROFIT.

NOTICE TO THEATRICAL PEOPLE

These lots are so situated that they are the most desirable in the City for people in the profession. The Penn Station at 33d street and 7th avenue is close to all the theatres, and you can leave the theatre after the performance, and be home in 30 to 35 minutes. You have at the same time all the benefits of living in individual homes, with gardens and all the comforts of good air, sunshine, and privacy in your home life, electric cars all day and night, just the same as the subway.

A SPECIAL SET OF CARS LEAVE EVERY SATURDAY AND SUNDAY AFTERNOON AT TWO O'CLOCK TO SHOW PEOPLE THESE LOTS.

Come to the train gate, Penn.-Long Island station, 33d St. and 7th Ave., and meet our agent with white ribbon on coat, marked "4th Ward, Borough of Queens," or to the Flatbush Ave. station, in Brooklyn, a few minutes before above time and he will show you these lots.

INFORMATION COUPON.

NEW YORK SUBURBAN LAND CO.

30-34 WEST 33D ST.
NEW YORK CITY, N. Y.

Gentlemen:-

Please send me lot map and further information regarding the New York City lots you have for sale, also a colored bird's-eye view map of New York City. If being understood that the map and information will be furnished without charge to me.

Name

Street and Number

CityState

NEW YORK SUBURBAN LAND CO.

SPECIALISTS IN NEW YORK CITY LOTS.

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NEW YORK CITY

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NEWARK, N. J.

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NEW YORK CITY

P. S.—Those desiring to inspect these lots can do so any week day or Sunday by telephoning the main office, 5068 Madison Square, or sending us a postal card. One of our agents will meet you any time at your convenience.

VARIETY

Vol. XXVIII. No. 6.

NEW YORK CITY, FRIDAY, OCTOBER 11, 1912.

PRICE 10 CENTS.

ATTORNEY GENERAL ASKED TO DISSOLVE THE U. B. O.

Jack Levy Serves Complaint Upon Vaudeville Collection Agency. Petitions for Hearing to Abolish That Agency, Also United Booking Offices.

Attorney August Dreyer, counsel for Jack Levy has applied to the attorney general of New York State to set a date for a hearing of argument why the United Booking Offices and the Vaudeville Collection Agency should not be ordered dissolved under the General Business Law.

This action is in addition to the suit brought by Mr. Levy against the Vaudeville Collection Agency for an accounting of the five per cent. of acts' salaries due him as manager, and which he alleges was collected under an illegal contract.

Mr. Levy's complaint in the latter suit, which will be tried in the Supreme Court, was served on the defendant this week. In it the agent recites that he was forced into making a contract with the Collection Agency to collect his five per cent. of which the Agency retained one-half. He declares that he entered into this agreement only after he had been informed by John Murdock and Phil Nash that he could not do business in the U. B. O. unless he did make such a contract.

These allegations will be presented to the attorney general as the basis of the charge that the Collection Agency is a creature of the U. B. O., carries on no useful business and is a subterfuge by which the United collects an illegal booking commission from performers, in violation of the Employment Agency Law.

The complaint in the suit for an accounting sets forth:

"The above named plaintiff (Jack Levy) by August Dreyer, his attorney, complaining of and against the above named defendant (Vaudeville Collection Agency) alleges:

"1. That at all the times hereinafter mentioned, the above named defendant was and still is a corporation under the laws of New York.

"2. That prior to July, 1910, this plaintiff was an employment agent, engaged in securing engagements for vaudeville performers and was conducting a large and lucrative business.

"3. That on July 5, 1910, plaintiff had been doing an extensive business as a vaude-

ville agent with the United Booking Offices, a foreign corporation doing business in the State of New York, in the procurement through it of engagements for vaudeville performers.

"4. That about July 5, 1910, plaintiff was informed that in order to do any business whatever with the United Booking Offices he would be obliged to go downstairs and enter into an agreement with this defendant, the Vaudeville Collection Agency, before he could enter its floor or do business with said United Booking Offices and plaintiff was also informed that he had better see the counsel for the United Booking Offices, who was president of the Vaudeville Collection Agency, which plaintiff at once proceeded to do.

"5. That plaintiff called upon the counsel for said United Booking Offices, and was informed by him that in order to do any business whatsoever, he would be obliged to enter into a contract with said Vaudeville Collection Agency to pay fifty per cent. of plaintiff's salary on all contracts entered into by him with vaudeville actors.

"6. That plaintiff, while under duress, . . . did enter into an agreement with the Vaudeville Collection Agency, wherein the plaintiff agreed to pay and allow to defendant fifty per cent. of his salary for the collection thereof; that the said agreement was to run for five years, and the same makes said collection agency, its successors and assigns, lawful agent to collect all said moneys; and it is therein stipulated and agreed that said plaintiff will not appoint any other person to make such collection during the term of the agreement, nor to collect the same nor any part of said salary direct.

"7. That the United Booking Offices control a majority of the first-class theatres throughout the east as far as and including Chicago, and has large rooms to enter which special permission must be given and such permission to managers is necessary in order to do business with said Booking Offices; that plaintiff was denied entrance to said rooms until he had entered into the said agreement with this defendant to pay it fifty per cent. of his salary.

"8. That John Murdock and Phil Nash, who are connected with said booking offices notified plaintiff that he could not do business with said United Booking Offices or enter its rooms where its business was conducted any longer and when this fact became known to the vaudeville actors and actresses they refused to do business with plaintiff, that, inasmuch as he had been ousted, they could see no reason for longer requiring his services.

"9. That this defendant, the Vaudeville Collection Agency, had and still has offices in the same building where the United Booking Offices conduct its business and that the president of this defendant was and still is the counsel for the United Booking Offices.

"10. That a short time prior to the commencement of this action this defendant was informed and discovered for the first time that a contract of this nature was prohibited under the laws of this State, i. e., Chapter 700, of the Laws of 1910, amending article eleven of the General Business Law.

"Wherefore, Plaintiff prays judgment: "A. That said agreement dated July 5, 1910, allowing defendant to collect his salary as

(Continued on page 6).

ALFRED BUTT COMING OVER.

Alfred Butt, managing director of the Palace Music Hall and Victoria Palace and head of the Variety Theatres Controlling Co., of London, will arrive in New York next week.

While here McIntyre and Heath will present all of their sketches at the Fifth Avenue during the week for Mr. Butt's inspection with a view to making a proper selection for the black-faced team's appearance in London under the management of the English vaudeville impresario.

The idea of repertoire in vaudeville is, incidentally, an innovation.

KEITH NOT HEAVILY LADENED.

B. F. Keith is not heavily laden with features for his vaudeville houses, according to the space utilized in the programs of the local Keith theatre to apprise the public of coming attractions.

But three headline turns are featured in the advance press work. One of these, Ada Reeve, starts an American tour Monday at the Colonial. Another is Cecilia Loftus, due to open in the same house Oct. 21. Nothing is mentioned of any top line that may drop in before the contracted appearance of Wilkie Bard, some time in December.

BUSIEST BUILDING MANAGER.

William Fox has in course of construction or renovation more theatres than any individual manager in the United States at the present time. There are six all told—the new Riverside (Broadway and 97th street); Tremont; Hippodrome (165th street and Broadway); new house in Waterbury, Conn., seating 2,400; new house in Holyoke, Mass., and the Nelson, Springfield, Mass. (old house being thoroughly overhauled).

HAS FINE COMPLAINT.

Frank Bohm leaves for Lakewood Saturday for a rest. He is suffering from nervous prosperity.

PALACE DOING WELL.

The Palace Music Hall business jumped up with a boom this week, before one of the best vaudeville shows ever in Chicago.

ISMAN SUES HITCHCOCK.

A suit to recover \$7,500 has been filed in the Supreme Court, New York, by Felix Isman. It is against Raymond Hitchcock, and alleges the amount was loaned in cash to Hitchcock during his legal difficulties of some years ago.

For defense Hitchcock sets up payment, also that he has passed through bankruptcy, which left Mr. Isman without a valid claim against him.

August Dreyer is the attorney for Isman.

LOEW'S BIG DEAL.

It was reported during the early part of the week that Marcus Loew was in negotiation for a big piece of real estate, that would surprise the show people along Broadway if finally concluded.

TULLY MARSHALL BUYS TALKER.

Boston, Oct. 9.

Tully Marshall, starring in "The Talker," at the Hollis, yesterday purchased the Henry B. Harris Estate interest in the piece and will continue the play with the present company intact.

Beginning next Monday "The Talker" will be booked by the Shuberts with Rochester and Toledo three nights each and the Garrick, Chicago, to follow for two weeks, or longer if business warrants. The company manager, Samuel Wallach, a brother-in-law of the late Henry B. Harris, and the advance man, are to sever their connection with the enterprise and return to the Harris fold.

Business for "The Talker" has been worse than bad this week.

It is understood to be Mrs. Harris' intention to cut away from all dead wood in the form of productions that do not bear fruit.

ROOSEVELT STRAW-VOTE FAV.

Chicago, Oct. 9.

Mort H. Singer reports that his three shows, one touring California, the middle west and the other Kansas and Missouri, are taking straw votes in their audiences, with exciting results. Mr. Singer reports that up to date Roosevelt has had the lead in nearly every contest.

PALACE, LONDON, PAYS BONUS TO EXTEND GABY DESLYS' TIME

Alfred Butt Settles with Shuberts for \$6,000 and Gives Gaby \$2,500 Weekly on Extension. Largest Salary Paid by Palace, Excepting \$5,000 a Week to Sir Herbert Beerbohm-Tree.

London, Oct. 9.

The engagement of Gaby Deslys at the Palace has been extended for three weeks. Her first contract expired Oct. 5.

Arrangement for the extension was agreed upon between Alfred Butt and the Shuberts in New York. The American managers receive \$6,000 as a bonus, the Shuberts holding Gaby under agreement to open in "Vera Violetta" some time this month.

During the extended stay the Palace will pay Gaby \$2,500 weekly. The salary during the first term was \$2,000. For each of the three weeks the Gaby Deslys act will cost Mr. Butt \$4,500. This is \$500 less than the highest price the Palace has ever paid for a turn, Sir Herbert Beerbohm-Tree receiving \$5,000 a week.

The prolongation of Gaby Deslys at the Palace, London, will cause a postponement of the reopening of "Vera Violetta" until after election. Mlle. Deslys will probably sail from the other side Oct. 26, closing at the Palace Friday night of that week.

ZOO THEATRE PERMITTED.

Berlin, Oct. 9.

The police has given permission for the Variety theatre at the Zoo to open. Vaudeville and a short operetta will be the entertainment.

Fritzi Massary, one of the highest salaried soubrets on the Continent, has been engaged for the company. Max Pallenberg, who appeared in "The Miracle," has also been engaged.

DARING SUBJECT SUCCESSFUL.

London, Oct. 9.

"The Open Door," a melodrama, produced at the Lyceum, has for its chief role a priest.

The subject is very daring, and is successful.

LYN HARDING'S SUCCESSOR.

London, Oct. 9.

Lyn Harding sailed last Saturday for America to report for rehearsal for David Belasco's next production, "Years of Discretion." His role in "Drake" is now being played by Fredrick Ross.

SPRING FESTIVALS IN BERLIN.

Berlin, Oct. 9.

Special festivals are being planned for the spring of 1913, to celebrate the Kaiser's government jubilee.

All the theatres are planning special shows for this occasion.

APPEAL FOR OPERA HOUSE.

London, Oct. 9.

An appeal has been signed by the greatest English musical leaders to buy the London Opera House from Oscar Hammerstein and make it a permanent public institution.

The appeal is signed by Sir Frederick Bridge, Sir Frederick Cowen, Sir Charles Villiers Stanford, Sir Walter Parratt, Edward German, Landon Ronald, Ben Davies, and Sir Hubert Hastings Parry.

FLICKERGRAPH IN COOL.

London, Oct. 9.

The Flickergraph goes to the Coliseum Oct. 23.

SISTER RUTH AND SKETCH.

London, Oct. 9.

A booking is reported of Sister Ruth from "The Abode of Love," in a sketch.

LA MILO-CRUIKSHANK MAKE UP

London, Oct. 9.

La Milo and Cruikshank have rejoined, having settled all differences.

SKETCH WITH "SURPRISE."

London, Oct. 9.

"Don't You Believe It," presented at the Palladium, is a western lynching sketch with a "surprise" finish. At the most tense moment it is stopped by the moving picture operator, who orders it played over, as he didn't succeed in taking the picture properly.

RICKARDS SALE CONFIRMED.

London, Oct. 9.

Papers have arrived from Australia confirming the deal by which Hugh Mackintosh was to take over the Rickards Circuit Sept. 14.

Among the bookings are Harry Lauder and Cissie Loftus.

BERLIN HOUSE FOR LEHAR.

Berlin, Oct. 9.

The Apollo theatre has been secured by Karzarg & Waller, the publishers. They will produce operettas by Franz Lehar in it.

FARADAY COMING OVER.

London, Oct. 9.

Michael Faraday is going to the United States. He has arranged for a production there of "Amasis," an Egyptian comic opera, which was a big success in London some years ago.

REVIVED "BEAUTY" PANTO.

London, Oct. 9.

This year's Drury Lane pantomime will be a revival of "The Sleeping Beauty." The original intention of taking a new subject has been abandoned.

MELBA DRAWS.

London, Oct. 9.

Mme. Melba reappeared at Albert Hall Saturday to enormous business.

HIP REVUE PRINCIPALS.

London, Oct. 9.

Bert Coote, Shirley Kellogg, Cyril Clensy, Alec Roper and a chorus of thirty-six selected girls will be in the new Hippodrome operetta, "The Blue House." The scene is laid in a fashionable laundry.

STRONGER THEATRE WALL.

Berlin, Oct. 9.

Since the burning of the Theatre des Westens the authorities have discovered that the gas pressure in a big stage is so great it will burst any wall.

A new theatre in course of construction has been compelled to build a double iron wall of steel filled with six inches of concrete around its stage house, to prevent a recurrence.

SUCCEEDING "REBECCA."

London, Oct. 9.

"Rebecca of Sunnybrook Farm" ends its run at the Globe two weeks hence and will be succeeded by "Officer 666," with "Get-Rich-Quick Wallingford" also in sight in the event "Officer 666" does not prove successful.

SPECTACLE WELL RECEIVED.

Berlin, Oct. 9.

The Circus Schumann spectacle, "The Invisible Man," was very well received on its premiere. It has beautiful scenes and good staging.

ABANDONING VAUDEVILLE.

Berlin, Oct. 9.

It is definitely decided that the Passage theatre will discontinue its vaudeville policy and be used as a moving picture house.

The Apollo theatre is also abandoning vaudeville, beginning in the spring of 1913, when operettas will be the attractions.

"TWELFTH NIGHT" NEXT.

London, Oct. 9.

"Twelfth Night" will follow "A Winter's Tale" at the Savoy; for which another impressionistic effort is promised.

BERNHARDT AS ELIZABETH.

London, Oct. 9.

Mme. Sarah Bernhardt as Elizabeth, at the Coliseum, great.

LAUDER IN SCOTCH PLAY.

London, Oct. 9.

Harry Lauder will appear for one performance at a charity matinee of "A Scrape o' the Pen," to be given at the Comedy.

He will play the role of Geordie Pow for this occasion. The performance takes place Oct. 23.

STORMANT BOOKED.

London, Oct. 9.

Leo Stormant, who has been featured in a scenic production in the Islands, has been engaged for a short tour in the States. He is scheduled to appear at the Colonial, New York, during the autumn in "The Exposure."

It was stated in New York that Stormant would play ten weeks over here. M. S. Bentham handled the transaction.

EMPIRE REVUE AT APOLLO.

London, Oct. 9.

The Empire Revue goes into the Apollo theatre around Christmas time. "The Grass Widow" comes off immediately.

Catherine De Pont, from London, is considering breasting vaudeville with a Pierre Lou sketch.



MR. FREDERICK IRELAND

And his CASINO DANCING GIRLS, assisted by NE'TO CATTO and P. W. MILES, in a musical comedy, "HIGH LIGHTS OF DEAR OLD BROADWAY." Direction of BEEHLER BROS.

"BLANKET" CONTRACT TIES UP WESTERN ASS'N M'GR'S.

W. V. M. A. Vaudeville Men Trying to Find Way Out. Give Up Northwestern Bookings. Kerry Meagher's New Position.

Chicago, Oct. 9.

The long-expected mix-up in Western Vaudeville Managers' Association bookings resulting from the confusion caused by the internal strife in that agency through the summer months has finally arrived. The blanket contracts that were liberally handed out by both the "Association" proper and those managers that made up the Consolidated Vaudeville Managers' Corporation are beginning to entwine themselves around a badly muddled condition.

Cancellations are happening in all sections of the middle west. Since each contract of the "blanket" specie carries a liquidated damage clause that calls for the forfeiture of an amount equal to one week's salary of the act engaged, by the party responsible for the cancellation, it looks as though the next move will be toward the courts. This the "Association" officials deny however, claiming they intend to live up to every "blanket" now in force.

When peace was finally restored in the summer, a comparison of bookings showed the outside agents—who had wisely prepared for an open door during the scrap—had the pick of available attractions.

When routing time approached, the managers assembled and did some hurried thinking. The blanket contracts were carefully scanned and quite as carefully laid aside, and the ten per centers commenced to do some early hustling. Last week Managing Director Kohl called the managers and agents together and suggested that the blanket contracts be given a little more attention. Everyone present agreed to live up to the existing contracts, and it is expected that trouble will be partially averted in this way. Several of the acts contracted for have executed some graceful "flopping," particularly those that came from the east. It is expected the "Association" heads will terminate those agreements by the payment of the liquidated damage amount.

The ten per cent. agents were notified last week that hereafter they must devote their entire attention to the "Association" and not supply opposition agencies under any circumstances. It is doubtful if this rule can be strictly lived up to, since the agents claim that opposition booking is an absolute necessity for a complete route, especially as the "Association" routing is being carried on under difficulties.

Just at present the middle west is wondering what disposition will be made of the blanket contracts. C. E. Kohl stated to a VARIETY representative that every one will be fully played out. However, the managers are still calling on the ten per centers for assistance.

After a conference between Martin

Beck and Charles E. Kohl today, Kerry Meagher was appointed executive booking manager of the Western Vaudeville Managers' Association, having final and full charge of everything on the Association floor. He will be subject to any immediate orders from Managing Director Kohl.

Meagher thoroughly understands the business routine of the Agency and has personal knowledge of every condition wherein it is affected. His appointment relieves Mr. Kohl of considerable detail work.

By entrusting Meagher with this power creates a new office in the Association. He has been with the W. V. M. A. for seven years.

San Francisco, Oct. 9.

The Western Vaudeville Managers' Association has abandoned its string of booking connections in the northwest, including seven and a half weeks from Sheridan, Wyo., to Pendleton, Ore.

The time was booked by Fisher until the W. V. M. A. took them over. It is reported that the houses will return to Fisher. It has been asserted here that the local managers are turning down Association contracts.

Chicago, Oct. 9.

The Association has decided to give up the northwestern time recently acquired, according to authorities in that establishment, because of difficulty in getting acts to play that far out. The Association officials declare they propose to operate a new chain through Minnesota to replace the territory from which they now retire.

A source of dissatisfaction is said to have been the action of Flint George, the Association's traveling man, who asserted that he could deliver Orpheum Circuit acts. This statement was denied by Morris Meyerfeld and the northwest managers felt that they had been made victims of misrepresentations.

The opinion is expressed here that no one here can successfully compete with Levey or Fisher. They are believed to be too thoroughly established in their territory.

DE ANGELIS ON ORPHEUM.

New Orleans, Oct. 9.

Jefferson De Angelis opens at the Orpheum theatre Monday. It will be his first vaudeville engagement in an Orpheum Circuit house.

EDUCATED HORSE DEAD.

Shelbyville, Ind., Oct. 9.

"Beautiful Jim Key," the famous educated horse, aged 26 years, sold by the late Dr. William Key for \$10,000, and who later bought him back, is dead. The horse first attracted attention at the World's Fair, Chicago.

BECK CONSIDERING "SPLIT."

Whether to "split" commission with the agents is said to be once again occupying the thoughts of Martin Beck. Early in the summer it was announced in the Orpheum Circuit's New York offices, to the agents booking through it, that commencing Aug. 1, the "split commission" plan (as practiced by the United Booking Offices) would go into effect. August 1 passed, however, with nothing further heard, nor have the agents had any part of their commissions held back by the Orpheum people.

The subject was revived last week. It is reported Mr. Beck said he would think it well over before reaching a definite decision.

Monday Mr. Beck left New York for a trip over the entire Orpheum Circuit. He will be away three weeks.

While away, Mr. Beck will go to the northwest, inspecting the recent additions to the Circuit at Calgary and Edmonton, Canada. He said before leaving New York Tuesday that Regina would be looked over by him for another northwestern location.

BASEBALL ACTS.

Thomas J. Gray is writing a new act for Rube Marquard and Blossom Seeley, to be used by the to-be-formed vaudeville alliance when Miss Seeley has completed her engagement with "The Charity Girl." Mr. Gray also is framing up a baseball act for Germany Schaefer and Nick Altrock, the two clowns of the Washington Americans.

The vaudeville stage will see Mike Donlin soon, associated with Tom Lewis who lately closed a short tour in "The Yankee Prince." Mr. Donlin played with the Pittsburgh National League team the past summer.

The couple are "beaking in" their act this week, and are first regularly dated up at Akron, O., Oct. 28, with the other Feiber & Shea house at Youngstown the week following.

It is reported Lewis and Donlin are asking \$1,000 or more weekly.

Boston, Oct. 9.

Bill Sweeney, the hitting second baseman of the Boston Nationals, finishing at the bottom this season, is the headliner at Loew's Orpheum this week. His act is a good one. He has a monolog on baseball and then answers questions about the game put to him by knowledge-seeking fans. Bill says the act was framed for him by Jim Corbett.

RETRIAL ORDERED.

The Appellate Term of the Supreme Court Monday reversed the City Court judgment recovered by Joe Meyers in his action against the Great Howard, for monies alleged to be due him (Meyers) as manager for the ventriloquist.

At the new trial, the defense will be permitted to introduce evidence tending to prove Meyers is an agent within the provisions of the Employment Agency Law, although posing as a "manager."

Dennis F. O'Brien and M. L. Malevinsky appeared for Howard; Leon Laski is the attorney for Meyers.

DELMAR WITH LOEW.

When the new offices of the Loew-Sullivan-Considine Circuits are taken possession of today, tomorrow or Monday, Jule Delmar will probably be found in the booking department of the Loew Circuit, over which Joe Schenck, general booking manager, presides.

Mr. Delmar has been "loaned" to the Loew Circuit by the Shuberts.

This week the Alhambra, Stamford, Conn., and Jones' theatre, Brooklyn, returned to the Loew booking sheets.

TWO "SINGLES" ENGAGED.

Chicago, Oct. 9.

The engagement is announced of Van Hoven, the magician, to Annie Kent. Both are "singles" in vaudeville. Miss Kent was formerly of Kelly and Kent. The wedding will take place at the conclusion of her Orpheum Circuit route, in January.

CHANGING TEAMS.

William Fox is negotiating with Hawthorne and Burt to replace Raymond and Caverly in "The Girl from Brighton," the latter team retiring to return to vaudeville.

EPIDEMIC OF MALARIA.

Chicago, Oct. 9.

Signor Figaro, a wire walker with Ringlings' circus, was brought home from Memphis this week very ill with malaria. He reports that thirty-six members of the company were taken sick with the same disease during the past few weeks.

GRIZZLY DANCING BEAR.

A bear that talks, dances "rag-time" and wrestles has been captured by Freeman Bernstein as a comedy act. Frank Stevens is the trainer.

BULGER FOR VAUDEVILLE.

Chicago, Oct. 9.

Harry Bulger is preparing to go into vaudeville under the direction of Mort H. Singer.

SAILINGS.

The Lusitania Oct. 9 carried away Gene Greene and Mary Garstang. Pauline left Oct. 5 on the Minnewaska, and the Cedric, Oct. 3, had Mrs. Little Alright. The Lindon Sisters sailed Sept. 28.

Tomorrow, on the President Lincoln, go the Randow Bros.

The passage for each was booked through the Paul Tausig Agency.

REORGANIZED FROHMAN CO.

Daniel Frohman's production of "The Diamond Necklace" will retake to vaudeville Oct. 21 at the Majestic, Chicago.

After the first engagement of the sketch at the Union Square a reorganization took place. The new cast is headed by Helen Robertson. The other principals are Mitchell Lewis, Victor Benoit, William Kent, Caroline Wolf.

The temporary withdrawal of the piece led to a report of its discontinuance.

Gene Buck and Dave Stamper, who have formed a partnership at song writing, have four numbers with Ziegfeld's "Follies."

VERY CLASSY CLUB DEPT' PROPOSED BY SHUBERTS

In Connection With Vaudeville Bookings. Shubert Stars and Production Numbers Available. Will Prove Strong Force Against Monopolistic Club Department of U. B. O.

Providing the Shuberts carry out their present intention to organize a "Club Department" in connection with their vaudeville bookings, the monopolistic branch of the United Booking Offices, which has attempted to swallow whole the private entertainment patronage, will find a strong force opposed to it.

The transporting of the entire company of "The Merry Countess" to Newport some weeks ago is said to have suggested to the Shuberts that the many private socials in New York and suburbs which call for professional entertainment during the evening, might be best supplied by talent from productions. Vaudeville has furnished the "Clubs" (as the private entertainments are technically termed) with material for many years. The United Booking Offices vainly attempted to obtain a monopoly through its usual methods. Though successful in harassing and annoying many of the agents who make private entertainments a specialty, the big agency met many rebuffs.

The Shubert Club Department, when organized, will be placed in charge of an experienced man in that booking branch. He will have authority to contract for any one or more special features from the various Shubert productions.

KEITH HOUSES' BUSINESS.

The business at the B. F. Keith New York theatres (formerly Percy G. Williams' Circuit) has shown no improvement of any marked degree with the incoming of fall weather.

The Colonial and Bronx the first part of the week were rather light in attendance. The Orpheum, Brooklyn, had a fair sized house Monday evening, with the mezzanine floor rather bare, which indicated much "paper" taken in at the door. "Paper" was plentiful also at the Colonial.

The Fifth Avenue had a fairly good attendance Monday evening, although the Fifth Avenue (Proctor's) of late has been starting the week with less business than comes in from Wednesday on, when the theatre plays to capacity for the remainder of the week if the bill is voted a good one.

Hammerstein's picked up a little Monday, over the display of several weeks past. The Union Square, Keith's own house, was below the theatre's normal condition on a Monday night.

MANAGER IN ACCIDENT.

Westbrook, Me., Oct. 9.

Last night, while Wallace O. Gould and his wife were returning to Lewiston from Lisbon Falls, the auto they were driving turned turtle, pinning Mr. Gould beneath the machine. He was taken to a nearby house, where he lies unconscious most of the time. Mrs.

Gould escaped with a few scratches. The injured man is manager of the Pastime theatre at Brunswick, Me.

ACROBAT HURT IN "BILL SHOW."

New Orleans, Oct. 9.

Salim Khammar, an Arabian acrobat with Two Bills show, was painfully injured here Sunday. He sustained a fall of twenty feet, fracturing an arm and receiving body bruises.

Con Mullen, foreman with the show, was attacked by Thane Ives, a former employee whom he had discharged and stabbed so severely that he had to be removed to a hospital. Ives was arrested.

DAILY BOOKING MEETINGS.

Daily booking meetings are held in the Consolidated Booking Offices by M. R. Sheedy, Walter Keefe and I. Fluegelman, who represent the principal circuits booking through the agency.

New houses added are assigned to the bookers in charge of the territory. At a meeting held last Friday, it is said, this system of operating the office was agreed upon. An outside or reception office man is to be secured.

The daily booking conferences are mostly to prevent an agent "slipping over" an act to one manager, without the knowledge of another, who may have turned down the same act for some reason.

GENE HUGHES'S LITTLE TRIP.

A little trip will be started by Gene Hughes today or tomorrow, lasting for two weeks. The agent will go as far west as Omaha, incidentally meeting Mrs. Gene Hughes, as present on the Orpheum Circuit.

KELLERMANN BOOKED SOUTH.

A long tour is contemplated by William Morris for his Annette Kellermann Road Show. Following the Shuberts city time, upon which the combination is now playing, the troupe will go South, commencing in December and work toward the Coast.

BASEBALL WRITER'S SKETCH.

The newest sketch for vaudeville, turned out by Boozeman Bulger, the baseball writer, is called "Big Bluff." It will first be shown in New York Nov. 4, at the Union Square.

Mr. Bulger has been importuned by several of the leaguers combinations forming for vaudeville, to write vehicles for them. Mr. Bulger authored "Swat Milligan" for vaudeville. "Swat" is the mythical baseball character Mr. Bulger made famous in the New York World.

Virginia Brissac Company opens Saturday night at Long Beach, Los Angeles, for a return engagement.

CHAS. DOUTRICK DROPS DEAD.

Chicago, Oct. 9.

Charles Doutrick, one of the best known local booking agents, dropped dead last night after attending the vaudeville performance at the Palace.

Doutrick and his niece, Anna Montgomery, here on a visit from Los Angeles, had just left the theatre when he was stricken. He was assisted to the City Hall across the street where physicians were called.

His condition pronounced serious he



CHARLES H. DOUTRICK

was removed to the Practitioners' Hospital, where he died a few hours later.

Doutrick became known as the "Dean of Agents" when George Castle, the Chicago pioneer, ceased his activities in the field. Doutrick first became known in San Francisco in 1885 as a song and parody writer.

He was credited with having been responsible for John Cort's start in theatricals.

FRANK BOSTOCK DIES.

London, Oct. 9.

Frank Bostock, the animal king, died at noon yesterday of influenza, brain fever supervening. He was ill but one week and was preparing to visit America with another "Consul," a trained monkey. The deceased was 46 years old.

Bostock's first jungle show was at the Chicago World's Fair. He was attacked by animals six times while giving exhibitions, and appeared with lions at the age of fifteen.

MADAME BORELLI DEAD.

London, Oct. 9.

Madame Borelli, of the Borellis, died here suddenly.

FRANK CLARK BY HIMSELF.

Chicago, Oct. 9.

Frank Clark, for the past several years Chicago representative of the Ted Snyder Publishing Co., resigned from that position this week to establish a business of his own which will be known as the Frank Clark Music Pub. Co.

It is understood Clark will acquire the controlling interest of the Marvin Lee Music Co., a new firm recently incorporated. Flo Jacobson will be associated with Clark & Lee.

ATTORNEY GENERAL ASKED.

(Continued from page 3.)

manager for five years, and deducting fifty per cent. thereof, as their services, be adjudged null and void and that the same be delivered up and cancelled.

"B. That the defendant be required to account for all moneys received by it under said contract and that plaintiff recover from the defendant the amount found to be due on such accounting."

In the 54th Street Court Monday the case of the Marimba Band vs. Vaudeville Collection Agency came up and was adjourned. The promoter of the band act has asked the return of about \$400 he alleges the Agency withheld from his salary while playing in theatres booked by the United Booking Offices. Dennis F. O'Brien and M. L. Malevinsky appear for the act; Maurice Goodman, president of the Collection Agency, also represents it as attorney in this action, and David Steinhart appears for the Dan Casey Agency, which has been brought into the proceedings.

"P. G." COMES IN.

Broadway greeted Percy G. Williams Tuesday morning, when the ex-vaudeville magnate, now a gentleman farmer with a permanent address at Islip, Long Island, came through the East River tunnel.

Lots of people wanted to start lots of reports about "P. G.'s" return at this time. They were he had heard about the business his former vaudeville theatres were doing under the B. F. Keith management, and had decided to personally inspect to realize the unlooked for changed condition; that Mr. Williams would consult his attorney regarding reclaiming the houses for protection to the property, and other things; but it all simmered down that Mr. Williams merely passed through the city on his way to the first world series game. His son, Vic, beat the pater to the ticket booth by eighteen hours. The extenuating circumstances for the son getting ahead of the father were the Giants said they couldn't do their regular show unless Vic was there to root.

CORBETT WILL PULL THROUGH.

Philadelphia, Oct. 9.

The condition of James J. Corbett, who was operated on at the Jefferson Hospital last week, is reported as steadily improving.

It is now expected by the physicians that Corbett will recover, although his condition at first was thought very dangerous.

T. B. C.'S SECOND GARDEN.

Chicago, Oct. 9.

The Theatre Booking Corporation added another Garden to its list Monday, when placing the new Garden theatre, Dallas, on its books.

Acts routed by the T. B. C. will jump from the Garden, Kansas City, to the Texas house.

CHARLES KIRALFY HERE.

Charles Imre Kiralfy, eldest son of Imre Kiralfy, arrived in New York from Europe this week to take personal charge of the negotiations begun by his father with the Pennsylvania-Long Island railroad interests for the building of a "White City" at Jamaica to cost \$5,000,000, as announced in last week's VARIETY.

ZIMMERMAN BUILDING TWO MORE IN PHILADELPHIA

Makes Circuit of Four Pop Vaudeville Theatres In That City. Girard Avenue and 26th Street Location for Third House. Site for Fourth Undisclosed.

Philadelphia, Oct. 9.

J. Fred Zimmerman is to give this city two more big new theatres to be devoted to high-class vaudeville at popular prices, on the line with the bills offered at the Liberty and Keystone, which houses Mr. Zimmerman built and is operating individually. This will give Mr. Zimmerman four houses playing "pop" vaudeville in this city. M. W. Taylor will be the general manager of all four.

Ground for the first of the new houses has already been bought and paid for. Mr. Zimmerman has purchased the Northwestern Market Building at 26th street and Girard avenue. He will begin operations within a few days to erect a magnificent and entirely up-to-date theatre equipped with the very latest modern improvements.

There has been a wild scramble by others who had announced their intention of building one or more vaudeville theatres in this city, only one of which has materialized. Want of location without opposition checked the plan to build three houses which were to be linked with the United Booking Offices. There are several other projects standing motionless.

Plans for the new Zimmerman house, however, have already been prepared so that work can be started at once. The neighborhood selected is really one of the very few that could be chosen without encountering strong opposition.

Mr. Zimmerman has also secured an option on another large plot of ground in another section of the city, and is having plans drawn for the erection of his fourth local house.

The building of the third house has been kept secret until this week. Nothing will be known about the fourth until everything is ready to start building.

With the opposition given the United small time houses here by the three houses operated by F. G. Nixon-Nirdlinger, the building up of a circuit of four houses by Mr. Zimmerman is bound to add interest to the many-cornered fight for patronage among the "pop" houses in the most rapidly growing vaudeville field in the country.

OSCAR STOPS PAYMENTS.

Oscar Hammerstein's falling out with his children has taken on the proportions of a feud. When, last week, all those reported to be negotiating for the purchase of Hammerstein's Victoria theatre and its United Booking Offices franchise, were notified by the attorneys for his children that any assumption of the lease by purchase carried with it a liability for the payment of \$200 a week, which Hammerstein had bound himself to remit regularly, there was a cessation of progress toward the transfer of the property.

Tuesday Hammerstein notified the Equitable Trust Co. he will hereafter make no payments. A year or so ago Mrs. Malvina Hammerstein obtained a divorce from Oscar, at which time he deposited with the trust company 3,398 shares of the Hammerstein Amusement Co. and deeds to some property in Brooklyn, to guarantee the \$200 weekly payments to his daughters. Meantime, Mrs. Hammerstein died. On receipt of Mr. Hammerstein's letter, the trust company announced its intention of selling the securities to protect the interests of their clients, the Hammerstein children.

It is reported that Hammerstein is making this move to obtain a clear title to his Victoria in order to be in a position to make his contemplated sale. It is understood that he will deposit a sum said to be over \$200,000 in cash which will serve as adequate guarantee for the payments he agreed to make. This, however, he denies, declaring that he will not in future support his children who are, he says, now grown up and capable of supporting themselves.

The Victoria franchise and the forthcoming opening of the new Palace, New York, are about the most talked of things in vaudeville these days. It is reported the United Agency has gone so far as to prepare to book vaudeville into the Palace, independently of that agency if necessary, to circumvent the conditions of the Hammerstein franchise, which prohibits another U. B. O. booking in the neighborhood except with Hammerstein's consent.

Last Saturday Stella Hammerstein, a daughter of Oscar's, was married to Frederick Lionel Keating, a New York attorney. None of the Hammerstein family was present at the ceremony, excepting William, Stella's brother.

"ETERNAL WALTZ" HELD OVER.

Buffalo, Oct. 9.

The Martin Beck-Jos. Hart's production of "The Eternal Waltz" was held over for the second week at Shea's. It is doing big business.

Chicago, Oct. 9.

"The Eternal Waltz," headlining the Palace program next week, may be held for a run.

"MERMAID" RIGHTS GRANTED.

H. L. Bowdoin, inventor of the mermaid apparatus and water spectacle placed at the New York Hippodrome by the Shuberts when it was opened and used as a feature there up to this season, has granted the rights to it for all countries to Joseph Hart and Clayton White. Messrs. Hart and White are working out the details of a vaudeville act in which this will be utilized and will produce it immediately in a big act, employing about twenty-five girls.

C.F.U. RECOMMENDS NEW ORDER.

As the outcome of the disagreements between the White Rats Actors' Union and the New York Central Federated Union, the General Executive Committee of the latter body has expressed the opinion that the way is clear for the organization of a new union of performers holding affiliation with the C. F. U.

"As the White Rats Actors' Union of America," says the Committee, "has claimed to be a national union, hence not necessarily bound to affiliate with the C. F. U. and the C. F. U. having been declared to be a recruiting station simply of the A. F. of L., no apparent reason exists to prevent the organization of a legitimate and loyal actors' union."

At the same meeting of the Committee the decision was reached that Jas. L. Barry be recommended to supply entertainments and club shows for labor bodies affiliated with the C. F. U. Barry has long been a delegate to the C. F. U. and until the W. R. A. U. became affiliated with the central council was the official entertainment provider for labor unions. The Rats Union protested against this and Barry's name was banished from the official organ. It has now been replaced.

The Hebrew Variety Actors' Union No. 5, by a vote of the Executive Committee, has become recognized by the C. F. U. as affiliated with the central council. It will receive the support of the labor board. Representations were made that since its affiliation with the White Rats Actors' Union, Local No. 5 had received scant courtesy from the parent organization, and the delegate of No. 5 asked that his organization be recognized.

The letter of O'Brien & Malévinsky on behalf of the W. R. A. U., which had been referred to the General Executive Committee, was voted tabled indefinitely.

TRAINOR DECISION AWAITED.

Justice Greenbaum is expected to hand down a decision late this week in the application of Val Trainor for a preceptory writ of mandamus compelling the White Rats Actors' Union to reinstate him to membership.

Argument was heard in Special Term, Supreme Court, last Friday. Counsel for the performers' order contested the demand for a writ, quoting at great length a precedent in which Justice Ingraham decided an association could determine what constituted a sufficient charge for trial and expulsion.

Murray & Summers, representing Trainor, contended the precedent covered only the action of a voluntary association and could not be understood to refer to a corporation under the state laws. The court directed the lawyers to file briefs.

CHANGING TO TWO-A-DAY.

Pawtucket, Oct. 9.

Keith's theatre, commencing Oct. 21, will play two shows daily instead of three as at present. Pawtucket is too small to make a "supper show" worth while. It is easier also to secure acts to "cut" salary for two shows daily than when asking them to work three.

MERGER ON COAST.

San Francisco, Oct. 9.

The consolidation of the Honolulu Amusement Co. and the Liberty theatre interests here, is understood to be a shrewd move to block competitive bidding for attractions. The merger is known as the Consolidated Amusement Co. It has a capital stock of \$3,000.

The deal covers the Liberty, Bijou, Empire and Savoy. Orpheum properties are not included in the transaction. These theatres are leased for three years and under the management of Robert R. McGreer, formerly manager of the Liberty.

G. T. Chong, formerly president of the Liberty Co., becomes president of the Consolidated. The Liberty will be the only house giving real vaudeville. The Savoy, Park and others are expected to conduct a policy of four acts and pictures.

The announcement here that the Consolidated will seek to bring about a circuit covering Shanghai, Hong-kong and Manila, is not taken seriously.

BANKS SHUTTING DOWN.

The banks and loaning companies are shutting down upon mortgage upon theatrical properties, according to reports.

While the demand for theatres on lease has never been healthier than at present, and the excessive rentals paid are the wonderment of the profession, the realty experts say the theatrical field is overcrowded. They consider advances upon theatrical real estate hazardous.

The attitude of the monied men is said to be causing some embarrassment to projected ventures that depended upon them for building loans.

DAZIE'S DRUM DUTY.

Drumming has been taken up by Dazie, as a duty, for insertion into her new act for vaudeville. Under contracts signed by the dancer previously to appearing in "The Merry Countess" at the Casino, she is bound for an appearance at Keith's Cleveland Hippodrome, Feb. 3, next.

The work with the sticks is being taught Dazie by the drummer of the Casino orchestra.

AN ELASTIC TITLE.

The new "girl act" Rawson and Clare are preparing to take over the Sullivan-Considine Circuit, has an elastic title. The number is named "Mary's Party" and features Frances Clare. Guy Rawson is the comedian.

The two principals have agreed that if any local manager on the S-C chain wishes to honor some local resident, the first name of the local man's wife will be substituted during the engagement in his town.

Thus in Seattle Rawson and Clare's turn may be billed as "Louisa's Party," while in Portland it could be called "Lizzie's Party," the title standing at "Mary's" only when no request has been received to change it.

Hibbert and Kennedy are a new vaudeville team. The members were formerly of Hibbert and Warren and Kennedy and Kennedy.

STRONG EFFORT TO "CLEAN UP" IS MADE BY EASTERN WHEEL

House and Show Managers Sharply Instructed by Letter They Must Keep Within Decent Confines. Western Wheel Guaranteeing Shows \$1,400 Weekly, To Advance Burlesque

"We have built up a large and intelligent clientele in our houses, one that enjoys clean burlesque, and we do not propose to have them driven away. Neither do we propose to have our business ruined because of the traveling managers who cannot distinguish what should and what should not be contained in a performance."

The above is an extract from a letter written last week by the Columbia Amusement Co. to its traveling managers on the Eastern Burlesque Wheel. The letter was dictated by Sam A. Scribner, general manager of the Columbia Co., following the return of the Censor Committee, after a trip over the Wheel surveying the attractions for this season.

A copy of the letter, with another addressed to the show managers, was sent to all shows. From the full letters as written it would appear the Eastern Wheel Censors were not wholly pleased at the performances on the Wheel.

A paragraph of the letter to the resident manager said: "We positively insist upon you looking at the opening performance of every show. Also that you notify your house attaches that under no circumstances are you to be disturbed or called out. Let your treasurer count up the first performance and do not leave the house until the curtain falls. Then have an understanding with your house leader that if anything is slipped over at any other performance he shall immediately make a note of it and report same to you."

There is a warning also against "inflammable billing" such as "hot show" or "sizzling performance." The house manager is informed it has been reported a \$50 bill more than once has been distributed among the house staff.

In the remarks to the local managers, the Columbia Circuit evidently intends to convey that where a traveling manager at the Monday matinee invites the house manager out for a drink or cigar, that is the time when the local man should hang onto his seat. It's an old burlesque trick, that, when there's something coming off in the performance the traveling manager doesn't want the house manager to criticize, he attempts to get him out of the way for the moment. It has happened as well that a "clean show" Monday afternoon isn't a "clean show" Tuesday.

Notice is given the house manager he shall report immediately any traveling manager who threatens the local man with dismissal through headquarters, if the former interferes with a performance. This has bearing upon a subject that has been much talked about in burlesque during the past two seasons. It is claimed certain Eastern Wheel shows have passed along un-

disturbed through their owners being influential.

Early in the season an Eastern Burlesque Wheel show appearing around New York was voted a disgrace to the stage, through the filthy "business" and innuendo in dialog it contained. Many people are watching to see if that production was "censored." It was said shortly after the season opened the show had been rewritten, but reports since then have stated that practically no change occurred.

Chicago, Oct. 9.

Hurtig & Seamon's "Girls From Happyland," an Eastern Burlesque Wheel attraction at the Columbia this week, is the most unclean show that has ever appeared in that theatre.

The show is the same as when playing around New York early in the season, excepting for the changes demanded by the manager of the Columbia after the opening performance.

It is said a new book is in preparation. "The Girls From Happyland" needs an exterminator of the filth in it.

Cincinnati, Oct. 9.

The Empire Circuit Co. (Western Burlesque Wheel), commencing this week, guarantees its shows \$1,400 weekly, with privilege of fifty per cent. of the gross, on the understanding that every production reaches the standard in production set by the Governing Committee.

Col. James E. Fennessy confirmed the report of the guarantee. Col. Hennessy said to a VARIETY representative yesterday: "The Empire Circuit is making every effort to offer inducements to standard shows with new ideas and clever burlesques. Our shows are vastly improved this season, but we are still after better attractions all the time. In giving managers guarantees in order that they may know in advance their season is protected from the financial side, we do so as an inducement for the production of standard high-class burlesque shows."

BURLESQUE AT ROYAL.

Montreal, Oct. 9.

The Theatre Royal is to have stock burlesque beginning Oct. 14. Philip J. Fisher has taken the house over and signed Ed. C. Jordan to act as producer and principal comedian.

The Royal formerly played Western Wheel Burlesque shows. It was in the L. Lawrence "pop" circuit until a week or so ago when it was dropped.

Alice Magill has joined the Harry Hastings show.

BURLESQUE SWAP UNDECIDED.

Up until late in the week the exchange of Louisville and Indianapolis by the Eastern and Western Burlesque Wheels had not been definitely closed. "Agreements will pass this week, if they are to pass at all," said one burlesque man.

It is understood there is an element in both of the Wheels standing out against his newest reciprocity deal. Herman Fehr was in New York most of this week. James Fennessy was in Cincinnati while James Whallen was in Louisville. No announcement of a change of policy was made in the Kentucky stand.

"WIDOWS" NEW PEOPLE.

Philadelphia, Oct. 9.

Lou Powers, Sam Micals, Edith Powers, Mike Dowd and Fred Manny, the latter musical director, are the new members joining "The Winning Widows" show here this week.

BURLESQUE SHOW ATTACHED.

Jersey City, Oct. 9.

An attachment was laid against Gordon & North's "World of Pleasure" at the Gayety, Hoboken, Monday, by Hudspeth, Rysdyckman & Garrison, acting for James C. Morton.

The papers called for \$3,000, alleged by Morton to be due him by the firm from his former connection with "The Merry Whirl." A suit brought by Morton for an accounting of profits in that show, also belonging to Gordon & North, was later discontinued.

Gordon & North deny they are indebted to Morton, claiming he broke his contract with them. Morton is now with the Gertrude Hoffmann Revue.

THREE YEARS' CONTRACT.

Toledo, Oct. 9.

A contract for three years has been signed by Ben Welch to appear in burlesque under the management of R. K. Hynicka. Mr. Welch is now heading the Ben Welch Burlesquers under Mr. Hynicka's direction.

LEAVE "GAY WHITE WAY."

Ryan and Lee close this week with Gordon & North's Eastern Wheel Burlesque show, "The Gay White Way," at St. Louis and will resume their vaudeville dates.

Frank Winfield, a vaudevillian, was sent on this week to replace the dancers.

SOFT FOR MANCHESTER.

Bob Manchester is back home on his farm in Painesville, O., while his Eastern Burlesque show is playing the Wheel. Manchester spends his time riding about the farm in a machine. He is Exalted Ruler of the Elks in his home town.

Recently the nomination for mayor was tendered to the burlesque man. He declined in a speech which is quoted as a masterpiece of oratory. Bob ducked politics on the theory that he was now well supplied with friends, but if he ran for a public position he would lose many of them. Only Bob didn't put it in just those words when he waved the laurels aside.

KINEMACOLOR CO. ACTIVE.

The Kinemacolor Co. of America is actively starting a campaign for placing its motion pictures in natural colors on the market. The Kinemacolor people have been rather quiet since putting out the Coronation and Durbar films. Under the direction of President Henry J. Brock, however, for the past three months, preparations have been going forward for the present splurge. During that time over 300 subjects of one, two and three reels each have been completed, and are on the market.

The colored picture, as an attraction and a novelty on a program, has been looked forward to for some time, as a regular "release." The Kinemacolor Co. apparently intends to operate in competition with the entire moving picture industry, having a monopoly in its own division for America, under the Urban-Smith patents.

In the Kinemacolor headquarters in the Mecca Building, New York, is a large exhibition room, where private views of the films are given. There is also a safe deposit vault with a capacity to store 2,000 reels.

During the past week, following its announcement, the Kinemacolor Co. has received many applications for service. Contracts are being closed that will place the colored pictures in the better class of vaudeville and picture houses.

David Miles, one of the best-known of moving picture directors, has been with the Kinemacolor people for several months, in charge of the dramatic departments. Mr. Miles has established three dramatic stock companies at Whitestone, L. I., and the east, besides taking the three original companies comprising seventy people to western territory. Two will go to the Kinemacolor Studios at Los Angeles, the other to Colorado. Anita Hendries Miles is with the companies as scenario editor. Frank Woods and Jack Le Saint will remain in charge of the players upon David Miles returning to New York.

In the western companies are many well-known artists, including Mabel Van Buren, Stella Bazzetto, Ruby Ross, Ethel Davis, Linda A. Griffith, Gaston Bell, Chas. Fleming, Jack Brammell, Chas. Haydon, William Brown, Guy Oliver, Cecil Magnus, Robert Broderick, Ernest Joy, Murdock MacQuarrie.

PROTEAN TRAVESTY.

James Leonard will produce a new protean travesty act, in which he will make twenty-four changes of costume. It will be called "Kidding Hamlet." In it he will play the King, Queen, Hamlet, Polonius and Ophelia. But one assistant will be required, to play the Ghost.

FIRST TIME IN ST. LOUIS.

St. Louis, Oct. 9.

Although in vaudeville for several seasons, next week will be the first time William Rock and Maude Fulton appear in this city as a team. They are headliners of the Columbia program.

Charles Emerson Cook, general press representative for David Belasco after an illness, is around.

VARIETY

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Charles J. Freeman, business manager, sworn to and subscribed before me this 30th day of Sept., 1912. Jenie Jacobs, No. 3, Notary Public, New York County.

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The dividing line between the two-a-day and three-a-day vaudeville houses is very thinly discernible just now. There are some actors who look upon the theatres playing three shows as beneath their artistic dignity. Other artists in vaudeville, appreciating the conditions and accepting vaudeville as the managers do, a business proposition, are agreed that the vaudeville which offers them their salary or at least fair compensation, is the place for them to appear in, with the matter of the number of shows an after-consideration.

Vaudeville has reached its day when the artist might better consult himself than the opinions of his friends and associates. With big time vaudeville in the throes of its own strangulation methods, and no opposition coming over the horizon, the small time is in reality a God-send to the actor. It is assuming the place an opposition circuit would have held, if there had been an opposition that could have been perpetuated. That did not happen, thanks to an actors' organization so wonderfully misdirected that none of its surplus was allowed to be put into a channel that might have meant hundreds of thousands of dollars in salaries to its members. The very least that could have happened would have been that the salary would have been held up to its standard, that standard being determined by demand, and that demand only arriving through an opposition, which creates competitive bidding for the services of an act.

Since the same actors' organization permitted its opportunity to bolster up an opposition to fall away (when the opposition circuit passed also), there has seemed to be no more ef-

fort on its part to protect members from a monopoly. Granted that the organization has now invested its monies in a very pretty club house that will be a comfortable lounging place for those acts without engagements, but the picture of a club house in New York will be little solace to the actor playing Cleveland or Providence at a wage he barely breaks even on, below the amount paid him last season or the season before that, and much below the amount his services are worth to vaudeville.

Another actors' society, originally conceived to protect the vaudevillian, did a very nice somersault recently by electing to its Board of Control the greatest avowed enemy of the vaudeville artist who has ever lived to make good his threats. When the actors themselves will see their control taken under the wing of the managers, without a protest, and let slip the chances to guard their interest, it could hardly be expected that any but the present condition would arrive.

Meantime, without the aid of the actor in any way, the "small time" has stepped in, to show the "big time" several things in the line of drawing patronage, and to provide a haven for the oppressed act. There are so many of the latter the single danger of this moment is that they will over-crowd the smaller houses.

What the vaudeville actor has to consider is whether he is worthy of his hire; whether the small time which can and is willing to pay his salary should have his services; whether it is better to be starved to death, degraded and humiliated by the big time than to have an established standing on the small time; full salary and recognition, proper billing and more advertising than he has ever had before.

The only difference is one show a day. It isn't always the actual work required for that extra show, but the false professional pride that places the "three-a-day" theatre beneath the actor who has played twice daily.

The actor is an individual now. He must think and act for himself. There is no actor's organization which can or will do anything for him. And the actor who does a little thinking for himself will make up his mind over the prospect of playing once every three weeks at a cut salary in a two-a-day house in preference to consecutive bookings with regular money every week in a three-a-day theatre.

The United Booking Offices is trying to fool the actor. Perhaps it is. Few routes have been given to acts on the eastern big time. When they were handed out last summer, each carried a reason. The reason mostly was that the act listened to the managers' argument, and accepted a contract on the managers' terms and

conditions. The United is trying to "stall" along the great mass of acts without contracts by giving a week here and there—trying to hold them together, away from the small time.

It can't be done unless the actors are willing. The small time is the refuge. The small time needs building up. It's going to be the big time soon. The big time now is coming back to meet the small time. They will both be on an equal footing, probably a fifty-cent admission fee, with most of the vaudeville houses in the east playing three shows daily.

It might be expected the small time will eventually play the big time acts twice daily, with the smaller turns giving the second or "supper show," but this is hardly practicable from the small time manager's point of view. He claims reserved seats cannot be sold, nor the house emptied at say seven p. m., and that the audience, in for the supper show, will remain over for the night performance, to see the feature turns if they have not previously appeared.

The small time manager wants to play the big time acts, but doesn't want to increase his admission price until obliged to. The small time shows won't stand much of an increase just now unless the scale is titled. This will keep the biggest turns without competition until a real big time circuit develops. The small time can handle acts of \$1,000 or less, not in a great quantity, but in sufficient numbers to force the big time to do business like business people—when the small time shall have shown it can hurt the big time in its material. It cannot be expected the bigger vaudeville managers will believe anything before that happens.

The small time has a brighter outlook than it did at the opening of the season. The big time is going to do more for it than the big time did when it declared a "blacklist," which threw the very best acts into the small time division. Then the actors played the small time because they had no other place to go. Now they will play it because they are "sore," and want steady work. They cannot afford to wait upon the pleasure of the big time managers with his hundreds of ideas and as many favorites.

Consecutive engagements, small cost of transportation between stands and billing are the small time inducements. The big time offers nothing but two shows daily, with long jumps and graft. The "big time" bugaboo, to the actor with common sense, is a "bunk," as against the small time.

The big time is importing acts from the small time to keep the salary roll down, but the graft goes on just the same. It has been acknowledged the big managers would have to make more money from the back of the

house, out of the actors. Bringing in small time turns, more cheap than meritorious in most instances, is asserting itself in the big time vaudeville programs, especially outside New York. These big time shows are losing patronage faster even than the New York houses. A bill of seven or eight acts with a couple of cheap turns with no class in their make-up has driven away the vaudeville regulars out of town.

The inability to put a good, fast and clean show together on the salary limit has done the same thing to the former Percy Williams houses in New York. Perhaps the billing matter has had something to do with the present condition. There has been some peculiar billing around New York. That is one thing the vaudeville actor always looks out for as his right, by reason of being in the show business. Acts on the small time must be properly billed, to bring value to the theatre. It won't make much difference there who the actor may know in "the office." He's got to be billed, and "cutting salary" won't be one of the considerations for feature programing.

The big time actor is gaining freedom from graft by taking to the small time. There is graft on the big time. Everyone who knows aught of vaudeville knows that. We wonder if E. F. Albee and J. J. Murdock will sanction the publication of the story that a \$125-act playing the big time is "giving up" \$30 weekly of that salary, besides paying a gross commission of ten per cent., leaving the act \$82.50 net out of its \$125. A little graft on a big salary perhaps can't be helped, but isn't that going it pretty strong? It's almost as bad as the old days in Chinese, when the country manager was prepared to be trimmed downstairs before he went upstairs to be informed he would have to "declare in" a certain man for ten, twenty or a larger percentage of his profits.

Wouldn't it be interesting to know who got that \$30 weekly graft out of the \$125-act. How could such a thing occur in a big booking office headed by B. F. Keith, a multi-millionaire? Mr. Keith surely isn't aware of the measly little stealing that is going on. Perhaps Messrs. Albee and Murdock would like VARIETY to announce who obtained the \$30 graft. Would it surprise them to know? Or some other people very close to them in a business way who seem to be trying very much to have themselves publicly proclaimed as grafters.

It is up to the actor to think of the small time more seriously. And let him be far better satisfied to secure full value for his work playing three shows a day all the while than to be ground under the heel of the big time, which plays him once in three weeks instead. No part of the reputation of "playing the two-a-day" can be deposited in a savings bank.

SHOW BUSINESS IN BAD WAY ACCORDING TO A. H. WOODS

Legitimate Manager Distrustful of One-Nighters. Geo. M. Cohan's Future Time. Frazee on Lackaye. Waller's Contempt for New York. Kellerd's Tough Proposition. New York Baseball Club \$400,000 Ahead on Season-McGraw Broke. Harris Estate Productions.

By LEANDER RICHARDSON

A. H. Woods thinks the show business is in very bad shape. This might seem to some readers a rather flip summing up, but when you come to think of it, Mr. Woods ought to be a pretty good authority. He has twenty-six shows, all working, and some one of them so located as to make reports that should be highly instructive. The Woods enterprises, in fact, cover the country from California to Maine, and from the far South away up into the Dominion of Canada.

"The one night stands business," said Mr. Woods yesterday, "is done for, excepting in the cases of extraordinary successes with long metropolitan runs behind them. I am inclined to think that the amusement business in general is going to have a harder and harder time of it from now on. Of course everybody knows that there are too many theatres, not alone in New York, but everywhere else. The moving picture business is becoming bigger and bigger, and is cutting in deeper and deeper. When I was in Chicago the other day, people kept telling me about the Wilson theatre, a moving picture and vaudeville house, built upon an extravagant scale, and situated away out in the residential section a long distance from anywhere. I finally became interested in it, realizing that it was exerting an influence that might be worth while looking into, and I went out to look the proposition over. "You never saw a greater crowd or a better crowd. The significant feature of it was that there were at least seventy automobiles bringing people to see the show. Now anything that draws the automobile class into the zone of cheap prices is worth more than a mere dismissal, and proves to my mind that cheap prices are cutting an enormous figure, and are going to be even more important an influence than they are at present. When a man can take his whole family and entertain them thoroughly upon what it would cost him to go to a first class theatre all by himself, he is bound to consider the fact and act upon it."

For the \$2 audiences we have got to provide bigger hits than formerly. People won't pay the top price, unless they know beforehand just what they are going to get. They will jump into their automobiles and go to the moving picture and vaudeville theatres, which are being made more and more luxurious to suit their tastes."

I asked Mr. Woods how the country in general was panning out. He replied:

"Eltinge, who is on the coast, is doing enormously. He went out by the northern route, and now is in Vancou-

ver drawing capacity audiences. Farnum also is on the coast with 'The Littlest Rebel,' and having fine houses. For most of the other shows, the best I can say is that they are piking along, showing a profit. Here in New York 'Within the Law' seems to be the real thing. We have an advance sale of more than \$33,000, which demonstrates that the piece will stay for a long time to come. The other enterprises in which I am interested here are all right also. But the middle west and New England are in very bad shape generally, and if I had any shows that possessed nothing of the unusual in their demand upon public attention, I would call them in."

Cohan & Harris Busy.

There is no room to doubt that Geo. M. Cohan has made the biggest kind of a success with his "Broadway Jones." His theatre is a clear case of sell-out every night, and at the Saturday matinees. The Wednesday afternoon performances do not quite keep up to this state of things, but that is to be expected. It seems a certainty that "Broadway Jones" will run all the season in New York.

Next year Mr. Cohan will go to Chicago with this piece and perhaps fill out the winter in Boston. The subsequent season he will play the other big cities, following with a comprehensive tour of the country, and probably going on to California for the late spring and summer. I should think it would be pretty comfortable in a calling so uncertain, to be able to lay out a fixed plan of life for three years in advance, with more than a mere likelihood of steady profit.

The Cohan & Harris side lines are doing pretty well, too. Raymond Hitchcock opened at the Grand Opera House, Chicago, Sunday night, to \$1,900, which is some \$200 above the previously known capacity of the house. The Monday evening's receipts were right around \$1,500, and it looks to be a sure thing that the engagement will last for ten weeks or longer to very large business. The western "Officer 666" is in Los Angeles getting the money, although the critics are giving up the old indignant yelp about not having the original cast.

They have not emerged, out that way, from the antique and fallacious idea that the actor who plays a role first cannot be replaced. If I had the time to stop and argue the point, I would ask these gentlemen of the quill if there was anything about the profession of acting which made it so different from other pursuits, that anybody engaged in it could not have a

satisfactory substitute. But what is the use?

Cohan & Harris meanwhile are keeping themselves busy all around the place. Presently they will start all over again with Carlyle Moore's play, called "Stop Thief," which they produced in the late summer at Atlantic City, and took off for repairs. These now have been completed, and the managers are confident that the piece is in first rate condition. The same report is made on the Douglas Fairbanks play, "Hawthorne, U. S. A.," written by James Eagan and doctored by Winchell Smith before that adroit theatrical manipulator sailed for Europe the other day.

"Hawthorne," in its original state, was a good property until the last act, where it weakened. It is believed that Mr. Smith has supplied the necessary remedy, and we shall find out within the next very few weeks. Mr. Smith has gone to London for the production of "Officer 666," in which Wallace Eddinger and John Miltorn are to have the two principal characters. Eddinger is in London now, and Miltorn, who was in the Chicago cast, sailed with Mr. Smith.

An entire production, even to the paintings used in this comedy, is to be sent across the water Saturday. It is to be an exact duplicate of the mis-en-scene made use of at the Gaiety theatre here. George Nash, whose play, "The Other Man," did not quite fill the bill, is back in the cast, and Edward Abeles, as already announced, will fill out the remainder of the New York run of "Officer 666" in the character originated by Eddinger.

Mr. Frazee's Plans.

H. H. Frazee expects that his new amusement edifice, the Longacre theatre, will be ready for the public Thanksgiving week.

"I think," he said (with the accent on the "think") "we will get there at the time mentioned, but if we don't, I shall not care if we do not open until Christmas, for the period between the two holidays is a lean stretch, and might mean a handicap to a new theatre. I expect we will open with 'Fine Feathers,' but not if it holds up at its present gait in Chicago, where the business is going along at the rate of between \$8,000 and \$9,000 a week.

"I had intended to put 'Bachelors and Benedicts' into Chicago, but probably will have to find another place for it. The piece went into rehearsal yesterday, with an excellent cast, containing Ralph Herz, Harry Williams, Edna Baker and Grace Goodall. You know all these people and will recall Miss Goodall as the girl who made the big hit in the part of the waitress in 'Get Rich Quick Wallingford.'"

I inquired if Wilton Lackaye would be in the cast of "Fine Feathers" for the New York opening.

"He may and he may not," responded Mr. Frazee. "If he does, it will be upon my terms, and not his. When he left the company I put Frank Sheridan in his place, and the change made no difference at all in the receipts. Sheridan gets \$250 a week, and Lackaye \$600, so I am not particularly worried as to whether Lackaye comes back or stays where he is."

Waller's Costly Lesson.

It seems altogether likely that Lewis Waller will get an expensive but much needed lesson at Daly's theatre by the time he finishes the present engagement there with "Henry V." It is apparent from the character of this revival that Mr. Waller looked upon the New York public as a soft mark, against which he could project any old kind of a production and "get away with it."

Indeed, he was let down a great deal more easily than any American manager would have been in presenting such a slovenly, slipshod and grotesquely inadequate revival. This is one advantage of being a foreigner, receiving the courtesy we inherently extend to persons from across the sea.

If any of our own producers had handed us such an atrocious piece of stage direction and scenic equipment as Mr. Waller's "Henry V.," the theatre would have been empty before the end of the second act, and the newspapers would have ripped him open from end to end. The scenery and costumes are shabby beyond description, the company, with the exception of Mr. Waller himself and Madge Titheradge, would have brought a smile of derision to the countenance of the late James Owen O'Connor, and the unshaven, bedraggled and chuckle-headed supers would have produced roars of mirth from a backwoods audience.

It took a colossal nerve on the part of this Englishman to set such a representation as this before the New York public, which he must have regarded with utter contempt. In England when the people feel that a manager is taking liberties with them, they blurt out their resentment in hisses, hoots and cat calls. In America they merely stay away, and this, I am very pleased to say, is what they are doing at the present moment in the instance of the impudent Mr. Waller.

Ames Opens Season.

The semi-public rehearsal idea seems to be taking a very firm hold in this Community, and quite possibly will become as much of a fixture as it is in Paris. It has been pretty well tried out by the Shuberts, who have made two of their season's productions on Sunday nights to invited audiences.

Winthrop Ames now comes along with a Saturday evening invitation performance of "The Affairs of Anatole," to which the general public will not be admitted. The critics who have received tickets for this occasion are requested to publish nothing until Tuesday morning, and of course will respect the wishes of the management.

It readily will be perceived that the plan has its distinct advantages from several points of view. In the first place, it enables the exclusion of "the death watch," which is growing more and more difficult to please, and becoming a greater and greater damper. Secondly, it gives the critics ample time in which to reach a sober judgment and put it in the best chosen of language. The gentlemen who write our first night notices have had to do their work hastily and without the ripeness of consideration they would have liked to bestow upon it. They know as well as anybody that mental digestion requires time, the same as any other human process, and if the new scheme becomes general, they will hail it earn-

estly. If it produces no other result, it will have the effect of enabling a critic to be a critic in the true sense, and not a mere reporter of hasty impressions.

Keller's Tough Game.

John Keller, who is an exceptionally good actor, with a particularly serious purpose in life, has bitten off a very large mouthful in taking a lease of the Garden theatre and proposing to produce Shakespeare plays upon its stage.

As a business proposition, the Garden is rough sledding. Many of our managers have taken whacks at it in turn, and all with the same result. There have been successes at the Garden, but they were few and far between, and would have been vastly greater elsewhere.

Men like A. M. Palmer, Charles Frohman, T. Henry French, Henry W. Savage, and so on, have thought they could see a way to make this proposition pay, but have retired from the job one after the other in unvarying routine. Ed Rice made a hit at the Garden with "1492"; "Trilby" began its remarkable career in this establishment; Mansfield played a big engagement here, and so did E. H. Sothorn. But, take it all in all, the record is one of disaster.

I do not like to disturb Mr. Keller's optimism, and still less to occupy the attitude of damning his undertaking in advance. At the same time I cannot refrain from expressing regret that he should choose the Garden theatre as a showcase for a line of goods that is hard to sell under the most favorable conditions.

Anna Eva Fay Again.

The original Anna Eva Fay, who has enjoyed a long and extraordinary vogue as an exponent of what we used to call second sight, is coming back to the stage. Anna Eva has remained in retirement for years, and makes her return principally to show that she is the real and original article, and that the other second sight Fays have been base imitators.

According to the story that goes with the reappearance, Mrs. Fay had a son, who married his mother's companion, and made a second sight star of her, with large financial returns, but so much to the disturbance of his own equanimity that he ultimately was moved to take his own life.

The mother never has appeared in New York, but will do so during the coming month. She played for three years consecutively at the Queen's Hall in London, which certainly was something of an achievement. It will be interesting to note whether the gifts which made her a world sensation long ago still are potential or not.

The Baseball Madness.

The whole country seems to have gone stark, staring mad on the matter of baseball. One man whom I ran across the other afternoon came all the way from Yuma, Arizona, to witness the world's championship series, and has paid an average of \$15 a day for his ticket of admission, not to mention other expenses, such as railway transportation, hotel bills and the "shade" which goes with the process of trying to pick the winner.

It was estimated that there were

forty thousand people at the first game in New York, and as the prices ranged from \$1 to \$5, it is not particularly difficult to arrive at the conclusion that some money was involved. It is very fortunate for the national game that last year's ticket scandal was not repeated this time. The speculators made big money, to be sure, but they did not get all the seats, as they did upon the previous occasion.

I hear it upon what appears to be the very best of authority that the New York Baseball Club will have a profit for the current year of more than \$400,000. The most illuminative collateral fact about this is that John McGraw, who, more than any other individual, made this possible, is "broke." McGraw gets all that is coming to him, but he will bet.

Harris Estate Plans.

The Henry B. Harris Estate will cut a quite important figure in the amusement world this year, although operations have been trimmed off somewhat with the idea of eliminating possible losses. The principal new productions from the Harris offices will be "The Yellow Jacket," a Chinese play, "Coming Home to Roost," a comedy drama, and "The Trial Marriage," in which Helen Ware is about to begin her starring tour.

The play last named is said to be especially promising. It is being rehearsed by Edward Elsner, who this year is operating as a free lance in stage direction.

The other Harris enterprises are the tours of Rose Stahl, "The Country Boy," "The Traveling Salesman," "The Quaker Girl," and "My Best Girl," with Clifton Crawford as its star. Frank McKee is interested in the Crawford undertaking and in "The Quaker Girl." Edgar Selwyn and William Harris, Jr., are concerned in some of the other affairs, all of which are in an entirely healthy condition.

"Old Kentucky" Winning.

The tour of "In Old Kentucky" has started off most prosperously. A. W. Dingwall, who directs the fortunes of this attraction, started it out toward the coast through Canadian territory, where there is a raft of money for theatrical entertainments of established worth.

The play now is working down through the principal cities of the Pacific slope, and doing remarkably well. This comedy-drama and "Way Down East" may be looked to for steady profits year after year. Neither grows old with the passage of time, which is a remarkable circumstance when you come to reflect upon the fleeting quality of show business in general.

Some Random Notes.

The appointment of Clarence Hyde as general press representative for Klaw & Erlanger could not possibly have been improved upon. Mr. Hyde is popular, efficient and serious, and does not regard his business as a joke.

Charles B. Dillingham and Bruce Edwards have been in Philadelphia all week for the opening performances of "The Lady of the Slipper," in which Montgomery and Stone and Elsie Janis are the principal features. The reports that have come in emphatically stamp the new piece as a great money hit.

William A. Brady returns to New York to-day after two weeks at French Lick Springs, Ind. After the first night of "Little Women," scheduled for Monday at the Playhouse, he will turn his attention to the Drury Lane production, "The Whip," in which he is interested with the Messrs. Shubert and Comstock & Gest.

Walter Lawrence, who has made a fine personal hit in "The Woman Haters," at the Astor theatre, may go starring next season in a new Irish play. The piece in view is not of the regulation sort, but gives us an Irish gentleman for a hero. *Richardson.*

BUYS A WYATT THEATRE.

Redlands, Cal., Oct. 9.

The Wyatt theatre, a link in the chain of W. T. Wyatt of Los Angeles, has been sold to John Deiting, a San Francisco theatrical man. The latter plans to operate the house following the expiration of the Wyatt lease.

Sixty thousand dollars is named as the consideration.

JOE HOWARD'S NEW ONE.

Joe Howard, with Elizabeth Murray in his support, is scheduled to open in Indianapolis Dec. 16 in "Frisolous Geraldine." Meanwhile Howard is playing a list of one-nighters in "The Goddess of Liberty."

Howard was playing vaudeville on the Orpheum Circuit in the far west when a dispute over billing brought his tour to an abrupt end.

REAL MAKE BELIEVE SHOW.

"Molly Make Believe" is no realty as far as any stage production is concerned at present.

William Stoermer had planned to take the show out. After selecting a company, he announced an opening. Subsequent changes in cast caused delay, and the opening date was cancelled several times.

Stoermer, after six weeks' rehearsals, called the show off. Violet Dale, who was to have been featured, is now looking for another job.

NATIONAL FOR MELLERS.

San Francisco, Oct. 9.

This week saw the opening of the National, which will be devoted to melodrama. Charles Goldberg is manager. The first production was Paul M. Potter's "The Conquerors."

The company numbers over forty persons, including Adeline Fildes, Ethel Martelle, Dorothy Davis Allen, Eva Lewis, May Ludford, Jack Conway, Norman R. Fusier, Max Steinle, Frank A. Bonner, Joseph Fogarty, Emmett Sheridan, Charles Baxter, David Butler, Harry McLennan.

WALNUT ST. COMPROMISE.

Philadelphia, Oct. 9.

A compromise has been effected in the suit brought by the estate of Henry B. Harris in Common Pleas Court here asking that a receiver be appointed for the company operating the Walnut Street theatre. The adjustment was private.

Frank Howe, Jr., will remain as manager, representing the lessees. "Louisiana Lou" opens here next Monday.

O'MALLEY'S DUEL IDEA.

The brilliant and witty newspaper writer, Frank O'Malley, of the New York Sun, said a few things in his paper appertaining to one Pierre Loti, an author on the other side, and recognized as such over here. M. Loti dipped his scathing pen in a fresh pot of ink, and is reported to have informed Mr. O'Malley by mail it looked like a duel.

The Sun man won't admit he ever read one of Loti's works, but he called up his challenger on the phone. Saying over the wire he thought that the quickest way to get action, Mr. O'Malley asked Mr. Loti if, according to the code, as he had noticed it in burlesque shows, wasn't the challenged party entitled to choice of location, first bid for weapons, with the loser to pay for the drinks if the air should turn out chilly at 4 a. m. Loti affirmed all O'Malley asked.

Requesting the trouble seeker to glue his ear to the transmitter, so he wouldn't have to repeat instructions, O'Malley told Loti he would name the duel weapons and place of activity as typewriters at Jack's any morning the coffee was hot. Then M. Loti ordered the telephone company to change his number.

COLONIAL'S OLD FAVORITES.

Chicago, Oct. 9.

"A Winsome Widow" will close its Chicago engagement at the Colonial Oct. 26. Oct. 28 Christie MacDonald will arrive in "The Spring Maid" and following that engagement "Ben Hur" will be brought in for a month.

EDNA BAKER LEADING.

Edna Baker has been engaged by H. H. Frazee as the leading woman role in "Bachelors and Benedicts," a comedy by Jackson D. Haag, in which Ralph Herz will be featured.

Miss Baker was seen here in "The Penalty," given for a special matinee at the Gaiety last season.

HOFFMANN'S SHOW DELAYED.

Boston, Oct. 9.

The Gertrude Hoffmann show will not open at the Shubert until tomorrow night, having been postponed from Monday, following the premiere last Saturday at Albany.

A few minor principals have been replaced. Rehearsals are being held for the Boston showing.

MAKING MONEY WHILE ILL.

Los Angeles, Oct. 9.

While Nat C. Goodwin has been confined to his home recovering from his recent accident, the comedian has cleared \$47,500 in real estate operations.

Mr. Goodwin is in a very jovial frame of mind. He will be about in four or five weeks.

PLAY FOR RICHARD BENNETT.

Fred Landis of Logansport, Ind., has written a new play which Liebler & Co. have accepted for production. It will feature Richard Bennett. The Lieblers have loaned Bennett to Henry W. Savage for four weeks, according to report, at which time the new Landis piece will be ready for rehearsal.

JOHN CORT STILL BUILDING; HAS EAST SIDE LOCATION

Secures Site at 3rd Avenue and 64th Street for "Combination" House, Playing Attractions From His Proposed Bronx Theatre. Several Eastern Cort Houses.

John Cort has completed arrangements for the erection of a new theatre at 64th street and Third avenue, to be conducted along the lines of the Grand Opera House.

The new house is to have a seating capacity of 2,200. Von Bernon & Lavell, 507 Fifth avenue, are the architects, and the Libman Contracting Co. the builders.

The building will cost \$225,000 and the ground \$175,000, making a total investment of \$400,000, without interior decorations and fittings.

Morris Runkel, real estate broker, was instrumental in financing the proposition. The house will not be completed before next August.

Mr. Cort is extending his eastern theatre holdings to an extent that will in a short time make him a factor in this section of the country. These, added to his large circuit in the west, will place him in a position to produce and develop a large number of his own production enterprises and make him independent of all circuit alliances and affiliations.

Ground has just been broken for his new house at Park Square, Boston. In conjunction with Frank Gersten he is erecting the new Prospect theatre, Bronx. The Cort theatre on West 48th street is expected to be ready for opening Jan. 1. Besides, is the Cort, Chicago, which has been fortunate in holding profitable successes.

"NEW SIN" MOVING ON.

Chicago, Oct. 9.

Powers' will be dark after Saturday. "The New Sin" has not drawn well and will be taken to New York.

The next attraction Oct. 28 will be Mrs. Fiske in "The High Road," by Edward Sheldon.

"The New Sin" will open at Wal-lack's, New York, Oct. 15.

AGENTS' ASS'N MEETING.

The Dramatic and Musical Agents' Association plans to hold an important meeting next month at which time the date for the annual election of officers will be set and various matters demanding immediate attention will be discussed.

There is a movement on foot among the members to take the Chicago musical and dramatic agents into membership.

The New York headquarters of the association are in the Knickerbocker Building, where Secretary H. K. Betts has the books.

"MILITARY GIRL" IN NEW YORK?

Chicago, Oct. 9.

It is reported "The Military Girl" will open the new 44th Street theatre in New York for the Shuberts.

The show is now at the American

here, with Cecil Lean and Florence Holbrook.

Ned Wayburn will come to Chicago shortly to arrange a burlesque on "Kismet" which will be added to the entertainment.

GARRICK'S NEW SHOW.

Chicago, Oct. 9.

"Look Who's Here" will be the title of "The Miner and the Daughter" (musical version of "Next") opening at the Garrick Oct. 21. The Shuberts new piece takes the place of "Egypt" with Margaret Anglin, which has held the Garrick stage for two weeks. Miss Anglin, however, will hold over another week in "Green Stockings," afterward going on the road in it.

It is a farce, by Rida Johnson Young and Jerome D. Kern. Among those in it are Helen Lowell, Gertrude Millington, Grace Field, Maude Kennedy, James B. Carson, Joseph Phillips, William Pruett, Donald MacDonald, Wallace Owen, W. L. Romaine.

Margaret Anglin in "Egypt," the drama by Edward Sheldon, now at the Garrick, will be withdrawn Saturday night. Miss Anglin has decided to revive "Green Stockings" for a tour of the southwest.

After playing Kansas City, Miss Anglin and "Green Stockings" will strike for the south, where they have been placed for the one night stands.

FOR McVICKER'S IN MARCH.

Chicago, Oct. 9.

Rowland & Clifford plan to produce during March a play by Howard Hall called "The Stronger Magnet." It will be offered at McVicker's theatre.

"BRIGHTON GIRL" ON ROAD.

"The Girl From Brighton" at the Academy of Music will depart in about four more weeks, probably on a road tour. Both the Klaw & Erlanger and Shuberts booking agencies have had representatives at the Academy looking the piece over, preliminary to arranging with Mr. Fox for the booking. The Academy's manager has given no decision as yet.

In about two weeks more Jack Mason, the producer for the Academy will be called upon to open rehearsals for the new production to follow "The Girl."

WORKMAN SELLS OUT.

Los Angeles, Oct. 9.

Elmer N. Workman has sold out his interest in the Adolphus theatre. The purchaser's identity was not disclosed, but rumor has it that Robert L. Fargo, the present manager, and Joseph Sturm have combined to carry on the enterprise.

"TOMMY" DREW \$4,000.

Notwithstanding the severe panning "Tantalizing Tommy" received when opening at the Criterion last week, the receipts for the five performances from Wednesday to Saturday night are said to have been \$4,000. The box office returns were accepted by the management in preference to the "notices" in the dailies.

Rather light business has greeted "The Charity Girl," another production which had its Broadway sight the same evening as "Tommy." Interested in "The Charity Girl" are Charles B. Dillingham, W. F. Connor, Bert C. Whitney and Geo. W. Lederer. The show was rushed in the Globe, to fill in the breach until the Montgomery and Stone-Elsie Janis show gets in there. It is due in about two more weeks.

Another of New York's slow goers is "A Scrape o' the Pen," at Weber's. While favorable opinion of the Scotch piece is heard on all sides, the house on lower Broadway doesn't seem able to start the crowd. It is doing around \$600 a performance. Wednesday W. R. Sill had a "Scotch night." The Graham Moffatt play is in Weber's for eight weeks, rain or shine.

CHICAGO BUSINESS SPURTS.

Chicago, Oct. 9.

Business took little spurts for the better this week in spots. "The Girl from Montmartre" at the Chicago, did \$1,600 Saturday night and slightly over \$900 on the matinee. Margaret Anglin had only \$32 advance sale Sunday afternoon for Monday night.

"Milestones" at the Blackstone has been experiencing a boom. The Sunday business at the American Music Hall was the best of the season, so far.

"Fine Feathers" sold out Sunday night. "A Winsome Widow" has been gaining and "The Garden of Allah" has only been falling away a little. "Kismet" at the Illinois is still a magnet. "The Red Widow" is doing good business. Other houses are doing medium to mediocre business.

INVITED IN GABY DESLYS SHOW.

The Shuberts have invited Barney Bernard and Lee Harrison to take part in "Vera Violetta" which Gaby Deslys is to head. It is due at the Shubert, Boston, Oct. 28, for the first big city date, following in the Gertrude Hoffmann Revue.

While pondering over the offer, Mr. Harrison may essay a short turn in the vaudevilles, with Adele Rowland. Vincent Bryan and Harry Williams have prepared a skit in "one" for them, called "Pier 22."

MOROSCO'S PLANS.

Los Angeles, Oct. 9.

Oliver Morosco, who returned from New York Saturday, has announced the project of making a joint production with the Shuberts, of "The Man With Three Wives" in New York. If the venture is successful, this may be followed by "Gauntlet's Pride" and "The Money Moon," produced, this week at the Belasco.

Morosco announced that his new Los Angeles house would open Dec. 1.

NEXT GARDEN HOW.

The talk is centering on the next show to appear at the Winter Garden, New York. "The Passing Show," now there, is not showing any signs of a continued healthy run. It is said the present Winter Garden production will make money for the management if drawing in \$12,000 weekly, not inclusive of the Sunday show. That averages around \$2,700.

Last week "The Passing Show" is reported to have missed \$17,000 by a couple of hundred dollars. This took in the receipts Sunday, making the net for the production about \$14,000.

Lew Fields is reported to have received a proposition from the Shuberts to place "The Sun Dodgers" (now preparing) at the Winter Garden, but Fields is building the show for the Broadway. The Gertrude Hoffmann production playing in Boston this week is a contender for the Winter Garden stage if "The Passing Show" vacates.

JACKSON CO.'S SECOND CLOSING.

"My Wife's Family," promoted by the Jackson Amusement Co., failed to get the money on the one-nighters and closed shop at Scranton, Saturday night. This is the second production of the Jackson firm to close the same week, its "Parisian Model" being the other.

COLLIER SHOW OPENING.

William Collier in his new show opens tonight (Friday) at Ithaca, N. Y.

"MME. X" CAN DRAW.

Philadelphia, Oct. 9.

"Madame X" is still a drawing card. At the Grand Opera House last week, playing to popular prices and during warm weather, the piece, with Eugenie Blair, did \$7,000. The Saturday receipts, two shows, were \$2,240.

SONGS FOR "SUN DODGERS."

Jerome & Schwartz were commissioned Tuesday to write some new songs for Lew Fields "The Sun Dodgers."

SLAVIN IN SINGER SHOW.

Chicago, Oct. 9.

John Slavin will be in "The Widow's Honeymoon," the new Mort H. Singer musical show opening in Chicago about Nov. 1.

IN FRISCO'S SAVOY.

San Francisco, Oct. 9.

Kolb and Dill will not open Grauman's new Market Street theatre. Charles Muehlman, manager of the Savoy, has cancelled the contracts for dollar combinations booked there, excepting "Old Kentucky," and has signed an indefinite contract with the German comedians. He will go to New York and look for new vehicles for them.

They have in preparation a new piece by Aaron Hoffman, and also plan a revival of "Lonesome Town." Their contract under Oliver Morosco's management expires Oct. 13. They will thereafter manage themselves.

"SHOW GIRLS" AT \$50 WEEKLY: BETTER PAID THAN ACTRESSES

**"All for the Ladies" Engages Sixteen at the Top Figure.
Appear in One Act Only, Wearing \$300 Dresses.
Macy's Department Store Adopts a Stage
Idea to Display Gowns**

Face and form seem likely to be more highly valued upon the stage ere long than histrionism. This week the market rate in "show girls' salary" reached the top notch. For the Sam Bernard show, "All for the Ladies" (in rehearsal), sixteen young women were engaged as "models." Most of them will receive \$50 a week. Their stage duties will be principally parading across the stage during the second act, while wearing gowns that cost the management around \$300 each. The scene is laid in the establishment of a Parisian modiste. The "show girls" will wear three gowns apiece.

Show girls at \$35 and \$40 weekly have been of the common variety during past seasons in "dressey" productions. The sudden jump in earning capacity for the Bernard show was caused through a desire to obtain an exclusive collection of young women, with faces not familiar to the Broadway clientele, and forms that can carry the ultra-fashionable mode in "clothes."

Macy's, in displaying their latest creations in women's gowns, has adopted the stage idea. During the past two weeks there has been a Cabaret entertainment in the restaurant of the department store, between 2.30 and 4. "Perfect 36's" wearing the best the store affords parade up and down before the shoppers at lunch.

"All for the Ladies" will start out about Election time, playing Buffalo and Toronto before having its Metropolitan debut at the Lyric, New York. The Shuberts and A. H. Woods are jointly interested in the production.

MANAGER VERSUS AUTHOR.

Richard Warner, sketch writer, producer and embryo playwright, says he read a three-act piece to a well-known manager the other day and that in the middle of the second act the victim cried: "I never knew a man could write such a bad play!"

"JUNE BRIDE" CLOSING.

Pittsburgh, Oct. 9.

This week will see the ending of Lew Fields' "June Bride." The show opened here Monday, after two weeks in Boston.

"The June Bride" will be reorganized and sent out once more. It is said mis-casting spoiled its chances.

FRANCES STARR'S AMBITION.

If within the next year or two it is announced Frances Starr will be seen in an elaborate production of "Romeo and Juliet," with the little woman in the most coveted role ever written for a star with a "dramatic-ingenue" personality, do not put it down to a sudden whim on the part of David Belasco.

For ever so long Miss Starr has

been making a careful study of the role of Juliet and has become so obsessed with the thought it is her only genuine ambition.

In Miss Starr's boudoir is hung a life-sized painting of Mary Anderson in the character.

BORDONI AT GARDEN.

An importation for the Winter Garden, New York, is Irene Bordoni, a Frenchwoman, arriving this week.

A turn will be put on, probably by Emil Agoust, the ballet master. Bordoni will debut about Nov. 4, in the centre of the production playing there.

"THE GYPSY" AT CLEVELAND.

John Cort will give the first performance of "The Gypsy," the new Pixley and Luders' operetta at the Colonial, Cleveland, Oct. 21. A New York showing will be made early in November.

In the company will be Violet Eaton, Eleanor Kent, Mabel Phillis Irving, Josephine Morse, Ernest Lambert, Jack Hazzard, Joseph Miron, Roland Hamilton Earle, Forrest Winant, Francis Lieb.

"RED WIDOW'S" BIG START.

Chicago, Oct. 9.

Raymond Hitchcock opened Sunday night at Cohan's Grand Opera House in "The Red Widow" to a big and delighted audience. The piece went with much spirit and vim. Flora Zabelle shared the honors with her husband.

Indications are that the piece will have a long run.

"LOVE WAGER" BOOKED SOUTH.

Cincinnati, Oct. 9.

Following the engagement of Fritz Scheff in "The Love Wager" at the Grand this week, the show will go to Indianapolis and Louisville for three days in each town, then making St. Louis for a week, after that taking up a southern trip Jos. M. Gaite laid out for his production this week in New York.

Miss Scheff, according to report, is under a contract that guarantees her \$1,200 weekly, with a percentage of the profits.

"EASY"—IF IT COMES.

"Easy Money," the Morrison-Brewster production, with only six people in the cast, was billed to open at the Baker, Rochester, last night (Oct. 10).

FOX OUT; DEAGON IN.

Harry Fox is out of "The Passing Show" at the Winter Garden. The Shuberts wanted him to appear on Sunday. He refused.

Arthur Deagon has been engaged to join the show opening Oct. 28, under a ten weeks' contract.

NEW WEBER "POP" SHOWS.

"A Parisian Model," which the Jackson Amusement Co. secured for a whirl at the Weber circuit, withdrew quietly Saturday night at the Jacobs' (formerly Columbia), Newark.

"A Man's Honor," put on the Weber time by Billy Sill and Bobby Harris as a stop-gap two or three weeks ago, will be withdrawn from the circuit Saturday night at Cleveland, unless the business for the week surprises the show's owners.

"The Fatal Wedding," which Dave Marion is reviving for a trip over the Weber circuit, opens next Monday at the Grand, Brooklyn, filling in the week originally booked for "A Parisian Model," the Marie Beaugarde show, which gave up in Newark Saturday night. The Marion piece will be headed by Charles J. Haines and Geraldine Russell. Sam Dessauer is manager.

"The Melting Pot," under the Mittenhal Bros.' management, is winding up a short tour of the Weber Circuit at the Grand, Brooklyn, tomorrow night. In withdrawing this show and "The Prosecutor," the owners claim the patrons of the Co-Operative Circuit care not for the highbrowed pieces.

The Blaney-Spooner Amusement Co. says its "One Day" show did \$3,500 on its stay at the Grand, Brooklyn, last week. This show has drawn them in ever since opening.

The Joseph Byron Totten show, "The Red Head," withdrew from the Weber circuit last Saturday night at St. Louis. In its place will be "A Woman in the Case," backed by Messrs. Chase and Weber.

PREPARING "THE FOX."

Oliver Morosco, who returned to the Pacific Coast to attend an opening of one of his new productions there, will come back to New York next week to make arrangements for the New York presentation of "The Fox."

He has engaged principals, and rehearsals will start the minute Morosco locates a theatre for the piece. There is some likelihood "The Fox" will follow "The Brute" into the 39th Street.

"MONEY MOON" A SUCCESS.

Los Angeles, Oct. 9.

"The Money Moon," Hartley Manners' new work, was well received on its initial performance at the Belasco.

The principal roles were admirably handled by Orrin Johnson, Margaret Leslie, Thomas McLarnie, Howard Scott and Emily Melville and Zymour Hastings. Gertrude Short, a child actress, shared with the principals in the honors.

BOSTON SITE SOUGHT BY WOODS.

Boston, Oct. 9.

A. H. Woods is reported to be looking after a site for a theatre in this overcrowded theatrical city.

The New York manager has scouts out in the downtown district.

"THE FIGHT" VEILLER'S LATEST

"The Fight" is the title of the new Bayard Veiller show which will be produced by Jos. M. Gaite. It is said to be of a melodramatic hue. The premiere is expected after election.

"MODERN EVE'S" RUN ENDING.

Chicago, Oct. 9.

"A Modern Eve," which has passed its 200th performance in Chicago, will close at the Princess in two weeks, playing two or three weeks on the road, on its way to Boston and Philadelphia. Practically the same 'cast now in the production will be seen on the road.

The Princess will in all probability be renamed the William A. Brady Playhouse when Mr. Brady brings "Bought and Paid For" to that house in about a fortnight.

William Norris, who created the role of the hen-pecked husband in "A Modern Eve," and has played in the role for twenty-five weeks, will retire from the cast early next month. His part will be taken by Frank Deshon. William Kent will replace Bertram Grady, and Edward Stahl will replace Phil Riley. It is rumored that Harriet Stanton, formerly prima donna of the musical comedy, who retired precipitately from the cast, is about to be married.

GOING AFTER "DANCER."

"The Dancer of Cairo" is being set in motion once again by A. H. Woods, according to the latest, which says Harry von Tilzer and Billy Jerome may be called upon to look over the book and supply the music.

Another of the Woods manuscripts ("Pet of the Petticoats") now on the shelf may soon be dusted off.

"THE ESCAPE" ON COAST.

Los Angeles, Oct. 9.

Paul Armstrong will produce his new play "The Escape" either here or in San Francisco. The playwright arrived in Los Angeles a few days ago.

WILLIAMS PLAYING HIMSELF.

Harry Williams has been engaged for an important comedy role in "Bachelors and Benedicts" by H. H. Frazee. The part is a prototype of Harry's own personality—that of a sportively inclined pleasure-loving song writer who composes a ditty and teaches it to other members of the cast. For the proper development of the part Williams has written and will sing a song in the piece, entitled "There's No Place Like Home When There's Nowhere Else to Go."

Others of the cast are Ralph Herz, Edna Baker, Nina Blake, Grace Goodall, Regina Conelli, Jane Garrison, Lawrence Eddinger, Horace James, Warren Cooke.

TAKING SALLIE FISHER'S PLACE.

Sallie Fisher will in all likelihood retire from the cast of "The Woman Haters" (Astor) in the immediate future.

Sophye Barnard has been watching the show regularly since Tuesday evening. She may be Miss Fisher's successor.

GETTING OUT A "NO. 2"

Satisfied that the show is worth while, Cliff Gordon has started the organization of a second company of "Life's Show Window."

"The Girl from Tokio," a small musical show put on by Frank Miller has been routed for the southern circuit.

REAL MUSIC HALL COMING BACK TRAVESTY & THINGS LIKE THAT

The Weber & Fields Revived Fun Company Opening in New Home Nov. 2. Burlesques, "The Merry Contrast" and "Without the Law." 100 People on the Stage

New York is to have a real blown-in-the-bottle music hall Nov. 2, when Weber & Fields will project their fun company onto the stage of its new home on West 44th street. Oct. 31, as a "Thursday night opening" is a possibility.

The first production will contain (in the second act) two travesties on current New York successes. They will be called "The Merry Contrast" ("Merry Countess"—Casino) and "Without the Law" ("Within the Law"—Eltinge).

Besides the round number of fifteen principals, enough choristers will glide within the range of vision to make a full one hundred people in the finales.

The general scope of the entertainment, as far as outlined for publication at present, will bring back the former Weber & Fields Music Hall (now Weber's), with all its glory embellished by a modern theatre of large capacity. The opening of the new show will also mark the first performance in the West 44th street house.

Another large production that will get its start Oct. 17 at Albany is "The Sun Dodgers." Lew Fields is rehearsing the company which Eva Tanguay will head. About sixty-five persons are going through the preliminaries. Of these, fourteen are principals. The show will play Pittsburgh after a few one-nighters. It is aimed for the Broadway, New York, following Damrosch's opera, "The Dove of Peace," due to open at the Broadway Nov. 4.

The music hall company began rehearsals Tuesday. In addition to the stars, the principals will include—also as stellar luminaries—Jack Norworth, Nora Bayes, Frank Daniels, Marie Dressler, Bessie Clayton.

"FOLLIES" AND "LADY" OPEN.

Philadelphia, Oct. 9.

Ziegfeld's "Follies" at the Forrest and "The Lady of the Slipper" (with Montgomery and Stone and Elsie Janis) had their initial showing this week, each having an opening without opposition. It was reported Ziegfeld had parted with \$1,800 in order to have the opening of the Herbert opera postponed one night. This was, however, denied, the postponement having been arranged for some time ago when it was certain that the show could not be given a dress rehearsal before Monday.

"The 'Follies' got off to a flying start at the Forrest Monday night, the theatre being crowded with an appreciative and thoroughly pleased audience. The show ran from 8.15 to 11.45. There was much in evidence to show that there was considerable pruning to be done. This year's 'Follies' is not as good as some others. It is good and poor in many places. The music

is, with one or two exceptions, about on the usual average of Ziegfeld productions, but it is a big, pretty production, handsomely dressed without elaborate stage equipment and the Ziegfeld beauty chorus is there.

Leon Errol scored solidly in the comedy. Bert Williams comes in for a liberal share. Ray Samuels is prominent, filling the spot vacated by Fannie Brice. Lillian Lorraine appeared opportunely and has one or two catchy numbers to sing, while there are several sprightly dances interpolated, Stella Chatelaine and Leon Errol winning favor in these. Vera Maxwell is, of course, on view and there is a big company in support of the principals. The "Follies" will be a much better show in a week or two.

The Cinderella story with Montgomery and Stone and Elsie Janis got going Tuesday night at the Chestnut Street Opera House with equally as much hurrah. The house was filled and those in front waxed enthusiastic over the production, already claimed as the most brilliant seen in the musical comedy line here in many years. There are three acts in the new fantasy.

Anne Caldwell and Lawrence McCarty furnished the book. The lyrics are by James O'Dea and the music by Victor Herbert. The music aroused much enthusiasm. There was hardly a number not repeatedly encored. The arrival of Cinderella in a chariot drawn by six galloping ponies; the ballroom scene in the second act and the dancing feature called the "Harlequinade" in the third act are wonders for beauty and elegance.

Numerous specialties are introduced throughout the action of the piece.

Montgomery and Stone as a pumpkin and scarecrow get back to somewhat familiar business as in "The Wizard of Oz," but they have new dances, and Miss Janis won much favor in the role of "Cinderella."

Lydia Lopoukova, the Russian dancer, led a large ballet through a spirited number which won much applause.

"The Lady of the Slipper" is a big and sumptuous production. Charles B. Dillingham is accredited with having a success on his hands at once.

Last night "The Follies" was cut down to two act, closing at 10.55.

CHORUS GIRL EPIDEMIC.

Philadelphia, Oct. 9.

Philadelphia has a chorus girl epidemic to deal with. The Walton and St. James hotels were directly threatened with the invasion of choristers for the "Lady of the Slipper" and Ziegfeld's "Follies," opening here this week.

Each of the hotels put on four extra night watchmen.

WALLER LEAVING FOR THE ROAD

Lewis Waller's revival of "Henry V," of which the New York dailies spoke in the highest terms, will end its short-lived run at Daly's Saturday night and be succeeded Monday by the Sarah Bernhardt Queen Elizabeth moving pictures.

Mr. Waller will take to the road with a more or less extensive repertoire of plays, accompanied and supported by his leading lady, Madge Titheradge.

Miss Titheradge's proposed tour in "A Butterfly on the Wheel" was nipped in the bud through Waller's desire to have her remain in New York for his presentments, much to the chagrin of the Shuberts, who had planned to send the piece on tour with her in the stellar role.

MUSICIANS' UNION WEAKENING.

Chicago, Oct. 9.

A movement, led by Charles Hahn, formerly leader of McVicker's theatre orchestra, gained an impetus yesterday which may abolish the rule governing minimum number of musicians to be employed in first class theatres. The resolution was laid on the table by the musicians' body to be taken up at the next meeting owing to the law which requires that proposed changes in constitution be presented thirty days before adoption.

It is openly claimed that this rule has closed four theatres and thrown quite a number of men out of work.

Theatres now running without orchestras are Blackstone, Powers, Cort and McVicker's.

When William A. Brady takes possession of the Princess next week it is expected that he will remove the orchestra from that house.

Hahn's movement is taken as a sign of weakening on the part of the union, but which, if successfully put through, would remedy a bad condition existing at present.

MANAGER AGAINST UNION.

Niles, O., Oct. 9.

No settlement has been reached in the union trouble between Manager Murray of the Warren Opera House at Warren and Local No. 54, International Alliance Theatrical Stage Employees, which covers both Niles and Warren.

The union claimed visiting road shows at Warren should engage a stage carpenter and pay him \$30 a week. Manager Murray declined, saying he had a previous agreement with the union which called for a \$15 scale. Murray's refusal to pay the difference resulted in the Warren O. H. employees walking out and placing the house on the unfair list.

Murray is also manager of the Niles Opera House. This is not the first time the stage hands have had trouble here. In 1911 a squall resulted when non-union men worked the stage of the Warren.

Oscar Scheck, of Cleveland, third vice-president, I. A. T. S. E., after a few days' stay in New York, left Monday for Niles to attempt an adjustment of the union differences.

WALTER'S ROYALTY IN DISPUTE.

There is every indication of an imminent lawsuit over the royalty on "Fine Feathers," the authorship of which is attributed to Eugene Walter and which is now playing to enormous business at the Cort, Chicago, under the management of H. H. Frazee.

The piece was originally produced under the title "Homeward Bound," at which time it was the joint work of Walter Hackett and Eugene Walter, and proved a failure.

Later Hackett sold his rights in the piece to Walter, who rewrote the play, retaining in it but one situation from the "Homeward Bound" script. After that, according to the story in circulation, Hackett hypothecated his "rights" in "Homeward Bound" to Mr. Case, proprietor of the Algonquin Hotel, New York, as security for a board bill.

Mr. Waller, when seen, admitted that he had heard of Case's claim for a share of the royalties on "Fine Feathers," but refused to enter into any discussion of the matter other than to say that he expects to be sued, at which time he would produce an absolute bill of sale for the "Homeward Bound" manuscript executed to him by Hackett.

OPEN FAIR WEEKS.

The Coleman Circuit is worried over the forthcoming State Fair dates at Jackson, Miss. (Oct. 21-28) and Shreveport, La. (Oct. 30-Nov. 2). J. J. Coleman has booked but one show during the period for Jackson, and has four days open in Shreveport.

Sam Rork's "Balkan Princess" in its first southern trip got \$1,428 in Shreveport Oct. 3. It was the third musical show of the season to play the town.

"Polly of the Circus," on a southern tour, has switched its time, taking Louisiana and Mississippi off the route.

"C. O. D." PUT ON.

"C. O. D.," a new American farce by Frederic Chapin, under John Cort's direction, will be given its first presentation this week at the Teck, Buffalo.

In the company are Percy Plunkett, John T. Baker, Eva Condon, Grace Morrissey, Maud Hanaford, Isabelle Vernon, Charles A. Murray, Sam Edwards, Charles Brown, Edward Moore, Ffolliet Paget, Clare Krall, Adelyn Wesley, Charles Walton, Antonio M. Moreno, Vernon H. Macdonald, Geo. Betts, Harry Rottcardt, William Kelly, Arthur Slosson, Henry Davis, Thomas Stone. All the action takes place in the Catskill mountains.

Edgar MacGregor staged the production.

"THE WELSH BUNTY."

Walter Hast has secured by cable "Little Miss Llewelyn," which is described in England as "The Welsh Bunty," and which made a success at the Vaudeville theatre, London. When presented here he will probably bring over the original company, including Hilda Trevelyn.

Mary Elizabeth has been booked for a brief tour of South Africa following her engagements in England next spring.

"THE SKIRT" SAYS

SPEAKING OF WOMAN, MOSTLY

A star and her husband are not as friendly at present as they have been. The better half devoted all of his time to promoting his wife upon the stage, until she is recognized as a standard attraction in musical comedy circles. When the husband's ambitions were realized, his frau found a member of her company she preferred, leaving the family relations greatly strained.

Speaking of the dissolution of the marriage bonds, I am told a well-known vaudeville man is quite on the outs with his wife. If a divorce does not follow, the separation that has occurred will be permanent, according to my sources of information. There appears to be nothing more serious in the disagreement than incompatibility of temperament or temper, I don't know just what they call it. All I hear is the husband wanted his wife to be a trifle more economical, besides grieving because there was no little vaudeville agent about to call him father.

Edna Goodrich (Hammerstein's) carries the honors so far this season for handsome clothes. A gown of black lace, the pattern beaded, will probably go down in history as the most gorgeous gown ever worn in vaudeville. The opera cloak is a close second. It is worth a trip to the theatre just to see Miss Goodrich put a hat on.

There is no reason why Gladys Vance (5th Avenue) should dress in obsolete fashion. A woman of the stage who isn't well dressed nowadays might as well retire. Irene Lucey (on the same bill as Miss Vance) proves a woman can dress simply and be well gowned. Miss Lucey is a stunning girl. Her dress of white chiffon draped over a white foundation with a touch of Alice blue velvet ribbon, is lovely.

The two girls with the Six Steppers (5th Avenue) wear dancing frocks of cherry chiffon over white. The change to all white was also pretty.

Willia Holt Wakefield, the lady of the plumes, has gone in for small hats. With a handsome evening gown of blue, a poke bonnet (the crown consisting of yards and yards of meline) Miss Wakefield is good to behold.

Lulu Glaser's one real gown is a gem. The skirt is pink satin, over which is a panier of cut velvet in the same shade. The bodice is also of velvet. A taupe colored hat finishes this charming costume.

Another case of where the newspaper man is getting the worst of it, I am told, is happening before our very eyes. In this family jar, a leading man also has reached the limelight of scandal. The wife who dotes upon him did nothing secretly, informing her spouse of the transplanted affections. There was no explosion. Newspaper men hear so much about these things.

I suspect, that when they are brought home they are shock-proof.

Sybil Brennen with Jim Diamond (Colonial) just misses being a good dresser. Miss Brennen's first dress of pink charmeuse is lovely, but is spoiled by a white hat. Her second costume of green and gold deserves slippers to match.

Ruby Hoffman in "Detective Keen" (Colonial) is a pretty brunette whose maid's costume is perfect in detail. That can't be said of Lulu Glaser. Imagine a maid in black satin.

Mlle. Dazie has gone in for something new—the permanent wave. One glance at Dazie's kinky head is enough. But Dazie says it will come out all right in a few days. We shall see!

If "Tantalizing Tommy" didn't get over, the gowns in the second act did. It was like turning over a page in a fashion book.

"THE WOMAN HATERS' CLUB."
"The Woman Haters" will add to the glut of musical comedy in town. It is infinitely better than some samples we have on hand just now, and not in the same high class with at least two of the reigning musical successes.—Evening Sun.

Such success as it has will be due to the lovely music and to the good work of several people in its cast.—Times.

The music—the waltz-like of "The Woman Haters"—is perhaps the prettiest in the city at the present time—and that is saying a lot.—American.

The music is the thing in this play, after all.—Herald.

It is one of the scores that the dance orchestras will revel in all winter, for such is the lift and sparkle of its tunes that they will keep tired feet moving all night. The libretto is more or less soggy Teutonic even in George V. Hobart's adaptation.—World.

"THE BRUTE."

So it will not be enough to say that anything more tedious and inept in the form of drama has rarely been offered to the public of the largest city in this country.—Sun.

As to "The Brute" as a whole, if it does rear itself on its hind legs, it will probably not walk far before New York audiences, although on "the road" it may be regarded as a work of genius.—World.

"The Brute" was not lacking in a certain sincerity, but it was amateurishly put together, clumsily dialogued and crude. Some master hand might yet make a play of it, but not an agreeable one.—American.

Messrs. Comstock and Gest, who produced it, gave it admirable settings, particularly the second act, a country house, which was a handsome scene. But the play itself has small appeal.—Herald.

\$2,000 FOR BUFFALO BILL.

London, Oct. 9.

An offer of \$2,000 a week has been made for Buffalo Bill in the halls over here next summer. The time is set for eight weeks.

Jesse Freeman, of the Burns Agency, cabled the proposition to Jenie Jacobs in New York. A previous tender of \$1,000 weekly for the famous scout was not listened to by him.

BIRD MILLMAN IN S. A.

London, Oct. 9.

The H. B. Marinelli agency has placed Bird Millman for three months in South Africa, opening there during December. She will return to reappear in London next May. Marinelli has been keeping the wire act busy over here for three years. This week Miss Millman and her company are in Hamburg. In November they go to Hanover.

BERLIN.

Berlin, Oct. 1.

Circus Schumann, as well as Circus Busch has opened. In both houses preparations for the usual circus pantomimes are well under way. In the meantime they are playing nine of an equestrian bill.

Komodienhaus, as the former Neues Operetten theatre was named (after the change in management) is bringing some innovations to Berlin. The habitual extra fee for reserving seats in advance has been done away with. Tickets bought in advance are now reduced in price.

In the new Metropol Revue Madge Lessing made a special hit when appearing in tights covered with black lace. It is "some costume"!

Returning to a policy discarded for a time, a variety act appears in the Metropol Revue in the person of Herr Kornau, the whistler. The applause he got shows that also here people like revues to be livened up a bit by special turns.

Charlottenburg's Municipal opera house will open Nov. 1. The seating capacity is 3,000.

The opera singers are returning to America to fulfill engagements at the Metropolitan Opera. Galski sailed Sept. 24. William Hinshaw sails early this month.

Leo Slecza is using the opportunity to give a concert. On account of her illness Geraldine Farrar has not been able to form any definite plans.

ALICE LLOYD FAR AWAY.

St. John, N. B., Oct. 9.

The first glimpse of Alice Lloyd in the Maritime Providence has been given through "Little Miss Fix-It" now playing around this far off country.

The reception and enthusiasm over the talented little lady from Old England has never been equaled in this territory. She has drawn very big, but says the jumps are too long around here, with the people more conservative than in the States.

NINA PAYNE.

Nina Payne, whose portrait is reproduced on the cover of this issue is the feature of the pantomimic dancing production, "La Sonnambule."

Of exceptionally attractive stage presence, and a dancer of unusual ability, she has secured for herself the name of a high class standard vaudeville attraction.

Her success in her latest vehicle has been gained on the substantial worth both of artist and offering. "La Sonnambule" and Miss Payne are occupying an important position in the highest-priced bills.

Nick Kaufman, after six years away from home returned to New York last week. He will locate on Long Island, returning to Europe occasionally to see his son, who is studying on the other side.

WITH THE PRESS AGENTS.

Stella Mayhew has joined "The Singing Teacher," the piece Lew Fields last season bought for a joint starring tour for himself and Marie Dressler.

Geraldine Farrar, the Grand Opera star, who sailed for America on the "Kronprinz Wilhelm" Oct. 30, is reported as fully recovered from her former illness.

Among the operas to be produced this season by Andreas Dippel, general manager of the Philadelphia-Chicago Grand Opera Co., will be Carl Goldmark's "The Cuckoo on the Hearth" in English. Other new operas will be three in French and five in Italian.

Some of the Broadway managers and playwrights are getting good publicity out of their activities in the present presidential campaign. They are the main stems in the Wilson and Marshall Theatrical League with headquarters in the Cadillac Hotel.

"Where the Trail Divides," Klumt & Gassolo's production, at Pittsburgh last week, has Earl T. Ross (playing Robert Edeson's former role) Horace V. Noble, Harry Scott, Ray S. Brown, Edward Menlove, Archie Anderson, Terese Lorraine, Edith Mae Hamilton. Will Spink is business manager.

"Years of Discretion," a new comedy, by Frederick and Fanny Hatton, Chicago writers, will be the next Broadway production, being brought out here Jan. 6, replacing "The Governor's Lady" at the Republic. "Years of Discretion" will have its premiere at Syracuse, Nov. 4, going into Powers', Chicago, Nov. 18. In the company will be Lyn Harding, Bruce McKee, Herbert Kelcey, E. M. Holland, Robert McWade, Jr., Grant Mitchell, Eugene Stockdale, Edna Shannon, Alice Putnam, Mabel Runyea.

In James Forbes new comedy, "A Rich Man's Son," staged by himself, will be Paul Everett, Eugene Woodward, Harold Grau, Jessie Ralph, Ralph J. Morris, Glendon Burton, John Cumberland, Mary Moran, Walter Allan, Fania Marinoff, Joseph Rieder, Jane Corcoran. It opens at the Harris, New York, Oct. 15.

The first of "The Whip" actor colony from the other side to arrive Oct. 6 were Mary Illington, Ambrose Manning and Mr. and Mrs. Charles Blackall. Blackall is the villain of the forthcoming Drury Lane spectacle at the Manhattan.

Sir Herbert Beerbohm Tree has cabled from Europe to the Liebler Co. that he will reach New York tomorrow (Oct. 12). Tree comes here to witness the Century theatre opening of "The Daughter of Heaven."

Winthrop Ames has arranged for the curtain to rise at 8:45 o'clock next Monday night when he produces Schlitzler's comedy "The Affairs of Anatol" at the Little theatre. No tickets have been sold for this first show which will be for newspaper men and a few guests.

Robert Mantell is to add "Romeo" to his repertoire this season.

Charles W. Collins has been doing the press work for "The Girl from Montmartre" now at the Chicago Opera House. Robert R. Clark, of the Tribune, has been assisting Sam Lederer in booming "The Man Higher Up" at the Olympic, Chicago.

Louis Macloon has been appointed press agent for the Palace Music Hall, during the time that Charles W. Collins is writing lyrics for "The Widow's Honey-moon."

Clarence Hyde has received the appointment of general press representative with Klaw & Erlanger. The position was made vacant by the sudden death of John Murray. Mr. Hyde had been out ahead of "The Pink Lady." He was for twenty years on the New York Herald, before engaged by K. & E. Howard Herick got the open "Pink Lady" berth.

Ada Reeve, the English singer, under contract to Martin Beck, who will be open on the B. F. Keith time (Colonial, New York, Oct. 14), arrived Sunday. While coming up the day she received a Marconogram from the B. F. Keith New York Theatres Co. telling her to inform the ship news men she did not believe in divorce and refused to appear on any bill containing a divorcee. It also said that Miss Reeve's husband, Mr. Cotton, should wear a thumb ring. But the Keith people forgot to explain how they became authorized to instruct an act under a Beck contract. When the newspapermen asked Miss Reeves about her objections to divorcee, she informed them it was something she rather favored, since marrying her present (and second) husband, Miss Reeves was to have opened at the Colonial this week. The postponement looked like a chance to put over a story on the ground the English woman objected to someone on the current Colonial program.

GILMOUR WITH HILLIARD.

W. H. Gilmour, a well-known character actor and stage director for Maude Adams, has been engaged by Klaw & Erlanger to create an important role in "The Argyle Case," in which Robert Hilliard is to be starred. The piece will have its premiere at Atlantic City, Oct. 17.

BILLS NEXT WEEK (October 14)

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-Conditine 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-Conditine Circuit—"I." Interstate Circuit—"L." Low's, "Marcus Low 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 Q. Doyle (Chicago).

New York
ALHAMBRA (ubo)
Blanche Walsh
Diamond & Brennan
"Who's Brown"
Torquades
Dolly Connolly
Haulon Bros Co
Holmes & Buchanan
Sansone & Dellia
Cliff Gordon
BRONX (ubo)
Granville, Pierpont Co
Eva Taylor Co
Madden & Fitzpatrick
Zanetos
Nellie Waring
Darrell Conway
Apollo 3
Lew Hawkins
Rooney & Bent
UNION SQ (ubo)
Bessie Wynn
Jennings & Dormer
Sam Mann & Co
"The Girl"
McMahon, Diamond
& Clemons
Leo Carrillo
"Flying Ballet"
Hill & Sylvan
Ed F. Reynolds
COLONIAL (ubo)
Ada Reeve
Chip & Marble
Stuart Barnes
"Honor Among
Thieves"
Watson & Santos
Rice & Cohen
Farber Girls
Shelvey Boys
HAMMERSTEIN'S
(ubo)
Arnold Daly Co
Maggie Cline
Nina Payne Co
Ed Blondel Co
Girl from Milwaukee
Rube Dickinson
Melody Mads
Dixie Serenaders
The Grassers
Rosa Valerno Troupe
Lewis & Conway
5TH AVE (ubo)
McIntyre & Heath
Bessie Clifford
Laddie Cline
Bonita & Lew Hearn
Connolly & Webb
4 London
Willard Simms Co
Rachel Lowe
Vivienne & Zolar
SEVENTH AVE
(ubo)
Camilli Person
Caulfield & Driver
Frank Stafford Co
Al Herman
Egawa
(One to fill)
Nelson & Floye
Joe Flynn
Frank Stafford Co
Carter & Davis
Pete LaBelle Co
(One to fill)
AMERICAN (loew)
Chas Irwin
Ford & Hyde
Marie Russell
"Pill From Paris"
Sidney & Townley
Harry LeClair
Fiddler & Shelton
Van Os Troupe
(One to fill)
Princeton & Yale
Madeline Sachs
"Pill From Paris"
Ward & Webber
Marie Russell
L. V. Vette & Grant
(Three to fill)
GRAND ST. (loew)
Spiegel & Dunn
"City Editor"
Gordon & Kinley
Murry Bennett
(Two to fill)
Fred Elliott
Ed Zoeller
(Four to fill)
GREENEY SQ (loew)
Madeline Sachs
Nelson & Floye
Jack Symonds
Herman Lieb Co
Anderson & Goinces
(Three to fill)
Sylvanhan
D & A McAvoy
Herman Lieb Co
Babette
2 Sales
(Three to fill)
PLAZA (loew)
Fred Elliott
Maurice Samuels Co

Thelma Parker
(Two to fill)
2d half
Grace Dixon
Gordon & Kinley
"Double Cross"
Ward & Smith
(One to fill)
NATIONAL (loew)
Kittner
Evelyn Clark
Tossing Austins
Browning & Lewis
"Mayor & Manicure"
Robert Alnsley
Welch, Mealy & Mont
2d half
Jack Case
Luce & Luce
Wm Morrow Co
Gerard & Gardner
Teddy Dupont
Hanlon & Hanlon
(One to fill)
DELANEY ST.
(loew)
Sylvanhan
"Woman Haters"
Carter & Davis
3 Gamons
(Four to fill)
2d half
Ford & Hyde
Wilkins & Wilkins
Anderson & Goinces
Alice Hanson
(Four to fill)
YORKVILLE
(loew)
Ward & Webber
Moore & Young
5 Musical Waitons
Halliday & Carlin
Joe Flynn
La Velle & Grant
2d half
Two Frankforts
Jack Symonds
Halliday & Carlin
Maurice Samuels Co
Fiddler & Shelton
Van Os Troupe
LINCOLN SQ
(loew)
L. C. Tonge
Princeton & Yale
Luna Office
Matt Keefe
Golden 3
(One to fill)
2d half
Shepperly Sis
Sidney & Townley
"Sea Shore Frolics"
Joe Whitehead
3 Gamons
(One to fill)
Brooklyn
ORPHEUM (ubo)
Mrs Langtry
Avon Comedy 4
Arthur Deason
Woodes & Woods 3
John P. Wade Co
Mack & Walker
Lambert
Juggling Burkes
Verna Michelson
BUSHWICK (ubo)
Edna Goodrich Co
Dolan & Lenbarr
Burns & Fulton
Cooper & Robinson
Winsor McCay
Hedyn, Dunbar &
Hay
3 Ernests
Lynch & Zeller
"Courtiers"
BIJOU (loew)
Spirit Paintings
Dick & Alice McAvoy
2 Frankforts
"High Life Jail"
2 Sales
(Two to fill)
5 Musical Waitons
Lucy Tonne
Woman Haters
Matt Keefe
Egawa
(Two to fill)
COLUMBIA (loew)
5 Merry Youngsters
(Five to fill)
2d half
Moore & Young
Holmes & Wells
(Four to fill)
SHUBERT (loew)
Jack Case
Luce & Luce
Wm Morrow Co
Gerard & Gardner
Teddy Dupont
Hanlon & Hanlon
(One to fill)
2d half
Ralph Kittner
Evelyn Clark
Tossing Austins
Browning & Lewis
"Mayor & Manicure"

"WHO'S WHO"?

A 20th CENTURY NOVELTY

Boston
KEITH'S (ubo)
Jessie Busley Co
Bert Levy
Combs & Aldwell
Andy Kelley
McDevitt, Kelley &
Lucy
Musical Lassies
Tom Davis Trio
Boyle & Brazil
Montambo & Wells
ORPHEUM (loew)
Kollins & Kliff Sis
M. Livingston Co
Granville & Mack
Hardeen
Lawrence & Edwards
Savoys Co
(Two to fill)
2d half
Folly Begere
Hardeen
Harry Antrim
"Arm of Law"
Hong Fong
(Three to fill)
Brookline, Mass.
CITY (loew)
Al H. Wild
Broughton & Turner
Bandy
2d half
Jossie Flynn
Cumplings & Gladding
"Gent with Jimmy"
Buffalo
FAMILY (loew)
Belle Dixon
Harry Harvey
Beck & Preston
Landry Bros
(Two to fill)
ACADEMY (loew)
Rita Marchand
Geo Leonard Co
Darcy & Williams
Burt Cutler
Restivo
Henry Brown Co
Zelland Hays
Knapp & Cornelia
Flying Henrys
(One to fill)
Ruffe, Mont.
EMPRESS (sc)
Martine & Doll
Belle & Doyle
Hyman D. Adler
Grace Leonard
Paul Spadoni
SHERMAN GRAND
Orph Oct 17-19
Ethel Green
Toots Paka
Tossing Austins
Browning & Lewis
David Kidd

EMPRESS (sc)
(Open Sun Mat)
Sam J. Curtis Co
3 Alex
Harry Sauber
Ines Lawson
"Fun at Sea"
Sylvester & Vance
Davenport
AMERICAN (m)
"At Midnight"
Margaret Bird Co
Mae Curtis
Musical Wheeler
(One to fill)
Denver
ORPHEUM
Ed Hayes Co
Chas. Neal
De Witt Burns & T
Whitfield & Ireland
Van Bros
Koner Bros
John Higgins
EMPRESS (sc)
(Open Sun Mat)
Lowe & Edwards
Joe Cook
"Lean Year Girls"
Von Hamsel Josselyn
Jack Allman
"Houseboat Party"
Detroit
TEMPLE (ubo)
"An Opening Night"
Maurice Freeman Co
Van & Schenck
Linden Beckwith
McNally
McCormick & Irving
Stickney's Circus
MILES (con)
Camille's Dogs
Creator's Band
Mother Goose
Jack Boyce
Caren's Minstrels
Rich & Rounard
Zeb Zarrow Troupe
Des Moines
ORPHEUM
(Open Sun Mat)
Polly Moran
Matilda & Elvira
Creasy & Dayne
Chick Sales
Lester
"Visions D'Art"
La Vler
Dubuque, Ia.
MAJESTIC (wva)
Four Vanis
Gardner & Vincent
Empire State 4
J. Small & Small S
Gannon & Tracey
Al Allen
2d half
Moore's "Mother
Goose"
Chas. Kenna
Clark S & Sterling
Grimm & Elliott
C & L Muller
(One to fill)
Duluth
ORPHEUM
(Open Sun Mat)
"Everywife"
Morris & Allen
Mignonette Kolin
Galletti's Monkeys
Godfrey & Henderson
De Witt Young & Sis
East St. Louis
AVENUE (craw)
Rose Valario Troupe
We-Got-A-Four
Franz Misset
Mack Dugal Co
Leslie Hasson
Edmonton, Can.
ORPHEUM
(Oct 21-23)
Same bill as at Sher-
man Grand, Calgary,
this issue.
Fall River
ACADEMY (loew)
Hong Kong
"Arm of Law"
(Two to fill)
2d half
Lawrence & Edwards
Savoys Co
(Two to fill)
Premier (loew)
Folly Bingers 3
Harry Antrim
Kollins & Kliff Sis
Granville & Mack
Fishkill, N. Y.
ACADEMY (loew)
Grace Dixon
(Three to fill)
2d half
Hyde & Williams
(Three to fill)
Ft. Wayne
TEMPLE (wva)
Great Leon Co
Emile Hoch Co
Autors 3
Guerra & Carmen

Valentine & Bell
Craig & Williams
Harrisburg
ORPHEUM (ubo)
Hunting & Francis
Willie Family
Billy McDermott
Pina & Pits
(Three to fill)
Hartford, Conn.
POLIS (ubo)
Tempest & Ten
Amoroso Sisters
Hufford & Chain
Morton & Glass
Robt H. Hodge Co
Van Haven
La Crandall
Hubbuck, N. J.
LYRIC (loew)
Frank Bros
"Double Cross"
Force & Williams
Ed Zoeller 3
(One to fill)
2d half
"Night of Wedding"
Snigel & Dunn
Breakaway Barlowes
(Two to fill)
Kansas City
ORPHEUM
(Open Sun Mat)
Paul Dickey Co
Burr & Hope
John De Loris
Empire Comedy 4
Chris Richards
Stanley Sis
3 Hassans
Schmittans
EMPRESS (sc)
(Open Sun Mat)
Sombrover
Curry & Riley
Leona Guernsey
Sullivan & Bartling
Will Rogers
"La Petite Goeuse"
GARDEN (con)
Jewels Manikins
Pietro
Prevost & Brown
"Charles the First"
American Newboy 5
Five Gents
Rose & Ellis
Shoon's Kids
Werden & Gulran
Allie Leslie Hassan
Lola Cotton
Leonard & Russell
Julius Tannen
Six Abdallahs
Hopkins & Astell
Gret Libbey
EMPRESS (sc)
(Open Sun Mat)
Musical Lunds
Jedders
Fox & Ward
"That Kid"
"Fun in a Cabaret"
CRYSTAL (con)
Ed Jose Co
Rutany's Song Birds
May Ward
Harry Hayward Co
Richards & Montrose
Comble Bros
Minneapolis
ORPHEUM
(Open Sun Mat)
Mrs James Co
Ida Fuller
High Life 3
Johnson's Travelogs
Bobbe & Dale
3 Brennans
Rohd De Mont 3
NIQUE (sc)
(Open Sun Mat)
Virginia Grant
Jacob's Dogs
Eva Westcott Co
Don Carney
"Macy's Models"
MILES (con)
Lillian Mortimer Co
Etta Leon Troupe
John & May Burke
Bob Albright
Eddy Foyer
Carl Rosin Co
Montreal, Can.
ORPHEUM (ubo)
Fella & Claire
Rosaling Coghlan Co
Hermine Shone Co
Borden & Shannon
Lydia & Albino
Gordon & Marx
Edgar Berger
FRANCAIS (loew)
Valale Bros
William Smith
French Stock Co
Pearl Four
Bessie Smith
3 Bennett Sisters
New Haven, Conn.
POLIS (ubo)
Clark & Hamilton
Conlin, Steel & Carr
Mysterious Edna
Frank Rae Co
Hayes De Vora 3
Clara Inge
Adonis & Dog
New Orleans
ORPHEUM
Master Gabriel Co
Barry & Wolford
McKay & Cantwell
Horton & Douglas
Zig Zag 3
Robert's Rats & Cats
Moore & Browning
2d half
Gormley & Caffray
Laurie Ordway
Gret Richards
Roxers & Wiley
Celeste Co
Lincoln, Neb.
ORPHEUM
W C Fields
Grover & Richards
Roxly La Rocca
Bradshaw Bros
Rexos
Lew Cooper
Los Angeles
ORPHEUM
Williams & Warner
E F Hawley Co
Annie Kent
Minnie Allen
Nat. Wills
"Antique Girl"
McIntyre & Hardy
Berlisch
EMPRESS (sc)
(Open Sun Mat)
Wallace's Birds
Arion 4
Berry & Berry
Dena Cooper Co
Joe B. McGee
"Incubator Girls"
PANTAGES
(Open Sun Mat)
"Star Roul"
Lorraine Dudley Co
Provol
Anello Trio
Lillian Sisters
Leewards
KEITH'S (ubo)
Chas Bowser Co
Chickman Bros Co
Wilson & Wilson
Polzin Bros
Chas & Ada Latham
Nick Conway
Mori & Scombe
Cameron Sisters
Vermont
ORPHEUM
Grace Van Studdiford
Lida McMillan Co
Huck's Circus
Frosini
Wynn & Russon
Saytons
Stewart Sis & Eacts
Milwaukee
MAJESTIC (orph)
Henry E Dixey
Nina Morris Co
BIJOU (ubo)
Howard
Spencer & Williams
Mueller Trio
Musical Rough Riders
Britton & Hoch
(One to fill)
Pittsburgh
GRAND
(Week Oct 14th)
Graham Moffats
Players
Bell Family
Dick, the Writing Doz
Mathews & Alshayne
Winsor Trio
(Three to fill)
HARRIS
(Week Oct 14th)
Texas Tommy Dan
cers
Cole & Dunshy
Lazwell & Rolland
Mile Fallers Dogs
Skipper, Kennedy &
Reeves
David & Du Vall
Watson & Little
Metz & Metz
Del-A-Phone
Pittsburgh, Pa.
ORPHEUM
Amelia Bingham Co
Nellie Nichols
Frank Morrell
Silvers
Lewis & Dody
Azzard Bros
Flying Russell
EMPRESS (sc)
Neuse & Eldred
Klass & Bernie
Robt H. Hodge Co
"Waltz Dream"
Bohemian 4
Verona Troupe
PANTAGES
4 American Beauties
Scheppe's Circus
Eape & Roth
Cal Stewart
Mabel Johnston
Gypsy Wilson
Providence
KEITH'S (ubo)
"Trained Nurses"
Joe Welch
Maxine & Bobby
Rabbie Gordone
Berndt
Devine & Williams
Dean & Pine
Sacramento
DPNBRCK (orph)
(Oct 16-19)
"In 1900"
Ballet Classique
Melville & Higgins
Bowman Bros
Ashli Troupe
3 Collegians
Berg Bros
CLUNIE (sc)
(Open Sun Mat)
Chapman & Borube
Russell & Church
Ward Klare Co
Green McH & Deane
"Night Roof Garden"
PANTAGES
(Open Sun Mat)
Wolfolk's Chielets
Keene Trio
Tom Kelly
Gordon & Rica
Alice Taddy
Salem, Mass.
SALEM (loew)
Josie Flynn
Cumplings & Gladding
"Gent with Jimmy"
2d half
Al H. Wild
Broughton & Turner
Bandy & Fields
Salem, Mass.
ORPHEUM
(Open Sun Mat)
Eise Rucker Co
Grace Cameron
Dorothy Dalton Co
Armstrong & Clark
Boulding Pattersons
Gordon Bros
Lowe Dwyer
EMPRESS (sc)
(Open Sun Mat)
Lina Pantzer
Holden & Herron
Rogers & McIntosh
Daniels & Conrad
Dondima
Ladella Comiques
San Diego
EMPRESS (sc)
(Open Sun Mat)
Kretore
Bud & Nellie Heim
Belle & May
James Reynolds
"Kid Hamlet"
PANTAGES
"Lions Bride"
Mabelle Fisher Co
Fred Zohedie
Carter's Magic
Cook & Stevens
San Francisco
ORPHEUM
(Open Sun Mat)
Ethel Barrymore Co
Flynn Ardell Co
Mary Elizabeth
Gautier's Toy Shop
Quive & McCarthy
Jack Wilson 3
Dixon & Fields
Owen Clark
EMPRESS (sc)
(Open Sun Mat)
Russos
Musette
(Continued on page 27).

LONDON

VARIETY'S LONDON OFFICE

5 GREEN ST., LEICESTER SQUARE. (CABLE "JIMBUCK, LONDON.")
W. BUCHANAN TAYLOR, Representative.
(BAYARD)

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

London, Oct. 2.

J. F. McArdle, an American actor long-resident in London, has been engaged as chief comedian in the Alhambra Revue. For the Revue are also engaged Julian Alford, an American dancer; Muriel Hudson, an American musical comedy actress; Kitty Mason, one of the Gaiety Girls; Kathleen Courtney, Dorothy Selborne and Mamie Buck, all musical comedy girls; Maudie Lloyd (Marie's youngest sister) and Carlotta Mosetti, the dancer, who made so great a hit in the Empire Ballet of New York.

D'Armond and Carter had trouble with their orchestra at the Palace on the opening night, and a rehearsal was called on the following day by Mr. Butt. Mr. Butt's treatment of this act was splendid, for whilst D'Armond and Carter quitted trying after the first five minutes on the stage, he overlooked this on account of the difficulty they had with the orchestra. Towards the middle of the week they were going quite well and the fact that they were kept on a second week shows that the management was satisfied with their performance.

One of the worst monkey acts I have ever seen was that of "Hans" and "Greta" at the Palladium.

The names of playlets on the triple bill which Charles Frohman will present at the Duke of York's theatre early in October are "Overruled," a demonstration by George Bernard Shaw; "The Widow of Wisdale Head," a fantasy by Arthur Pinero; and "Rosalind," a comedy by J. M. Barrie.

Gaby Deslys tells me she was very much hurt by the publication in VARIETY of the story that the Lord Chamberlain's representative had interfered with her performance at the Palace. It was not our intention to hurt Gaby, but to state facts, and this we did.

C. B. Cochran says he has secured a site for a permanent circus in London. It is to be within a stone's throw of Piccadilly Circus.

It is said Sir Herbert Tree tried very hard to persuade David Belasco to relocate Lyn Harding, but the American manager would not consent. He is expected to return to London in the spring.

H. B. Irving is going to South Africa after the run of "Everywoman" at Drury Lane.

Cartmell and Harris sail immediately for America. The graceful dancing boy has just taken unto himself a complete outfit of English clothes. As the parcel of goods came from Bond

street, they will probably create a considerable amount of jealousy on Broadway.

If the proposed booking arrangements between the Variety Theatres Controlling Co. and the London Theatres of Varieties comes off it will mean a great simplification in the handling of acts over both tours. The Variety Theatres Controlling Co. has eighteen halls, including the Alhambra, Paris; Alhambra, Glasgow; Palace, Manchester, and Hippodrome, Brighton. The London Theatres of Varieties (popularly known as the Gibbons circuit) have about sixteen halls, all in London. There is no question of amalgamation financially, but merely for booking purposes. Paul Murray is the General Manager of the Variety Theatres Controlling Company, and Charles Gulliver the General Managing Director of the London Theatres of Varieties.

David Bliss, the London agent, writes to say that the allegation made by a man named Webb, that he had been responsible for two members of the Symphony Girls leaving that organization, is without the slightest foundation. He states that the reverse was the case, that two members of the Symphony Girls company approached him to take over their business, and that no arrangement between him and the two girls has ever been come to. Nothing more has been heard of the petition which Webb was stated to have been organizing against Bliss.

Leslie Stuart, whose real name is T. A. Barrett, appeared in the Bankruptcy Court again the other day, and asked for a month's adjournment in which to prepare another proposal to his creditors. The scheme, it is stated, would provide for the payment of not less than \$1.75 to the \$5.

Carroll Johnson had his English opening at Liverpool and did well. He goes to the Alhambra, Glasgow, and then intends to do some sight-seeing, taking in Edinburgh and as much of Ireland as is possible in the time. He and his wife sail for New York Oct. 17 by the Cedric.

Leoncavallo's new opera in two scenes, which he calls "I Zingari," does not touch a new theme. There are thrilling moments in it and some excellent music.

For the first time since the opening of the Alhambra, Glasgow, shares are quoted in excess of par. A few months ago they could have been bought for \$3 apiece. Now they are quoted at over \$5 a share.

Julian Wylie has invented an act which he calls "The Flickergraph." In five scenes there is enacted what is

PARIS

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

Variety is on sale in Paris at the principal kiosques on the grand boulevards. Back numbers may be obtained at the Librairie Etrangere, 37 Rue St. Augustin (near Place de l'Opera).

Paris, Oct. 1.

W. E. Ritchie has been specially engaged to take his troupe to the Casino, Monte Carlo, by Count Offenbach (descendant of the famous composer) for one day, Feb. 27, the salary being \$600. This is a record for a bicycle act.

Gen. Ed. La Vine has secured the services of Tommy, a French comedian, who played in the sketch at the Marigny the same time as the nonchalant juggler. La Vine is booked to open at the Paris Folies Bergere in 1914.

The Coliseum has again tried its luck, opening Oct. 1, under the management of L. Klopp, as already announced. A few vaudeville acts are played, but the program is mainly pictures at present.

Mme. Trouhanowa, who played in the "Miracle" in London, is booked to open in January next at the London Alhambra.

Bert Angere is listed for the Wintergarten, Berlin, in the fall of 1913.

The American title of "La Flambee," withdrawn this week from the Porte called a "chase comic," the chief character being Filmhead. The scenes are all in gray, and the actors all alive, they using a gray and white make-up, the idea being to give as near as possible an impression of a real cinematograph show. This new act is to be produced within the next few weeks.

The American skating rink, in the Rue Saint Didier, Paris, said to be the most fashionable rink in Europe, opened for the season Sept. 20. It is again under the management of A. P. Demers. There is a staff of forty-two English and American instructors, etc.

The Eastern Magician Linga Singh, whose real name is Arma Nath Dutt, was sent to jail for four months in the Second Division for obtaining money by false pretences with intent to defraud. He advertised for a partner with money and induced Albert Conway, an ex-butcher, to put in about \$1,000 on the strength of showing a contract with the Gibbons Circuit, at \$500 per week. Dutt says he was misled by an agent who gave him a bogus contract. This agent who has since been in jail denies that he had any business with Dutt.

Shirley Kellogg, from the New York Winter Garden show, will be the principal in the Hippodrome Revue, to be put on Oct. 28. It was at first intended she should do a singing specialty in the hall.

Saint Martin Theatre, Paris, after a long run, will be "The Spy." The English title is "The Turning Point."

The vacancy caused by the death of Jan Block as director of the Conservatoire of Music at Antwerp, a well-known institution in Belgium, has at last been filled by the appointment of Emil Vamback to the position.

Maurice Maeterlinck is at work on a sequel to "The Blue Bird" in which Tyltyl and Mytil are grown up. His wife, Georgette Leblanc, is preparing a version of the "Oiseau Bleu" for children, after the lines of Perrault. The poet is at present at his Normandy castle, Abbey Saint Wandrille, France.

The Imperial theatre, Paris, which opened Sept. 21, is a delightful little house, decorated in white and gold. There are no galleries, and the stalls rise on a slope. But the least said of the opening program the better.

Mme. Simone will create a piece, specially written for her, entitled "Sauf Conduit," when she returns to America. Prince, the French actor, has been booked for a London music hall in June, 1913. Mlle. Dorziat is also going to London next March, to play in "L'Eventail" of De Flers and Caillavet.

Cornuche, the director of the Casino, at Deauville, the Ambassadeurs and Alcazar d'Ete, Paris, has his eye on a plot of ground between the Rue Royale and the Rue Boissy d'Anglas (close to the Madeleine) where he will build a music hall, if the negotiations go through. Although near the famous church, no opposition on that score will be listened to in Paris.

A revival of the stage version of Emile Zola's "Nana" will be produced at the Ambigu shortly. Hertz and Coquelin have not been lucky with this house so far.

Although theatrical managers grumble that Brussels is a hard field for their enterprises, and the Belgian capital already has more theatres than any other European city, in proportion to its population, another legitimate house is to be built on the Boulevard Anspach, at the corner of the Rue des Vanniers. The Monnaie reopens for the season Sept. 5 under the management of Kuffiroth & Guide, it being their thirteenth season there. Later on they will mount Paul Spaak's "Kaatje" as an opera. Baron Victor Buffin Cain, the Parisian librettist, has made the book. This work was first produced at the Parc Theatre, and was a big success.

Cot, the giant, height about 7 feet, and who traveled through America eight years ago, died Sept. 19 at the age of 29, at his birthplace, Saint-Affrique, Aveyron, France. His parents were farm laborers.

NOTES

Valeska Suratt is writing beauty articles for a western syndicate.

Henry Guthrie has severed his office connections with Jay Hunt.

Harrie Pierce has been installed as manager of the Lorch Stock Company, at the Opera House, Passaic, N. J.

Max Rabinoff is still confined to a hospital in London, although his condition is considerably improved.

Crouch and Welch who have been in Europe for some months, return to this side to open in November.

Minnie Allen had to appear in, her traveling clothes at the Orpheum, Los Angeles, Monday. Trunks delayed in transit.

Dan Gracey has been signed by F. W. Stair and T. W. Dinkins to replace Ed. Flavelle in their stock burlesque at the Greenwall, New Orleans.

Willie Weston returned to New York Tuesday from "The Social Whirl," recalled here by the Shuberts. The show is in St. Louis this week.

Bowers, Walters and Crooker have been booked to play Australia by the Marinelli agency. They open in November for twenty-seven weeks.

Geo. W. Jones and **Harry Sylvester**, both formerly of the famous "That Quartet" are rehearsing their new act which will open around Oct. 21.

Ida St. Leon is to open in a new play under A. S. Stern's management sometime in November, playing to the Pacific Coast and back.

William McCarthy, last season with the Montgomery and Stone show, is now playing opposite Clifton Crawford in "My Best Girl" at the Park.

Dave Gordon, in advance of a Gordon & North burlesque attraction, has returned to New York to resume his duties as office manager for the firm.

Walter J. Kingsley, now wielding the press brush for Keith's New York theatres, is growing a moustache which he intends to have copyrighted.

It was reported Wednesday that Piquo, the bar performer, was injured in a railroad accident on his way to Lancaster, Pa., that morning.

Fred Zobedie was painfully injured Sept. 30 while performing his act at Pantages, Los Angeles. A defective stay wire caused him to fall eight feet, a scalp wound of three inches being inflicted. No serious developments are anticipated.

Rex Falkner (American Newsboy Quartet) and **Ida Jewell** (daughter of Mme. Jewell (Jewell's Manikins) were married at St. Joe, Oct. 7.

Frank P. Spellman has put out a novel catalogue of circus attractions which he is offering to fairs and fraternal festivals. The 24-page booklet is cut in the shape of the clown and the front and back covers are formed by the figure of the joey.

Oscar and Suzette, dancers from England, arrived Tuesday for the Orpheum Circuit, opening Oct. 28 at Chicago. The Four Harveys also arrived the same day. They reappear next week at the Palace, Chicago.

Bonita and **Lew Hearn** are in town this week, although booked to play Cincinnati. They arrived Sunday and found four acts billed over them, whereupon they packed up and "set sail" for New York.

The Cortland theatre, Cortland, N. Y., reopened Oct. 10 with four acts booked through Walter Plimmer. The Cortland is under the management of the Dillon brothers.

The Five Pierrisoffis left the bill at the Temple, Detroit, last Friday, through an accident befalling one of them. Their present week's date at Rochester was filled by the Three Shelveys Boys.

Cyril Courtenay, engaged for "With in the Law," has signed with the Liebler Co., leaving this week for Canada to join the George Arliss company in "Disraeli." After its stand in Toronto the show goes into Boston for a run.

Gertrude Vanderbilt was operated on at Dr. Bull's sanitarium last Sunday for a growth on her foot. She retired from the bill in the middle of last week at Milwaukee and has cancelled the Alhambra, New York, for next week.

Nat S. Jerome, formerly a Hebrew character actor, has taken the management of the Gold theatre, Broadway and Varet street, Brooklyn. The Gold is now nearing completion. It is a \$175,000 structure, to be devoted to pop vaudeville.

George A. McDermott, formerly manager of the Union Square during its small time regime, and latterly treasurer at the Harlem Opera House, has been appointed manager of the Park, Youngstown, O. He assumed charge Monday.

John World (World and Kingston), who became quite ill Sept. 30 while at the Orpheum, Sacramento, and was removed to a hospital to be operated on, will not be able to return to vaudeville for at least six weeks. Mindell Kingston is at his bedside.

"Over Night," William A. Brady's road show, which opened in Canada over a month ago, closes Saturday night in Lowell, Mass., the troupe returning to town next week. The show failed to prove the money-getter expected and Brady decided to call it in.

Mizzi Hajos was a passenger on the Prinz Frederick Wilhelm which arrived this week. Werba & Luescher plan to star the little Hungarian prima donna in the musical version of "Such a Little Queen" by Rennold Wolf and Channing Pollock.

Owing to the continued illness of Nellie McCoy, her role with the Kitty Gordon show is being played by Mayme Gehrue. Miss McCoy is slated to be a forthcoming star in "The Dancing Princess" which Jos. M. Gaite will produce later in the season.

Congressman William Sulzer, the Democratic nominee for governor of New York State, is announced as the principal speaker at a big meeting of theatrical people at the Hippodrome, Oct. 27, under the auspices of the Wilson & Marshall Theatrical League.

Bobby Winstanley will have a benefit at Summer Hall, East Boston, Oct. 18. Mr. Winstanley, a clog dancer, lost his eyesight some years ago. The benefit is to supply the cost of an operation. His address is 174 Cowper street, East Boston, Mass.

Another picture house will shortly be completed in Harlem. Felix Isman has begun the erection of a tax-paying edifice at 106th street and Fifth avenue, which will have one balcony and is intended to house pop vaudeville. The plot is 100x125.

The Chadwick Trio left the Union Square bill after the Monday night show, Mrs. Chadwick claiming to have sprained her leg. The accident happened shortly after the trio had been requested to take a position one spot earlier on the program.

Vardon & Wilbur sailed for the other side last Saturday, having reached New York following a trip nearly around the world. It included several weeks spent by the act (Vardon, Perry and Wilbur) in South Africa.

Ned Finley, who has just left "The Trail of the Lonesome Pine," to be featured in a big scenic act on the S.-C.-Loew circuits, returned home Tuesday night after visiting friends, to find that burglars had cleaned out his flat of everything of value, excepting a Panama hat.

Edward L. Moore, head of the Moore Circuit of southern and middle-west theatres, was in New York last week. His new theatre in Clarksburg, W. Va., will be ready for occupancy early in January. This house, seating 1,200, is replacing the legitimate theatre, destroyed by fire two years ago.

CABARET NEWS

Kathryn Andrews, formerly with "Hanky Panky," is in the Cabaret at the States'.

Jack Clifford and **Irene Weston** may become a team again. Miss Weston suffered serious injury not long ago.

Matt Silvey, manager of the cabaret show at the Reno Cafe, will handle the acts for the Pekin restaurant when completed.

Betty Morgan and **Evelyn Keller** have returned from Frisco. Miss Morgan will join Morgan, Bailey and Morgan, vaudeville.

The former Cafe Madrid is being torn apart and put together again for a Child's restaurant. It is situated under the present club rooms of the White Rats.

Minnie Don San and **Harry Haw**, Chinese Texas Tommy dancers, have been placed under a ten years' contract by F. Clarenz Rivers. They will be featured next week at the Chinese cabaret at the new Port Arthur cafe in Chinatown.

Macy's had a Cabaret last week. A stage had been set up in the restaurant of the department store, and from 2.30 until 4 o'clock the "perfect 36" models paraded back and forth before the shoppers at luncheon, in the newest importations from Paris.

Chicago, Oct. 9.

The Planters Cafe under the Columbia opened Oct. 5 with a big banquet and Cabaret. The regular orchestra under Paul Biese was assisted by a specially engaged women's orchestra, the Temple Quartet and other entertainers.

Millie De Leon, also known as "The Girl in Blue," played a single, sole, solitary engagement in the cabaret show of the Folies Bergere last Saturday night. The Folies is a most polite establishment. Before Millie went on, her hooking agent took her aside and cautioned her that she must behave. Then the restaurant manager added his word of advice. Finally the orchestra leader told Millie to be discreet. Millie said she would be the most polite little dancer the Folies Bergere had ever seen. Then Millie began to dance. The booking agent has been apologizing to the restaurant people ever since.

Chicago, Oct. 9.

A regular big-time Cabaret show was installed in Rector's Cafe last week, with Mike Bernard topping the list. The show runs two hours nightly between 11 P. M. and 1 A. M. Lee Kraus has arranged for an eighteen-week engagement of Madam Patricola, her soprano singer, Mme. Kaplan, and her six-piece Italian orchestra at the cafe. Patricola's salary is \$600 net each week. The North Side singer was practically booked solid in the small time vaudeville houses hereabouts. Kraus cancelled all the vaudeville time to accept the Rector engagement.

STOCK

LIVED UP TO TITLE.

Grand Rapids, Oct. 9.

The Empire stock company has presented "The Crimson Circle." While interesting, it contained lines and situations that closely approached the risqué.

The company, consisting of W. R. Todd, Francis Kelly, Joie Canada, Misses Teal, Marsden and Messrs. Ru Shaw, Starr, Haines, Woods and Riggs, has made a most favorable impression. Western plays have been presented in succession of late.

TORONTO'S PERMANENT HOUSE.

Toronto, Oct. 9.

William H. Barwald, stage director at the Colonial Stock Co., at Ottawa, which closed last week, has been re-engaged by the management, to place permanent stock in a new theatre to be built here for that purpose.

RECORD IN LEADING WOMEN.

Lawrence, Mass., Oct. 9.

The Malley-Dennison Stock Company is establishing a new record in changing leading women. The season has hardly started and Claudius Lucas, Phyllis Gilmore and Helen Terry have appeared. Miss Terry was loaned to the Lawrence company by the St. James, Boston.

LYTELL'S COAST ENGAGEMENT.

George Davis, general manager of the Alcazar stock, San Francisco, in New York for the past month, returned last week to the Coast.

Bert Lytell is announced as a ten weeks' fixture at the Alcazar this winter.

HORNE'S PRINCIPALS.

Erie, Pa., Oct. 9.

Horne's stock company has been installed at the Park Opera House for the winter. The company, headed by W. O. McWatters, includes Joseph La Valleire, Alvah Simms, Alice Bolton, Carl Adamson, Fred K. Lanham, Lucille La Valliere, Baby Josephine, Thomas Brower, Lester Howard, Margie Dow, Alice Clements.

LONG OFFICE RUN.

While shows have long runs occasionally, Mrs. Helen Avery Hardy lays claim to an office run. She is now filling her 108th consecutive week in the Paul Scott agency.

HAINES COMES BACK.

Robert T. Haines ceased to be a stock leading man in Boston Saturday last. His services are now offered to the vaudeville managers. He may reappear in "The Coward" within a week or two.

BACK IN THE WARBURTON.

Yonkers, N. Y., Oct. 9.

Carl Hunt, formerly identified with the Corse Payton executive forces, is managing the Warburton. This week he arranged for stock to open here Oct. 21.

\$40,000 RAISED FOR MARLOWE.

Chicago, Oct. 9.

It is reported from the Marlowe theatre this week that \$40,000 has been raised, and the Marlowe Players will remain at that house.

Sanford McKnight is the president of the Marlowe Theatre Co., in charge.

The company is preparing to appear at the Fine Arts theatre later in the season in performances of "Maternity."

BURNS' COMPANY.

Paul Burns is in New York organizing a stock company which he intends to plant in Hart's, Philadelphia, for an anticipated winter stay.

This house started the season as a spoke in the Weber pop circuit. Lack of patronage forced it to withdraw.

KEITH REDUCES PRICES.

B. F. Keith's Harlem Opera House, with its new stock company, has found it expedient to reduce the prices of admission.

Hereafter the prices will be 10-25 at matinees and 15-50 evenings.

DEDYNE CO. OPENS.

Hoboken, Oct. 9.

Severin Dedyne and his Associated Players installed winter stock at the Gayety Monday in "Checkers."

Dedyne and Enid May Jackson played the leads.

PLAYED ON SHORT NOTICE.

Boston, Oct. 9.

Manager Gulesian, of the St. James' stock, loaned Ethel Gray Terry to the Malley-Denison stock, Lawrence, for the latter's production of "Madame X." Miss Terry hurried to Lawrence and jumped in the principal role with twenty-four hours' notice, playing it without a slip-up.

SOCIETY GIRL JOINS.

Lafayette, Ind., Oct. 9.

Georgianna Jones, a Lafayette society girl, whose work with the local dramatic society attracted attention, has joined the Otis-Oliver stock company, which recently played here at the Family.

CAMPBELL STRATTON PLAYERS.

Nathan Appell is framing a stock organization to be known as the Campbell Stratton Players.

Mr. Stratton will head the company. A route has been fixed by Appell.

BUNTING CO. IN FORSYTH.

Atlanta, Oct. 9.

After a year's absence from Atlanta, Emma Bunting and her stock players returned to spend the winter at the Forsyth. This house has been dark for two weeks after playing Keith vaudeville for the past season. The variety bills have been shifted to the Grand.

OBITUARY

Boston, Oct. 9.

Louis Burkhardt, connected with the advertising department of the Hollis Street, Colonial, Park, Tremont and Boston theatres for more than twenty years, died Oct. 3 at his home, 14 Highland Street, Roxbury. He had been ill since last March. He was a half brother to William Harris. He is survived by a widow and five children. One of his sons is Grover Burkhardt, the treasurer of the Park theatre.

Boston, Oct. 9.

Bernard Donnelly, a member of John Donnelly & Sons Bill Posting Company, dropped dead in New York last Thursday morning. He had been stopping at the Hotel Marlboro. Just before he stepped from the hotel to the sidewalk, he complained of a pain in his side, then fell to the street unconscious. An ambulance was summoned, but he was dead before it reached the hospital.

J. M. Hill, twenty years ago one of the most prominent theatrical managers in the United States, died Oct. 2 at St. Luke's Hospital, New York, after a brief illness. He lived at 97 West 163d street. Some fifteen years ago he retired from the theatrical business and interested himself in mining. The deceased was 65 years old.

Paul Richmond Kent, aged 3 years, and Eleanor Gaynor Kent, aged 1 year, son and daughter of Mr. and Mrs. Richmond Kent (known in vaudeville as Kent and Wilson), were buried together at Kirksville, Mo., Sept. 29.

Philadelphia, Oct. 9.

Thomas J. Ryan, who with Charles P. Donnelly has been the leader of the Democratic party in this city for the past twenty-five years, committed suicide at his office in the Land Title Building in this city last Sunday afternoon, by shooting himself in the head.

Ryan had many theatrical and amusement interests throughout the country. The deceased left no letter or note of any kind referring to his act. About 500 letters remained on his desk untouched. His death was a great shock.

INDIANA MAY NOT REOPEN.

South Bend, Ind., Oct. 9.

Unable to make stock pay, the Indiana theatre is again dark. A wealthy local man put money in the venture. The Indiana may never reopen as it is reported it will be transformed into a department store. The house was once the leading theatre of the city.

ITALIAN STOCK OPENS.

New Orleans, Oct. 9.

The Maori Italian Dramatic Co. opens an indefinite engagement at the Majestic tomorrow. The company will offer a repertoire of dramas and tragedies in Italian. New York City is the goal of the company.

San Francisco, Oct. 9.

Driven insane by his infatuation for Mabel Foy, a vaudeville actress, Murray Steele, San Francisco manager for the Kinemacolor Motion Picture Company, ended his life on the night of Sept. 29 by swallowing cyanide of potassium. Steele had asked Miss Foy to marry him. She had refused. The morning of the day Steele committed suicide Miss Foy received a bunch of white roses and a note signed by Steele which read: "I am going to the park, sweetheart." A few hours later his body was found near Golden Gate park entrance.

Mrs. B. C. Hart, wife of the vaudeville agent, died Oct. 7 in River Crest Sanitarium. She had been ill for nearly a year. Mrs. Hart, during her stage career, was known as Amelia Dean, being a member of Hart's Theatre Comique stock company when they were married. A daughter, Lillie Dean Hart, and the husband survive.

Chicago, Oct. 9.

Frank M. Rice died at his home in this city Oct. 4. He is survived by a wife, mother and brother.

Washington, Oct. 9.

Eugene Kernan, aged 79 years, died Oct. 4 at George Washington University Hospital. He joined the navy when real young, entering the show business in 1865. In 1872 he and Matt Morgan were connected with a "living statue" show, the first of its kind in America. He was identified with various theatrical enterprises, coming here twenty-six years ago. The Lyceum, generally known as Kernan's theatre, was owned by his brother, James. When the latter sold out to the Empire Circuit six years ago, Eugene Kernan was retained as manager. An invalid widow survives.

Mrs. A. H. Douglas, mother of Blanche Douglas (leading woman, Poli's stock Wilkes-Barre), died Sept. 23, at San Francisco.

Cincinnati, Oct. 9.

Frank Wright, formerly connected with the Robinson Circus, died at his home on Monmouth avenue, Hyde Park, of cancer of the stomach. He is survived by a widow, one son and a daughter.

CLOSED DOWN SUDDENLY.

Schenectady, N. Y., Oct. 9.

After two weeks of poor business and the failure of the Connelly Bros. of Elmira, N. Y., to further finance the company, the Mohawk Players closed suddenly Oct. 7.

The company had reported for a performance of "The Dawn of a Tomorrow" when the blow came. The audience was dismissed. No blame is attached to Manager Gill of the Mohawk, who fulfilled his part of the contract. William David and Virginia Milliman headed the company.

William R. Scott will attend to the publicity work upon all of the Walter & Fields, Lew Fields and Joe Walter properties.

NEW ACTS NEXT WEEK

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

Rachel Lowe, Fifth Ave.
Bessie Clifford, Fifth Ave.
Arnold Daly and Co. (New Act),
Hammerstein's.
Rosa Valerno Troupe, Hammerstein's.
Ada Reeve, Colonial.
"The Girl," Union Sq.
"Who's Brown?" Alhambra.
Nellie Waring, Bronx.

Billie Reeves.

"A Lesson in Temperance" (Comedy).
17 Mins.; Three; Full Stage.
Fifth Ave.

Billie Reeves, the original "drunk" in the "Music Hall" act and later for three years with the Ziegfeld "Follies" returns to Broadway with a one-man pantomime that bids fair to send Billie's stock a-soaring a few more pegs skyward. The act is being done in England and is the property of Solo, from whom the rights for the European continent and America were secured by Mr. Reeves. The opening scene shows the exit of a booze parlor and the entrance of the Drunk's home. Reeves appeared at the exit and was immediately recognized by the audience, although wearing a gray moustache as part of his makeup. In high hat and evening clothes covered by a top coat, from the pocket of which protrudes the head of a duck, he staggers across the stage to his residence. He breathes upon a lamp post and it immediately moves away. The duck keeps up a constant squawking. Every attempt of the drunk to hit it with his cane carries him off his balance. A funny bit is the moving about of the keyhole all over the door when the drunk attempts to let himself in. Once on the inside everything turns about. The pictures move, the bed is a revolving table, the telephone and clock have concealed springs. There are a hundred and one laughable props. It is a very difficult act to handle and must require the services of at least three men behind the scenes. Monday the props worked only fairly well, and still there was enough to interest and bring laughs. With everything working smoothly it will make a capital comedy number somewhat out of the ordinary. Billie Reeves, of course, goes a long way toward making the offering a success. He is always in the role of "The Drunk," and although not falling about as much as formerly his work is as effective. Closing the show at the Fifth Avenue, the act did not lose a customer. *Dash.*

Sterling and Hutton.
Singing and Dancing.
14 Mins.; Two.
City.

Could readily work in "one." Open as a "sister act," but it is easily discerned the larger of the two is a male. Girl does a kid song in rompers, man changes to bathing suit doing the "Gibson Girl" song used by Julian Eltinge years ago, pulling off his wig at conclusion; girl does another kid song while man changes to male attire. Finish with a song and dance. Not a big time turn. *Jolo.*

McMahon, Diamond and Clemence.
Songs and Dances.
13 Mins.; One, Three, One.
Bronx.

McMahon, Diamond and Clemence on their appearance suggest a small time act, and this impression is maintained until after the first number. It is the "scarecrow" work of Helen McMahon, who did the bit with a burlesque show and with Ziegfeld's "Follies" that gave the turn its shove toward the big time. There has never been a better bit seen of its kind than the limp work of Miss McMahon's. Vaudeville likes it. Maurice Diamond has a chance to show some very good mixed dancing that also helps. These two incidents are strong enough to hold the turn on the big time in a position of about the same importance as that at the Bronx this week, "No. 2." The opening and finish should both be altered. Ida Clemence is a little girl with a fairly good voice, but cannot dance. Dressing is needed badly, and there is a lack of finish which may be remedied with working, but the trio should not stop trying simply because they are playing the bigger houses. They have a long way to go yet. An enthusiastic audience at the Bronx received the turn very nicely. *Dash.*

Frank A. Mullane.

Monolog.

15 Mins.; One.

Hammerstein's.

Frank A. Mullane has been playing about in local clubs. He makes his first important showing at Hammerstein's this week, billed as "the Irish-American Hebrew." As an Irishman he recalls Frank Fogarty in appearance and as a Hebrew he suggests something of Frank Bush, although he uses none of the material of either. He did only fairly. Delivering his stories smoothly and easily, his talk has not the "kick" that the super-wise 42d street audience demands. One or two of the yarns missed fire entirely. He sings for a starter and once again at the finish. He has a voice of only mediocre quality, and did only passably in "No. 7," an important position, just preceding the headliner (Edna Goodrich). Miss Goodrich had undoubtedly drawn in a good proportion of the audience, and perhaps their impatience to see the feature of the show acted against interest in the monologist. *Rush.*

Close Brothers.

Acrobatic.

9 Mins.; Full Stage.

Hammerstein's.

Close Brothers furnish a clean specialty, involving several unusual feats in hand-to-hand work. They dress in trim suits of tights and make a capital appearance. The hand-to-hand routine is varied with a bit of well-managed pedal juggling, the top mounter serving as the object. A high pedestal is rigged at the right of the stage and this is employed in several splendid leaps by the top mounter, who lands in hand-stands. Closing the show on a long bill, the acrobats were interesting. *Rush.*

Gladys Vance.
Songs.
17 Mins.; One.
Fifth Ave.

Gladys Vance is not unknown to vaudeville hereabouts but this is her first big time showing in New York. If she does not show again on big time the person who allowed her to use a "Dope" number to close with may be held responsible. Why a thing of that sort should be allowed on any stage is beyond imagination. The girl announces that she will sing a song written by a reformed dope fiend and then proceeds to describe the effects of the drug, going into various fits of raving about home and mother during the telling. A pretty little thing! Something for the women and children to enjoy! There is another reason to omit the "Dope" song. Miss Vance's act was quite finished with the "mirror-dress" number, an idea by the way taken from Mindel Kingston (World and Kingston), who first introduced it here some three years ago. This was really what got the singer over, and she should not attempt to go further, for the mirror effects are much stronger than she is. The first two numbers were character. In dressing also the girl will have to be fully equipped before she can expect to compete with the big time singles or small time, either. The kind of work she is doing does not need elaborate dressing, but it does need careful attention. Gladys Vance may be able to frame up a single that will keep her on the big time but it will have to be arranged differently from the present routine. Taking away the Mindel Kingston mirror dress, she has very little to pass her along, and if she is to depend solely upon the mirrors, Miss Vance is in a bad way, for if a manager wants the same effect all he has to do is get one of the Mindel Kingston mirror-dresses and put his illustrated song singer under the spot in it. *Dash.*

Hal Davis and Co. (5).

"The Money Getter" (Farce).

20 Mins.; Full Stage (Special Set).

Hammerstein's.

Hal Davis' new vehicle is denominated "An absolute farce comedy." The emphasis is on the farce. Searl Allen, who wrote the sketch, is in the position of a boy whipping a top to make it spin. The farcical situation is wound up rapidly and kept moving swiftly in complications concerning Jack Stockton (Mr. Davis), the hard-headed old executor of his father's will, and misunderstandings as to which girl Jack is to marry. The sketch follows Mr. Allen's usual form of fast patter and quick exits and entrances of the characters. The Hammerstein audience received it mildly. *Rush.*

Keefe and Johnson.

"Piano Act."

10 Mins.; One.

125th Street Music Hall (Oct. 6).

Keefe and Johnson offer songs, with the bigger chap at the ivories. The taller man has a good voice, of high range, but of nasal tone. The piano boy sings well and the two get decent harmony out of their popular stuff. Good big small time act. The men went over with big results at the Sunday showing. *Mark.*

NEW SHOWS NEXT WEEK

Initial Presentation of Legitimate
Attractions in New York
Theatres.

"Little Women," Playhouse (Oct. 14).

"The 'Affairs' of Anatol," Little (Oct. 14).

"A Rich Man's Son," Harris (Oct. 15).

"The Daughter of Heaven," Century (Oct. 12).

"The New Sin," Wallacks (Oct. 15).

Diamond and Brennan.

"Nifty Nonsense" (Songs and Dances).
19 Mins.; One.

Colonial.

Jim Diamond will have to be seen to note the great improvement in his stage work as a singer, dancer and comedian. Mr. Diamond has gained repose. With his latest partner, Sybil Brennan, the loose-jointed fellow is dancing as well as ever, singing "Somebody Else is Getting It," with an extra verse or two (making the song topical) and playing nicely to Miss Brennan. She looked like a glittering star when dividing the two Klein Brothers on the stage. In the trio's "Colon Town" song, no one else could be noticed. With Diamond, the young woman is not yet showing up as strongly. Maybe she lacks what Diamond has gained. Further playing of the lately formed team will help. Dressed well in two gowns (a pink at the opening, later changing to a green dress), Miss Brennan, always a pretty girl, somehow did not bring out her good looks. Neither is her voice as healthy it seemed as when with the "Dutch" comedians, so Miss Brennan may be said to have been nervous at the Colonial opening. Nevertheless, she ably becomes Mr. Diamond's assistant in place of Clara Nelson. Miss Brennan sang "The Garden of Yesterday" as a solo. An other number might be better suited to her. "You're My Baby" and "Ragtime Soldier Man" (for an encore) were used as duets, the kissing business in the former being retained. The act walked off with the hit honors of the program at the Colonial, opening the second half, the hardest position that they could have had. *Time.*

Alice Hanson.

Singing Comedienne.

19 Mins.; One.

American Roof.

Alice Hanson is offering a first-rate set of broad comedy character numbers. On a very quiet bill she was the undoubted hit. Her songs run to robust comedy, each number involving a change of costume. They were, "I'm a Regular Human Being," "Fighting Bess," "The White Hopess," and a corking finale, in which a dwarf is made the means of highly effective burlesque. The audience laughed itself weak at the last number Tuesday night. The bill was short on comedy, and Alice, next to closing, gave them what they wanted. Hers is an ambitious effort for the smaller time. It should have a decidedly good chance in the more important houses. *Rush.*

Jesse Lasky Co. (11).

"In the Barracks" (Operetta).

36 Mins.; Full Stage (Special Set). Orpheum.

"In the Barracks" stars Fritz Sturmfels in the role intended to be the most important. But somehow or other Sturmfels, seen in New York recently at the Casino as principal tenor in the ill-fated "Baron Trenck," can only lay claim to third place for work performed. First comes Myles McCarthy in a delicious comedy role, and second, Nellie Brewster, soprano. Sturmfels, a Viennese, is still heavily handicapped by his foreign dialect. He cannot hope to accomplish much until he has corrected this. Even then he's no world-beater as a tenor. Miss Brewster, on the contrary, is a genuinely good singer and an excellent actress. The comedy role would stand out no matter who played it, and in the hands of so experienced an actor as McCarthy, is a riot. It is so good, in fact, that the part could be elaborated and the story of the operetta somewhat altered and the whole thing made into a rip-snorting stellar role for a comedian like Sam Bernard. The book is by Cecil DeMille, lyrics by Grant Stewart, music by Robert Hood Bowers. When the book is "legitimate" it is as inconsistently melodramatic as a dime novel, when for comedy, it stoops to low comedy of the farcical variety, and becomes equally inconsistent. A prince of the royal blood is in love with an American girl. He is being decorated with the Iron Cross for bravery in saving the life of his emperor. His Majesty, hearing of his infatuation for the American girl, commands him to marry the Princess Cophia. Prince throws down his decoration and says: "To — with the emperor. I wish I hadn't saved him." This in barracks, surrounded by soldiers and his general (he holds the rank of captain). Instead of being killed on the spot he is mildly accused of lese majeste, and told to consider himself under arrest. Meanwhile, the American girl's chauffeur, a slangy New Yorker, goes off and calls up on phone, impersonating the arrested man's cousin, a prince of rank, high in favor with the emperor, saying he is on his way to the barracks with word from the emperor. Inconsistently, no one has ever seen him, and he comes on in military uniform and proceeds to swashbuckle things. After a lot of comedy—and song—he declares that it is His Majesty's orders that the punishment be banishment to America for three years. As the curtain goes down they depart for the "land of the free," tarrying long enough, however, for the finale. In addition to the three principals, there are eight other men, six of whom speak no lines, merely joining in the singing and making the stage picture. A pretentious offering for vaudeville that doesn't quite reach.

Jolo.

Franklin Bros.

Blackface Comedians.

14 Mins.; One.

Grand O. H. (Oct. 6).

Two men in blackface wear evening dress suits. They start with every promise of a good act, but when they resort to ancient "gags," they go way back.

Jolo.

Blake and Amber.

Travesty.

14 Mins.; Full Stage.

Fifth Avenue.

Blake and Amber are playing under the billing this week of "First American Appearance." Perhaps it is the couple's first New York appearance in vaudeville, or possibly first American vaudeville appearance, but they hail from San Francisco, where in the old days of musical stock they were big favorites. They have been on the move for the past eight years playing in all countries but their own. The specialty runs along lines of earlier vaudeville, but is none the less enjoyable. Both make a bully appearance, running along in the sixfoot class. The specialty revolves around a song which tells of the various ways in which to get the money in vaudeville. This allows them to travesty the magician, grand opera singing acts, quick change artist, etc. Props are used freely and several funny effects secured. Blake and Amber have a big advantage in possessing good singing voices, so good, in fact, one straight number might easily be sandwiched in. The Fifth Avenue audience gave the couple a nice reception, although they were placed down rather far, having some strong comedy to follow.

Dash.

Carl Demarest.

Violinist.

10 Mins.; One.

Fifth Avenue.

Carl Demarest is a cross between Rinaldo and Frank Whitman. In make-up and style of working he has copied Rinaldo very closely, although he lacks Rinaldo's showmanship and personality, and his attempts to follow the rag-playing are not highly successful. Finishing with Rinaldo, he goes to Frank Whitman's dancing and playing at the same time. He might have at least used a different air from Whitman's. Where Rinaldo or Whitman is familiar, Demarest will have trouble getting over.

Dash.

New Acts in "Pop" Houses

Morris and Karno.

Comedy Acrobatic Pantomimists.

9 Mins.; Full Stage.

Grand O. H. (Oct. 6).

A novelty for the big small time and, if better played, should prove a knockout on the two-a-day circuits. A kilted soldier parading before sentry box. Frock-coated "souse" comes on, is shot by sentry, who puts body in bag; encounters all sorts of comedy difficulty with the handling of the "corpse," which wriggles itself into ludicrous positions. "Corpse" runs off, leaving bag empty, to the dismay of sentry. Re-enters as a bear, a comedy battle with the animal, sentry box is overturned with bear inside, sentry sits on box gloating over his capture, bear grabs him by leg and drags him inside, lights are lowered a moment, and bear emerges rubbing his "tummy" showing only clothes remaining of the sentry. Bear walks off. Lights up showing sentry seated in his box fast asleep. A dream. The idea and pantomimic comedy strongly suggests foreign origin.

Jolo.

Egyptian Princess.

Harpist.

15 Mins.; Full Stage (Special Setting; Exterior).

After the Egyptian Princess and her retinue of stage attendants get into full view one must readily admit that it takes more than money sometimes to put over a vaudeville act. If the young woman doing the Egyptian Princess thing wants her audiences to believe that she hails from the regions of the river Nile she will have to come stronger than she does with three negroes and three dark female assistants. The stage is set like a production or musical comedy first act. It's very Orentish with a drop showing the pyramids and desert in the rear. Into view is propelled the Princess and her retinue in a huge gondola. The Princess is killing time playing a harp. The Princess sings and plays. She sings only once. The blacks do a little hop, step and jump around the stage, and one of the girls does a dance she shouldn't. The girl dances badly and inartistically. For an act with a pretty stage setting the Egyptian Princess has something the pop houses have been waiting for. She dresses well and no doubt means well, but to advance in her present venture Princey must get some stage accessories of the human type that can do something.

Mark.

Dyer and Faye.

Songs and Crossfire.

15 Mins.; One.

Grand O. H. (Oct. 6).

Two men of youthful appearance with very bright crossfire kidding talk that leads up to a burlesque drama bit that, old as is the idea, is developed along somewhat different lines. In their efforts to be as original as possible they overstep a bit by not quitting with the travesty, but return for a "unique" finish which, good as it may sound in the telling, somehow doesn't "act out." They return in response to the appreciative applause for their previous efforts and commence to sing a duet. A man walks on, announces he is from the insane asylum and proceeds to "take them back." It will take very little to project these young men across the border line to the two-a-day, if indeed they have not already enjoyed some of the sweets of vaudeville's Elysium.

Jolo.

Four Dixie Girls.

Songs and Dances.

16 Mins.; Two (Exterior).

Four colored girls offer a singing and dancing turn. The girls work hard enough but for some reason they failed to make the impression desired at the 86th Street house. They don't seem to be together with their voices. They got the most attention with the "St. Vitus Rag" number. None of the quartet shows unusual dancing ability. One girl has a good voice and a solo by her would help. The act needs new songs more than anything else, although dancing for the finish would also enhance its value. The girls have overlooked some of the big topical song hits. A small time act at its best.

Mark.

Franklin and Hall.

"A Story of the West" (Dramatic).

13 Mins.; Three (Cabin Interior; Special).

A good, snappy little act. First half much stronger than the close. Dialog, sharp and witty, between a wounded gambler and a miner's little girl. The card shark reaches the cabin in a storm, and obtains temporary shelter from the girl. She pokes a lot of fun at him. She tells him what a good man her daddy is. (He never gambles.) She is hurt when she learns his identity. Skipping out to find daddy, the gambler discovers that the man he has just cleaned at cards is the girl's father. After a long soliloquy, he drops a bag of coin into her father's coat on the wall. As he is about to exit, the girl returns. She says daddy is all broken up, having gambled. She says he's bringing home a Christmas turkey anyway. Before the gambler leaves, she finds the bag. The gambler tells her it is dressing for the turkey. After the girl exits, the piece drops. Even on her return there is no strength to the closing. But the early exchange of repartee is bully. The woman is a capital actress and makes her part stand out. The sketch will fit in on any pop bill.

Mark.

Eva Allen.

Mind Reading.

17 Mins.; Full Stage (Special Set). 125th St.

Most of the time is filled in by a "professor" who tells what Miss Allen has done and will do. Judging from her present performance Miss Allen is having an easy time. Not much effort has been made for comedy, although a few of her remarks brought laughter. The "professor" remains by her side during the mind reading and calls sharply to the people to hold up their hands. In her present form of working Miss Allen could use a few "plants" to good advantage. As some pretty good mind-reading acts have passed before Miss Allen should frame up a something away from the conventional routine.

Mark.

Helen Lorraine.

Musical.

10 Mins.; Full Stage (5); One (5). City.

A dainty little girl appearing in ankle length dress, opens in full stage in semi-darkness with red glow, playing "My Hero" on cello. Follows with rag medley on violin, tripping across stage to the accompaniment of the fiddle. Changes to white satin knickers with braided military coat and hat, brings her violin to "one," seated on chair, plays "Il Trovatore," popular medley, a bird imitation, etc. Enough dash about the turn to make it a desirable big small timer.

Jolo.

Abbott and Harris.

Songs.

10 Mins.; One.

City.

A classy looking man and woman, with good voices—for vaudeville—singing more or less comedy ditties consisting of solos and duets, augmented by nice wardrobe. Nothing sufficiently distinctive to warrant classifying it as anything but good for big small time.

Jolo.

Percy Pollack and Co. (2).
"The Gent With the Jimmy" (Comedy).
 18 Mins.; Three (Interior).

"The Gent With the Jimmy" is one of the Roland West series of playlets which appear from time to time on the American Roof. This new one will suffice to hold interest in the pop houses. There are three characters. A henpecked husband, rolling home with the milk wagons, enters by an open window through which a scruffy bearded burglar had previously crawled. The other character is the man's wife, of unusual avoirdupois, who, at the rise of the curtain, says what she is going to do that shrimp of a husband of hers will be a plenty. The burglar mistakes the house owner for the great Raffles and makes him a fifty-fifty partner on the job. The wife appears and is bound and gagged by the men. The husband finally sounds a burglar alarm and the wagon comes for Bill, the real robber. Rather than take punishment at his wife's hands, the hubby declares he's really Raffles and demands the protection of the police. Some liberties are taken and there's a strain on the farcical strings, but it squeezed out hearty laughs. Fairly well played. *Mark.*

Harrison Stewart and Dixie Picks (9).
Singing and Dancing.
 22 Mins.; Full Stage (Special Interior).
 Academy of Music (Oct. 6).

Harrison Stewart, colored, late of Stewart and Marshall, heads this new act. It is a simple schoolroom arrangement, with three small colored girls and five boys. The "picks" work excellently, especially in the fast dancing ensembles. The singing goes well enough, but there are slow moments in the talk. The showing at the Academy was the first. Probably the newness of the act was responsible for the looseness of its playing. When cut five minutes or so, it should make a good light number for the big small time. *Rush.*

Dunbar and La Vere.
Singing and Comedy.
 15 Mins.; One.
 Academy of Music (Oct. 6).

Opening the show at the Academy Sunday after two reels of pictures, Dunbar and La Vere were unfortunately placed. The pair have a rather light singing and talking arrangement, the man playing a "Dutchman" and the girl working straight. The comedian opens well enough with a song in a pleasing voice. Some of the talk missed fire Sunday afternoon. There is altogether too much of this. The singing was enjoyable. Dunbar's long recitation is scarcely worth while. *Rush.*

Otloff Ors and Co. (1).
Comedy Juggling.
 11 Mins.; Full Stage.
 86th Street.

Ors works in tramp makeup with no attempt to do anything big in the juggling line. He can readily hold laughing attention in the pop houses. He has some funny bits, although a few are carried by other jugglers who have beaten Ors to the footlights with them. Ors made quite a hit at the 86th Street. *Mark.*

Abe Marks and Co. (3).
"The Girl, the Peddler and the Fighter" (Comedy).
 19 Mins.; Three (Interior).
 125th St.

Abe Marks, judging from the lobby display, prides himself on his prize ring ability. After seeing Abe act, he must be a fighter. A Hebrew peddler and his family (Abe, the fighter, and a daughter), have a family table discussion over prize fighting. The peddler says it's no business for his boy. Later Abe wins a great fight offstage and when \$800 is handed the old man he says away with the peddling. For the close, the training quarters of the fighter are shown, with a punching bag used for comedy. It's small time stuff and all that, but as they like rough house and slapstick bits, the Marks act will be able to hand 'em a varied assortment. *Mark.*

Lillian Buckingham and Co. (4).
"The Stampede" (Dramatic).
 21 Mins.; Full Stage. (Special Set).
 City.

Stage covered with set rocks, special western scenery, light effects, etc., all designed to give atmosphere to a "big act." Half breed, educated Indian girl, in love with mining engineer, he with her. Full-blooded "schooled" Indian, in love with girl. Engineer believes the girl is Spanish and that her Indian garb is merely a lark. Financial scheming enters largely into the plot. The sketch would be to two-a-day vaudeville what "The Fatal Wedding" was to "Under the Red Robe." *Jolo.*

Five Merry Youngsters.
"Dinkelspiel's Troublesome Scholars."
 20 Mins.; One.

The Five Merry Youngsters offer nothing more than the old "school room act" along new lines. By bunching some good talent the producer has made a big improvement. At the American it worked in "one." The schoolroom setting was not missed. For pop or big small time this act will fill in fifteen minutes. The extra time at the American was taken up in rendering "I'm the Guy" with the five boys doing well with the number. The act has some old bits, but in its entirety gives satisfaction. *Mark.*

Jack Sheppard.
Songs and Talk.
 9 Mins.; One.

Jack Sheppard, judging from his talk and songs, has no new act, saving a little verse in a song about the present political controversy. Sheppard has several Marathon songs which didn't make much of a hit at his Murray Hill showing. Sheppard needs new talk and new parodies. *Mark.*

Friendly and Jordan.
Songs and Dances.
 13 Mins.; Three (Interior).

Friendly and Jordan showed on a bill topheavy with singing but fared pretty well notwithstanding. Between the vocal numbers the girls sandwiched an ordinary toe dance. The man did well in a "Yiddish" number. The act belongs to the pop circuits. *Mark.*

Rich and Lenore.
Songs and Piano.
 17 Mins.; Three (Interior).
 Riverside.

When Aubrey Rich and Ted Lenore framed up the act they evidently pounced upon some songs which were all the go at that time. Perhaps they practiced and rehearsed a long time as the numbers they used have almost become ancient around here now. The man works straight while the woman apparently strives for comedy by doing a bouncing specialty on the piano stool. Neither has much of a voice to speak of and both show a tendency on their duets to drag them out. The girl's Italian number didn't make much of a hit with the Riverside audience. As the act is typically small time, immediate attention should be given to the songs. *Mark.*

Ames and Francis.
Songs and Dances.
 16 Mins.; One.
 86th Street.

A small time act with the man holding it up through his dancing. The talk is poor and their voices barely pass. The "rag" finish is poorly worked up. *Mark.*

Harry Layton and Co.
Comedy Drama.
 18 Mins.; Full Stage.

The vehicle has plenty of what passes for "punch" in small time houses, and some effective comedy, but does unutterable violence to the dramatic conventions. There is action a-plenty and a laughing finale, and what small time audience demands more? There are quick changes by a gentleman crook who impersonates a police officer, and this impressed itself upon the audience. The changes were well done. The number will go on the small time. It lacks finesse to raise it into the higher levels. *Rush.*

Frank Sisters.
Blackface "Sister Act."
 13 Mins.; One.

Blackfaced "sister teams" are a novelty on the pop time. The Frank sisters are getting along splendidly. They work along the lines of the old minstrel duos and even go so far as to use some ancient material. The shorter and stouter of the two handles the comedy. She reels off some patter and cuts some didoes that will never get beyond the pop house pale. A dirty looking dog was used at the close to put over the old joke about the pup being an entomologist. The Frank Sisters could use some new material with better results. The girls do little singing. *Mark.*

Florence Bowes.
Songs.
 10 Mins.; One.

Florence Bowes looks like a graduate of the Cabaret school. She's young, dresses well and displays a fairly good voice. Miss Bowes has several songs, new to the American, and that helped her score. She is a neat little entertainer. Opening she is in a white serge Norfolk outfit, changes to a green attire and for the finish wears a black spangled dress. On a strong bill Miss Bowes was fairly well received, her closing number with spicy lyrics boosting her stock. *Mark.*

Hardy Gibson.
Monolog and Songs.
 11 Mins.; One.
 Grand O. H. (Oct. 6).

"Singing souse" in approved English dress clothes and top coat enters carrying under his arm a tailor's dummy. Tells how he and his friend got into an altercation, his friend fell, he picked him up and ran. The "affair" occurred in front of a tailor shop. A unique idea for a monolog and songs but Gibson does not "go through" with the idea to a logical conclusion. Instead, he tells a few poor jokes, takes his dummy off and returns to sing a couple of "blue" English ditties. Would pass nicely on big small time. *Jolo.*

Hyde and Williams.
Singing, Dancing, Instrumental.
 10 Mins.; One.

Rather classy looking man and woman. Open with a short duet, with just a bit of piano playing by the man. Woman sings "Robt. E. Lee" in an original style. Man does a "classic" solo on violin; then a "pop" medley to give woman opportunity to change. His playing, however, is so listless and perfunctory that it doesn't hold the audience. Duet, "That Dramatic Rag." Woman then does a violent Russian dance while man plays the piano. During it her beautiful hair is permitted to fall about her and one is given flashes of dainty white lace underdressing. Man's crudity as a stage performer places the turn in the big small time category. *Jolo.*

Denamore and Cantor.
"Sister Act."
 10 Mins.; One.

Two girls, one short and blonde, one tall and dark. After short opening duet, little one sings in eccentric manner, "Somebody Else is Getting It"; other enters stiltedly, sings (in very good voice) "Carita, My Own." Little one, Scotch comedy song and dance, then both finish with "Syncopated Boogie Man Rag." Here are a couple of fairly able girls, the little one with a good sense of comedy and the taller, darker and prettier one with a good voice (who might be utilized as a "feeder"), going through the regulation routine with uncompromising adherence to the conventional. At present that makes the act merely a small timer. *Jolo.*

"The Magic Cloak."
 17 Mins.; Full Stage (Special Drops).

"The Magic Cloak" is designed to be one of those "quiet, artistic things," but it is decidedly not that in effect. The principals are unidentified. A man appears at the opening. He makes up to appear a hunchback, wearing a flowing robe. Three girls enter. He tells them if they put on the cloak their real natures will immediately become apparent. They do so, and in some incomprehensible way the process introduces each in a "spirit dance." The hunchback selects the best dancer as his bride, and then tells about it in a pleasing singing voice. The girls dance poorly. The sketch structure is nonsense and the whole makes most unsatisfactory material. It scored as near an absolute zero as anything that has bobbed up in the small time this long while. *Rush.*

THE CHARITY GIRL.

It is really a great pity that experienced and astute theatrical managers like George W. Lederer, Charles B. Dillingham and William F. Connor, who comprise the George W. Lederer Production Co., should have been so short-sighted as to bring "The Charity Girl" into New York before it was ready for a metropolitan showing.

At the close of the Chicago engagement the management went to work on the book in an endeavor to adapt it to New York requirements, but took scarcely long enough to accomplish the revision before coming into the Globe theatre (Oct. 2).

"The Charity Girl" starts with one of the best first acts that ever belonged to a musical piece, strongly suggesting that classic "The Belle of New York." Inasmuch as Lederer was responsible for that huge success at the Casino and also in London, he can be accused of only plagiarising his own bits of stage business. In this first act there is developed an excellent plot that would seem to be sufficient for a serious drama. In the second act it oozes out to such an extent that in the third it is entirely forgotten and the show closes with a series of specialties, with but a line or two spoken to introduce the turns. A fortnight hence and it will probably be an almost new second and third-act piece.

The production, scenically and sartorially, is lavish to a degree of extravagance and a cast has been recruited that undoubtedly totals an enormous salary list.

Ralph Herz is the principal comedian, resorting to his usual jerky mannerisms and rendering his songs in recitative fashion. He is a prime New York favorite and his efforts were highly appreciated. Ray Cox has the rather thankless role of a termagant wife, but got all there was out of it, scoring strongly with her aeroplane specialty. (She succeeded to Catherine Hayes' part.) Blossom Seeley's rendering of rag and other songs and dances showed her an experienced vaudevillian, which, while a help in that way, was a drawback in the proper creation of her character role since she constantly obtruded her own personality. Marie Flynn, a small, frail-looking creature, played the title role. She may be best described as a "nasal ingenue," suggesting in appearance and voice tonation Mabel Taliaferro. The tenor lover was well played by C. Morton Horne, who looks, walks and acts like Arnold Daly. Henry Fink was lost in a juvenile Hebrew character role, though he struggled manfully to make his presence felt. D. L. Don, one of the old Casino comedians, had a small "comedy-heavy" part which he handles intelligently and Annabelle Whitford made a charming looking "villainess." The Marvelous Millers did their dancing specialty in the third act.

Victor Hollaender's music is in itself worth paying the price of a seat to hear. It is one of the most tuneful light opera scores New York has ever heard.

A song sung by Blossom Seeley and universally condemned for its vulgarity was taken out after the first performance. *Jolo.*

THE BRUTE.

The moral of "The Brute" seems to be either "Don't live in a Harlem flat," or "Don't fall in love with a wealthy man if you're married." "The Brute" was first produced in New York Tuesday evening by Comstock & Gest at the 39th Street theatre. Monday night all concerned in the piece would have sold out cheap. It had been played for a night or two in the suburbs, without creating a favorable impression among the managerial contingent. After the first act at the Comedy, its stock hit par, and at the finale it carried a premium.

"The Brute" looks strong enough to live quite a while. It's a one-of-the-best-sellers novel tale. The author-dramatist, Frederic Arnold Kummer, provided one of the two hearty laughs of the evening (when he appeared after the second act in response to the clamorous applause) through his embarrassment and ungainly height. The other big giggle was the honorable but poor husband remarking to his wife's mother that a dose of chloroform for the mother-in-law should go with every marriage certificate.

The remainder of the piece is serious, following the book story quite closely. The play is much more interesting to those who have not read it between the covers of a novel. A young wife with a boy in a "Harlem flat," mostly noted for its noise in the steam pipes, becomes dissatisfied with life's lot, and falls in love with her husband's best friend. She did it while out automobile riding, one of the home pleasures denied her. The friend left for Denver to convert his properties into cash, returns and elope with the wife to the Orient. He died in Denver, but left a half million dollars to the wife in New York. It wasn't until the second act the husband found out why his wife got all the wealth. Then he unloosened, told a few things, some real harsh, grabbed the kid and flew back to the same old "Harlem flat" that had a pretty big parlor for \$50 a month rental.

The wife followed him, in the third act, leaving her seaside cottage for a glimpse of "her boy," a child who seemed normal, excepting for the blonde curls some one wished upon the poor kiddlet. The husband told his wife to give that half mil to charity if she wanted to see her child again, and live in the flat.

Before the wealthy grass widow made up her mind, the husband threw her around the room, tore her hat off, broke a string of pearls, and the chain of her gold bag, besides delivering a brief but pointed short talk when his wife called him a brute. She seemed to enjoy the beating up.

Ernest Glendinning was the youthful looking husband who gave a forceful performance. Ruth Shepley played the emotional wife fairly well, and Jeffreys Lewis gave the star show as the mother-in-law. Others were Ethel Clayton, who didn't matter much either way, Willard Robertson, who acted sanely, and Neil Moran as an attorney.

The settings were simple but accurate. The cottage foyer of the second act was quite pretty.

"The Brute" ought to do business.

THE GAMBLERS.

Stair & Havlin are without representation in Greater New York. Hence if one seeks to get some line on what sort of offerings are moving over that circuit, it becomes necessary to journey through Mr. McAdoo's interstate tube to the Majestic, Jersey City.

From a performance of "The Gamblers," which occupied the Majestic last week, it would appear that the S. & H. people are making a real effort to improve the grade of their offerings. Not that the play itself is the best possible for its present purpose, but the ensemble is in the main satisfactory. The piece has, of course, the important attraction of having been on Broadway, always a factor away from the metropolis. And it is being played by a fairly capable company.

In choosing "The Gamblers," however, for the tour of the popular priced theatres, the Stair & Havlin booking authorities have acted unwisely. Plays which deal with strictly masculine problems do not make wide appeal to provincial audiences, if indeed they attract the theatre-wise clientele even of Broadway.

It is quite true that the piece deals with a very modern condition and is fairly close to current life, but it seems scarcely fair to ask the women of Jersey City to flock in palpitating crowds to the Majestic to listen to a discussion of Wall street business ethics. Admitting for the sake of argument that women are the important factor in the success or failure of plays, should it not be the object of the playwrights to deal with the things that most obviously interest them?

Charles Klein made "The Gamblers" a strictly man's story. The woman doesn't live in Jersey City who can be thrilled, aroused to interest or reduced to tears over a hero whose most spectacular transgression was the borrowing of money beyond the limit of the banking law.

After all, the oldest and simplest of the emotions are the easiest to arouse. "The Gamblers" does not touch on one of the familiar strains. The program shows the names of nine men characters and only three women. But one of the women is really vital to the play. At that she's the wife of the attorney general who is a most unlikeable person. One straightforward love affair between two youngsters is worth all the modern business problems Mr. Klein or any one else cares to work into a play.

Boyd Nolan was the young banker who played high finance and then insisted on taking his medicine. He makes an attractive young leading man. Lola Downing is attractive as the leading woman. She played an unsympathetic part intelligently and with a good deal of grace. Franklyn George was rather stagey and forced. Harry Forsman left a very blonde impression. Willis Granger was stilted, while Luke Martin and Thomas Callahan saved the day by handling well some of the quiet comedy. *Rush.*

If it does, it will be a clean-up for the promoters, with eight people in the cast. The play, minus the second act, could, as a sketch, go into vaudeville. *Sime.*

THE WOMAN HATERS.

The newest European operetta, "The Woman Haters," adapted from the German by George V. Hobart, and presented at the Astor theatre this week, is a palpable effort to paraphrase "The Merry Widow." It may not succeed to that extent—such things seldom do—but it is without doubt a pleasant evening's diversion of the light musical order.

"The Woman Haters" has for a basic plot a romantic love tale that, if not so often diverted by heterogeneous and extraneous matters, should have gone on to an interesting and logical conclusion. Instead of the homogeneity attempted, the piece at times goes off at a tangent and requires herculean labor to place it back on the right track after each derailment.

The piece also suffered from its interpretation at the hands of the principal female player, Sally Fisher, who in her songs and love scenes is cold and unsympathetic. Hers is identically the female prototype of the role of the prince in "The Merry Widow." She had quarrelled with her lover years before, had written, begging forgiveness, and received no reply. The letter had miscarried—or rather been undelivered—without their knowledge. He forms the Woman Haters' Club. She returns, tries to win him, and is supposed to exercise all the familiarity—and a few especially alluring and unfamiliar—wiles of a charming widow. There should have been imparted to this character a dash and verve calculated to set every man's heart aflutter. Miss Fisher sings finely, looks sweet and dances prettily. But you could view her performances for a generation and your heart would not flutter a single "flut." The "divine spark" isn't there.

On the contrary, little Dolly Castles, the ingenue, is full of this very essential. She flits through the piece with a grace and abandon that relegates the leading feminine part to the background. Walter Lawrence has the disappointed lover role and gets considerable out of it. He is handicapped, however, by the lack of fire on the part of Miss Fisher, having nothing to "play up" to. Joseph Santley has the juvenile man part and offers a neat performance, though his dance steps are all alike. Snitz Edwards in a low comedy German dialect part usually extracted a laugh whenever the opportunity presented itself, as did Mrs. Stuart Robson as an obese dowager. Oddly enough, the biggest hit of the entertainment is Leslie Kenyon in a non-singing role, that of "I-mean-to-say" Englishman with a line of conversation likening everything in life to an automobile.

Toward the close of the piece there was a grand ninth inning comedy rally delivered by Miss Castle with a line properly led up to and finely "planted." The juvenile man had been endeavoring to secure his uncle's consent to their marriage. After a preliminary talk about nightgowns, she says: "You won't ever see me in my nightie unless you speak to your uncle." Delivered with artistic ingenuousness, it is a home run. *Jolo.*

TANTALIZING TOMMY.

"Tantalizing Tommy" is very tantalizing: it's awfully irritating. A musical comedy without especial brightness in book or wit in dialog comes along to the Criterion theatre, well dressed and with a most tuneful score, but carrying none to hold up the piece.

"Tantalizing Tommy," with another cast, might have been another story, in the reviews and on the stage. The dramatic critics could not be blamed for going to "Tommy" pretty hard on its first New York showing as a musical piece (Criterion, Oct. 2). The A. H. Woods production came from Chicago, where it had created no stir.

The story is from the French, and in the original might have been naughty. Michael Morton and Paul Gauvauit, authors of the book, cleansed it thoroughly for America. "Tommy" is the daughter of a caramel manufacturer. From bits of conversation she is supposed to be a handsome, mischievous young un, who, figuratively, leads her wealthy father about by the nose. While motoring in the suburbs of Paris the machine breaks down. No habitat is in sight, excepting an old chateau, where Paul Norman, an under clerk in the government employ, lives, with his best friend, Gaston Berolle, a painter.

Looking for assistance, Tommy and her chauffeur enter the grounds of Norman's home at near midnight, wake up the family and take possession. Finding it impossible to repair the machine before the driver can return from Paris, Tommy ousts Norman from his room and spends the night there. Next morning at eleven the Under Secretary of the Ministry, with his daughter (to whom Norman is engaged) arrive. They are an hour ahead of time. The father deems it a very suspicious circumstance that Norman should have had a young woman visitor all night. He withdraws his daughter from the garden and the engagement. For two more scenes the first error threads through until Norman and Tommy confess love of each other. Norman had lost his position meanwhile and Tommy had threatened to enter a convent.

Each song has something to it that is attractive. Two or three would be real song hits were the voices there to sing them. At the opening of the second act "Zizi," led by Frances Richards, is the first live moment. It's an ensemble number, with the dancing of the Berlin Madcaps in it. "Irish Stew" is the catchiest melody. Its air is closely related to a waltz strain through the piece. "Oh, Go Away" is a comedy song, nicely sung by Dorothy Webb.

As a matter of record, the only players who fitted their roles at all were Miss Webb (as a maid) and John Park, the artist. Mr. Park had an idea of what the part demanded. George Anderson and Elizabeth Brice in the principal roles of Norman and Tommy were all wrong. Miss Brice is without humor. She made Tommy an ingenue. Excepting "Fairy Bells," her numbers were not so very difficult to manipulate if a comedienne was behind them. Dallas Welford, hitherto posing as a

COLONIAL.

(Estimated Cost of Show, \$4,400.)

"The Colonial audience" has gone. Where, no one knows. The Monday night crowd, not a very large one, revealed ever so many strange faces, strange even to the house staff. It might be lese majeste to suggest that "B. F. Keith" be taken off the front of the Colonial. That could be tried, thus allowing the feature attraction to alone carry the blame for bad business.

In the orchestra were many holes. The fifty-cent seats were filled. There are about four rows in the rear at that price. Down to "K" are the seventy-five cent seats. These were less than half full. About the same condition was apparent in the dollar section (from "K" to "A"). The smoking balcony held about sixty-five per cent. of capacity, with a seedy-looking lot of people in the fifty-cent division. These were the overflow from the fifty-cent section downstairs. The gallery, with seats reserved at twenty-five cents, was half empty.

Considering the quantity of "paper" that came in Monday evening, the showing at the Colonial was almost gloomy. Monday night, however, is not the best (or was not in the past) of the Colonial week, but the absence of the regulars, those nice people of the middle West Side, speaks more than even empty seats can. If the Keith management won't mind the imputation the Colonial audience Monday evening was about the best imitation of a small time vaudeville gathering that New York has ever seen at "first class" (vaudeville) prices.

The show this week is clean. A few "clean" vaudeville bills at the Colonial may bring back the strayers. Outside of a "hell" and a couple of "damns" in Cliff Gordon's monolog, there was nothing to complain of in the entire bill (if one excepts that vice triumphs in the "Detective Keen" sketch). That is a new aspect to vaudeville. Hurrah for the clean show! (Perhaps it was an accident.)

The big headline is Lulu Glaser in "First Love," rather a good vehicle for a legitimate debutante. Miss Glaser plays it well, when acting. Her singing and songs, also those of Thomas D. Richards, the tenor, with his singing, dropped far below. The Glaser skit followed Diamond and Brennan. It suffered accordingly after this lively

comedian, interjected no comedy into the Under-Secretary-father-of-his-daughter, nor was any intended, perhaps, therefore Mr. Welford was out of his element. Donald Hall gave a Clifton Crawford reading of a fop role. Robert Pitkin tried for laughs by exaggerating the eccentricities of the candy manufacturer. One of these eccentricities was often repeated, always accompanied by music, making it very unreal and ridiculous.

There are other principals, of course, and a chorus, but none lightened the gloom of what might have been a very enjoyable show had it been well casted.

Mr. Woods is said to have held the manuscript for quite a while, while casting about for some one to fit the title role.

Sime.

comedy and singing act. Miss Glaser had quite a time in picking up the house. This she did with her work and smile. The comedienne should change her dress of black for the maid character to another color and design. The operetta finished well, followed by Mr. Gordon, who divided the big hit record of the evening with Diamond and Brennan (New Acts).

Mr. Gordon found his old bits were going well and held to them, until close to the finish, when he delved into the present political situation. His comment on this is not as brightly pointed as usual. One line about "Wilson in front with Sulzer on the side" stood out as the best. It is some time since Mr. Gordon has appeared at the Colonial.

The show forced Robble Gordone, a posing act, into the closing position. The Woods and Woods Trio, on the wire, who opened, could have better held the spot. No other act on the bill, however, was fitted to open. A comedy closing turn might have been there to finish the program, with Miss Gordone in the opening after intermission, sending Diamond and Brennan into "No. 4," which would have removed the latter from too close proximity to the Glaser turn. Still with Macart and Bradford in the first half this arrangement would not have been the best. One of the acts on the program, if it had been taken out, with another type of turn replacing it, would have remedied the only blot on a very good running program.

Macart and Bradford ("No. 3") played "A Legitimate Hold-Up," getting plenty of laughs with Mr. Macart's souse and the neat playing of Miss Bradford, who for looks and "clothes" led the evening's feminine procession. The Woods and Woods Trio have a nice opening number that might be worked more rapidly.

An attraction of the first half was Willa Holt Wakefield, again obliged to deliver her pianolog in "one" when class requires class for aid. Miss Wakefield should not be made to demand a parlor set. The management, if it wanted to give the best show, would provide one for her in laying out the bill. This "convenience thing" that hurts an artist, the show and mayhap the stage manager's feelings, is handy to overcome difficulties, but it does nothing else. And it will be usually found a stage manager of a vaudeville theatre knows all about the bill he is running. Some day the arrangement may be left to the man in charge of the stage. Miss Wakefield did about what she always does, but she may have been somewhat disappointed in the altered calibre of the Colonial patrons. A new little verse, "Wooden Shoes," was employed by her for the first time. "Dirty Little Hands" should be replaced in the act. It has a universal human appeal and Miss Wakefield handles it well.

The Daniel Frohman sketch, "Detective Keen," was the first half closer, placed right, for a dramatic. As a sketch of the criminology class, the "Keen" writing will get over. The players individually earn little enthusiasm. Ruby Hoffman as the crook-serving maid was the best. Cooper and Robinson, "No. 2," also appeared.

Sime.

AMERICAN ROOF.

The show runs very much to the sob stuff and polite specialties. Alice Hanson (New Acts) put across the only real laughing number of the evening. Togo and Geneva opened with a straight wire act, the man and woman showing nothing out of the ordinary. Two numbers later, Teddy Dupont sang three ballads, gracefully, but scarcely in a manner to help the comedy side of the show. Kollins and the Klifton sisters put over their interesting banjo specialty, and finally the Cycling Brunettes offered their almost straight bicycle turn. That is piling up polite acts.

In the sob department were Ben Smith, blackface monologist, who sang "Silver Threads Among the Gold" and a sympathetic ballad in a light, high tenor voice that fairly trickled with tears. John T. Doyle and Co. were on late in the dramatic sketch, "Putting One Over." Miss Hanson was called upon to carry the "comedy relief" for the whole bill. That she got away with it speaks well for her new offering.

While the so-called "big time" producers are taking all sorts of liberties with literary conventions, it is worth mentioning that the Doyle sketch, which deals with material that could easily be made morbidly interesting, breaks not one of the rules of propriety. "Putting One Over" deals with police methods and the rounding up of a crook, but the heroine turns out to be a decent person, and the crook lands in jail. Up-to-the-minute sketches, as some of our producers prefer them, deal with quite another sort of heroine, and crooks commonly are represented as worthy of reward and sympathy. The Doyle vehicle is well put together for the small time. It has direct, if not convincing, action and rounds out satisfactorily.

Another sketch on the same bill was Meyer Harris and Co. in the familiar "End of the World" from "Wine, Woman and Song." Harris follows the original of the character closely and makes it fairly effective. His supporting players are rather crude.

Miss Dupont looks extremely pretty in modish clothes and sings agreeably, but does not get beyond the classification of a light number. The Six Madcaps try to get too much over and end by becoming tiresome. Fifteen minutes of lively dancing with one song at the most, would get them more than their present loosely put-together arrangement.

Kollins and the Klifton Sisters deliver a capital banjo specialty. There is some novelty in the imitations of Kollins, and the two girls give the act an attractive appearance. Goodwin and Elliott were billed for the "No. 2" spot, but were replaced by Ben Smith. Smith's talk is rather monotonous, perhaps, because it is delivered in a listless way. However, there was little of it. Smith has a high voice of just the quality to strike the small time audience.

Rush.

Martin Emery, the Chicago theatrical man, is in New York negotiating for several pieces of stage property which he may send out on the road before the first of the new year.

WINTER GARDEN

The Sunday night vaudeville concerts at the Winter Garden have greatly improved of late. The full value is now secured from the bills through placing of the turns. Jule Delmar, who stands pretty near the head of the class in laying out a vaudeville program, has been gathering the shows together.

While the bill last Sunday night lacked a comedy balance, its speed held up an average of excellence. The first half of eight acts was finished in sixty-five minutes. The second, of five acts, consumed about the same time. In between was a twenty-minute intermission, extending the final curtain until 11.05. The show started at 8.35.

The evening's surprise was Bayes and Norworth, and the evening's hit (in the next to last position) was Howard and Howard. Bayes and Norworth closed the first half. No card was placed nor were they programed. With the drop taken up, they were under a spot kissing each other. During their stay upon the stage, they kissed often, while singing old favorites called for by the audience. The closing number (new) Mr. Norworth announced he would tell the writer of after the first verse if—but he didn't. The couple were quickly recognized and loudly received, finishing in applause second to the Howards, who are immensely popular up there. In Willie Howard, the Shuberts have found a successor to Al Jolson for catching and retaining the favor of the Garden crowd.

The Howards slightly changed their turn from the previous Sunday. Willie sang a couple of songs, new for him, including an Italian lyric on "Pagliacci." Gene Howard immediately afterward sang it "straight." If Gene had sung this number in vaudeville, some of these Caesar Nesis, fooling around, would have been chased to the woods. The Howard boys stopped the show again. They will stop any show the Shuberts can put on.

Another extraordinary score was registered by Martin Brown and the Dolly Sisters, in their dancing number from "The Merry Countess." It's too bad this calls for dialog by Mr. Brown, but otherwise he is always there on his feet. The Dolly girls are not a whit behind him. Texas Guinan, who has replaced Shirley Kellogg in the regular Garden production, led one of her songs from the show, with nearly the full troupe of well-dressed choristers in the rear. Trixie Friganza gave a singing monolog act in "one." Charlotte Greenwood and Sydney Grant, also from the Garden company, did a couple of their show songs, Miss Greenwood emphasizing the bit with her side kicks. Adelaide and Hughes repeated their new "canoeing" act. It cannot stand repetition until Adelaide puts in some of her tricky toe dancing. Any act by itself with her in it needs that. Carter De Haven appeared in his "piano-act," having one song descriptive of his family, fortune and household.

The Cox Family, a mixed quartet, opened the bill lightly with song. The Ceballos followed, and livened it up with a fast acrobatic dance. The Dippy Diers act, from the Hippodrome, in which Dippy Diers or someone else imitates Jimmy Rice, also Bert Melrose

HAMMERSTEIN'S.

(Estimated Cost of Show, \$3,900.)

There is quantity galore in the 12-act bill this week at Hammerstein's, but as much cannot be said for the quality. Edna Goodrich is the headliner. The presence of two singing monologists, Stuart Barnes and Frank A. Mullane, was an unusual feature.

The first half of the show moved along very quietly, with honors going to Harry Puck and Mabelle Lewis in their simple singing and dancing specialty and the Bell Boy Trio. Miss Goodrich closed the first half. The second half made much better entertainment, but the audience kept trailing out. The Five Sullys and Fay, 2 Coleys and Fay checked the walking out movement successfully.

Brown and Williams opened the show about 8 o'clock. The Close Brothers, acrobats, were last at 11.26. The length of the bill worked seriously against the later numbers. Stuart Barnes, second after intermission, had the pick of position. He wisely addresses his humorous talk to the feminine portion of the audience. A girl in the Monday night audience wore an asphalt face until Barnes delivered his courtship talk. Then she laughed until her willow plume tossed like a palm tree in a gale. The monologist followed another talking comedian and got away with it easily.

At about 11 o'clock the Five Sullys started to play what looked like the second comedy sketch of the evening. The house was listless at first, but the eccentric dancing of the bell boy woke them up with a jolt. The sketch portion moves like clockwork with its complex situations, but it is the singing and dancing that gives the turn its best interest. The dancing finale put the quintet over for a substantial hit.

Fay, 2 Coleys and Fay were next to closing, a position that could not be made more difficult. There was a movement toward the doors when their card appeared, but the fast nonsense of the blackface turn stopped the exodus and held the crowd interested.

"My Lady's Fan" made a first rate number to open the second half. No better handling of light effects has been seen and there is real artistic merit to the tableaux.

"The Awakening of Minerva," Miss Goodrich's vehicle, offers nothing in the way of novelty, but it does fulfill its real purpose of making an excuse for the appearance of the statuesque Edna in Grecian draperies. Miss Goodrich in these same draperies is a whole production. Besides her generous loveliness, Miss Goodrich has a gift of humor.

Adonis and Dog were "No. 2," followed by the Bell Boy Trio. The clever pup did a whole lot for the gymnast. The trio have a boy Hebrew comedian who gets laughs and their harmony gave them a capital finish.

Rush.

(in the "Melrose trick" even using the bird business) did little in the fun making way. Steffy Berko (opening the second half) is a young girl who plays a violin without expression.

In speaking of the Winter Garden, please don't forget to mention Sam Lehman and his orchestra. The flops that orchestra has saved! *Stime.*

BRONX.

(Estimated Cost of Show, \$3,350.)

A smooth-running, well laid-out program (looking more in many respects like a real Percy G. Williams' bill than any which has been seen in the Williams houses since they have been booked by Keith) took the audience off its feet. The house was fair only, but those on hand made up in enthusiasm what they lacked in numbers. If this bill can't do business at the Bronx, then Keith might just as well shove the small time shows in right away instead of waiting a few more weeks.

"The Trained Nurses" headline, but Clark and Bergman should headline "The Trained Nurses," instead of being billed "with." The reception given Clark and Bergman at the close of the act equalled anything ever heard in a vaudeville theatre. The couple seem to be making a mistake in burying their identity in an act at just this time, when they should be stepping into the leading double-act position in vaudeville. With Brice and King out of vaudeville, and Rock and Fulton on the way out, Clark and Bergman could fill the double vacancy and also draw down part of the big salary thing. Remaining with the Lasky act simply means coming back to vaudeville next year and starting from where they finished last season. "The Trained Nurses" as an act is about the best thing Lasky has ever done, but he did it by engaging Clark and Bergman.

Jessie Busley and Co. closed the first half. In the Bronx, where this shop-girl sort of thing should be known if anywhere the act went splendidly. The slang, the shop girls' English, and the cheap sentiment all carried.

Dolan and Lenharr caught "No. 3" with their travesty mind reading. The laughs followed each other in rapid succession. Hugh Mack figures in the proceedings with the principals in a big way, sharing the comedy points about evenly with Dolan. The act has improved with working and now makes a fast comedy offering.

Belle Baker, "No. 4," didn't get over very far. Songs are needed badly. The singer has never had a poorer repertoire, although in one or two cases it seems to be her fault more than that of the song. "You're My Baby," a corking number for a great many singers, really hurts Miss Baker from the manner in which she sings it. It's a good number the way it is written, and that's the way it should be sung. Bessie Wynn could teach Miss Baker something about this song, as could Lillian Shaw about her Italian number, which seems to be a dead steal from "I Gotta Da Rock."

Tom Davies Trio closing the show passed the chills up and down the backs of the audience with their whirling around the raised track on motor cycles.

Kate Elinore and Sam Williams were a solid hit next to closing.

Felix Adler opened after the intermission and worked at a disadvantage, but when he got to the ventriloquist bit, he had them going and landed heads up.

Lynch and Zeller opened the program. McMahon, Diamond and Clemence (New Acts). *Dash.*

5TH AVENUE.

(Estimated Cost of Show, \$2,950.)

The bill at the Ave. is interesting and to the three-quarters filled house Monday night, certainly amusing. It is seldom these days that an audience of the enthusiastic brand gets into a vaudeville theatre, but this crowd simply went to it on every occasion.

Vaudeville managers should feel good to know that there are still so many people who can go wildly enthusiastic over their shows and they would do well to protect that class of patrons. Allowing a thing like the "Dope" song used by Gladys Vance (New Acts) is not doing it, and it's a pity. The song was not done at the matinee Monday. The number did not bring the singer back for a bow, which was a good sign.

Frey Twins opened the program with their fast wrestling exhibition. The boys on appearance make the running at the start. Away from the ordinary, the Frey Twins are very welcome and the clean-cut wholesomeness of the turn is refreshing. They were accorded a hearty reception and sent the show away very fast. Miss Vance did not retard the progress any until she hit the Dope song, which lowered her stock to sea level.

McDevitt, Kelly and Irene Lucy were "No. 3" and sent over a great big laughing hit which came from all parts of the house. The talk and dancing of the two boys got over to big results and the very good looks and straight playing of Irene Lucy helped out not a little. A good comedy act of the sort which are rather scarce these days, McDevitt, Kelly and Irene Lucy are worth at least \$400 weekly to big time vaudeville.

Hart's Six Steppers were billed for "4," but were switched to "6," Carl Demarest (New Acts) changing places with them.

George Beban and Co. in "The Sign of the Rose," went from "7" to "5." The sketch held the house at attention, and the acting of the star was interrupted several times by big applause. The same pretty set is utilized and a very good company surrounds Mr. Beban. The central office man is a big, burly fellow who throws the smaller Beban around as though he were a child. There is a pretty flower girl and a good-looking, very, stylishly gowned mother. A cute kiddie and a daddy that will do round out the cast.

The Six Steppers went through their routine of dancing following the sketch and for some reason did not get what they usually do. The effect of the pathetic playlet ahead may have been the cause. The act does nicely, however, although it is not big enough for so important a position.

Jock McKay, next to closing, was a laughing hit. McKay has improved wonderfully since he first opened here a few years ago. He could be made a big vaudeville feature with the proper handling.

Blake and Amber (New Acts) were "No. 7" and skimmed through, while Billie Reeves (New Acts) in the closing spot had no difficulty holding them in.

Dash.

MARION'S DREAMLANDS.

Twenty-seven chorus girls, a few chorus boys and a number of principals, forty-four people on the stage at one time, in a burlesque show—Dave Marion's "Dreamlands"!

Nothing else of consequence need be said. It is giving burlesque something when the stage looks like a Broadway production, as Marion's show does. Marion builds along the Broadway idea, without having the capacity or prices in front of him, as a "\$2 show" has.

The "Dreamlands" this season isn't a "\$2 show," but in its surroundings and background look like one. For a manager who did a clean-up on his first tour of the Eastern Wheel (as Marion did last season) to come forward now with a brand new show is miraculous in burlesque. Other managers would have been content to have played themselves out in the production that got the money on the first trip. (Several are doing it now on the Eastern and Western Wheel.)

"The Dreamlands" is new to the Eastern Wheel this season, excepting some of the people and Mr. Marion's always entertaining comedy as "Stuff, the Cab Driver." Quite a little of the inserted business, and the numbers, have been revived from Marion's Western Wheel show of two years ago. For the East they pass as welcome strangers. "The Dreamlands" big number, and Marion's best produced bit, "Follow Your Master," arrives at the finale of the performance. As a comedy scene it is a whole show in itself. This year Marion is having his chorus girls play a melodrama.

"A Fast Life and a Merry One" is recited by Marion in the character of the private secretary, and "Scenes from Life" is put on as one of the three olio acts. The "Life Scenes" is well staged. It is one of the Marion trademarks, and sharply contrasts to the liveliness and speed of the remainder of his performance. (Another Marion trademark is cleanliness, and he again adheres to it.) "I Didn't; Yes, You Did," is also revived, but it is worked more quietly than formerly and might be roughened up some. "Bonnie Mary," probably the first of the Scotch number that showed around in burlesque, is also in this season's piece. "In Vaudeville" is there, with Billie Davis, a chorus girl, falling down on the imitations. "Good-bye, Pal," closes the first part.

The show starts with a little prolog in "one" on "Burlesque." The same masked figure who recited it concluded the entertainment with another speech. The opening of the first part runs steadily for thirty-five minutes, without the girls or principals leaving the stage. It is all song and action, too much, in fact. Marion might arrive before he does, or the opening be broken up in some way. Also the Symphony Four and Lawrence and Thompson as the olio proper, preceding "Life Scenes," all entered under the guise of a Cabaret show in "one," become too light for vaudeville attention, between the weight of the performance before and after.

The new show is called "Pousse Cafe," written, staged and produced by Marion, with Oscar Liebman credited as having arranged the music. Mr. Liebman is the musical conductor. William Lawrence seems principal come-

dian, second to Marion. As a He-brew, Thompson fairly pleases, but he is no headline in that class. During the first part he has the "card" business for laughs. Fred Collins is the straight, singing "Mother's Health" for a mush ballad appeal. Agnes Benler is principal woman, leading the "Vaudeville" number and dressing the role properly. Louie Rice is supposed to be the soubret. She dances now and then, and tries to act in the "Mother" bit. Inez De Verdier is prima donna. Miss De Verdier has a peculiar voice that must be fitted. "Oh, You Lize" suits it far better than anything else attempted. Miss De Verdier is a good-looking woman, and led the "rag" with much vim, also dancing well in it. Next to the "Follow the Leader," "Lize" was the best liked number, but not holding just the right swing for "Turkey Trotting," although the chorus went to it very well. It's a good working chorus Marion has, the girls apparently laughingly enjoying the performance equally with the audience.

Other characters were taken by Max Gordon, Mart Thompson and James X. Francis. Several more principals were programed. Still, outside of Marion himself, "The Dreamlands" is fearfully shy of anyone approaching the star division. Marion only needs himself, however, and, in proof of that, the performance drags when he is not on the stage. The speed and the action are not enough to fill the void left by his absence, and there may be too much rush without coherency.

But forty-four people with an individual star at their head! As a producer, showman and drawing attraction, Marion is a gold mine to the Eastern Wheel. He should have ten shows on it instead of one—when you think of some of the other Eastern Wheel managers who put out two or more shows every season—blindfolded. *Star.*

UNION SQUARE.

(Estimated Cost of Show, \$2,750.)

The regular went wrong on his dope at the Union Square this week. In sizing up the show ahead of time he figured it out that the bill would be shy a lot of entertainment. That's where he sized up wrong. In the running Monday night the bill worked out nicely and gave big satisfaction. The theatre was comfortably filled. Scattered throughout the audience were battleship boys. The house was very enthusiastic and each act came in for a liberal share of applause.

"The System," Taylor Granville's police sketch, is playing its second week. It has been shoved down a few pegs and is now closing the show. On the Union Square program this week in that position is just where it belongs as it runs over a half hour and has three scenes.

With public sentiment running high now over the scandal in the police department, "The System" is bound to get a lot of sympathy in the Fourteenth street neighborhood.

Peppino, accordionist, opened the show. This young man has made marked improvement since playing the American Roof last year. He shows more familiarity with the stage and has switched from the rag medley to the

popular song stuff. While getting considerable out of it, a good rag or two will help him gain "big time" popularity.

Peppino doesn't mop the stage with his hair nor endeavor to break every bone in his body while playing. He works in a quiet, easy manner and grinds out good music. At the Union Square the young Italian went over nicely.

Ergotti and Lilliputians were second. The little fellows became big favorites from the start. They work up their comedy effectively and combine it nicely with a "risley" routine. The midgets now use an airship contrivance for their whirl around the stage at the finish. Sophy Bernard was the first of the single women to appear. She was in good voice. Lamberti pleased with his musical protean offering. He might profit by adding an American to his list of impersonations. Lou Anger found the audience ripe for his monolog. His soldier talk came in handy with the warships in the North River.

Cross and Josephine had an easy spot and made the best of it. Lillian Shaw scored best with "I Gotta da Rock." For encores she rendered several of her old numbers. *Mark.*

ORPHEUM

(Estimated Cost of Show, \$3,850.)

The nearest thing to a fall down of the entire program is a new act by Jesse Lasky, all the others being, in the main, old-timers, who made good to such an extent that it was an excellent working bill that pleased the audience immensely Monday evening. The Lasky production is "In the Barracks," a military operetta (New Acts).

The show opened at 8.12 with the Steiner Trio, comedy bar gymnasts, with a turn fashioned after the Camille Trio seen hereabout for a number of seasons. Perhaps this is a "copy" act, secured at a cheaper price than the original and hence more in demand at the booking offices. The Farber Girls, in a dainty "sister" turn, were favorably received in second position.

Ed. F. Reynard's big ventriloquial production act, with a lot of new effects, evoked screams of laughter at the comedy. The Nichols Sisters have a couple of new songs with the same talk of last season.

Mullen and Coogan are more "burlesque" in their methods than when seen at the Fifth Avenue a couple of months ago and, strange to say, are better liked. They are using John Neff's musical instrument comedy business as a "bit." Ida Brooks Hunt and Cheridah Simpson have also changed for the better approval of audiences since at the Fifth Avenue. They no longer wear kilts or make any attempt at costume changes.

McMahon and Chappelle's card got applause before they appeared, showing that favorites are not forgotten. They convulsed the audience with their matrimonial duolog. Great Tornados, aerial tumblers, preceded the pictures.

"New faces" are all right—when you can find good ones; but if you don't want to gamble, it's best to play a bill made up of standard material. *Jolo.*

LADY BUCCANEERS.

The one point in which Campbell & Drew's "Lady Buccaneers" fails is in the effectiveness of the comedy intervals. One would be inclined to call that a serious defect in a burlesque show. It is the factor that keeps the organization from putting over a top class evening's entertainment.

The managers have done themselves proud in costuming and scenic accessories. The numbers are well handled and the choristers uniformly good looking. But when the opening piece had gone nearly to its finish and there had not been a hearty laugh, the audience became apathetic. A bit of horseplay at the finale could not wake them up.

For the most part the talk and business are clean. There was one notable exception to this at the Eighth Avenue last week. Annie Goldie puts over some exceptionally coarse material, coarse even for Eighth avenue, which is saying a great deal.

John C. Hanson spells his name in fat type on the program. He plays a stupid German boy in the two-act burlesque, which he wrote himself. His characterization is rather indefinite and he fails to develop enough broad comedy out of it. Burlesque shows built on a book by the principal comedian commonly have this fault of ineffective comedy.

It is astonishing how much is added to the proceedings by seven nice looking, gingery "ponies," who are dressed prettily all the time. Those seven and the posing specialty of the Larados Models did more for "The Lady Buccaneers" than all the rest of company. The posing act, capitally stage managed, makes splendid burlesque material.

The song hit of the piece was "Mellow Melody," led by Marceline De Montague, assisted by pretty much all the other principals planted hither and yon in the audience. The working up of the number was rather strenuous. This same Marceline had a specialty toward the end of the first act. It was the simplest sort of a straight singing turn, but a good voice helped it up, and established the bit as the best applause getter of the early half. Gertrude Ralston led half a dozen numbers in a listless way. With her good looks she should make a better impression. In an Italian number she wore a knickerbocker costume of dull red, while the girls behind were brilliantly garbed in a pretty combination of yellow. It is poor judgment to have the leader of an ensemble dressed less attractively than the chorus.

Another bit poorly managed was the maltreating of the straight (W. M. Harris) by the comedians. Hanson has some fairly amusing nonsense in the second act, but as the principal comedian of a Wheel organization he does not make the distance.

A pretty production and the ponies mentioned make "The Lady Buccaneers" a fairly acceptable offering. The Larados, one of the three specialties in the olio, were the only item of interest in the variety interval. *Rush.*

BILLS NEXT WEEK.

(Continued from page 16).

O'Rourke & O'Rourke
Harry Brooks Co
Thos P Dwyer
Hugh Lloyd Co

PANTAGES
(Open Sun Mat)
"Monkey Hippodrome"
Dewey & Dolls
Eldridge & Barlowe
Davis & Scott
Van & Pierce

St. Louis

COLUMBIA (orph)

Rock & Fulton

"Dinkiepl Xmas"

Barnes & Crawford

James H Cullen

Kaufman Sisters

Five Mowatts

Pette Mignon

Week & Play

COLUMBIA (orph)

Rock & Fulton

Barnes & Crawford

James H Cullen

Kaufman Sisters

Five Mowatts

La Petite Mignon

Work & Play

"Dinkiepl's Christ-

mas"

HIPODROME

Lasker's Hobbs

Booth 3

Musical Ellisons

Maxime Models

Taylor & Brown

Carter & Alita

Ficks Mules

Kalch Japs

PRINCESS

Princess Maids

"Hicksville Junction"

Eastman, Moore &

Kerri

Clark's Dolls

Bafrimo's Girls

KINGS (craw)

Bernard & Roberts

Leclair & Sampson

Al Abbott

5 Columbians

SHENANDOAH

(craw)

Gross & Jackson

Robert Hall

May Burke Co

Murry K. Hill

Dave Woods Animals

St. Paul

ORPHEUM

(Open Sun Mat)

Bertha Kalish Co

Carl McCullough

Wm Raynor Co

Bottomly Troupe

4 Florimonds

Kemps

EMPRESS (ac)

(Open Sun Mat)

Lind

Pitchain Troupe

Mit Arnsman

Gaylord & Herron

8 Lovetts

Scrantom, Pa.

POLI'S (ubo)

Gardner Crane & Co

Edwards Davis & Co

Mosher Hayes &

Mosher

Karlton & Kay

Palace Quartet

Bessie La Coutt

Black & White

Seattle

ORPHEUM

(Open Sun Mat)

"Mine Liebschen"

Great Howard

Beatrice Michelena

Claudius & Scarlet

Chas Olcott

2 Alfreds

Marco Belli

EMPRESS (ac)

Marcelline

Fred Morton

Whitney's Opera Dolls
Eddie Leonard
Greene & Parker
John Zimmer
Rutherford & Moore

Springfield
POLI'S (ubo)
Gus Edward's Revue
Billie S Hall
Willie & Burt
Barto & Clark
Merlin
Young & April

Syracuse

GRAND (ubo)

Lambert & Ball

Gladys Alexandria Co

Norris Baboons

Redford & Winchester

Peelson & Goldie

Alvin & Kenny

Sadie Jansel

Tacoma

EMPRESS (ac)

Ling Long

Weston & Leon

Alf Holt

Barney Gilmore

Walter H Brown

"Delicatessen Shop"

PANTAGES

"Girl Golden Gate"

Eleanor Otis Co

Millard Bros

DeLea & Orma

Esmeralda

Terre Haute

VARIETIES (vva)

Don Carlos Manikins

Sherman & McNaugh-

ton

Great Richards

Gormely & Caffray

Rogers & Wiley

2d half

Robert's Rats & Cats

Heron & Douglas

Zig Zag 3

Hanks Bronzels

Moore & Browning

Vancouver

ORPHEUM (ac)

Pritikow & Blanchard

Falls & Falls

Glen Ellison

Leonard & Whitney

Howell & Scott

"Dance Violins"

PANTAGES

"Minstrel Misses"

Readick-Freeman Co

O'Neal & Wainsley

Howard Langford

Zara Carmen 3

Vetera, B. C.

EMPRESS (ac)

Bessie's Cockatoos

Collins & Hart

Arthur Whitelaw

Dancing Maddens

Italian Troubadours

Washington

POLI'S

Ward & Curran

Francis Animals

Felix Adler

Premier Duo

Zola Sisters

Langdons

(One to fill)

CHASE'S (ubo)

Ellmore & Williams

Jullian Dove Co

Stanley James Co

Newbold & Gribben

Beyer & Bro

"K Kringle's Dream"

"Lade of Melodie"

Winning

ORPHEUM

Adrienne Augarde Co

Florentine Singers

Chas Drew Co

Herbert's Dogs

Gidsamth & Hoppe

Ed Morton

Flying Martins

EMPRESS (ac)

Geo B Reno Co

Will Oakland

3 Gerts

Mab & Weiss

Lottie Williams Co

Worcester

POLI'S (ubo)

"Parlan Garden"

Schooler & Dickenson

Kalmar & Brown

Merritt & Douglas

Eddie Ross

Alice D'Garmo

(One to fill)

WINTERGARTEN

(October)

Grassy

Hardt

Bordu

3 Rubes

Bruckner

Carlton

Mida Minty

Yvette

Collins & Hart

Tiller

Carlisle Kawbawgan

Paris

OLYMPIA

(October)

"Quaker Girl"

Alice O'Brien

Rosny Dheris

Mix Lawlor

Kryyl

H Leonal

Dorville

Albers
Harry Mass
Jackson Troupe
Manville

FOLIES BERGERE

(October)

Willy Pantser

Anna Doherty

Mallia & Bart

Maurice Cronin

French & Els

Jules Moy

"Eternal Waits"

Jane Marnac

P Ardor Duval

Vienna

RONACHER'S

(October)

Permanes

The Athletes

Kajiyama

Victoria & Georgtiti

Olympia Girls

Holden

Clown Parker

Esmece

SHOWS NEXT WEEK.

NEW YORK.

"A RICH MAN'S SON"—Harris (1st week).

"A SCRAPE O' THE PEN"—Weber's (4th

week).

"BROADWAY JONES" (Geo. M. Cohan)—Co-

gan's (4th week).

"FANNY'S FIRST PLAY"—Comedy (5th

week).

"HANKY PANKY"—Broadway (11th week).

"LITTLE MISS BROWN"—48th Street (8th

week).

"LITTLE WOMAN"—Playhouse (1st week).

"MAN AND SUPERMAN"—Hudson (3d week)

"MILESTONES"—Liberty (5th week)

"MIND THE PAINT GIRL" (Billie Burke)—

Lyceum (6th week).

"MY BEST GIRL"—Park (6th week).

"OFFICER 666"—Gaiety (10th week).

"OH! OH! DELPHINE"—Knickerbocker (3d

week).

"READY MONEY"—Elliott (9th week).

REPERTOIRE (Southern and Marlowe)—Man-

hattan (3d week).

SPOONER STOCK—Metropolis (6th week).

"TANTALIZING TOMMY"—Criterion (3d

week).

"THE AFFAIRS OF ANATOL"—Little (1st

week).

"THE ATTACK" (John Mason)—Garrick (5th

week).

"THE BRUTE"—Lyric (2d week).

"THE CASE OF BECKY" (Francis Starr)—

Belasco (3d week).

"THE CHARITY GIRL"—Globe (3d week).

"THE COUNT OF LUXEMBOURG"—New

Amsterdam (5th week).

"THE DAUGHTER OF HEAVEN"—Century

(1st week).

"THE GIRL FROM BRIGHTON"—Academy

(7th week).

"THE GOVERNOR'S LADY"—Republic (8th

week).

"THE MASTER OF THE HOUSE"—Lyric (9th

week).

"THE MERRY COUNTESS"—Casino (9th

week).

"THE NEW SIN"—Wallack's (Oct. 15).

"THE PASSING SHOW"—Winter Garden

(13th week).

"THE PERPLEXED HUSBAND" (John

Drew)—Empire (7th week).

"THE RAINBOW" (Henry Miller)—Grand

O. H.

"THE WOMAN HATERS' CLUB"—Astor (2d

"WITHOUT AN EQUAL"—London Daily Telegraph, June 8, 1912.

Miss ADA REEVE

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the improvised comedy delivered by Barney the laughs came in a continuous string. Eddie Leonard and Mabel Russell were a valuable addition to the extraordinary layout and they kept up the good work by a heavy score finally ended when Leonard warbled a few old-time numbers at the request of the house. Nina Morris & Co. had possession of the serious section with her dramatic episode, "The Yellow Peril," which brought back thoughts of "The Typhoon." Splendidly set, they offered everything, essentially to make the turn a success. Programmed to open the show, Muriel and Francis were shifted down to sixth position. This in itself tells a tale. The two girls combining a charming personality, splendid appearance and no mean ability, ran up with the topnotchers. They displayed one of the prettiest sister act in captivity. Julius Tannen and his chatter came before Valletta and her trained leopards. Tannen made his usual impression. The leopards wound up the entertainment finishing to a seated house and closing the one best bill this old town has seen in one whole year.

MAJESTIC (Lyman B. Glover, mgr.; agent, Orpheum).—Henry E. Dixey headlining with monolog in which the ghosts of his former successes appear. He was received with affectionate applause. The real hit of the bill was made by George Whiting and Sadie Hurt in songs and talk. They present the act in such a smooth and adroit manner it is a pleasure. Louise Galloway and Joseph Kaufman and their company gave a very good account of themselves in the sketch, "Little Mother." Edna Aug was called back several times to extend her monolog, and Robert J. Webb, the elephantine tenor, in Joseph Hart's "A Night in a Turkish Bath" pleased the large audience considerably. The Lietzel Sisters, trapeze performers, opened the bill with a whirl and George Felix caused some little commotion in "The Boy Next Door." Ethel May Baarker, a diminutive violinist, played a good program and was recalled three times. Apple's Animals brought the bill to a close to the delight of the children.

AMERICAN MUSIC HALL (Sam P. Gerson, mgr.; Shuberts).—"The Military Girl" has been doing a fair business. Smoking is permitted and there is a bar attached. Some improvements have been made in the attraction.

AUDITORIUM (B. Ulrich, house mgr.; William Gorman in charge; K. & E.).—"The Garden of Allah," still proving the big money getter of the town. Has three weeks more to run.

BLACKSTONE (Augustus Pitou, Jr., mgr.; K. & E.).—"Milestones," meeting with moderate success. Artistically, out of the ordinary.

CHICAGO OPERA HOUSE (George W. Kingsbury, mgr.; K. & E.).—"The Girl From Montmartre" and "A Slice of Life." The former has some appeal, especially with Richard Carle in the cast. Hattie Williams also more or less of a favorite. Business fairly good.

COLONIAL (James Jay Brady, mgr.; K. & E.).—"A Winsome Widow," with Frank Timney as the star, or rather, should be the star, is meeting with better success. The talk about the town has aroused interest in the old Hoyt farce with music attached. Will close late in October.

CORT (C. J. Hermann, mgr.; Ind.).—"Fine Feathers" playing on extended time. Still drawing well.

GARFIELD (Asher Levy, mgr.; Shuberts).—Margaret Anglin has not won success in "Egypt," her new Edward Sheldon play. It will be taken off Saturday and probably retired to the store house. "Green Stockings" will be revived for the road.

ILLINOIS (Will J. Davis, mgr.; K. & E.).—Ois Skinner, retaining in popularity in "Kismet." The piece has caught on, but is not selling out. Business better than in any other of the "loop" theatres.

LA SALLE OPERA HOUSE (Harry Askin, mgr.; Ind.).—Many signs of renewed life about "The Girl at the Gate." It began slowly. A few changes in the book.

LYRIC (C. A. Reed, mgr.; Shuberts).—"The Blue Bird," not the unmitigated success anticipated. Highbrow contingent too busy looking after local affairs to do anything much for a play of this sort. Business fairly good.

McVICKERS (George Warren, mgr.; K. & E.).—"Get Rich Quick Wallingford," well patronized.

Well presented, the popular price has appealed to those who did not see it at the Olympic. "The Fortune Hunter" will follow.

POWERS (Harry Chappelle, bus. mgr.; Harry J. Powers, mgr.; K. & E.).—"The New Sin," pretty well neglected. The play was pronounced good by the dramatic reviewers, but has not been seen by the general public.

PRINCESS (Will Singer, mgr.; Shuberts and Brady).—"A Modern Eve," twenty-sixth week. Many changes have been made in the cast. Business fair.

STUDEBAKER (E. J. Sullivan, mgr.; Ind.).—Dark.

ZIEGFELD (W. K. Ziegfeld, mgr.; Ind.).—Dark.

COLLEGE (T. C. Gleason, mgr.; stock).—New stock company opened in "The Computers" Monday.

CRITERION (Earl Macoy, mgr.; Ind.).—Bernard Daly in repertoire. Business fair.

CROWN (Arthur Spink, mgr.; Ind.).—Thos. Shea in repertoire did good business. This week, "Life's Shop Window."

GERMAN (Max Hanisch, mgr.; Ind.).—German stock company meeting with success.

FINE ARTS (Andreas Dippel, mgr.; Albert Perry, bus. mgr.).—"The Secret of Suzanne," presented by the Chicago Grand Opera Co., well attended by the "400."

GLOBE.—The only signs of life are baking powder advertisements.

IMPERIAL (Joseph Pilgrim, mgr.; Stair & Havlin).—Sarah Padden in "Kindling," unusual success. This week, "The White Slave."

MARLOWE (J. J. Schwabe, mgr.; stock).—"The Third Degree," fair business last week. This week, "The Man of the Hour."

NATIONAL (John Barrett, mgr.; Stair & Havlin).—Beulah Poynter, fairly successful in "Lena Rivers." This week, Thomas Shea.

WHITNEY (Frank O. Peers, mgr.; Ind.).—"White slave" pictures, with but a medium of success.

The Willard is celebrating its second anniversary this week with Thomas Jefferson in a tabloid, "Rip Van Winkle."

Burton Holmes began his annual travelogue series at Orchestra Hall this week. He is offering "The West Indies."

The Fine Arts theatre this week is devoted to kinemacolor pictures, with Harold Meade as lecturer.

The Remington at Kankakee burned to the ground Oct. 3. It will probably be rebuilt. It was built last season at a cost of \$75,000.

The grand opera school for chorus established last season to train Chicago girls for chorus work has been discontinued. It was a source of much publicity but was found too costly.

Walter McCullough was in town this week looking for people for his tabloid stock company at South Bend, Ind.

Wilton Lackaye, so it is announced, will return to the cast of "Fine Feathers" when that play is taken to New York. Frank Sheridan is now playing the role.

Lee Kohlmar, in "Whose Helen Are You?" while it hesitated for a short while at the Studebaker, is now with "The Woman Haters' Club."

Edward Beck is directing the tour of the Joseph Sheehan opera company on its tour to the Pacific coast.

The "Made in Chicago" show which was scheduled for the Coliseum this week has been postponed until next year. Interest in the show was not great among the manufacturers of Chicago.

John P. O'Rourke, formerly treasurer at the Marlowe, has taken a position with the Big Four railway.

Adolph Meyers has called in his tabloid of "East Lynne" and will reorganize the company.

William Anthony McGuire has gone to New York to submit the manuscript of his new play "The Cost of Living" to A. H. Woods.

Albert Phillips at the Marlowe last season and now conducting a stock company at the

Grand Opera House, Toronto, was injured in a railway wreck last week. Reports have reached Chicago that he is not in a dangerous condition.

Will Deming will have the Thomas W. Ross role in "The Fortune Hunter" when it comes to McVickers.

H. Stutta has organized a musical comedy company which will play at the Folly, Detroit.

Knight & Bierstedt's musical comedy company for six weeks at Rockford, Ill., has closed there and gone to the Opera House, Michigan City, for two weeks.

Kilroy & Britton's "Candy Kid" opened in Duluth Monday.

Boyle Woolfolk will put a tabloid edition of "The Isle of Spice" in rehearsal this week.

Marian Roddy, featured as the baroness in "A Modern Eve" will sing the prima donna role in the touring company at Milwaukee next week. Milwaukee is Miss Roddy's home town. She has been on the stage but a few months.

George Beard is doing the newspaper work for "The Red Widow" at Cohan's Grand Opera House.

Otis Skinner, starring in "Kismet" at the Illinois, is staging the pageant in celebration of the landing of Columbus that will take place at Jackson Park, Oct. 12.

"By Products," by Joseph Medill Patterson, one of the owners of the Chicago Tribune and author of several plays, among them "The Fourth Estate" will be tried out next week at the Academy. Charles W. Collins will present the piece. It was put on at the American Music Hall two years ago with some success. It has been revised and rewritten. Al Rauh who was a member of Harry Bulger's company in "The Flirting Princess" has been engaged for one of the roles.

Leona Stater, last year with "The Climax," has been engaged as leading woman with "The Third Degree" on tour.

Henry Wyatt with the Mabel stock company, is now rehearsing for the role of Dopey Doe in "The Divorce Question," which will be put on the road Oct. 20, by Gaskell & McVitty. Edward E. Rose is staging the piece.

Helen Darling has been engaged to sing the role of the Baroness in "A Modern Eve" at the Princess. She takes the place of Marian Roddy, who has been engaged to sing the prima donna role in the western company.

Mrs. Herbert Ingram, Bobby Crawford and Bernice Adler have been engaged by Starned, Van & Herschel for a big rathskeller act that is being put in shape by Virgil P. Bennett.

Lou Harrington has been engaged as character comedian for the Mabel Stock Company.

Blanche Mehaffy and Herbert Cyril replaced Grace Van Studdiford in the bill at the Majestic Milwaukee last week.

Virgil P. Bennett is staging the tabloid version of "Time, The Place and the Girl," that Boyle Woolfolk will soon put out.

The Park and Fair department of the "Association" has closed down for the winter months. Ethel Robinson, who has charge of that section of the agency, left Chicago last Monday for a month's visit in the east. Ben Rosenthal and Tim Keeler, both road men for the fair department, have also bled away to their winter quarters.

Florence and Leon De Costa, who were in charge of the music at Lake Woods Park, Gary, Ind., this summer, have gone east to join one of Max Sirod's companies, playing "The College Widow" through the south. Mr. De Costa will be the musical director and Mrs. De Costa will have a part in the piece.

C. J. Hermann, manager of the Cort, has been in Boston, where he was made a Thirty-third degree Mason. He is making the rounds of New York before he returns to Chicago.

Caroline Dixon has assumed the ingenue

role in "The Girl at the Gate" in place of Angelina Novasio, who has gone on the road to assume the title role in "Louisiana Lou."

Sousa and his band will be at the Auditorium for a matinee Oct. 13.

George S. Cullen, in the box office at the Columbia theatre, has been stricken with incipient paralysis and is at the Alexian hospital, where he will be compelled to remain for some time.

SAN FRANCISCO

By AL C. JOY.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct).—Offedra Maiton Opera Co., one of the best of such organizations heard at the Orpheum this season, scored a hit. Frederick Andrews' Wonder Kettle, interested the Orpheum clientele as a novelty. Owen Clark, magician, clever, has a good lot of tricks and keeps up a lively running fire of talk. Gray and Graham, singing and dancing, went very well, familiar frame-up of effective laughing number. Ethel Barrymore in J. M. Barrie's playlet "The Twelve-Pound Look," presents a dainty comedy. It gave tone and distinction to the bill. McIntyre and Hartley, pleased on their return. The holdovers are Owen McGivney and Williams and Weger.

EMPRESS.—Ruby Lusby and Willie Dunlay with a chorus of 15 girls in "A Night on a Roof Garden," a well staged tabloid musical comedy, good; well handled with well dressed chorus and containing amusing comedy. Ward Klare and Co. in "Twin Flats," well acted farce that pleases. Green, McHenry and Deane, good. Jura, Reed and St. John, Colonial Pastimes, only ordinarily entertaining. Ida Russell and Grace Church, fair sister act. Three Sternards, good.

PANTAGES (Alex. Pantages, gen. mgr.).—Payne and McKee, "Chicklets," well done bit of pleasing production. Paul Gordon and Ricca, novelty, well done. Tom Kelly, old favorite, big return. Keene Trio, good. Franz Adelman, scored substantially. Alice Teddy makes a return. Her novelty is entertaining. Fred Graham, Nellie Dent and Co., "Just Like a Man," poor sketch well played.

COLUMBIA.—Macklin Arbuckle, "The Round Up," big business.

CORT.—Lambardi Grand Opera Co., good business.

SAVOY.—Kolb and Dill, with Maude Lillian Berli, in "A Peck of Pickles." Satisfactory business.

ALCAZAR.—"The Nigger."

Sarah Truax and Thurlow Bergen are in their final week at Alcazar. James Burke and Maude Fealy open there next week, playing six weeks and then Evelyn Vaughn and Bertram Lytell for ten weeks.

Beatriz Michelena, sister of Vera Michelena and one time star of "Peggy From Paris," after several years in retirement is going back to the stage. She has left San Francisco for New York.

A mortgage recorded last week on the old Tivoli property in Edy street for \$175,000 indicates that early steps will be taken toward rebuilding that famous old opera house. Dr. Levy expects to have a permanent operatic and musical comedy company here.

The Nationals' experiment with melodrama looks to be a success. Big business prevails.

Ed Armstrong will open the American with his musical comedy company next Monday. His brother, Will Armstrong, has been engaged as principal comedian.

Tom Chatterton and his wife, Lucile Culyer, are back in town after a year of farm life. They are considering vaudeville.

Henry Gille, a show printer, won \$2,400 in a lottery here last week.

George K. Spoor of New York, president of the Esenay Film Manufacturing Company, arrived here last week and closed a deal for the building of a \$25,000 producing plant at Niles, a San Francisco suburb.

Maclyn Arbuckle, who is playing to capacity houses here in "The Round Up" at the Columbia, brings a fine rip story from Salt Lake City, where the company appeared a few

When answering advertisements kindly mention VARIETY.

IT NEVER RAINS BUT IT POURS

WE HATE TO TELL TALES, BUT IT'S TRUE, THAT WE HAVEN'T HAD A REAL HONEST-TO-GOODNESS HIT SINCE "HONEY MAN," HOWEVER, WE STARTED THIS SEASON WITH A "BANG," AND BESIDES OUR WRITERS FURNISHING US WITH THE TWO FAMOUS SONG HITS THAT ARE "CLEANING UP" ALL OVER THE COUNTRY, THEY HAVE ALSO POURED IN RIGHT ON TOP OF THEM, A FEW INFANTS THAT ARE JUST BEGGING US TO TAKE THEIR BLANKETS OFF, TO LET YOU, MR. AND MISS PERFORMER, EXPOSE THEM FOR PUBLIC APPROVAL. THEY ARE MENTIONED AT THE BOTTOM OF THIS AD.

IF YOU HAVE NOT PUT ON THAT "OVER-NIGHT" CRAZE, GET IT NOW, WE ARE SPEAKING OF

"WHEN I GET YOU ALONE TO-NIGHT"

THE WRITERS, JOE GOODWIN, JOE McCARTHY AND FRED FISCHER, HAVE JUST COMPLETED A WONDERFUL PATTERN CHORUS, AND DOUBLE VERSION. SEND FOR IT, THEN THANK US FOR IT!

WAS THERE EVER A MORE BEAUTIFUL AND EFFECTIVE CLIMAX TO ANY BALLAD THAN "LIKE A BABY NEEDS ITS MOTHER, THAT'S HOW I NEED YOU"? AND JUST IMAGINE, THAT LINE ONLY RUNS SECOND TO THE BALANCE OF THAT WONDER OF MODERN BALLAD LYRICS, WITH ITS BEAUTIFUL AND APPEALING MELODY.

"THAT'S HOW I NEED YOU"

BY GOODWIN, McCARTHY AND PIANTADOSI. SPECIAL QUARTETTE ARRANGEMENTS. SLIDES BY SCOTT & VAN ALTENA.

YOU'VE TOLD US YOU WANTED ANOTHER SONG LIKE "HONEY MAN"; HERE IT IS, AND BY THE SAME WRITER.

"I WANT MY MAN"

EQUALLY AS EFFECTIVE AS "HONEY MAN"; THAT'S SAYING A WHOLE LOT.

WILL DILLON, WHO HAS TURNED OUT SOME SENSATIONAL HITS IN THE PAST YEAR, HAS HANDED US A PIPPIN—RIGHT UP TO THE MINUTE—NOVELTY RAG SONG GOOD FOR ANY SPOT, IN ANY KIND OF AN ACT.

"TAKE ME TO THE CABARET"

SCOTT & VAN ALTENA MADE A GREAT SET OF SLIDES FOR THIS SONG.

FOR THE BENEFIT OF THOSE WHO ARE NOT ACQUAINTED WITH THAT LAUGH GETTING COMEDY SONG, YOUR ATTENTION IS CALLED TO JOE GOODWIN, JOE McCARTHY AND AL PIANTADOSI'S NOVELTY SONG,

"YOUR DADDY DID THE SAME THING FIFTY YEARS AGO"

A DOZEN EXTRA CHORUSES; EVERYONE A HIT. WILL BE SENT UPON REQUEST.

IN ANOTHER MONTH THE FOLLOWING "JUST BORN" SONG NOVELTIES WILL BE BAWLING ALL OVER THE COUNTRY. WE MERELY MENTION THE TITLES NOW, BEAR THEM IN MIND, AS WE WANT TO COME BACK IN A SHORT TIME AND BE ABLE TO SAY "WE TOLD YOU SO"

"BILLY, BILLY, BOUNCE Your BABY DOLL"

BY JOE McCARTHY, AL BRYAN AND FRED FISCHER. IT IS A NOVELTY, COMEDY WALTZ SONG. DIFFERENT FROM ANY SONG PUBLISHED IN YEARS.

IF YOU ARE LOOKING FOR A REAL OLD FASHIONED BALLAD

"SOMEHOW, I CAN'T FORGET YOU"

IS JUST THAT KIND. BY JOE McCARTHY AND AL PIANTADOSI.

"HONEY ROSE"

BY CHRIS. SMITH, who, you remember, gave you "WAY DOWN AMONG THE SUGAR CANE." JOE McCARTHY AND JOE GOODWIN WROTE A "BULLY" LYRIC.

YOU HAVE BEEN LOOKING FOR A SUCCESSOR TO "YIDDISHER RAG." WE HAVE IT, AND IT'S BY THE SAME WRITER, HARRY PIANT. THE MELODY SURPASSES HIS FORMER HIT. JOE McCARTHY'S LYRIC HAS A LAUGH IN EVERY LINE.

"AT THE YIDDISHER BALL"

ASK EMMA CARUS AND BEN WELCH ABOUT THIS ONE. SEND FOR IT NOW.

LEO. FEIST INC., "FEIST" BUILDING 134 WEST 37th STREET **NEW YORK** Western Office 145 N. CLARK STREET **CHICAGO**

P. S.—M. J. STONE and FRED FISCHER WILL WELCOME YOU AT OUR CHICAGO OFFICE

weeks ago. When the show played at Salt Lake two seasons ago a husky, wildwest Salakian named Lomax informed his friends, after he had seen the show, that the cowboys and Indians who gambol about Arbuckle were phony, that if they had remained long enough he would have "shown them up." This year when Advance Man Frank Martineau came along and announced the return of "The Round Up," Deputy Sheriff Dan Loftus of Salt Lake recalled to him Lomax's talk. James Ashburn, who plays one of the roles in "The Round Up," spent nine years on the ranges of Arizona. But he doesn't look like a broncho buster off the stage. Loftus contrived a meeting between Lomax and Ashburn. Lomax challenged Ashburn to a lariat duel and Ashburn roped and tied his rival before the latter had even uncoiled his rope.

The season of Sarah Truax and Thurlow Bergen comes to an end this week at the Alcazar with the revival of "The Nigger."

Charles Ackerman, owner of the Republic vaudeville and motion picture house, has taken a lease on the California theatre, now building at the corner of Eddy and Mason streets. Fred W. Swanton of Santa Cruz is financing the work. The building of the California was started about a year ago, the intention being for the Ferris-Hartman company to use it. After the building was well under way it was found that funds were lacking to complete it. Work then ceased and nothing was done until Swanton came to the rescue a few weeks ago. The building will be six stories and the theatre will have a seating capacity of 1,600. Swanton said he expected it would be ready to open the first of the year. Ackerman will put on vaudeville in the California.

LOS ANGELES

By E. R. DONNELL.

ORPHEUM (Martin Beck, gen. mgr.; agent direct).—Week 30. The Takiness, ordinary; William H. Thompson & Co., excellent; Billy Gould & Belle Ashlyn, big hit; Howard's Novelty, classy. Holdovers: Boudling Patersons, Grace Cameron, Edmond Hayes & Co., Elsa Ruegger. Business brisk.

EMPRESS (Dean B. Worley, mgr.; agent, S. & C.).—Lina Pantzer, satisfactory; Holden & Harron, scored; "The Green House," tedious; Daniels & Conrad, endorsed; "Fuji yama," big scenic; Mile. La Deodima, novelty. Healthy business.

CENTURY (A. & M. Loewen, mgrs.; agent, Bert Levey).—Dunlap Bros., fair; Princess Indeta, ordinary; Bake's Athletic Girls, mediocre; "A Modern Socialist," virile; Fenner & Fox, entertaining; Greco & Platt, clever. Average attendance moderate.

MASON OPERA HOUSE (W. T. Wyatt, mgr.; K. & E.).—Current, "Officer 606."

MAJESTIC (Oliver Morosco, mgr.; Shuberts).—Current, George Damerel in "The Heartbreakers."

BURBANK (Oliver Morosco, mgr.).—Dramatic stock. Current, "A Dollar Did It."

BELASCO (Oliver Morosco, mgr.).—Dramatic stock. Current, "The Money Moon."

ADOLPHUS (Workman & Sturm, mgrs.).—Stock burlesque.

PRINCESSE (Geo. B. Ryan, mgr.).—Stock burlesque.

Harry J. O'Neal declares he has had his fill of cabaretting and has closed at Jahnke's Cafe to join Lew Cantor's "Merry Kids," which went over from Pantage's circuit to the Bert Levey chain and opened last week at Bakersfield. O'Neal is figuring on going back to Chicago via the "kid act" route.

A new act to open last week at Bakersfield for Levey is Gene Post and his Ginger Girls. Rosie Cohen, an energetic chorister at the Olympic, when that theatre was on the map here, is in the line-up.

Robert McKim, late leading man here at the Orpheum with Maude O'Delle, opened Oct. 9 at the Empress, Salt Lake, in a new sketch by Walter Montague and entitled "A Persistent Wooer."

Ralph Stuart, the new Burbank leading man, and Ione McGrane, Kenneth Stuart and Richard Allen, the other new Morosco stock recruits, made their initial bows to Los Angeles theatregoers Oct. 7 in the new comedy, "A Dollar Did It."

Mrs. Beatrice Hubbell Plummer, soprano, and well known here in musical circles, has gone to Chicago, where she will form a combination with Mary Turner Salter, pianist and song composer, for a concert tour.

Orrin Johnson played several performances last week at the Belasco under the care of a physician. Ulcer of the stomach is reported to have been responsible for his indisposition.

The organization of a local branch of the Drama League of America was effected Sept. 27. These officers were chosen: President, Mrs. Clove; vice-president, C. C. Parker; secretary, Gertrude Workman; treasurer, M. M. Grigg.

It is understood Marguerite Leslie, the English actress and leading woman at the Belasco, returns to New York City following the conclusion last week of her engagement in "The Gamblers."

Reece Gardner, a former member of "Pop" Fischer's old musical-comedy stock company at the Lyceum; Frances White, familiarly known here as the "splash me" girl, and not so very long ago in the chorus at the Adolphus, together with several other footlight entertainers, have migrated to Portland, where they become members of Keating & Flood's stock musical show at the Lyric.

The 7th Anniversary Number

VARIETY

WILL BE PUBLISHED IN DECEMBER

Preferred position for advertisements may be secured by ordering now

Harry Davidson was here last week "blazing the trail" for Paul Armstrong's "A Romance of the Underworld."

William J. Hurlburt, author of "The Fighting Hope," is expected here this week from the east. The object of his visit is said to be chiefly to direct the production of one and possibly two new plays that are to be premiered at one of the local Morosco playhouses.

Another prominent easterner expected this week is Mort H. Singer.

PHILADELPHIA.

By GEORGE M. YOUNG.

KEITH'S (H. T. Jordan, mgr.; agent, U. B. O.).—Mrs. Lily Langtry headlines here this week, presenting a sketch, "Helping the

Cause," poorly constructed and badly played, so that it added little or nothing that was entertaining or amusing to the bill. The contrast when Pat Rooney and Marion Bent finished their singing and dancing skit, "At the News Stand," was very noticeable. The two received a reception when they appeared and held the house amused right up to the last minute and could have gone further. Pat finished by pulling Kelly into the act and Kelly did some steps and made a speech that was funnier than Mrs. Lantry's efforts to make love to the jail doctor. If they don't watch Kelly he will be an actor some day. The audience was so well pleased with the Rooney and Bent skit that all but a very few remained long enough to enjoy the clever bar act of the Eugene Trio. Since Fox and Van Auker, the Mario-Dunham and some of the old timers have disappeared from vaudeville, a bar act of this kind is a real treat. The comedian holds up his end of the act in creditable style. The act went big in the closing position. The classy musical act of the Willis Family struck

a responsive chord. It is just such an act which gives some of the strangers to vaudeville a jolt of surprise. The quartet inject enough of the raggy music to smarten things up, but hold close enough to the classical stuff to reach the highbrow, and their music was warmly appreciated Monday night. The younger girl does not dress as smartly as she could, even though she is trying to retain her girlishness. Wilbur Mack and Nellie Walker contributed their familiar singing and talking sketch, securing excellent results through the way it was handled. They have a nice, breezy little skit and made the most of the material at hand. Bert Terrell, a newcomer, won a liberal amount of favor with his Dutch songs and yodling. He presents a likable personality, and while his songs are oddly reminiscent of olden times, they are probably new. It is always easy for a yodler, but Terrell is much better than a lot we hear and was much enjoyed. A Night on the Boulevard with the Langdons was a great, big laughing hit. They have worked in some new bits since last seen and have a dandy comedy sketch now. Pretty stage setting got them a hand before the act started. Richards and Kyle pulled down their share for an early spot with the "Regular Club Fellow" skit. There are a few well worn gags used which might be freerened up, but they put their stuff over in a pleasing way. Delmar and Delmar were on first with some new tricks in the way of headstands and teeth lifts, doing very nicely in a rather hard spot for this bill.

NIXON (F. G. Nixon-Nirdlinger, mgr.; agent, Nixon-Nirdlinger Agency).—This was to have been the opening week for the S. and C. acts, but no announcement regarding it has been made. It is not known whether any of the acts on the bill have been routed over the S. and C. time, but several of them combined to make up a bill that had the house in good humor throughout. And it was some big Tuesday night. The "pop" vaudeville idea is pretty thoroughly planted in West Philadelphia and the Nixon appears to get its share of the patronage. By the time the first show ended Tuesday night every seat was filled and there were several rows of standees waiting for the second show to start. Nick's Eight Skating Girls was the big feature of the bill and in the closing spot made a very showy number which was appreciated warmly. The girls are clever on the rollers and being nicely costumed make a pretty stage picture in whirling formations. All the girls are proficient in skating and it makes a rather pretentious number for the big small time. Five Merry Kids was another act which caused considerable amusement, though much of their comedy efforts has been pretty well worn. The act looks as if it had been picked from one of the many "school-room" acts so familiar in vaudeville. Each of the five boys has a solo number, but they do little of the harmony thing. The rough house comedy stuff seems to go here, however and the "kids" did very well. When in doubt how to start something in a vaudeville house, just yodle and you are sure to be a hit. The yodler just pulled Jere Sanford through after he had made little headway with some talk. Sanford stuck to an ad number for his yodling, but those in front warmed right up to him in a way to show they liked it. "The Fire Escape" sketch used on the big time by Charles Richman got over better with the "pop" audience keeping the laugh going right steadily. Charles Deland and Co. present the sketch and the comedian handles the principal role with good effect, having light help from Marie Carr. The sketch still has the poor finish noted when Richman played it. Parodies helped Collins and Woodman through to a fair sized hit. The boys need some better talk to keep pace with other acts which they have followed. The comedian half of the team might hunt something fresher and more original for laughs than the hat-tipping to the audience. The Cliff Bally Trio offered a good, lively comedy acrobatic turn for an opener and did nicely.

LAUREL (Jay Maatbaum, mgr.; agent, Jules E. Aronson).—Good bill this week, the honors being liberally distributed. The "Aviator Girl" with Katherine Potter doing the aviating was featured and scored nicely. A couple of single numbers started her along and then she slipped into the machine for a trip through the air. It makes a novel offering and the Market Street theatre, the act and the aviator. Laurie and Green put over a well-liked singing and talking skit. They have a lively little number and handle their stuff for good results. Elsie Strik proved somewhat of an enigma. Those in front didn't know whether it was a female impersonator or not, but after telling some stories and singing a couple of songs in double-voice range during which the male voice was better than the female. Elsie went into the air for a trapeze act displaying some female curves. The act is missing something by not going in for the protean thing. A suitable sketch to show off the double voice would be much better than working in "one" and even the trapeze bit might be dropped. With a snappy working singing and talking act, Lloyd and Gibson won a liberal amount of favor. The opening talk might be improved upon. The Alda Sisters are very likely English girls, as with an accent and using songs which with prominent English comedienne. They are recently doing a "single" on the small time, combining with an American "raz" they played. The Strong-hearts do weight lifting, getting away from the ordinary routine. The act is not well dressed. A little improvement in this would do well for it should pass nicely as a feature on the small time. The Coltons offered their familiar act and got some laughs. They need new material.

PALACE (Jay Maatbaum, mgr.; agent, Jules E. Aronson).—The Norvols featured on the bill this week with their tank act. The act, making a show number for the bill, which did not reach above the ordinary stage. The tank actors have a routine of a tank, but make them show nicely and they sold out the end of the bill. Coltons and they pleased with their old style act.

EMMA SHARROCK and Co.

Played Colonial Theatre, Erie, Pa., week Sept. 23. Presenting a character skit of the Fair Ground Fakirs, by Edith Harcke, entitled "BEHIND THE GRAND STAND," introducing business of erecting fortune telling outfit, tent, banners, etc., ballyhoo with second sight.

Constable sloughs joint at finish for working without license. Bill consisted of Tom Nawn & Co., Ila Grannon, Johnston, Howard & Lizette, Four Killarney Girls, Parisian Dancing Four and Emma Sharrock & Co.

MANAGERS

Rogers act. I am now playing my own act under its old and original title

Direction JACK FLYNN

I am not playing the black face role with the Dorothy

"DICK'S KIDS"

ALL OTHERS ARE COPYISTS

(Signed) CARL STATZER

McDEVITT, KELLY AND IRENE LUCY

"THE PIANO MOVERS AND THE ACTRESS"

This Week (Oct. 7). Fifth Ave., New York

Direction THOMAS FITZPATRICK

When answering advertisements kindly mention VARIETY.

HOME RUN HITS!

"RAG TIME SOLDIER MAN"

By IRVING BERLIN

WE GAVE YOU "ALEXANDER'S RAGTIME BAND." "RAGTIME SOLDIER MAN" IS ALEXANDER'S BROTHER—THE SAME BLOOD RUNS THROUGH HIS VEINS WHY SAY MORE? WE HAVE A WONDERFUL DOUBLE VERSION THAT'S SURE FIRE!

"KEEP AWAY FROM THE FELLOW WHO OWNS AN AUTOMOBILE"

By IRVING BERLIN. BUT DON'T KEEP AWAY FROM THIS WONDERFUL COMEDY NUMBER. EVERY LINE A LAUGH and EVERY LAUGH A ROUND OF APPLAUSE.

"THE GHOST OF THE VIOLIN"

Words by BERT KALMAR

Music by TED SNYDER

WERE THE GUYS WHO PUT THE SPOT IN THE GREEN SPOT LIGHT BY GIVING YOU "THAT MYSTERIOUS RAG." THE GHOST OF THE VIOLIN IS A BETTER SONG. REMEMBER THE "WHAT-WHAT-YES-YES" DOUBLE WE HAD FOR "THAT MYSTERIOUS RAG." WELL, WE HAVE A BETTER DOUBLE FOR "THE GHOST." GET IT NOW.

"I'VE GOT THE FINEST MAN"

By EUROPE and CREAMER

JUST THE SONG YOU'VE BEEN LOOKING FOR. A PUNCHY LYRIC MATED UP TO A KNOCKOUT MELODY—A WONDERFUL COMBINATION. GET IT NOW.

"LEAD ME TO THAT BEAUTIFUL BAND"

(By E. RAY GOETZ and IRVING BERLIN) STILL WITH US. ALIVE, HAPPY AND DOING WELL.

"TAKE ME BACK TO YOUR GARDEN OF LOVE"

THE "BALLAD WONDERFUL" THAT MADE THEM ALL WONDER HOW WE EVER DID IT.

"I WANT TO BE IN DIXIE"

BIGGER THAN EVER—STILL A HIT FOR THE MANY ACTS THAT CAN'T REPLACE THE SAME.

PUBLISHED BY

WATERSON BERLIN & SNYDER CO., 112 West 38th Street, New York

BOSTON OFFICE, GAIETY THEATRE BLDG.
DAN RAMSAY, MGR.

CHICAGO OFFICE, CO. STATE AND MONROE STS.
FRANK CLARK, MGR.

ing act, with Dan Collins yodling still holding on and getting him some reward. The Morette Sisters have the making of a nice little musical act for the small time when they dress it properly. Just now they give themselves a bad start through making a poor appearance in the velvet dresses and pink stockings worn. The knickerbocker suits are better. The music pleased those in front. Johnnie Fields told some gags and sang parodies on popular songs which met with fair results. A "kid" act was offered by Mr. and Mrs. Talcott. The billing make it hard for this couple. It may sound nice to them if they are newlyweds, but for a "kid" act it is wrong. The girl gets by with her stuff, but the man is a bit shy on his. They can build up from the opening, starting with the billing. Zeno and Zoa do contortion tricks along familiar lines, with one or two tricks in which the woman acts as an understander, standing out. She handles the work well and does a Baggeson twist which the man claims has never been done by any one before. His comedy is some shy. Nichols and Logan, colored, offered a singing and talking skit of ordinary merit.

BROAD (Nixon & Zimmerman, mgrs.; K. & E.).—Dave Warfield in "The Return of Peter Grimm," very warm welcome. The house was well filled, the play met with unmistakable approval and the press was strongly favorable in its reviews.

GARRICK (Nixon & Zimmerman, mgrs.; K. & E.).—Second and last week for "Get-Rich-Quick Wallingford." Business light.

LYRIC (Shuberts).—Business held up well for Blanche Ring all last week and this, the second and last week of "The Wall Street Girl." Doing well with strong opposition. Between watching ball games and learning how to act his part, Will Rogers is a busy actor these days.

WALNUT (Frank Howe, Jr., mgr.; K. & E.).—"The Searchlight," second and last week. Poor business.

The "Historical Pageant," a tremendous spectacular production given in the open in Fairmount Park, has hit the show business pretty hard this week.

F. G. Nixon-Nirdlinger and Frederick Leopold, house manager at the Nixon, have in preparation a novelty quartet offering with big scenic features. It will be ready for a showing very soon.

BOSTON.

BY J. GOOLTZ.

80 Summer Street.
KEITH'S (Harry E. Gustin, mgr.; agent, U. B. O.).—A diversified bill this week made good. Attendance capacity. Marshall Montgomery, headliner; Genaro & Bailey, big act; Providence Players, good; Five Martells, closed well; Big City Four, good; Ma-Belle & Sylvan Ballet, went well; Bert Melrose, scream; Edwards & Irene, pleased; Zanetto, opened good; pictures.

PARK (W. D. Andreas, mgr.; K. & E.).—

After a Cleaning Out and Overhauling the

"Oriental Burlesquers"

Is now rated in the No. 1 Grade

It took a little time and patience. Still the business all over is phenomenal
W. C. CAMERON, Manager

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Playing Orpheum Circuit

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NEXT WEEK (Oct. 13), MAJESTIC, HOUSTON



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For STAGE, STREET AND EVENING

(New Catalog on Request)

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B'WAY, at 48th ST. (Churchill's Block)

When answering advertisements kindly mention VARIETY.

"Maggie Pepper," with Rose Stahl, is selling well.

BOSTON (Al Levering, mgr.; K. & E.).—"Robin Hood" going well for second week.

TREMONT (John B. Schofield, mgr.; K. & E.).—"A Polish Wedding" opened big for two weeks' stay.

PLYMOUTH (Fred Wright, mgr.; Liebler).—"Oliver Twist" in last week.

HOLLIS (Charles B. Rich, mgr.; K. & E.).—"The Talker." Business only fair. Closing local engagement this week.

COLONIAL (Thomas Lothian, mgr.; K. & E.).—"The Quaker Girl" leading the way for box office receipts. Sixth week.

SHUBERT (E. D. Smith, mgr.; Shubert).—"Broadway to Paris" with Gertrude Hoffmann. Opening delayed until Thursday night. More time needed to prepare. Billed big. Good advance sale.

MAJESTIC (E. D. Smith, mgr.; Shubert).—"Little Boy Blue" opened well. Big advance sale. Boomed by local Scotch societies.

COSTLE SQUARE (John Craig, mgr.).—Stock: "The Aviator."

ST. JAMES (M. H. Gulesian, mgr.).—Stock: "The Dawn of a Tomorrow."

CASINO (Charles Waldron, mgr.).—Burlesque: "London Belles."

GAIETY (George Batchelor, mgr.).—Burlesque: "The New Girlie Show."

GRAND OPERA HOUSE (G. Lothrop, mgr.).—Burlesque: "Merry Maidens."

A bargain sale of seats is being held at the Boston Opera House, for purchasers of season tickets. A fifty-cent discount is allowed to buyers of \$2 seats, if purchased before Nov. 2.

Three new musical shows in Boston this week. "A Polish Wedding" at the Tremont, is the first Cohan & Harris show of the season; "Little Boy Blue" at the Majestic; and "From Broadway to Paris" at the Shubert, with Gertrude Hoffmann.

Dr. Karl Muck has started rehearsals of the Boston Symphony Orchestra.

Adeline Genée and her ballet are coming to the Boston Opera House for one performance evening of Nov. 16. Plans were made originally for an afternoon performance, but were changed this week.

Fire in the Jefferson summer home at Buzzard's Bay destroyed many valuable books, papers and pictures, the property of the late Joseph Jefferson, last week. The fire started in the stable.

Reginald De Koven arranged to hear a number of students of local operatic schools, who have written him for a chance to be heard. The hearing was set for Thursday afternoon at the Boston theatre.

William Courtleigh and Grace Ellison will have the leads in "Coming Home to Roost," the new Edgar Helwyn play that has its premier at the Hollis Street theatre next week.

TO THE MANAGERS
WHO WANT

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PAUL WARREN AND FROST EDITH

Are showing their act. Consists of Repartee and Song.
A Credit to Any House.

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Proctor's 23d St., First Half of Week (Oct. 14)
Proctor's 125th St. Last Half

A new play, "On the Level," will be put on at the St. James theatre next week. It is a one-act affair and was submitted to M. H. Gulesian, the manager, with a number of manuscripts.

The Henry B. Harris management has three companies in Boston at the present time. "The Talker," at the Hollis, "The Quaker Girl" at the Colonial, and "Maggie Pepper" at the Park theatre.

It is expected that a considerable sum of money will be gained at the monster benefit that is being arranged to take place at the Boston theatre, for the Henry B. Harris Home for Stage Children, shortly to be established on Long Island. The benefit will be held Tuesday afternoon, Oct. 23. Professionals from every theatre in the city will take part. The movement for the erection of the home has been afoot for some time.

Columbus Day will be celebrated here with a big parade Saturday. Last year the line of march interfered with people who wanted to attend theatres. Mayor Fitzgerald has made arrangements this year for an opening in the parade line so that people who desire to gain an entrance to the playhouses will be able to do so easily. Most of the theatres lead off Tremont street, or in that vicinity, and that is where the parade will be held.

For a few hours last week it looked as if a breach in the placid affairs of the local theatre managers would take place. Some one connected with the advertising end at the Boston theatre succeeded in getting some placards into the windows of local stores advertising the fact that "Robin Hood" was playing at the Boston, and also giving the hours of the performance. As there is an agreement between the managers against window displays, a fearful howl was put up. It is understood that the agreement calls for a heavy fine against the member of the organization who violates the rule of window advertising. Al Levering, manager of the Boston, got his "Sherlock Holmes" busy and they discovered that a local music house that has the handling of the "Robin Hood" music, was responsible. For time Al Strassman, the fellow who is here boosting the show, was under suspicion, but he cried "I am not guilty" in such a loud tone and so often that he succeeded in proving his innocence.

The Boston Symphony Orchestra will give its Cambridge concerts this year at Saunders' theatre, Harvard University, beginning Oct. 17.

Mme. Calve and her husband, Signor Galileo Gaspard, a tenor, will give a concert at Symphony Hall Sunday, Dec. 20.

George Arliss in "Diarrail" will follow "Olive Twist" at the Plymouth next week.

ATLANTIC CITY.

By I. B. PULASKI.

SAVOY (Harry Brown, mgr.; agent, U. B. O.).—Thomas A. Wise & Co. in a condensed version of "A Gentleman From Mississippi," nicely received; showed easily be good for a season in vaudeville; "Cheyenne Days," whooped 'em up some, enjoyed; Burns & Fulton, dancing took them over; Charles F. Simon, corralled a big slice of applause; Smythe & Hartman, very pleasing; Lantton, Lucier & Co., good; Harry Tauda, exceptional equilibrist.

MILLION DOLLAR PIER (J. L. Young, mgr.; Walter Crockett, bus. mgr.).—M. P. STEEL PIER (J. Bothwell, mgr.).—M. P. CRITERION (L. Notes, mgr.).—M. P. BILJOU DREAM (Harry Brown, Jr. mgr.).—M. P.

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.).—"A Rich Man's Son," premiere (7-9); "The Little Millionaire" with Charles King (10-12).

The Steeplechase Pier is closed and will not reopen until next Easter.

The Steel Pier will close Oct. 26, not to open until Christmas. This will leave the Million Dollar Pier as the only pier open.

The first three days of next week at the Apollo "The Girl in the Taxi." The last half will see the premiere of "The Argyle Case" with Robert Hilliard starred.

The ordinance created over a year ago which prohibited the showing of moving pictures except in fireproof structures (or theatres) be-

came effective Oct. 1 and notices were sent out by the police to four places ordering them to close. The order affects two places on the Boardwalk and several on Atlantic avenue. The newer theatres on the latter thoroughfare are in compliance with the law. The proprietors of some of the doomed places have threatened to take the matter to court.

Alex Porter, "the jolly Scot" whose home is here and who has been playing in the east this season, sailed last week for England where he has been booked for three months.

is bent upon the boy marrying a girl in his own "set." This places the mother in a position of not knowing whether to stand by the son or father. The son wins in the end. The acting of Julia Ralph was very good as was that of James Elverton. These two had the bulk of the dialogue, of which there is an overabundance. There was nothing new in theme presented and nothing startling in the situations. There were, however, quiet a lot of bright lines. The second act was the best and won big applause. The last act dragged badly until Miss Ralph

MAJESTIC (L. E. Sawyer, mgr.).—Tyson Extravaganza Co.
LAFAYETTE (Abe Sellgman, mgr.).—Pictures and vaudeville.
ALAMO (Wm. Guerlinger, mgr.).—Pictures and vaudeville.

ORPHEUM (Martin Beck, gen. mgr.; direct).—Belle Onra, superior trapeziste; Delmore & Light, did little; Herbert & Goldsmith, thoroughly appreciated; Sully & Hussey, scream; Digby Bell in diverting horseplay; Trovato, hit; Salerno, unsurpassed.
TULANE (T. C. Campbell, mgr.; K. & E.).—"The Rose Maid," tuneful and engaging operetta, adequately rendered, good business.
DAUPHINE (Henry Greenwald, mgr.; Shubert).—"The Balkan Princess," musically prepossessing and excellently interpreted, drawing well.

In the matter of receipts, the first month at the Orpheum has been highly satisfactory.

Walter S. Baldwin is expected here this week, when it is believed an arrangement will be effected whereby the Baldwin-Melville Stock Co. will be brought into the Winter Garden.

The La. Amusement Co. will erect a \$30,000 theatre at Baton Rouge.

John Rucker's Musical Comedy Co. is at the Temple, a theatre catering exclusively to colored people.

Greenwood, Miss., is to have a new theatre. It will be on Church street.

The Star theatre at Natchez, Miss., was sold at public auction recently.

Lee Reilly, advance agent of "The Balkan Princess," engaged Walter R. Brown to assist him in booming the show, the current attraction at the Dauphine.

Low Rose's tented colored minstrel show has gone into winter quarters.

Lockport, La., has been experiencing rainy weather. The opera house there is situated a mile from the depot. As the depot holds but six persons, the manager of the opera house is warning companies booked in Lockport not to forget their umbrellas.

ST. LOUIS

By JOHN S. BERNST.

COLUMBIA (H. D. Buckley, mgr.).—Grapevine & Chance & Co., "The Awakening of Mr. Pipp," strong headliner; Lolo, a Sioux Indian remarkably clever; Wynna & Russell, scored decidedly; Stewart Sisters & Escorts, dandy opener; Hopkins & Axtell, very entertaining; Harry Atkinson, scored; Wilson's Comedy Circus, well received; The Rial's close a well-balanced bill to big business.

HIPPODROME (Frank L. Talbot, mgr.).—Onetta, Dervish, dances headlined to advantage; Tom Brantford, honors; "The Rose of Persia" Co., scored; Dave Marion, Jr. & Gypsy Darrell, success; Napoli Four, did nicely; J. Lee Klare & Co., very good; Four Milanars, clever; The Cabaret Review, applause; Drako's Dogs, novel; Alvo Trio & Carman & Roberts finish a long program to crowded houses.
PRINCESS (Dan Fishell, mgr.).—Princess Maids in "Mixed Pickles," headlined to much laughter; Noerterman & Cable, very interesting; Mather & Freeman, amusing; increased business.

KING'S (F. C. Meinhardt, mgr.).—Five Columbians, featured; Al. Abbott, very big; Le Clair & Sampson, entertaining; Benard & Roberts, very good.

SHENANDOAH (W. J. Flynn, mgr.).—Gross & Jackson and Robert Hall divided first honors; May Hink & Co., good; Mary K. Hill, much applause; Wood's Animals, well liked.
OLYMPIC (Walter Sanford, mgr.).—In well-acted play Charles Cherry in "Passers-By" scored; good business.

CENTURY (W. D. Cave, mgr.).—Thomas W. Ross in "The Only Son," opened this popular playhouse to crowded house.

SHUBERT (Melville Stolz, mgr.).—"The Whirl of Society," with Al. Johnson & Melville Ellis, played to a well-filled house. Scenic-ally and in costumes as well as chorus is up to the minute.

AMERICAN (D. E. Russell, mgr.).—Al. H. Wilson in "It Happened in Potsdam" has a winner; good business.

GARRICK (Mat Smith, mgr.).—Valeska Surits, opened her final week in "The Kiss Waltz" to a large audience.

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"Casey Jones Went Down on the Robert E. Lee"!!
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The Raging Western Hit.
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"I Don't Know Why I Love You"
(And You Don't Love Me.) Featured by Belle Story. Ask her.

"I've Been Feeding the Chickens"
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Will be glad to greet all old friends and make new ones.

Monday night James Forbes presented a new show which he wrote and staged himself, entitled "A Rich Man's Son." It is a comedy in three acts with the locale in New York City. The story deals with a man from the west who has been very successful in business in the metropolis and his wife has joined him, after spending a year in Omaha without her husband and son who had been in college. The son, about to enter business in his father's office, falls in love with the secretary. But his father

came on the stage. If the show is to stay the last act will need rewriting.

NEW ORLEANS

By O. M. SAMUEL.

CRESCENT (T. C. Campbell, mgr.; K. & E.).—"The Call of the Heart."
LYRIC (C. D. Peruch, mgr.).—Peruch-Gypsen Stock Co. in "Hazel Kirke."
GREENWALL (J. J. Holland, mgr.).—Dink-Ins and Stair Burlesquers.

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STANDARD (Leo Reichenbach, mgr.).—Sam Rice & His "Daftydills," with Ah Ling Foo, the Chinese illusionist as an added attraction, pleased a crowded house.

GAYETY (Chas. Walters, mgr.).—"American Beauties," with an extra large chorus and Cook & Lorenz drew good business.

D. E. Russell, after nine years, resigned as manager of the American theatre and Forest Park Highlands to accept a position as personal representative of Frank L. Taibot's interests in Chicago.

CINCINNATI

By HARRY HESS.

EMPRESS (George F. Fish, mgr.; S-C; rehearsal Sunday 10).—The Bimbos, opened; The Quaker Mads, hit; DeNoyer & Danie, fine; The Mozarts, novelty; John Nef, good; "Circumstantial Evidence," featured.

KEITH'S (J. J. Murdock, mgr.; agent, U. B. O.; rehearsal Sunday 10).—Louise Stickney's Little Circus, opened; Dooley & Sayles, good; The Six Kirksmith Sisters, hit; Three Keatons, knockout; Belle Story, hit; Bert Leslie & Co., the real feature act; Mlle. Minni Amato in "The Apple of Paris," featured.

LYCEUM (Harry Hart, mgr.; agent, Gus Sun).—McIllyar & Hamilton, Jennie De Weese, Gibney & Earle, Thompson & Carter, The Booth Trio, The Waynes, Del Reno, Elsie Garnella & Co., George Searcy, The Girl from Shanley's.

AUDITORIUM (R. J. Gomes, agent).—Castallat & Hall, Joseph M. Golden, Whitting & Gerard, Lester & Howard, Morris Jones, Winton & Moore.

PEOPLE'S (J. E. Fennessy, mgr.).—"Gay Widows Company," John C. Hart, comedian, carries off the honors with his droll "dope-fend" turn. James Dailey and Joe Taylor are good.

STANDARD (R. K. Hynicka, mgr.; George Toby, house agent).—"Harry Hastings's Big Show," "The Girl of Many Husbands" is a clever skit containing plenty of action. Tom Coyne, Ed. Edwards and Sam Sidman are the comedians.

WALNUT (W. W. Jackson, mgr.; S. & H.).—"A Kentucky Romance," Beulah Poynter plays in charming manner.

LYRIC (James E. Fennessy, mgr.; Shuberts).—"The Aborn Grand Opera Co. in repertoire. Big business.

GRAND O. H. (John H. Havlin, mgr.; T. Aylward, representative; K. & E.).—Fritz Scheff in "The Love Wager" is a big hit. Hazel Cox, scored as Katinka. The Wednesday matinee has been abandoned. Capacity business.

St. Hassen Ben Ali is in the city looking over his acrobatic act, which is shortly to appear at Music Hall.

Gus Frohman joined the "Passersby."

Chic Leiser will on next Monday start a cabaret show in his restaurant.

The Hotel Metropole upon its completion will install an orchestra and a cabaret show running about \$750 weekly.

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most acrobatic acts ever seen here, and that's saying something.

The Tivoli has Chinko, Minnie Kaufman, Schenk Bros., Fred. Bluett, Rich and Rich, and usual holdovers.

National program not too strong this week, though the Oiracs are worth the admission money. On the bill are Victoria Cross, Harry Sadler, Lucy Lavina, Three Reneaux, and Mable and Mafie.

The big event of the week is the taking over of the Rickards Circuit by Hugh D. McIntosh, the world-renowned boxing promoter. Some months ago I mentioned McIntosh as a prospective buyer, but he subsequently appeared to be out of the running. In a lengthy interview, McIntosh showed that he is likely to revolutionize the whole business here. There will be no fancy salaries paid to pensioners of the late Harry Rickards, instead the new entrepreneur will pay money to the right people. He said it made his heart bleed to see the pay-sheet containing figures of some acts that would have been amply repaid were their salaries forthcoming in shillings instead of pounds—and he is probably correct.

The Actors' Union is holding a matinee this month. Antagonism is being met with from the Australian Vaudeville Association as well as from the kindred bodies, the latter stating that any funds coming from the performance will be utilized in fighting a rival society. At a special meeting of stage employees, held to-day, the previous decision was annulled owing to an amicable understanding between both parties.

Max Steinberg and J. E. Morgan, of the J. D. Williams people, will exploit the Great McEwen, a mesmerist of some standing.

Jules Garrison had an experience in Western Australia last week. In one of his impersonations the words "Dirty Dago" are in the script. This aroused the ire of the Fremantle fishermen, who thereupon held a mass meeting and marched to the hall in a body as a token of their feelings. All trouble was avoided by the elimination.

"Get-Rich-Quick Wallingford" is creating quite a stir here. Many there were who failed to see how an American production, so full of expressions could ever hope for recognition here. The answer is capacity since its opening five weeks ago.

Martyn and Florence, an Australian juggling act, leave for the States Sept. 21. They will play Honolulu en route.

ALTOONA, PA.

ORPHEUM (Wilmer & Vincent, mgrs.; U. B. O.; rehearsal Monday 10).—Edgar Berger, good; Barry & Mildred, nicely; Carson & Willard, laughs; The Lawn Party, liked. E. G. B.

ANN ARBOR, MICH.

MAJESTIC (Arthur Lane, mgr.; W. V. M. A.; rehearsal Monday at 2).—7-9, DeLong Trio, good; Leo Fuller, many laughs; Harry Beresford & Co., hit; Foster Hall & Ford West, scream; Hill, Cherry & Hill, great; 10-12, Fielding & Carlos; Carter & Blueford; Mr. & Mrs. Allison; Mr. Bud Williamson; Lorna Jackson and her "Singing Boys."

MELTON.

John T. Ray & Co., fine; Sing Fong Lee, pleased; Bonesetta Troupe, sensational; 3-5, Fielding & Carlos, wonderful; Carter & Blueford, good; Miskel-Hunt-Miller, fair; Jack Banley, funny; Fredrick Ireland & Casino Girls, pleased; 6, Fred Cole & Bull Dogs, good; Demarest & Doll, laugh; Crouch-Richards & Co., pleased; Nester & Dahlberg, hit; Sherman & De Forest Co., big; capacity business. HEIMAN.

BUFFALO.

STAR (P. C. Cornell, mgr.; K. & E.).—Oct. 7-9, Hyams & McIntyre in "The Girl of My Dreams"; many encores; 10-12, W. H. Crane, in "The Senator Keeps House." TECK (John R. O'Shea, mgr.; Shuberts).—"C. O. D." disappointing. SHEA'S (Henry J. Carr, mgr.; U. B. O.; rehearsal Monday 10).—The Seelbacks, applause; Corelli & Gillette, went well; Belden, May & Co., laughter; Don, The Talking Dog.

A.).—La Bella Carmen; Bush & Shapiro, Carl; Walter Law; Four Cates; Larkins & Pearl; Dunbar & Turner; Three O'Berita Sisters.

GRAND OPERA HOUSE (Ralph Holmes, mgr.).—8, "Ready Money"; 8, "Modern Eve"; 12, "Rosary"; 16, "Blue Mouse"; 18, "Officer 666"; 25-26, Howe's Pictures; 29, Honey Boy Evans; 31, "Common Law."

CAMDEN, N. J.

BROADWAY (W. B. McCallum, mgr.).—3-5, Dudley McKomus, fair; O'Brien & Lear, pleased; Mayne Holmes Co., entertained; Goldrick & Moore, liked; 7-9, Mamie Fleming, headliner; Jerry McAuliff, hit; DeMicheli Bros., got over; Bobby Pandor, clever; Van Dyck Girls, applause.

TEMPLE (Fred W. Falkner, mgr.).—"The Wolf," to capacity.

DANIEL P. MCCONNELL.

CLEVELAND, OHIO.

HIPPODROME (H. A. Daniels, mgr.; U. B. O.; rehearsal Monday 10).—Blanche Walsh & Co., "The Countess Nadine," headlined the well-balanced bill; Alvin & Kenny, clever; Ethel McDonough, good musical numbers; Graham Moffat's Co., Scottish sketch, interesting; Williams, Thompson & Copeland, laughable; Harry B. Lester, clever entertainer; Keller Mack & Frank Orth, hit; Five Mowatta, extraordinary club juggling.

PRISCILLA (Proctor E. Sens, mgr.; Gus Sun; rehearsal Monday 10).—Sun's Minstrel's featuring Tom Powell & Jimmie Wall, headliner; Woods, Ralton & Co., "The Musical Marines"; The Singing Five; Woods, Kilduff & Allerton Sisters; June Roberts & Co., "The Doll Makers' Dream"; Hanlon & Clifton.

OPERA HOUSE (Geo. Gardner, mgr.; K. & E.).—"The Eucharist," with Kitty Gordon, prima donna.

COLONIAL (R. H. McLaughlin, mgr.; Shubert).—"The Ne'er-Do-Well."

PROSPECT (Geo. Todd, mgr.; Stair, rehearsal Monday 10).—Eleanor Montell, local favorite, in "A Woman's Name," doing good business.

STAR (Drew & Campbell, mgrs.; rehearsal Monday 10).—The Big Review, with Frankie Heath and Harry Levan.

EMPIRE (E. A. McAdel, mgr.; rehearsal Monday 10).—Ben Welch and his Burlesques. WALTER D. HOLCOMB.

DAVENPORT, IA.

AMERICAN (Chas. E. Berkell, mgr.; J. C. Matthews; rehearsal Monday 12.30).—Week 30, Wm. Trainor & Co., headline, fair; McCon-

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ATLANTA, GA.

GRAND (H. L. Cordoza, mgr.).—30-, Maurice Freeman & Co., good; Sadie Jansel, fair; Phil Statts, splendid; Gilden & Hughes, hit; Alvin & Kenny, good; The Opening Night, big hit; pictures.

LYRIC (H. L. Cordoza and H. L. DeGivie, mgrs.).—"The Little Tenderfoot," good business.

THE ATLANTA (Homer George, mgr.).—30-2, "The Rose Maid," played big business; 3-5, "Alma, Where Do You Live?" big houses.

BIJOU (H. L. DeGivie, mgr.).—Vaudeville and pictures; good show and business.

JOYCE.

BATTLE CREEK, MICH.

BIJOU (Will Marshall, mgr.).—29, Dixon & Dixon, good; College City Quartet, delightful;

unusual; Puss in Boots, headliner; Tighe & Clifford, scored; The Alpha Troupe, well received.

ACADEMY (Henry M. Marcus, mgr.; Loew; rehearsal Monday 10).—Valais Bros., above average; Kitty Faye, encores; Pearl Trio, popular; Vaughn & Glynn, approval; Terry & Schults, held interest; De Vole, startling; Billy & Betty Arnold, classy; Power's Elephants, feature; Wm. Smith, won favor; Imperial Trio, novelty.

FAMILY (A. R. Sherry, mgr.; Loew; rehearsal Monday 10).—Jack Anderson, neat; Bessie Smith, fair; Wm. S. Gill, tense; Rudolph, ordinary; Moran & Moran, pleased; Three Bennett Sisters, clever. TRAYER.

BURLINGTON, IA.

GARRICK (John M. Root, mgr.; W. V. M.

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bell Sisters, much applause; Cowboy Quartet, voices please; comedy rough; Manny & Roberts, appreciated; Al Donnelly, fair; business good.

BURTIS (M. S. Scoville, local mgr.).—10. "Girl from Rectors," 15-50c.; 2-4. "Bunt Pulls the Strings," to capacity; 6. "Fortune Hunter"; 7. "Divorce"; 10. "Putting It Over." GRAND (David L. Hughes)—Rainey pictures, 30, fair. SHARON.

DETROIT, MICH.

TEMPLE (C. G. Williams, mgr.; U. B. O.; rehearsal Monday 10).—Olga Petrova, headliner; Phil Staats, hit; Kara, good; Raymond & Heath, very good; Devore Trio, pleased; Fields & Lewis, laughs; Scott & Keane, refreshing; Hursley Troupe, good.

MILES (C. W. Porter, mgr.; T. B. C.; rehearsal Monday 10).—Rutan's Song Birds, hit; Rob Albright, well received; Klein, Ott & Nicholson, good; Richards & Montrose, good; Dia's Monkeys, pleased; Elsie Murphy, pleased.

FAMILY (C. H. Preston, mgr.; U. B. O.).—Devitt & Duval, laughs; Sandros Bros., excellent; Harry Botter & Co., very good; Watson & Little, very good; E. J. Baraden, scream; Doane, Lindsey & Doane, good; Collins & Hubert, good; Martin & Powell, good; Dracula, pleased; Thornton & Thornton, good; Musical Brahams, fair; George C. Moore, pleased.

NATIONAL (C. R. Hagedorn, mgr.; Doyle).—Jessie Keller & Co., feature; DeRosie Duo, pleased; Campus Four, good; Five Juggling Gordons, very good; Meade Girls, fair; Hattie McIntosh & Plicks, good; Roy & Blair, good; Frank Goldie, fair.

COLUMBIA (M. W. Schoenherr, mgr.; Gus Sun).—Ollie Wood, pleased; "The Feud," good; McGarry & Revere, hit; Wormwood's Animals, good; B. Laurence, fair; Cliff Dean & Co., very good; Australia Trio, fine; Fern, Kern & Bigelow, very good.

GAYETY (William Roche, mgr.).—"Troca-doro Burlesquers."

AVENUE (Frank Drew, mgr.).—"Bohemian Burlesquers."

DETROIT (Harry Parent, mgr.).—"Over the River" (Eddie Foy).

GARRICK (Richard H. Lawrence, mgr.).—"The Typhoon" (Walker Whiteside).

LYCEUM (A. R. Warner, mgr.).—"A Lucky Hoodoo" (Billy Van).

Marvin Niles, formerly of the Miles Theatre, is now advertising manager for the New Gayety.

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The Folly opens with stock burlesque Oct. 14. JACOB SMITH.

ERIE, PA.

COLONIAL (A. P. Weschler, mgr.; A. V. O'Brien, asst. mgr.; Gus Sun & U. B. O.; rehearsal Monday 10).—Hayden Troupe, good; Britt Wood, big; Bessie Remple & Co., good; Howard & Laurence, big; Una Clayton & Co., feature; Four Brass Men, clever.

MAJESTIC (J. L. Gilson, mgr.).—7. "The Woman" 10. Hyams & McIntyre, "The Girl of My Dreams." M. H. MIZENER.

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FALL RIVER, MASS.

SAVOY (L. M. Boas, mgr.).—Oct. 7. "The Common Law."

ACADEMY OF MUSIC (L. M. Boas, mgr.; Loew; rehearsal Monday 10).—7-9. Bandy & Lewis, good; Al H. Wild, very good; The Gent and the Jimmy, good; Hardeen, a hit.

BIJOU (L. E. Goodhue, mgr.; Quigley; rehearsal Monday 10).—7-9. J. Walker, good; Carroll & Ellins, good; Bill Stevens, very good; Edith Miller, very good; 10-12. Old Town Comedy Four; Arlington Sisters; Ball and Strike. EDW. F. RAFFERTY.

FRESNO, CAL.

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HAMILTON, OHIO.

SMITH'S (Tom A. Smith, mgr.).—7-12. Halaphil Stock Co., dramatic stock; business good.

GRAND (J. E. McCarthy, mgr.; Gus Sun; rehearsal Sunday, Tuesday & Thursday 10).—6-7. Leona & Adeline Sisters; Jacobs & Bert; 8-9. Cortise Trio; Madeline Burdett; 10-12. Seibree & North; Smith & Vance; business good.

JEWELL (J. H. Broomhall, mgr.).—8-9. "The Blighted Son"; business big. QUAD.

HARRISBURG, PA.

ORPHEUM (Wilmer & Vincent, mgrs.; U. B. O.; rehearsal Monday 10).—Atlas Trio, pleased; Adler & Arline, fair; Ed. Esmond & Co., went well; Hayden, Dunbar & Hayden, applauded; Knute Erickson, hit; Lasky's "Little Parisienne" (New Act), won instant favor; good business.

MAJESTIC (N. C. Myrick, local rep.; Reis Circut).—Sept. 30-Oct. 2. "My Wife's Family," owing to poor business, stranded; 4-5. Howe's Travel Festival, packed houses; 7-8. Anthony Andre in "Faust"; 9. "Mutt & Jeff"; 10. Harrington Reynolds in "The Angelus"; 12. Alex Carr in "Louisiana Lou"; 14. "Miss New York, Jr." (burlesque); 15. "The Concert." J. P. J.

HARTFORD, CONN.

POLIT'S (W. D. Ascough, mgr.; U. B. O. rehearsal Monday at 10).—Sam Mann & Co., fine; Donovan & McDonald, big; Ollie Young & April, entertaining; Willis & Burt, favorites; Kaimar & Brown, clever; Marie Fenton, liked; Bush Bros., good.

HARTFORD (Fred P. Dean, mgr.; agent, James Clancy; rehearsal Monday and Thursday 11).—7-9. Bruce Richardson & Co., good; Ballo Bros., pleased; Manley & Carson, liked; Burns & Franklin, hit; Ellison, clever; 10-12. Seven Merry Makers; Murray & Lane, Frank Howard; Kennedy & Kramer; Will Lacey.

PARSONS (H. C. Parsons, mgr.).—7-9. "The Pink Lady"; 10-12. "The Trail of the Lonesome Pine," return engagement.

Anna Engle, last season with Lasky's "Antique Girl" company, has joined Lasky's "Little Parisienne" company, which opens at Harrisburg, Pa., Monday. R. W. OLMSTED.

HAVERHILL, MASS.

COLONIAL (L. B. Mayer, mgr.; U. B. O.).—7-9. Frechette & Frigone, fair; Colonial Players, with Dick Barry, well liked; Dave Rafael, applause; Dan Dawson, entertaining; Four Regals, good; 10-11. Moss & Frey; Jessie Hayward; Blimberg, Marion & Day. "Mutt & Jeff" 12, advance sale big. "CHIME."

HOPESTON, ILL.

McFERRER O. H. (Wm. McFerrin, mgr.; Ind.).—9. "The Blue Mouse"; 10-12. The Calahan Dramatic Co.

VIRGINIAN (Max M. Nathan, mgr.; W. V. M. A.).—3-5. Mrs. Otto Flecht & Co., very good; 7-9. The Two Scotch Mackies; Hulme & Dempster. RIGGS.

JACKSONVILLE, FLA.

ORPHEUM.—Rosell's Minstrels, hit; Harmony Kittles; Waldo Bros.; University Four; Miss Bette May; "A Glimpse of Dixie," good show.

DUVAL.—"The Quaker Girl," played to good audience; Al. G. Field, played to good business 30-1.

Montgomery's Grand and Savoy theatres are drawing, owing to the introduction of vaudeville acts. JOHN S. ERNEST.

KANSAS CITY, MO.

GAYETY (Bert McPhail, mgr.).—"Star & Garter," to packed houses.

CENTURY (J. R. Donegan, mgr.).—"Follies of the Day," catchy.

ORPHEUM (Martin Lehman, mgr.).—Pauline Moran; Mountain Ash Male Choir; Omer Sisters & Co.; Creamy & Dayne (2d week); The Stanleys; Lester; Ronair & Ward; strong, interesting bill; every act went strong; big houses.

EMPRESS (S. C. Circut).—The Three Graviola Bros.; Delisk & Vernon; A Night in the Edelweiss; Veroni Verdi & Bro.; White's Comedy Circus; Hugo Lutgens; a well-balanced bill.

GRAND.—Chauncy Gicott, 2d week; big houses.

GARDEN THEATRE (E. P. Churchhill, mgr. Theatre Booking Corp.).—"Chas. Glick & Co.; Grand Opera Co.; Weldon & Gorton; Helen Pingree & Co.; Frank Rogers; Edw. Winchester; White, Pilzer & Whyte; Noble & Brooks; Harry Hines; 8. Katchi Japs; Hendrix & Bellish; Perry & Snyder.

LOUISVILLE, KY.

KEITH'S (G. L. Weed, mgr.; U. B. O.).—La Toy Bros., clever; The Hess Sisters, pleased.

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THIS WEEK (Oct. 7) GRAND RAPIDS, MICH.

Windsor Trio, very good; Joe Jackson, clever; Haviland & Thornhill, good; Taylor Granville's "Hold Up," excellent; stage setting, very good; acting, in words, fine; Van Hoven, good; pictures.

McCAULEY'S (John T. McCauley, mgr.; K. & E.).—7-9, Nazimova, S. R. O., in "The Marionettes."

MASONIC (J. J. Garrity, mgr.; Shuberts).—7-9, "Within the Law"; 10-12, "The Girl from Tokio."

BUCKINGHAM (Horace McCracklin, mgr.).—"Yankee Doodle Girls Co.," fair crowd.

No announcement has been made about taking the Eastern wheel out of Louisville, Ky. J. M. OPPENHEIMER.

LOWELL, MASS.

KEITH'S (Wm. Stevens, mgr.; U. B. O.; rehearsal Monday 10).—Geo. R. Wichman, good; The Lester Trio, very good; Boyce & Blaise, clever; Cal Dean & Lela Price, funny; Wm. Cahill, hit; Middleton & Spellmyre, very good; Armstrong & Ford, fine; Delmore & Onelda, good.

MERRIMACK SQUARE (Jas. S. Carroll, mgr.; John S. Quigley; rehearsal Monday 10).—The Temple Players; Grace Hawthorne; Romaine; Dean & Goodwin; Flood & Egan.

OPERA HOUSE (Julius Cahn, prop. & mgr.).—8-9, "Mutt & Jeff."

HATHAWAY'S (Gartland & Shapiro, les-see).—Stock.

MACON, GA.

GRAND (Jake Wells, mgr.; U. B. O.).—30, Jerge & Hamilton, hit; Dick Thompson & Co., fine; Larrie Clifford, great; Cavanna Duo, splendid; Aldro & Mitchell, clever; Moore & St. Clair, good; Goodrich, Van & Hill, fair; Valerie Bergere Players, fine.

PALACE (J. B. Melton, mgr.).—Duncan & Holt; pictures.

MAJESTIC (J. B. Melton, mgr.).—Majestic Quartet, good; pictures.

Ringling Brothers' circus, 8th.

ANDREW ORR.

MARION, ILL.

NEW ROLAND (E. E. Clark, mgr.).—"Fun on the Podunk Limited," pleased capacity house; 3, Hi & Trix, in "A Pair of Country Kids," splendid, to good house.

J. M. JENKINS.

MINNEAPOLIS, MINN.

ORPHEUM (Martin Beck, managing dir.; direct).—The Three Ravens, fair; H. George Simondet, well received; Watson's Farmyard Circus, good; Godfrey & Henderson, fair; Mme. Bertha Kallish, excellent; Kaufman Bros., hit; Bottomley Troupe, good.

UNIQUE (Jack Elliot, mgr.; S. & C.).—Lind; Three Loretas; Gaylord & Herron; Milt Arman; Seven Pichannas.

MILES (Wm. Gallager, mgr.; Walter Keefe).—May Ward; Edouard Jose; Canines de Luxe; Josh Dale; Norline Carman.

SHUBERT ("Buzz" Bainbridge, mgr.; Shuberts).—"The Bird of Paradise"; business good.

METROPOLITAN (L. N. Scott, mgr.; K. & E.).

GAYETY (Wm. Koenig, mgr.).—Miner's Americans.

BIJOU (Theodore Hayes, mgr.; Weber Circuit).—"Tillie's Nightmare."

MOBILE, ALA.

MORIE (J. Tannenbaum, mgr.; K. & E.).—"The Rose Maid"; 7, "The Rosary."

LYRIC (H. C. Fourton, mgr.; U. B. O.).—Musical Vinos, well received; Roy & Wilson, pleasing; Clarence Slaters & Brother, well liked; Pierce & Roslyn, appreciated; Keno, Welsh & Melrose, heavy applause.

KEISERHOFF (Harney; P. H. Hamel, mgr.).—Orpheum Musical Comedy Co. (R. Hobard, mgr.).

DREAMLAND (W. Cyril Pooley, mgr.; Hodkins).—Forrest G. Wyre & Co. Stock.

B. J. WILLIAMS

MONTREAL

HIS MAJESTY'S (H. Q. Brooke, mgr.; K. & E.).—George Arliss in "Disraeli"; 14, Mrs. Fiske in "The High Road."

PRINCESS (H. C. Judge, mgr.; Shuberts).—Nordica; 8-12, "Bunty Pulls the Strings"; 14, "Everywoman."

ORPHEUM (G. F. Driscoll, mgr.; U. B. O.).—"Spirit Paintings"; Eva Taylor; Perry & White; Brown, Harris & Brown; Willard Hutchison & Co.; Arco Bros.; Peter Jones; Wentworth Vesta & Teddy.

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FRANCAIS (J. O. Hooley, mgr.; Loew).—Harold McAuliffe; Corinne Coffey; Cooper & Ricardo; Colonial Seven; Montrose Troupe; Troupe Francalaise.

SHANNON.

MUNCIE, IND.

STAR (Roy Andrews, mgr.; Gus Sun; rehearsal Monday 10.30).—Joe Kennedy, very clever; Our Troupe, big; The Brown Duo, classy; Gus Sun one-act musical comedy, scored.

GEO. FIFER.

NASHVILLE, TENN.

BIJOU (George Hickman, mgr.).—Week Sept. 30, "A Man's Game," good business, week 7, "East Lynne."

ORPHEUM (George Hickman, mgr.; U. B. O.; rehearsal Monday 10).—Musical Maidens, well received; Morrisey Three, graceful; Roberts, Hays & Roberts, liked; "On the Road," big headline; Uno Bradley, big hit; Borani & Navarro, scored; opening performance to capacity.

PRINCESS (Harry Sudekum mgr.; W. V.

M. A.; rehearsal Monday 10).—Huntress, headline; Loughlin's Dogs, well received; Latoy Brothers, splendid; Village Four, scored; V. E. Phelps, hit; business good.

VENDOME (W. A. Sheets, mgr.; K. & E.).—28-29, Field's Minstrels, capacity.

W. R. ARNOLD.

NEWARK, N. J.

PROCTOR'S (R. C. Stewart, mgr.; U. B. O.; rehearsal Monday 9).—Stella Tracey, hit; Willard Simms & Co., success; Major & Roy; Bedined & Arthur, good; Donahue & Stewart, scored; Conly & Webb, entertained; Montambo & Wells, fine; Brent Hayes, great banjoist; Mosher-Hayes & Mosher, round out good bill.

LYRIC (Proctor's).—Maude Parker & Co. in "The Wild Rose," capably enacted; Sadie Fondeller, good wirlit; Anne Fenwick; Palmer-Lewis & Co., amused; De Stefano Bros. play well; "Alias Mr. Roseberry," clever sketch; Capt. Brunswick & Co. in "The Tenderfoot," pleased.

WASHINGTON (O. R. Neu, mgr.; Fox).

Melbourne McDowell-Isabel Evesson & Co., in "The Sheriff," capably handled; Baby Gladys, danced nicely; Dynes & Dynes, good; Jenkins & Covert, amused; Reynolds & Hall, jest; Rice, Elmer & Toms, acro-hits; Jennie Bush, clever.

ODEON (Charles Burtis, mgr.; U. B. O.).—"Boys and Girls of Avenue A" pleased; Clinton & Russell; The Flying Rogers; Esler & Webb, entertained; Grace Anderson, in songs, charmed; Carless Briscoe, clever comedy juggler.

SHUBERT (Lee Ottelengul, mgr.).—"Over Night," large business.

NEWARK (George Robbins, mgr.).—Charlotte Walker & Co., in "The Trail of the Lonesome Pine," good business.

ORPHEUM (M. S. Schlesinger, mgr.).—"The House Next Door," big business.

JACOBS (George Jacobs, mgr.).—N. T. C. to fair business.

GAYETY (Leon Evans, mgr.).—"Bowery Burlesques," a good show doing well.

MINER'S (Frank Abbott, mgr.).—"The Pace-Makers," setting the "pace" for business.

ARCADE (L. O. Mumford, mgr.).—Carter, De Haven & Green, musical hit; Flo Jensen, quaint; Jack Dean, song writer, pleased;

Clara Barton and Her Red Cross Girls," sang pleasantly; Carr & Trac, funmakers, amused;

The Travesty Co., in "Bunkey Tied Her Strings," a scream.

JOE O'BRYAN.

PATERSON, N. J.

MAJESTIC (W. H. Walsh, mgr.; U. B. O.; rehearsal Monday & Thursday 11).—7-9, Conrad & Reid, good; Morris & Peasley, good; LaFrance & McNabb, funny; Italia & Co., good; 10-12, Collette Trio; Morton & Lusso; Innes & Ryan; The Prentice Trio; capacity houses.

ORPHEUM (Chas. F. Edwards, mgr.).—7-9, "Stars of Stage Land"; 10-12, "Oriental Burlesques," big houses.

EMPIRE (Floyd Lauman, mgr.).—7-9, "Gus Fay & Gayety Girls"; 10-12, "The World of Pleasure."

OPERA HOUSE (Zabriske & Reid, mgrs.).—Stock.

LYCEUM (Chas. F. Wilbur, mgr.).—"Happy Hooligan."

DAVID W. LEWIS.

PITTSBURGH, PA.

GRAND (Harry Davis, mgr.; U. B. O.).—Valerie Bergere & Co., magnificent; Bert Fitzgibbon, hit; Mr. & Mrs. Hugh Emmet, very good; Six American Dancers, excellent; Les Gougets, pleasant; Tuscano Bros., well received; Sherman, Van & Hyman, enjoyable; Three Alex, very good; Adelaide Frances, clever.

HARRIS (Harris & Davis, mgrs.; U. B. O.).—De Richards' Dogs, applause; Toletti & Bennett, fine; Gibson Craig, capable; Lucier & Ellsworth, good; Aerial Belmonts, interesting;

Four Stagpooles, pleased; Five Musical Attorneys, very good; Three Entertaining Fellows, good; Jack Quigley, well received; Delmore Sisters, hit.

KENYON (Titus Kenyon, mgr.; Pollock).—Carrel Periot & Co.; Heyn Bros.; Two Earles; Hamilton & Earle; McNutts; Four Blondies; Talkers & Dancers.

FAMILY (John P. Harris, mgr.; U. B. O.).—Kortelle & Stoddard; Herbert & Lawrence; Alec Thomas; Signor Ragienne; Smith & Larson; Kieffer & Alberts; Great Atkinson; Marie Gerard.

ALVIN (John P. Reynolds, mgr.; Shuberts).—"The June Bride"; week 14, "Ne'er-Do-Well."

NIXON (Thos. R. Kirk, mgr.; K. & E.).—Henry Miller in "The Rainbow"; 14, "The Littlest Rebel."

LYCEUM (C. R. Wilson, mgr.; S. & H.).—"The Rosary"; 14, "Mutt & Jeff."

DUQUESNE (Harry Davis, mgr.).—Stock.

GAYETY (Henry Kurtzman, mgr.).—"Queens of Paris"; 14, "Social Maid."

Robert Weigle Early, made his debut this week with the Harry Davis Stock Players.

Evelyn Ramsey, of the Six American Dancers at the Grand this week, was taken suddenly ill with appendicitis Monday and was operated on.

The New Kenyon Opera House, which is being rapidly constructed, will be open on Thanksgiving day with "pop" vaudeville. Will be booked by S. & C.

PORTLAND, ME.

PORTLAND (I. P. Mosher, mgr.; U. B. O.; rehearsal Monday 10.30).—Charles L. Legat.

KARA

THE ACT OF QUALITY

JUST ARRIVED

PLAYING VAUDEVILLE

Representative, **LOUIS WESLEY**

Gaiety Theatre Building, New York

very clever; Reeves & Werner, hit; Ye Old Home Choir, excellent; Martin & Courtney, fine; Blinn, Bomm Brrr Trio, good.
Greeley's (J. W. Greeley, mgr.; Ind. rehearsal Monday and Thursday 10.30).—7-9, Farlardo, pleased; Carney, Buckley & Co., good; 10-12, Al Reed's Bull Terriers; Kenney & Hollis.
KEITH'S (James E. Moore, mgr.).—"Rose-mary."
SCENIC (Westbrook) (Guy P. Woodman, mgr.; U. B. O.; rehearsal Monday and Thursday 1).—7-9, Thomas & Ward, fine; 10-12, Hayes & Sultes.

NEW PORTLAND.—Bimm Bomm Brrr Trio; Ye Olde Home Choir; Martin & Courtney in "At the Movies"; Charles Ledegar; Reeves & Warner.
Greeley's.—7-9, The Great Farlardo; Carney-Buckley & Cook; 10-12, Al Reed's Bull Terriers; Kenney & Hollis. M. E. ROSEN.

PROVIDENCE, R. I.
BULLOCK'S (P. L. Burke, mgr.; U. B. O.).—3 Golden Sisters, excellent; Shelley & Proctor, good; That Comedy Four, fine; Nellie Clayton, good; Yorke Herbert Trio, fair.
UNION (C. Allen, mgr.; Quigley).—"A Night on the Wharf," very good; The Scots and Soane & Co., good; The Cole Troupe, pleased; Camp Rest, good; Mabel Pierson, encores.
SCENIC (F. W. Homan, mgr.).—Homan Musical Stock Co.
WESTMINSTER (G. Collwin, mgr.).—The Golden Crook Extravaganza Co.
KEITH'S (C. Lovenberg, mgr.; U. B. O.).—Barcus & Garteley; Laura Buckley; Frank Combs & Ernest Aldwell; Homer B. Mason; Marguerite Keeler & Co.; Winsor McCay; The Bendix Ensemble Players; Mr. & Mrs. Jimmie Barry The Four Provosts.
COLONIAL (P. Burke, mgr.; K. & E.).—"The Real Thing," with Henrietta Crossman.
OPERA HOUSE (F. Wendelhafer, mgr.; Shuberts).—"A Butterfly on the Wheel." C. E. HALE.

READING, PA.
ORPHEUM (Wilmer & Vincent, mgrs.; U. B. O.; rehearsal Monday and Thursday 10.30).—Manning Twins, liked; Bartlett, Breton & Co., laughs; Lucky & Yost, good; Monarch Comedy Four, big; Sutton, McIntyre & Sutton, very well.
HIPPODROME (C. G. Keeney, mgr.; Prudential; rehearsal Monday and Thursday 10.30).—Lewis & Rose, good; The Randalls, liked; Wally Fitzgibbons, good; Reed & Hilton, nicely; McAuley Marvels, good; Clifford Hipple & Co., headline, very well.
ACADEMY.—14, "The Concert," 15, "Pink Lady." G. R. H.

ROANOKE, VA.
ROANOKE (William F. Henritze, mgr.; U. B. O.; rehearsal Monday and Thursday 11).—7-9, The Five Bragdonas, big; Lowe & Sterling, very good; Aldro & Mitchell, did well; Bessie Babb, applause; Traak & Gladden, good; 10-12, Herrera; Arthur Rigby; Halley & Noble; Three Escadadors; Nina Esphay.
JEFFERSON.—Latimore-Leigh Players; 7-12, "Three Weeks." T. F. B.

ROCKLAND, ME.
ROCKLAND (Al V. Rosenberg, mgr.; U. B. O.; rehearsal Monday and Thursday 11).—1-5, Johnny Geiger, excellent; Lightner & Jordan, excellent; good bill to big houses; 7-9, Col. Sam Holdsworth, good; Hayes & Sultes, good; 10-12, Dancing Willetts; Weston & Keith; next week: Taylor Stock Co. A. C. J.

SALT LAKE CITY.
ORPHEUM.—29, Charlie Case and W. C. Fields divided honors, immense hits; Mrs. Gene Hughes & Co., great; The Rexos, liked; Mildred Grover, pleased; "Squaring Accounts," applauded; Bradshaw Bros., liked; Immense

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NED WAYBURN'S VAUDEVILLE SUCCESS

"A RAINY SATURDAY."

business account of being State Fair Week, Irrigation Congress and Mormon Conference.
EMPRESS.—1, "A House Boat Party," big hit; The Leap Year Girls, well received; Lowe & Edwards, fair; Joe Cook, ordinary; Von Hampton & Josselyn, passed; Jack Allman, pleased, capacity.
SALT LAKE.—30, Holbrook Blinn in "A Romance of the Underworld"; great show, capacity business.
COLONIAL.—29, Mack-Rambeau players in "The Man From Home," good show; good business.
GARRICK.—30, Mrs. Annie Adams in "The Butler's Secret," ordinary. OWEN.

SAVANNAH, GA.
NEW SAVANNAH (William B. Seaskind, mgr.; K. & E.).—"The Quaker Girl" delighted capacity house 4th; 5, "Mutt & Jeff," good houses; 8, "The Traveling Salesman"; 9, Al O. Field's Minstrels; 11, Maude Adams in "Peter Pan"; 15, "Alma."

LIBERTY (Tedd Brackett, lessee and mgr.).—30, "The Fortune Hunter," put on in a most admirable manner with an excellent

company of players to good houses; this week, "Wildfire."

BIJOU (Corbin Shields, mgr.; U. B. O.; rehearsal Monday 11).—Splendid bill to packed houses; The Heidelberg Four, tremendous hit; Cavanna & Co., excellent; Jerge & Hamilton, great; Cunningham & Coveny, very good; Austin & Taps, pleased. REX.

SCHENECTADY, N. Y.
PROCTOR'S (Chas. Goulding, mgr.; U. B. O.; K. & E.; rehearsal Monday and Thursday 10.30).—2, "The Rose of Kildare"; Fluke O'Hara with a fine cast and magnificent scenery scored a distinct hit; 3-5, Sophie Everett & Co., fair; The Magnani Family, good; Lee & Allen, liked; Sadie Fondeller, pleased; Palace Quartet, hit; pictures; fine business; 7-9, Keene, laughs; Rose & Montrose, very good; Coyle & Murrell, liked; Hibbert & Kennedy, favor; Will Rheom's Athletic Girls, big hit; pictures; big business.

ORPHEUM (F. X. Bregmaier, mgr.; Joe Wood; rehearsal Monday and Thursday 12).—3-5, A. Lacroix & Co., laughs; Erica Neske & Co., fine; Duffy & Mae, pleased; Kitty Faye, good; pictures; 7-9, The Hennings, pleased.

Gene & Arthur, scored; Duke Darling, liked; The Long Green Trio, excellent; pictures; good business.

MOHAWK (Ackerman J. Gill, mgr.).—Dark. VAN CURLER (Chas. G. McDonald, mgr.; Shubert & Co-op.).—3-5, "The Melting Pot"; 7-9, Paul J. Rainey's African hunt pictures. HOWARD A. ARANY.

SIOUX CITY, IA.
ORPHEUM (C. E. Wilder, res. mgr.; rehearsal Sunday 10.30).—Lockhart & Leddy, good; Lew Cooper, good; Florentine Singers, very good; Bob & May Kemp, fine Drums of Oude, excellent; Merrill & Otto, scored; Cassell's Dogs, good. DEAN.

SOUTH BEND, IND.
ORPHEUM (A. J. Allard, mgr.; W. V. M. A.; rehearsal Monday and Thursday).—7-9, Black & McCone; Velerie Sisters, fair; The Five Armanis, applause; Charles Gibbs, hit; Spellman's Bears, great; 10-12, Celest & Co.; Moore & Browning; Grady & Co.; Coogan & Parks; Don Carlo's Marionettes; business fair.
AUDITORIUM (S. W. Pickering, mgr.).—7-12, Wright Huntington Co., fine business.
OLIVER (S. W. Pickering, mgr.).—14, "The Shren." WM. H. STEIN.

SPRINGFIELD, MASS.
COURT SQUARE (D. O. Gilmore, mgr.; Ind.).—7-9, "Trail of the Lonesome Pine," good company, poor houses; 10-12, "Passing of the Third Floor Back" (Ian Robertson); 14-15, "A Rich Man's Son."
GILMORE (P. F. Shea, mgr.).—"The Dazzlers" fair show.
POLI'S (Gordon Wrighter, mgr.; U. B. O.; rehearsal Monday 10).—Tempest & Ten, very good; Morton & Glass, hit; Hufford & Chain, good; Black & White, pleased; Seibini & Grovini, good; Honores & Le Prince, fair; Clara Inge, went well. GEORGE PRESSL.

ST. JOHN, N. B.
OPERA HOUSE (D. H. McDonald, mgr.).—30-2, "The Fortune Hunter," business fair; 4-6, Alice Lloyd in "Little Miss Fix-It," good business; 7-10, "The Arrival of Kitty."
NICKEL (W. H. Golding, mgr.; U. B. O.).—Margaret Breck, Ines Miller, Floyd Baxter; pictures.
LYRIC (Steve Hurley, mgr.).—30-2, Six Imperial Dancers; 3-5, Whittaker & Hubbard; pictures. L. H. CORTRIGHT.

SUNBURT, PA.
CHESTNUT ST. OPERA HOUSE (Fred J. Hyrod, mgr.).—"Exruse Me," good house; 12, "The Girl in the Taxi." R. J. GOLDBERGER.

SYRACUSE, N. Y.
GRAND (Chas. H. Plummer, mgr.; Keith's vaudeville; Chas. G. Anderson, mgr.).—Hermine Shone & Co., pleased; Francis Yates, well liked; Harry Devine & Belle Williams, many laughs; Julius Steger & Co., splendid; Hoey & Lee, hit; Ballou, novelty gymnasts, good.

EMPIRE (Martin L. Molf, mgr.; Frederic Gage, local mgr.).—14, Trentini in "The Firefly."

BASTABLE (Stephen Hashtable, mgr.).—14-16, Clark's "Runaway Girls"; 17-19, "Alma, Where Do You Live?"

TERRE HAUTE, IND.
VARIETIES (Jack Hoeftler, mgr.; W. V. M. A.; rehearsal Thursday).—Schaller & Jordan, fair; The Mullers, good; Valerie Sisters, good; West & Charles, hit; Gardner & Vincent, pleased; McCann & Co., hit; Fisher & Green, fair; Bell Canto Trio, good; Five Armanis, good; Ballerini's Dogs, well trained; good business.
GRAND (C. W. Barchyd, Jr., mgr.).—6 Vaughn Glaser; 11, Nell O'Brien Minstrels. CHRIS.

TOLEDO, O.
KEITH'S.—Archie Onri & Dolly, good; Mudge P. Maitland, fair; Lloyd & Whitehouse.

THE BELLMONTES

Jim Nastic's Classic
Direction C. W. BOSTOCK

STOPPED THE SHOW AT THE MAJESTIC THEATRE, CHICAGO

HICKEY'S COMEDY CIRCUS

In the number 3 position at the Majestic Chicago last week (Sept. 30) stopped the show Sunday night and was compelled to put the boys on the Revolving Table to do extra falls

SOME RIOT

Direction JO PAIGE SMITH

fair; Dick, writing dog, good; Harry Breen, good; "Dance Dream," pleasing; Bison Four, pleasing; Jungman Troupe, very pleasing.
 LYCEUM (S. & H.).—6-9, "Fortune Hunter," turn away business; 10-12, "Smart Set."
 VALENTINE (K. & E.).—Sept. 30-1, Aborn Opera Co., good business; 3, Donald Brian in "Siren," capacity business; 10, "Secret of Suzanne"; 12, "Madam Sherry."
 EMPIRE (Hurtig & Seamon).—"Merry Whirl," big business.

TORONTO, ONT.

SHEA'S (J. Shea, mgr.).—Joseph Hart's Eternal Waltz, great production, big success; Kitty Rooney, good; Primrose Four, harmonious; Linden Beckwith, clever; Zella Sears & Co., hit; Mario & Dunn, pleased; Creighton Bros., popular.
 MAJESTIC (Peter F. Griffin, mgr.).—Will's Musical Comedy Co.; Harris & Hilliard; Armon & Armon; Mitzie Armont.
 STRAND (E. W. Well, mgr.).—Louise Fallon; Eugene Austin.
 ROYAL ALEXANDRA (L. Solman, mgr.).—William Faversham in "Julius Caesar."
 PRINCESS (O. B. Sheppard, mgr.).—"The Pink Lady."

VIRGINIA, MINN.

LYRIC (Henry Sigel, mgr.; W. V. M. A.; rehearsal Sunday and Thursday 12).—29-2, Dawson & Eckhart, good; Australian Wheelers, excellent; Valorie Major, pretty; 3-5, Mr. & Mrs. Perkins Fischer, very good; Rosar's Dogs, fine; Charles Varley, entertaining.
 ROYAL (R. A. McLean, mgr.; Webster; rehearsal Sunday and Wednesday 12).—29-1, Horn & Van Trio, good; Chase & Carma, excellent; 2-5, Spedden & Herson, fair; Vincent & Lorne, good.

WASHINGTON, D. C.

CHASE'S (H. W. DeWitt, mgr.; U. B. O.; rehearsal Monday 10).—McIntyre & Heath, comedians, headliner; Edith Helena, hit; Gus Van & Joe Schenck, scored; Bert Levy, cartoonist, clever; Max's Circus, amused; McCor-

James Grady
and Co.

IN

"At The Toll Bridge"

PLAYING W. V. M. A.
Direction, JO PAIGE SMITH.



WHY THE SMILE
THAT WON'T COME OFF
THE CROMWELLS ARE
BOOKED WITH HIM
RIGHT OFF
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O'Donnell Kaufman Wolf

Working Steadily and Going Right to the Front

STOPPING OFF AT THE

UNION SQUARE, NEW YORK

November 18th

H. BART McHUGH IS THE CONDUCTOR

mick & Irving, applause; Claude M. Rode, well received.

POLIS (J. Thatcher, mgr.).—Harry Van & Co., "A Night in a Park," headliner; The Gaynoux, applause; Pietro, musical, encores; Morris & Kramer, well received; Bessie La Count, comedienne, hit; Mysterious "Edna," scored; Eckhoff & Gordon, clever.

COBMO (A. J. Brylawski, mgr.; Jefferies; rehearsal Monday 10).—Beltoirelli & Giliando, musical, and the Four Grohvinis, acrobata, honors; Mack & Waters, hit; Georgias & Bros., sharpshooters, applause; Snowie Maybelle, comedienne, encores; The Three Romeos, musical, scored.

CASINO (A. J. Bachrach, mgr.; Jefferies; rehearsal Monday 10).—Alber's Polar Bears, headliner; Ruth Curtis, scored; Brown & Brose, sharpshooters, applause; Pearl & Roth, encores; George Moore, juggler, hit.

GARDEN (Tom Moore, mgr.; rehearsal Monday 10).—Wm. J. O'Hearn & Co. in "Sweet Innisfallen," well received; Hap Handy & Co., applause; Hilton & Hughes, singers, scored; Jack & Leola, comedy hit; Faustine & Vurna, encores.

NATIONAL (W. Rapley, mgr.; K. & E.).—Wm. Farnum, in "The Littlest Rebel," fair business.

BELASCO (L. S. Taylor, mgr.; Shuberts).—Wm. Morris presents Annette Kellermann in "Undine"; Harry Mayo & Co. in "Chinatown," and Tom Terriss & Co. in "Scrooge," capacity houses.

COLUMBIA (E. Berger, mgr.; Ind.).—"The Rose Maid," capacity houses.

ACADEMY (J. Lyons, mgr.; S. & H.).—"A Fool There Was," S. R. O.

MAJESTIC (John Grieves, mgr.).—John Grieves' Musical Comedy Stock Co. in "The Big Little Princess," large crowds.

LYCEUM (A. C. Mayer, mgr.).—"Miss New York, Jr." ERNIE.

WHEELING, W. VA.

ORPHEUM (J. F. Lee, mgr.; U. B. O.; rehearsal Mon. & Thurs. 10).—Alexis & Schall, good; Billy Lussler & Art Evans, entertaining; Powers & Evans, well received; Fitzsim-Cameron, good; Captain Webb's Seals, well trained. C. M. H.

YOUNGSTOWN, O.

PARK (L. E. Cool, mgr.; Felber & Shea).—Kip & Kippy, good; Delaphone, clever; O'Brien, Havel & Co., hit; Minstrel Four, good; Howard & North, funny; Four McNallys, hit.

G. O. H. (John Elliott, mgr.; S. & H.).—"The Price," Oct. 9. C. A. LEDDY.

Fanny Vedder

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Leo Carrillo

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FOR WEEK OCTOBER 14

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The routes given from OCT. 13 to OCT. 20, 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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ADLER and ARLINE
Next Week (Oct. 14), Colonial, Norfolk.
"A NEW IDEA."

Ahearn Agnes & Co Fair Lynchburg Va
Altken Whitman Trio Orpheum Edmonton Can
Altubris & Millar Empire Nottingham
Allen Ludo Bertie 118 Central Oakosh
Alpha Troupe Shea's Toronto Can
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 Broeze Rochester
Armas 5 Plaza Chicago Ill
Atwood Vera 17 W 58 N Y
Ayres Howard 903 N 66th St West Philadelphia

B.

Beader & La Velle Spring Grove Springfield O
Becon Doc Hl Henrys Minstrels
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 2809 E 53 Cleveland
Barto & Clark 2221 Cumberland av Phila
Bartos Three Queen Galveston Tex
Behren Musical 52 Springfield av Newark N J
Bell & Bell 37 John Bloomfield N J
Belmont Joe 70 Brook London
Belsac Irving 250 W 12 N Y C
Bennett Klute & King Jahukes Cafe Los Ang
Bentleys Musical 121 Clipper San Francisco
Berg Bros Orpheum Oakland Cal
Berliner Vera 5724 Ridge Chicago
Beverly Sisters 5722 Springfield av Phila
Billy & Burns 850 Home Bronx N Y C
Blmbos 872 Lawe Appleton Wis
Blasett & Weston 5 Green at London Eng
Black & Leslie 3722 Eberly av Chicago
Blake & Amber 5th av N Y C
Bogert & Nelson Grand Indianapolis
Bowers, Walters & Crooker Winter Garden
Berlin Ger indef
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
Brinkleys The 424 W 39 N Y C
Britton Nellie 140 Morris Philadelphia
Brooks & Carlisle 38 Glenwood av Buffalo
Brooks Thos A Girls From Happyland B R

6 BROWN BROS
Featured this Season with the Primrose
and Dockstad Minstrels.

Brown & Brown 69 W 115 N Y C
Brown & Foster Empress Muskegon Mich

Brown & Wilmot 71 Glen Maldea Mass
Brydon & 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.

Carmen Frank 465 W 163 N Y C
Carmen Sisters 2183 Washington av N Y C
Carroll Chas 429 E Kentucky Louisville
Carroll Nettle Temple Grand Rapids
Carrollton Mrs C G 1311 S Flower Los Ang
Case Paul 31 S Clark Chicago
Chameroys 1449 41 Brooklyn N Y C
Chandler Claude 219 W 68 N Y C
Chantrell & Schuyler 219 Prospect av Bklyn
Chapman Sisters 1629 Milburn Indianapolis
Chase Daye 90 Birch Lynn Mass
Chatham Sisters 303 Grant Pittsburgh
Cheers & Jones 518 W 59 N Y C
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 & Ferguson 121 Phelps Englewood
Clayton Zella Monte Carlo Girls B R
Clifford Dave B 173 E 103 N Y C
Close Bros 41 Howard Boston
Codan & Clifford 21 Adams Roxbury Mass
Colden Mark Colonial Sioux City
Collins Will E Girls from Happyland B R
Comets Four Musical B'way Lorain O
Compton & Plumb 2220 Emerson av Minneap
Connolly Dave 1300 N 24 Philadelphia
Cook Geraldine 675 Jackson av N Y C
Corbett & Forrester 71 Emmet Newark N J
Corelli & Gillette Shea's Toronto Can
Costello & La Croix 313 Ewing Kansas City
Crosby & Dayne Orpheum Des Moines Ia
Cromwells 6 Dancroft Gardens London
Cross & Crown 1119 Nevada Toledo
Cross & Josephine Union Sq N Y C

CROUCH and WELCH

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D.

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De Grace & Gordon 922 Liberty Bklyn
De Leo John B 718 Jackson Milwaukee
De Mill Gertrude 813 Sterling pl Bklyn
De Vere & Roth 549 Belden av Chicago
DeWitt Burns & Torance Orpheum Denver
Dean & Sibley 465 Columbus av Boston
Deery Frank 204 West End av N Y C
Delmar & Delmar Shea's Buffalo N Y
Delton Bros 261 W 38 N Y C
Demonto & Belle Englewood N J
Devau Hubert 384 Prospect pl Bklyn

Jim Diamond and Brennan Siby
Next Week (Oct. 14), Alhambra, New York
Direction, M. S. Bentham.

Dickerson & Libby 1269 Rogers av Bklyn
Dodd Emily & Jessie 201 Division av Bklyn
Donlter & Co Garden Dallas
Donner & Doris 343 Lincoln Johnstown Pa
Doss Billy 102 High Columbus Tenn
Doyle & Fields 2548 W Taylor Chicago

Earl Robert & F C Vardel Lumberg Utica
Edmond & Gaylor Box 40 Richmond Ind

ELINORE and WILLIAMS

In "The Hunter and The Hunter-ess"
Next Week (Oct. 14), Chase's Washington
Direction, MAX HART.

Elinore & Williams Chase's Washington
Elson & Arthur 456 E 149 N Y C
Emelle Troupe 604 E Taylor Bloomington Ill
Emerald & Dupre National Sydney Australia
Emmett Hugh J 305 W 72d at N Y C
Engelbroth G W 2313 Highland av Cincinnati
Espe & Roth Pantages Portland Oregon
Evans Beale 3701 Cottage Grove av Chicago
Evelyn Sisters 260 St James pl Bklyn
Falardaux Camille Trocadero Burlesquers B R
Faversham William Teck Buffalo
Feman Arthur S Girls from Happyland B R

ADELE EDNA
FERGUSON and NORTHLANE

Next Week (Oct. 13), Orpheum, Spokane.
Direction, ALBEE, WEBER & EVANS.

Ferguson Dick 68 W Bayonne N J
Ferguson Frank 704 W 180 N Y C
Fernandez Duo 1234 Lake Muskegon
Ferry Alcazar Marselles
Fields Nettle 6302 S Halsted Chicago
Finney Frank Trocadero Burlesquers B R
Fitzsimmons & Cameron Keitha Columbus O
Florentine Singers Orpheum Winnipeg
Flynn Frank D 65 W 123 N Y C
Forbes & Gowan 201 W 112 N Y C
Ford Corinne Trocadero Burlesquers B R
Fords Four 1949 84 at Bensonhurst L I
Fox & Summers 517 10 Saginaw Mich
Fox & Ward Empress Milwaukee
Francis Willard 67 W 128 N Y C
Frey Twins Proctors Newark
Furman Radio 829 Beck at Bronx N Y

Gaffney Sisters 1407 Madison Chicago
Gardner Georgi 4646 Kenmore av Chicago
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Halls Dogs 111 Walnut Revere Mass
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College Girls Star Brooklyn 21-23 Empire Ho-
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Columbia Girls 14-16 Empire Hoboken 17-19
Empire Paterson 21 Gayety Newark
Cracker Jacks 14-16 L O 17-19 Bridgeport 21
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Dandy Girls Krug Omaha 21 Century Kansas
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Dantes Daughters Howard Boston 21 Grand
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Murray Hill New York
Gay White Way Gayety St Louis 21 Gayety
Kansas City
Gay Widows Empire Chicago 21 Grand Mil-
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Ginger Girls 14-16 Empire Paterson 17-19
Empire Hoboken 21 Casino Philadelphia
Girls Happyland Standard Cincinnati 21 Gay-
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Girls Joyland Eighth Ave New York 21 How-
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Girls Reno Empire Philadelphia 21 Casino
Brooklyn
Golden Crook Gayety Boston 21-23 Gilmore
Springfield 24-26 Empire Albany
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High Life Burlesque Empire Brooklyn 21
Empire Newark
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Gayety Detroit
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21 Gayety Boston
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Toledo
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Rosebuds Gayety Minneapolis 21 Gayety St
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Brooklyn
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19 L O 21 Gayety Montreal
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3 MUSKETEERS 3



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ME
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MYSELF
MY ACT
MY GENIUS
GENE HUGHES
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JOHN T. MURRAY

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Direction, W. S. Hennessy.



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New Orleans, "Pleasure"—Ethel Mason is
said to be the original piano accordionist. She
knows how to play the instrument in top-
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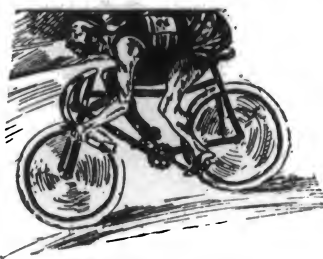
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pion "Busking" place
of the world; you
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in the ruins of Pom-
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What" 1800 years old.
Petrified. They are
excavating every day
in hopes of discover-
ing others.
We loaded up two yards
long.

Did a five-minute turn in the 2,000-year-
old theatre, and still Vesuvius smoked on.
Marseilles, Paris, etc., next week.

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Character Singer and Dancer

THE 4 HARMONY BOYS

Next Week (Oct. 14), Cosmos,
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Oct. 24-27, Linden, Chicago.

Direction JAMES B. McKOWEN.

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8 LITTLE GIRL FRIENDS

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This Week (Oct. 7) **ORPHEUM**, Brooklyn
Next Week (Oct. 14) **ALHAMBRA**, New York
Week Oct. 21, **BUSHWICK**, Brooklyn

The twirling "Tornados" come on the stage last; their title's a good one, for truly they're fast. For feats acrobatic they've snap and they've "go." It's surely a corking big vaudeville show.

New York "Journal."

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"I'M A NUT"

FIFTH AVENUE THEATRE, NEW YORK CITY

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**SWEETEST SINGING QUARTET
IN VAUDEVILLE**

Playing Keith's, Boston, this week (Oct. 7)
for the third time in eleven months

Direction **ALBEE, WEBER & EVANS**

TEN CENTS

VARIETY

VOL. XXVIII. No. 7.

NEW YORK, FRIDAY, OCTOBER 18, 1912.

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A REGULAR "GIRL ACT"

MR. CHRIS O. BROWN

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"The Darling of Vaudeville"

FRANCES CLARE

And Her Eight Little Girl Friends

WITH

GUY RAWSON

IN "JUST KIDS"

Staged by MR. JACK MASON

Music by MARSHALL and MURPHY

Costumes by BLOODGOOD

Next Week (Oct. 21), Nixon Theatre, Philadelphia

THEN OFF FOR THE COAST OVER THE SULLIVAN-CONSIDINE TOUR

SEASON ALL BOOKED

VARIETY

Vol. XXVIII. No. 7.

NEW YORK CITY, FRIDAY, OCTOBER 18, 1912.

PRICE 10 CENTS.

FRISCO MANAGERS ORGANIZE: EXPECT LABOR TROUBLES

Theatrical Property Representing \$20,000,000 in Allied Theatre Managers' Association. All San Francisco Houses Included. Musicians and Operators Making Demands Brought Organization About. Others Forming on Coast.

San Francisco, Oct. 16.

A temporary organization of the managers of all the theatres in this city was effected at a meeting held last week.

This is the first time in the history of local theatricals that an organization of all the amusement interests has been effected.

The prime object of the organization is declared to be the general protection of the interests of the members, both individually and collectively. The heads of every theatre of any note in the city have subscribed their signatures to the membership roll.

While the organization meetings were inclined to be a sort of sub rosa affair, it is pretty generally known that the movement was brought about by what is considered unreasonable demands on the part of labor unions.

It is claimed that the musicians, operators and stage hands have been running things just about to suit themselves here, and organized labor is so strong numerically that the average theatre owner or manager has heretofore been afraid to interpose a strenuous objection, much less a point blank refusal to accede to the union's demands.

The name of the organization is the Allied Theatre Managers' Association. It is claimed to be one of the largest, if not the largest, organization of its kind outside of New York City and Chicago, and represents theatrical interests to the extent of \$20,000,000 invested capital.

The following were appointed members of a committee to draft rules and by-laws to be submitted at the permanent organization meeting: Homer F. Curran, Melville Marx, William H.

Leahy, Ralph Pincus, D. J. Grauman, Charles Cole, Charles Muehlman and Sam Harris.

It is expected that tomorrow will see the completion of the drafting of a set of by-laws for the Allied Theatre Managers' Association. Once the alliance is placed on a permanent footing it is planned to call a joint conference Oct. 21, at which will be represented the theatre managers, moving picture exhibitors and the labor council.

The object is to attempt a settlement of a dispute between the managers and the picture machine operators. There are rumors of a threatened strike. The operators declare they will walk out if their demands are turned down. On the other hand, the theatre managers appear to be much inclined to accept the issue and let the disagreement form the basis of an out-and-out fight.

The managers have been holding unofficial meetings here and it is believed that they are preparing for a general tying up of the labor situation through the sympathetic lockout of the musicians and stage hands. The managers claim to represent property and enterprises capitalized at \$20,000,000.

It is reported that eleven associations of managers were formed on the Pacific Slope within the last ten days, all being affiliated with the central body in San Francisco. Oakland and Sacramento are known to have formed alliances.

The managers declare that the unionists never asked for a conference until now. The workmen have invariably fixed their own wage scale and then served notice of an increase on the managers.

NEW BIG PRODUCTION.

There is said to be under way by the Shuberts a big new production, in which Gaby Deslys and Al Jolson will be featured. The show will be ready about New Year's. Until then, Gaby will go out with "Vera Violetta" and Jolson remain with "The Social Whirl."

NANCE O'NEIL'S SKETCH OFF.

Nance O'Neil, who is breaking in her "Joan of Arc" sketch at Union Hill this week, was to have opened Monday at the Orpheum, Brooklyn. The sketch was not deemed good enough and will be shelved Sunday. A new one goes in rehearsal as quickly as possible.

Her place on the Orpheum program will be taken by Ray Cox as headliner.

TAKES ON NIAGARA FALLS.

Buffalo, Oct. 16.
Commencing Nov. 25 the United Booking Offices will place two-a-day vaudeville in the International theatre at Niagara Falls.

DE HAVEN AS "THE PET."

A. H. Woods has settled upon his next, and final production of this season. At least Mr. Woods has decided "The Pet of the Petticoats" will be his last show for 12-13.

To assume the title role of "The Pet" show, Mr. Woods has selected Carter De Haven, now with the "Hanky Panky" at the Broadway. The production will be set going within a month or so.

MOROSCO BUYS OUT BLACKWOOD

Los Angeles, Oct. 16.
Oliver Morosco has purchased John Blackwood's interest in the Morosco-Blackwood Co. He now has control of that enterprise. The whole property now stands in Morosco's name with the exception of a block of stock belonging to Capt. A. C. Jones.

Blackwood remains in charge of the publicity department of Morosco's enterprises.

"WOMAN HATER'S" DOES \$8,000.

For its first week at the Astor, A. H. Woods' "Woman Hater's Club" did \$8,000.

RATS THEATRE IN ARREARS.

The White Rats theatre at Lancaster, Pa., is in arrears on salary. The house is called the Family. Howard E. Doane is the manager.

After the week of Sept. 23 had passed away, Rutan's Song Birds, an act on the Family's program, found it could not collect all salary due; \$81 was short. Rutan accepted a promise to pay and traveled along.

The M. R. Sheedy Circuit, which was booking the theatre, had an unpaid bill of \$150 for commissions, also past due. Failure to liquidate by the theatre management caused the Sheedy office to discontinue service. Last Friday James Sheedy went over to Lancaster. Not noticing anything tangible around the place, Jim agreed to accept the day's receipts on account. They amounted to \$50.

After the Sheedy office stopped serving the Family, the Prudential agency took up the matter of supplying bills. At last accounts the Prudential was still at it.

Actors failing to receive settlement in full at the Lancaster Family are quoted as believing the White Rats will make good claims against the theatre. The Rats is said to have leased the house to Doane. It was secured by the Rats when that organization of vaudeville artists became interested with Edward Mozart in the Mozart Circuit.

CANCELED ACT GETS ROUTE.

A full route over the Sullivan-Considine and Loew Circuits has been given Neil McKinley. Mr. McKinley commences to play the time in New York. He started this week.

A couple of weeks ago McKinley was canceled by the United Booking Offices through having appeared at the Nixon theatre, Philadelphia. Immediately Chris Brown and Joe Schenck, for the S-C and Loew Circuits, gave him contracts for the season.

ADE'S COLLEGE BOY PIECE.

Chicago, Oct. 16.
George Ade is writing the piece to be presented in the spring by the Purdue Harlequin Club of Lafayette, Ind.

The college boys first presented Ade's "Fair Co-Ed."

WHY AMERICAN PIECES FAIL TO ATTRACT IN LONDON

English Attitude Conservative, Not Prejudiced. Too Much Booming and Little Discrimination in Selection of Material. "Ready Money" One of London's Biggest Hits

London, Oct. 16.

American managers are viewing with dismay the reception accorded their productions here this season and are attributing their general lack of success to English prejudice.

Such is not the case, however. The English attitude toward American productions is one of conservatism and not prejudice. The fact is, English and American tastes differ. American plays to the number of ten arrived at the wrong time of year, as witness "Rebecca of Sunnybrook Farm" in the midst of the "Bunty" boom. Some arrive when the London public is hungry for novelties and are then successful.

Subjects and locale are the great problems of international exchange of hits. There are psychological and geographical reasons for many failures of American successes here. "Find the Woman" has played here over one hundred nights and is sufficiently melodramatic, yet moderate in treatment. "The Pink Lady" had too much chorus and not enough legitimate story. There is a tendency here now to appreciate high-class farce with music. "Everywoman" was considered too preachy and poorly written. "The Great John Ganton" was regarded as not a first-class show and the subject a trifle foreign, hence not altogether understood. Then the Aldwych theatre is under a cloud and not a good place for new productions.

American plays are generally over-boomed here before opening. As a matter of fact, the percentage of English failures in London is greater than those of American productions, but this may be accounted for by the fact that only the successes of America are sent here. "Ready Money" at this moment is one of the biggest hits of the season.

Generally, American managers err in displaying too little discrimination in their selection of material for England. Most of the American vaudeville folks adapt themselves sooner or later to English requirements, which provides a strong object lesson to the legitimate producers.

"Officer 666" will succeed "Rebecca of Sunnybrook Farm" at the Globe. "Get-Rich-Quick Wallingford" is reported soon to be produced over here.

LONERGAN GOES BIG.

London, Oct. 16.

Lester Lonergan and Co. in "A to Z," at the Palladium, went very big.

RAG SINGER FAILS.

London, Oct. 16.

The Alhambra Revue, opening Monday night, is largely of American flavor and is an amusing illustration of the police methods prevailing in New York and London, political lam-

pooning, a travesty on "Rebecca of Sunnybrook Farm" and a Cabaret finish.

Muriel Hudson in a rag song failed; Alfred's dancing, passable; chorus and ballet excellent; shadowgraph and cinematograph employed. Others in cast are MacArdle, Mame Buck and Picks.

The Revue needs condensing.

TRIPLE BILL MILD.

London, Oct. 16.

The triple bill at the Duke of York's theatre, comprising three one-act plays by Bernard Shaw, Arthur W. Pinero and J. M. Barrie, will not create any sensation.

Shaw's offering is disappointing, Pinero's indifferent, and Barrie's, excellent.

Pinero's sketch met with a mixed reception. Shaw's received some laughs, but not many.

GENE GREENE A HIT.

London, Oct. 16.

Gene Greene did not arrive in time to open at the Palace Monday, owing to the late arrival of the steamer from America. He went on Tuesday evening and is a big hit.

His best numbers are "Married" and "Piano Man." He may change his other songs for more suitable ones.

ELLEN KISSED SARAH.

London, Oct. 16.

Ellen Terry appeared at the Coliseum Monday evening with Sarah Bernhardt as a personal tribute to the French artist.

Handing her a huge floral piece Miss Terry called her "Queen Sarah" and the two actresses kissed. It was a most impressive scene.

ROYAL FAVOR FOR "DOORMATS."

London, Oct. 16.

The King and Queen visited Wyndham's theatre to witness a performance of "Doormats," indicating their approval of the show.

ENGAGES WRITER ON CONTRACT.

London, Oct. 16.

C. H. Bovell, who collaborates with George R. Sims for the next Drury Lane pantomime, has been engaged by the Empire management for three years.

DRESS SUIT GERMAN PLAY.

Berlin, Oct. 16.

The Deutsche Schauspielhaus has a good comedy in "Der Gutzitten de Frack." The plot is around a tailor who, by appropriating a dress suit, dupes a number of high officials.

The idea is excellently worked out.

IMPRESSIVE FUNERAL.

London, Oct. 16.

At Frank Bostock's funeral there was a cortege half a mile long, with five loads of flowers, many of the pieces shaped as animals.

"MONTE CRISTO" TOO LONG.

London, Oct. 16.

The revival of "Monte Cristo" at the Prince's theatre, running nearly four hours, will be successful if condensed.

PROFITABLE SHOW BUSINESS.

London, Oct. 16.

Edmund Gwenn and Hilda Trevelyan were backed for \$50,000 for their production of "Little Miss Llewellyn" at the Vaudeville theatre.

The syndicate which put up the cash is already taking down profits, with the original investment scarcely touched.

HYMAN BACK IN LONDON.

London, Oct. 16.

Sydney Hyman returns to London Oct. 26, coming from South Africa. May De Sousa opens in the Hyman South African theatres Nov. 3, booked by the Marinelli agency.

PALLADIUM XMAS POLICY.

London, Oct. 16.

The Palladium will have a mammoth minstrel show during the Christmas holidays with "The Brass Bottle" at matinees. Charles Gulliver will offer the regular theatrical show at the matinees with the minstrel entertainment only at night performances.

REACHES 100TH PERFORMANCE.

London, Oct. 16.

"Hindle Wakes" has reached its hundredth performance, and is going along to good business.

TRAVESTYING PICTURES.

London, Oct. 16.

The Lifeograph, a travesty on the Cinematograph, at St. George's Hall, introduces an ingenious scene, with the changes done by means of light switches and transparencies.

ENGLISH MELLER TITLE.

London, Oct. 9.

"The Man Tempted Me," a new melodrama by F. Marriott-Watson, under the direction of the author and James Usher, is playing in the provinces.

The temptation runs through four acts. In the first, "The Tempter Appears"; second, "The Villains Ply Their Trade"; third, "The Man Does the Tempting," and the fourth act is billed "Dishonored but Pure."

Another melodrama shortly to be produced over here will be called "Soiled, Yet Sinless."

OUT IN SHAKESPERIAN REP.

Nov. 1, at Richmond, Va., a Shakesperian repertoire company, carrying four of the classics, will open.

The principals are to be Charles Hanford, R. D. MacLean and Odette Tyler. Mr. Hanford is putting out the company.

JOSIE COLLINS WON'T PAY.

Josie Collins won't pay H. B. Marinelli his commission. The Marinelli agency has sued the songstress with "The Merry Countess" for a partial amount due. It recovered judgment for \$350. Miss Collins has neglected to settle that also, which obliged Arthur Fullman, attorney for the agency, to issue an order for the examination of the actress in supplementary proceedings this week.



MR. FRED IRELAND and MISS NEMA CATTO
With Fred Ireland and His Casino Girls Direction Beehler Bros.

LOOK FOR
ZELAYA
—Advertisement—

CABARETS BECOMING GENERAL; WALDORF-ASTORIA IN LINE

**High Class New York Hotels Putting in "Entertainers."
Breslin and Grand Figuring on a "Supper Show."
Martinique Starts With \$1,200 Program.
Churchill's Big Offer to Elizabeth Murray.**

The New York first-class hotels are going after the Cabaret thing. This week the Waldorf-Astoria, Breslin and Grand were figuring upon putting in a "supper show" for their guests.

The Waldorf wants only singers, who may warble classical airs or a ballad. The other hotels have not yet indicated what line of entertainment will best please their patrons.

Monday the Martinique commenced a Cabaret bill of eight acts that will cost the hostelry \$1,200 for the week. It is headed by the Five Musikgirls, a turn that has appeared on vaudeville's big time. The Musikgirls receive \$300 for the week's engagement.

The inroads into the restaurants of the big hotels, after the theatre and during the dinner hour, made by the large restaurants along Broadway, have forced the hotel men, it is said, to take cognizance of the cause, which they ascribe to the Cabaret entertainment.

The Martinique program is furnished by the Cabaret department of the United Booking Offices.

The restaurant Cabarets are out after big vaudeville acts. The United Booking Offices Cabaret Department has attempted to induce several of the bonifaces to place bookings in its offices, but the Cabaret managers look upon the United as against their best interest. It is said the U. B. O. wants to tie up the Cabaret shows in order that it may dictate the bookings for the restaurants, which would preclude the feederies from engaging the best turns.

Churchill's is one of the Cabarets declining the United offer, probably for this reason. Captain Churchill understands the show portion of his business.

This week Churchill's made an offer to Elizabeth Murray to headline at its restaurant show. The Captain offered Miss Murray a "play or pay" contract for ten weeks at the largest salary ever paid a Cabaret entertainer. She is inclined to accept the tender, having had the usual annoyances in attempting to secure engagements through the U. B. O. for regular vaudeville. Following an enormous hit in "Madame Sherry" at the Amsterdam, New York, Miss Murray found the U. B. O. "stalling" tactics very aggravating. If she accepts the Churchill contract, it will be another instance of a big feature act believing it a duty to play where time and salary are forthcoming, and to set an example which other oppressed artists will follow.

BARD NOT YET SETTLED.

The contracts for Wilkie Bard's appearance over here are not yet settled, despite the B. F. Keith houses are an-

nouncing Bard in an underline on the programs.

The question of playing Sunday is holding up the confirmation of the agreements. If Bard does come over, his place of initial appearance has been set for Philadelphia, Dec. 23, with New York to follow, though this may be changed. The Philadelphia opening was selected as a convenience to the Keith theatre over there.

PALACE BREAKS RECORD.

Chicago, Oct. 16.

From the mid-week figures it is apparent the Palace with vaudeville policy is going to establish a new record by Saturday. At 1 o'clock Wednesday the box office had taken in \$214 more than its best previous total for the same time.

Last week the house brought in a little less than \$11,000, the biggest gross in its career. This is the establishment that everybody said could not be made to pay with vaudeville.

What strikes Chicago as a very fine vaudeville bill is the show announced for next week at the Palace. How the program may be run will have considerable to do with the result. It is "Eternal Waltz," Clark and Hamilton, Lester, Sherman, Van & Hyman, Winslow and Stryker, Harry Breen, Klutting's Animals.

"The Eternal Waltz" will likely close the performance.

LEFT BILL MONDAY.

Chicago, Oct. 26.

Josie Rooney withdrew from the bill at the Palace Monday after playing two performances. A slight difference arose between the artiste and the management as to some alleged suggestiveness in her routine which could not be eliminated without injuring the act.

Tuesday afternoon Custis' Roosters were sent in as substitute.

FITZSIMMONS'S ROAD SHOW.

Oyster Bay, L. I., Oct. 16.

Bob Fitzsimmons and Co., with Maybelle Byrnes, formerly of "The Merry Widow" Co., opened a road tour here to a packed house Monday night. In addition to a minstrel first part, a playlet, "The Prima Donna's Idol," by Arthur J. Lamb, was presented. Specialties were offered by the McDonalds and the Macks.

The show is booked through "the Syndicate" houses in the middle east. Fitzsimmons expects to play in New York three weeks in December. Walter S. Caldwell, formerly treasurer of the Colonial, New York, is managing the company.

GUESS!!!
ZELAYA
—Advertisement—

KEITH BOOKS BELASCO ACT.

"The Drums of Oude" will appear in New York Nov. 25, at the Colonial. It is one of the David Belasco vaudeville productions, built for the Orpheum Circuit, where it has been playing for nearly twenty weeks.

The B. F. Keith houses will play Mr. Belasco \$2,500 weekly for the sketch. That is understood to be a larger amount than the legitimate manager gave the turn to Martin Beck for. About twelve weeks have been secured for the act by the United Booking Offices, Belasco refusing to permit it to play in the east unless ten weeks or more were contracted for.

The "Mme. Butterfly" sketch of Belasco has been disbanded, after playing out its allotted time over the Orpheum Circuit. The "Drums" piece will close the western time at Kansas City just before opening in New York.

FOREIGN SOPRANO'S DEBUT.

St. Louis, Oct. 16.

Next week at the Columbia Marie Galvany, a foreign operatic soprano, will headline the vaudeville program. It will be her first appearance on this side.

The singer was engaged by Martin Beck, of the Orpheum Circuit, which books the Columbia. It is said Galvany receives around \$1,000 weekly.

STOP "RESURRECTION" FILM.

San Francisco, Oct. 16.

The Blanche Walsh feature film, "The Resurrection," was ordered closed by the San Francisco board of censors after it had been permitted to run nearly a week at the Republic.

MARIE EMPRESS' ACT.

Marie Empress is about to reappear in a new and elaborate act, staged by Jack Mason. There will be three people and a piano in the turn. Miss Empress is said to have gone at the vaudeville subject more seriously than before, when she placed too much dependence upon the large quantity of publicity received by her.

ROLFE FEATURING PUSEY.

The new vaudeville number to be produced by B. A. Rolfe in December will feature Chas. A. Pusey.

Mr. Pusey is at present in Rolfe's "Puss in Boots," at the Fifth Avenue next week, for its first New York appearance.

JENIE JACOBS—A DANCER.

As penalty for becoming a "rag time" dancer for one evening only, Jenie Jacobs suffered a sprained ankle Sunday.

At her home, 67 West 44th street, Miss Jacobs, to a raggy tune on the phonograph, started to illustrate to her guests how the "Texas Tommy" should be put over. Miss Jacobs danced a few steps, when she claimed the audience wasn't paying attention.

A sort of high kick, Jenie said, had gone over their heads. She would repeat the effort, and with the phonograph all wound up afresh, the agentess aimed her right foot for the chandelier.

It may be Monday before the staff of the Pat Casey Agency will hear from Miss Jacobs' own lips how it happened.

GOT PAST EDITOR.

John Ringling threatens to bring a libel suit against one of the New York theatrical papers. The publication announced solemnly a week or two ago that the circus man had married a western society girl in one of the lower California towns. The names and various other details were set forth.

John Ringling has been married for twenty years. Mrs. Ringling lives in the couple's Fifth avenue home. Naturally Mr. Ringling took the wedding announcement in a trade paper as inexcusable and now proposes to appeal to the courts.

LOFTUS DATE POSTPONED.

The opening of Cecilia Loftus at the Colonial, set originally for Oct. 21, has been postponed until some time next month. It is announced Miss Loftus requested more time to prepare the studies for her turn.

"NO GREAT" IN BILLING.

Orders have gone forth from the Orpheum Circuit headquarters that the word "Great" prefixed to the name of an act shall not appear in the billing matter for an Orpheum theatre.

A couple of acts now traveling the Orpheum time, and which were wont to favor "Great" as descriptive of themselves, have had their titles narrowed down to one word.

SMALLER KELLERMANN SHOW.

The Annette Kellermann Road Show under the management of William Morris left Washington last Saturday for a week of one-nighters in Pennsylvania, with some of the acts forming the original company out of the performance.

The show as it appeared at the Grand Opera House, Wilkesbarre, Monday, was composed of Miss Kellermann, "The Rose of Mexico," Rex, and the Basque Quartet. Miss Kellermann took part in the Mexican pantomime, which also contained a couple of specialties.

Harry Tate's "Motoring" left after the Washington engagement, claiming the management ordered that all acts pay their own transportation over the night stands.

"ANTIQUÉ GIRL" LOSES STARS.

Los Angeles, Oct. 16.

Fletcher Norton and Maud Earl, the stars of "The Antique Girl," leave the act here. They will do two acts in vaudeville, opening Nov. 11 under the management of Max Hart.

Mr. Norton gives as the cause of their departure that "The Antique Girl" has been a failure over the Orpheum Circuit, besides expressing himself as dissatisfied with the management of Jesse L. Lasky, who owns the sketch.

18 FARES SHY.

Terre Haute, Oct. 16.

The Inter-State Carnival Company, which did poor business at Brazil last week, was held here Sunday night pending investigation by a railway company.

The show was en route to Jackson, Miss., with forty-three people, but only had transportation arranged for twenty-five. The train was sidetracked until the manager made good for the other eighteen people.

ATTORNEY GEN'L SETS DATE FOR DISSOLUTION HEARING

**Names Oct. 22 for Motion to Dissolve United Booking
Offices and Vaudeville Collection Agency. Agents
and Managers To Be Subpoenaed**

The attorney general of New York has set Oct. 22 as the date to hear the motion made by August Dreyer upon behalf of Jack Levy to dissolve the United Booking Offices and Vaudeville Collection Agency under the General Business Law. The hearing will take place at the attorney general's office, 299 Broadway, New York.

It is said Mr. Dreyer intends subpoenaing a number of vaudeville managers and agents to furnish testimony regarding the two agencies.

The line of action to be pursued will not be divulged by the lawyer. According to report, he expects to prove by testimony collusion between the U. B. O. and the collection agency.

The application for the hearing is an important side issue of the suit brought by Mr. Levy to recover the monies alleged to have been unlawfully withheld by the Vaudeville Collection Agency from him, while booking acts through the United Offices.

Mr. Dreyer is an attorney who has devoted much of his professional time to theatricals. He is well informed on "inside" of vaudeville.

ORCHESTRA WALKS OUT AND IN.

The orchestra at the Colonial walked out Monday morning. It walked in again for the afternoon show.

The walk-out came through the leader for Ada Reeve. He is Arthur Workman, an Englishman, unaffiliated with the American Federation of Musicians. The union labor matter was patched up for the week by the Colonial men, under the leadership of Julius Lenzberg, consenting to play under Mr. Workman for this week, granting him that length of time to make an American labor connection.

Yesterday Mr. Lenzberg went to the hospital for an operation upon his nose.

COMIC CARTOONIST IN LONDON.

The first American comic cartoonist to try out London as a vaudeville act will be Hershfield, who created "Desperate Desmond" and "Homeless Hector."

The English papers generously copied Mr. Hershfield's "Hector" series under another title. Because of that the London Hippodrome believes it a good business move to have the originator present himself. Hershfield will appear at the Hip commencing Nov. 25 for four weeks, placed there by Leo Maase, manager of the New York branch of the H. B. Marinelli agency.

BOOSTING UP GRAND RAPIDS.

Chicago, Oct. 16.

Al Gillingham, of the Columbia. Grand Rapids, has evidently decided to put the Michigan town on the theatrical map to stay. "Tink" Humphreys, who supports Gillingham with his attractions, has received instruc-

tions to go the limit for headliners, and up to date has succeeded in booking Henry Dixey, Tom Wise, Digby Bell, Gene Greene, S. Miller Kent and "A Night in a Turkish Bath."

DENY "COVERING" CHARGE.

New Orleans, Oct. 16.

J. D. Newman, general agent of the Barnum-Bailey Circus, took occasion during his presence in New Orleans recently to deny the charge that the billing forces of the B-B outfit covered up any of the Two Bills paper during their hot contest for display in Oklahoma.

Mr. Newman declared he had affidavits to show that none of the Two Bill paper was covered, and that the Wild West outfit was merely "squealing" because the Ringling billers beat the opposition to the best locations.

NOS. "2" AND "3" SKETCHES.

The Pat Casey Agency's producing department is putting out "No. 2" companies of "Love in the Suburbs" and "Light Housekeeping," sketches now under its direction. These are to be followed by "No. 3" organizations of the same playlets, so that the entire country will be covered.

STARRING IN "TOO NEAR PARIS."

Chicago, Oct. 16.

Knox Wilson contemplates a starring tour for A. G. Delamater in a French farce, called "Too Near Paris" in its original form, but with a new title. Rehearsals will begin in about three weeks. The piece is in a prologue and two acts and calls for six people. There are eight song numbers in it.

ROW AT EMPRESS.

San Francisco, Oct. 16.

Lew Wheeler and another member of Sid Grauman's feature act, "Twenty Minutes on the Barbary Coast," came to a clinch in the manager's office of the Empress a few nights ago. The cause of the fight did not become known, but Wheeler went to the local hospital for repairs. He threatens a damage suit.

STERN GETS JUDGMENT.

Final judgment was recorded Oct. 11 in the Supreme Court in favor of Jos. W. Stern & Co. against J. Fred Helf Company for \$7,762.07, thereby closing a two year's litigation. The action arose out of the publication by Helf of "Play That Barber Shop Chord."

BECK'S SUTRO PLAYLET.

Martin Beck is producing for vaudeville a one-act play by Alfred Sutro, in which Minnie Dupree is to be starred.

**WATCH FOR
ZELAYA**
—Advertisement.

BASEBALL ACTS.

Hughey Jennings, of the Detroit, thinks if Tommy Gray would write him a little sketch he could spend most of the winter in vaudeville playing it. Mr. Jennings is an attorney during the cold weather, or whenever else he wishes to practice. He suggested if the sketch writer, author and red-head, could start the skit off in a lawyer's office, gradually working it into a setting of a baseball diamond, he (Jennings) would take care of the rest. Tommy says he thinks Hughey can do it too.

Mr. Gray's skit for Nick Altrock and Germany Schaeffer is completed. They first appear on the "big time" Oct. 28 at Chase's, Washington. If the piece goes over, the couple will get all the American League cities.

"Breaking the Record" is the title of the act Gray is writing for Rube Marquard and Blossom Seeley. With Marquard's stock away up since Monday's game, it is expected there will be a demand for his vaudeville services.

Wednesday several agents journeyed to Boston, in the hope of securing John J. McGraw, manager of the Giants, for vaudeville. It was said Frank Bohm, who has McGraw under his booking direction, was authorized to offer him \$1,500 weekly to appear in the Keith theatres. McGraw had placed \$2,500 as the wage for himself, if the Giants won the series, and \$2,000 if they did not. Hammerstein's was biting at the latter figure, until obtaining Marquard and Blossom Seeley to appear there Oct. 28, when negotiations for McGraw were dropped.

The great little director of the National League's best has about thirty slides taken at practice, that he believes will form an act, with a lecture by him while they are being shown. If McGraw signs with the U. B. O. he will probably first appear at Keith's, Providence.

Boston, Oct. 16.

The Red Sox Quartet will again play vaudeville this season, opening at the National, Boston.

"GRAY OF DAWN" ON SMALL TIME

Maud Hall Macy has abandoned her efforts to secure a route with "The Gray of Dawn."

She has, however, secured through Edgar Allen a route over the Loew-Sullivan & Considine Circuits for the act, with Alberta Gallatin in the part she created.

The sketch will carry twenty-one people, making it the biggest act, in point of numbers, ever booked on the three-a-day time.

CROWDING 'FRISCO ORPHEUM.

San Francisco, Oct. 16.

It is reported a new theatre is to be built on the site of the old Alcazar, opposite the Orpheum theatre.

UTICA MAY CHANGE POLICY.

Utica, N. Y., Oct. 16.

It is reported the Shubert, playing vaudeville under the direction of Wilmer & Vincent and booked by the United Booking Offices, may change its policy from the first-class variety brand within a couple of weeks or so, if business does not improve.

BAYES AND NORWORTH'S OFFER.

Marcus Loew has had the refusal of the services of Bayes and Norworth for a week. Jack Norworth proposed to Loew that they play three days at the National, Bronx, and the remainder of the week at the American, New York. The appearance was to have been just prior to the opening of the Weber & Fields Music Hall All Star Company, of which the couple are members.

Loew was given the privilege of setting his own value upon the Bayes and Norworth act for the week. Salary was the least of the team's desire in appearing on the "small time." It is said they felt it would be an excellent opportunity to give the public information upon the booking ways of big time vaudeville. Mr. Loew did not accept the proffer of the act, though not wishing to play stars from the Music Hall show, and perhaps not quite certain of what he could afford to pay to follow the Bayes and Norworth engagement.

Last season Norworth and Bayes received in vaudeville \$2,500 weekly. For this season they were offered \$1,250 weekly by the United Booking Offices, it is reported.

SAILINGS.

Maximo left on the Kronprinz Wilhelm Oct. 15; Salerno sailed on the Amerika Thursday. The Paul Tausig Agency arranged the transportation.

NEW AGENT FOR THREE HOUSES

Cincinnati, Oct. 16.

The R. J. Gomes Agency has added three houses to its books. They are the Colonial, Covington, Temple, Newport and Auditorium, Dayton. Each will play week stands. The Temple and the Colonial were previously booked through the Hodkins Agency.

LOWANDE ON YEAR'S TOUR.

Tony Lowande's Circus has left Buenos Aires for a tour of South America. It will be out for a year. Lowande cabled to a New York booking agent this week and offered to sign an American acrobatic act for that length of time.



CHARLES CARTMELL
and

LAURA HARRIS

The International Favorites, have returned to America to play 10 weeks for the United Booking Offices. Booked until 1916 Week Oct. 28, Hammerstein's, New York.

HOW THE UNITED BLEEDS THE AGENTS AND ACTORS

Through the Vaudeville Collection Agency, Formed to Evade the Agency Law. \$200,000 Graft Annually. Where Does It Go To?

Following the passage of the amendment to the Agency Law in New York State two years ago, which prohibited a licensed agent, "directly or indirectly" to receive more than five per cent commission weekly upon the booking of an act in vaudeville, the United Booking Offices (which is a licensed agency under that law), through its attorney, informed all agents then booking in the U. B. O. to turn in their licenses to the License Commissioner of New York City. The agents were told at the same time by the counsel for the United Booking Offices that henceforth, to evade the provisions of the agency law, they must term themselves "representatives" or "managers" of vaudeville acts, and deny to the commissioner his law-given right to supervise them or their theatrical operations. These instructions were generally followed.

The next point passed upon by the United Booking Offices was how to continue to hold back two and one-half per cent of the agent's commission without violating the law which provides that a licensed agent may not receive over five per cent commission, directly or indirectly. The U. B. O. was then, and has been since charging five

from acts, and render them (agents) weekly statements. This agreement was signed by all "representatives," they having been given to understand they must either do so or be debarred from booking acts with the U. B. O.

For the fifty per cent charge, the Collection Agency renders the service merely of receiving the money weekly from house managers or treasurers of

COMMISSIONER ROBINSON'S STATEMENT

Asked to comment upon the allegation which has been made generally in the profession that the Vaudeville Collection Agency is merely a subterfuge to give legal color to the illegal exaction of more than a five per cent booking fee by the United Booking Offices. Commissioner of Licenses Herman Robinson said to a VARIETY reporter:

"My attention has been called to the Vaudeville Collection Agency and its alleged relations to the United Booking Offices. I am interested in the subject, and if anyone will show me a method of investigating these relations I will proceed.

"Inspectors of this office have questioned officers of the agency. They asked what service the establishment performed. The answer was that the Agency acted as a collector. When the inspectors inquired if the return in money was not excessive, the agency officers replied that they set their own price on what they considered a valuable service.

"Beyond that, this office could not go. The Agency is a corporation under the laws of this state. Any investigation of its affairs would have to be made by the Attorney-General. I believe that a certain agent-manager is now bringing a suit for an accounting, on the ground that the Agency and Booking Offices exacted excessive fees from him. If the trial of the suit discloses legal proof that commissions in excess of the legal five per cent are being collected by the United Booking Offices by this or any other means, I shall have something to base a proceeding on. I am watching the litigation closely.

theatres booking through the U. B. O. and rendering statements to the agents. These statements consist of names of acts, amount of salary received, of commission deducted by the theatre, and the amount due the agent, which is usually one-half the total credit to him.

Resident managers of vaudeville theatres receive a slip with each duplicate contract informing him to deduct the commission and return it to the office of the Vaudeville Collection Agency. Prior to the "split commission" in the United Booking Offices, the agent collected his own commission, through the act mailing him the amount due.

All the service performed by the Vaudeville Collection Agency is the receipt and disbursement of monies. The personnel of the executive officers of the Collection Agency has changed since three agents were its incorporators, until at the present time Maurice Goodman, attorney for the United Booking Offices, with his office in the main suite of that agency, is president of the Collection Agency.

While the service performed by the Vaudeville Collection Agency is uniform in all cases of agents' commission, the charge for collecting is not the same. Some of the agents booking through the U. B. O. were only obliged to give up one-fifth of their commissions or "a one per cent split" as it was known, making a gross twenty per cent charge by the Collection Agency,

"Certain persons have charged that I am unduly biased in favor of the United Booking Offices. This is untrue. I owe no obligation either to any actor or any manager, and if any person is able to show me where there has been a violation. I will proceed irrespective of whom the investigation hurts.

"The remedy, if a remedy is needed, lies in the hands of the actors themselves. I went so far recently as to call in the aid of Judge Whitman, district attorney, to examine into certain charges of the payment of excessive commissions. The district attorney's office subpoenaed a number of actors, among them Will J. Cooke. With one accord they declined to give testimony of the payment of excessive commissions, on the ground that by doing so they would prejudice their chances of securing bookings. After several such refusals, Judge Whitman stopped his investigation and gave it up as hopeless. The only way I can see to have this matter of illegal commissions laid open is to have some actor who has paid the excessive fees bring a complaint in this office.

"What becomes of the money collected by the Vaudeville Collection Agency we have no means of finding out. An examination of the books of the United Booking Offices by this office does not disclose the receipt of anything but the legal five per cent. The license commissioner may only examine the books of an agent in so far as they disclose his receipt of booking fees. The Employment Agency law does not give him the power to have the business audited."

while others, for whom the Vaudeville Collection Agency did not do one whit more service, had to give up fifty per cent.

The reasons for the difference in collection fees were several, and while it has never been printed that discrimination was exercised by the United Booking Offices in the "split commission," it has been known among the agents interested that this was so. The agents favored have been often mentioned by name in connection with the "split graft."

The Vaudeville Collection Agency handles about \$400,000 each season as

\$200,000 GRAFT ANNUALLY.

Where Does it go to?

The Vaudeville Collection Agency, organized by the United Booking Offices, to bleed the agent and the actor, receives \$200,000 annually for "collecting" the five per cent fee of the agent.

The Vaudeville Collection Agency has one room and one bookkeeper, at a total expense of \$2,000 a year. Who it getting the other \$198,000?

commission. One half of this goes to the agents; the other half goes where? Who gets it? Who does the attorney for the U. B. O. represent as president of the Vaudeville Collection Agency?

Is the receipt of seven and one-half per cent commission on the salary of an act in violation of the Agency Law, which says no licensed agent (which means persons as well) shall receive directly or indirectly over five per cent commission?

BOOKED BY CONSOLIDATED.

Anna Eva Fay has signed a contract to play for the Consolidated Booking Offices, opening a full week at the McKinley Square Monday. She will play ten weeks. Fanny Rice opened at the DeKalb Monday while Cedora, "The Girl in the Golden Globe," who has been west, has been given a route by the Consolidated. The Otto Bros. started over the time at the 86th Street Monday. Harry First and Florence Hadley have been engaged to play "The Strongest Link," by the same agency.

DOUTRICK BUSINESS CONTINUED.

Chicago, Oct. 16.

The business built up by the late Charles Doutrick will be continued by his associate and dearest friend in life, C. M. Lavinge. Emma Langer, Doutrick's stenographer, will assist Lavinge in continuing the agency. This decision was reached after the Doutrick managers held a meeting and suggested it to Lavinge.

Charles Doutrick, who suddenly died last week, was buried at his home in Monticello, Ia., Saturday morning. The funeral was attended by a number of prominent Chicago agents and artists, many of whom sent floral offerings.

SELLING BOOKING RIGHTS.

Something new has turned up in the booking of acts. Producers or promoters, those with one or two vaudeville acts under their control, have been offering the "booking rights" to agents for a cash consideration. This week one promoter asked an agent \$150.

"Sale of the booking privilege" makes the agent laugh. He has his own troubles getting along on one-half of what he earns, without paying a bonus besides to help fatten the "split-commission graft" of the United Booking Offices.

KID MCCOY FILM.

A feature film of Kid McCoy's recent arrest and subsequent detention for alleged implication in a big jewel robbery abroad, has been made. Kid McCoy posed for the picture.

A PLAIN EXAMPLE

If the agent who charges five per cent for commission and is made to exist upon two and one-half per cent through the United Booking Offices "splitting" the agent's fee, why can not the U. B. O., with its great bulk of business be maintained upon a two and one-half per cent commission basis instead of the seven and one-half per cent it forces the actor to pay it?

per cent itself upon every booking entered through its office.

The U. B. O. through its counsel organized a collection agency that would collect the commission due the agent, and for that service charge fifty per cent of the gross amount, which equaled one-half of the agent's five. The Vaudeville Collection Agency was incorporated, with three agents as the incorporators. Although organized to mulct the agents of their rightfully earned fees, agents booking through the United were employed as "dummies."

Previous to the passage of the amended Agency Law, the United was prepared to stand upon the ground, in case of legal action, that it had the right to deduct and retain the "split" from the agent for use of the booking offices as a "clearing house." Its claim on this basis was never contested.

Upon the formation of the Vaudeville Collection Agency, the agents booking through the United were informed they would have to sign an agreement authorizing the Vaudeville Collection Agency to collect their commissions

50-CENT VAUDEVILLE CIRCUIT IN PROCESS OF FORMATION

Several New Houses Seating from 1800 to 2800 to be Built in New York and Brooklyn. New York and Pittsburgh People Interested. Ed Margolies Attending to Realty End of Enterprise. Another Year Before Consummated

A proposition to play 50-cent vaudeville in a brand new circuit that has been simmering for a year past is being rapidly focused, although another year will be required to see the enterprise in running order.

All details and persons connected with the venture are held in secret, excepting that Ed Margolies has charge of the real estate operations.

New York and Pittsburgh capitalists interested, it is said, have subscribed the necessary amounts to go ahead with the venture. The amount needed is a large one. Behind it the names of two or three very well known people are mentioned. While none is a showman, at least two have been connected indirectly with theatricals.

The promoter is familiar with vaudeville. He has had the bee for a long while that fifty-cent vaudeville is the coming variety entertainment. He believes that a scale between the prices of the big and small time, in a house of large capacity, will practically corner the market.

The theatres will run from 1,800 to 2,800 in capacity, with the biggest house seating 3,500. There will be but one of the latter size. Three are to be put up in Brooklyn, the others scattered over Manhattan and the upper section of New York. The syndicate is delaying operations further than securing options on sites in the belief that it may, before Jan. 1, be able to pick off one or more houses now running or building.

The theatres will be named after a vaudeville manager whose name is expected to carry some weight.

STATE BOOKING AGENCY.

Chicago, Oct. 16.

The so-called Progressive Actors of this city are preparing for a new move that if successful will send a chill of fear through the local booking offices, particularly the small ones who depend upon the exceptionally small time for their livelihood.

Some one discovered in the thirtieth annual report of the Illinois Free Employment Agencies, bureau of labor statistics that 600,000 men and women secured employment in 184 different occupations without any financial outlay on their part or on that of their employers. This service cost the state seventy-one cents per capita.

There are six free employment agencies in the state of Illinois, three in Chicago. The offices are in charge of a superintendent whose duties are outlined as follows: "It shall be the duty of each superintendent of a free employment office to immediately put himself in communication with the principal manufacturers, merchants and other employers of labor, and to use all diligence in securing the co-operation of said employ-

ers of labor. To this end it shall be competent for such superintendents to advertise in the columns of newspapers, trade journals or other mediums to fill."

The Progressives now intend to make application for engagements in these free offices, thus forcing the superintendents to make known to the various managers within the state that he has available material for them. They expect the demand created by the actor registering in this way to cause the state to put competent persons to execute orders for attractions which will evolve into a theatrical department. If this move materializes, the contract jumper will then come under the surveillance of the inspectors of these offices.

Those behind the move are making an effort to have all the talent in town register at once and see how the scheme will work. Those who would be affected by its success, do not seem to take it seriously.

LOEW'S YORKVILLE ORPHEUM.

The new pop vaudeville theatre now building at Lexington avenue and 86th street to house the Marcus Loew vaudeville shows will be known as the Yorkville Orpheum. It will open in December.

Another of the Loew theatres, at Avenue B and 5th street, will open next month.

FAMILY IN HARRISBURG.

Harrisburg, Oct. 16.

Wilmer & Vincent will open a Family theatre here shortly, playing pop vaudeville, against their other house playing the big time.

MATTHEWS OR KEEFE?

Chicago, Oct. 16.

It is announced that James C. Matthews will exclusively book the Garden, Kansas City, after Nov. 30. Up to that time the acts placed for that theatre by the Theatrical Booking Corporation (Walter Keefe) will be played, Matthews booking in the remainder of the shows.

Matthews has wires from E. P. Churchill, manager of the Garden, confirming the announcement.

Walter Keefe, at the Consolidated Booking Offices, this week, stated he would continue to book the Garden, Kansas City. To substantiate his statement Mr. Keefe produced a wire from E. P. Churchill reading that no report circulated of a change in the booking connection had been authorized by him, and he could not be responsible for rumors. The wire also said that when a change was to be made Mr. Keefe would be informed direct.

LOEW-S-C OUT FOR BIZ.

The new joint booking agency of the Loew and Sullivan-Considine Circuits means business, according to Jos. M. Schenck and Chris. O. Brown, general booking managers for the respective vaudeville mains.

The booking departments of the circuits moved into their new offices in the Heidelberg Building Tuesday. They occupy the second floor front, facing Broadway, 42d street and 7th avenue. There are nineteen windows, with nothing but glass between the offices and the street.

The private offices of Messrs. Brown and Schenck are enclosed on the 7th avenue side. The remainder of the office is wide open, partitioned off by a brass railing. The managers booking through the combined agency will have desks in the windows.

Messrs. Brown and Schenck stated that when settled they would consider applications for bookings on hand, and accept houses in any part of the country. Mr. Schenck said (and Mr. Brown concurred) that if they did not secure theatres to book in some cities they had in view, they would build.

I. Harold Stern was the first visitor to the agency, after it was formally declared open.

From a showman's point of view, the advertising window space for the Sullivan-Considine and Loew Circuits on the busiest corner in the world is of more worth than the rent, said to be \$15,000 annually.

Yesterday Mr. Schenck, with Eddie Small, went over to Boston, where a branch booking office of the Loew Circuit will be established by Schenck. Mr. Small will be in charge of it.

RIOT OVER AMATEURS.

San Francisco, Oct. 16.

There will be no more "amateur nights" at the American. The last festival of that sort was given a few nights ago.

The boys in the gallery started proceedings by kidding the amateurs, ending by unloading bushels of decayed fruit and vegetables on the stage. The curtain was rung down and this week the house is dark.

FISHER TAKES NORTHWEST.

San Francisco, Oct. 16.

The Fisher Agency is booking for the northwestern territory, which was until a week ago under the wing of the W. V. M. A. It is reported that under the new arrangement most of the acts booked through the Chicago agency are being taken care of.

WILLIARD GOING ABROAD.

Chicago, Oct. 26.

Williard, the man who grows seven inches at each performance in full view of an audience, leaves America next week for Europe in time to open at the Hippodrome, Liverpool, for Ernest Edlsten who has secured a forty-eight week route for his ward.

Before leaving Williard will spend a week in his home town and visit his folks for the first time in thirty years. When he left home Williard was eight years of age. Having acquired the freakish habit of growing at will, Williard has a surprise planned for his parents who haven't the slightest idea of what he looks like.

A SMALL TIME SAMPLE.

Papers have been served on the stockholders of Lowe's (Harlem) Fifth Avenue Theatre Co. by Albert E. Lowe, former manager and one of the directors, asking for the appointment of a receiver for the house situated at Fifth avenue and 110th street.

Lowe alleges in the papers he holds a three years' contract with the corporation as manager of the theatre and that he was ousted without cause. He also alleges misappropriation of the funds of the corporation and that certain moneys of the concern were diverted to other purposes.

Besides Lowe, the stockholders are Harry Luftig, who is in the ladies' hats business; Isaak Weinman, in the elastic webbing business, and Jacob Gordon, a lawyer. Until the new house was opened Luftig is said to have never entered a playhouse in nineteen years. One day his wife visited the new house with some friends. The theatre was crowded to the doors and Lowe, in the capacity of manager, joyfully announced to her that it was impossible to admit another soul. Instead of this news pleasing her Mrs. Luftig was aggrieved. The wife of Gordon at various times, according to the papers prepared by Charles Hoffman, attorney for Lowe, took upon herself the duties of ticket seller, and, as an expert, passing on the merits of the acts booked.

On another occasion Weinman, in an endeavor to entertain some of his webbing customers, brought his friends to the theatre, the show was stopped and the pianist requested to play ragtime. For this the pianist received six cigars and a pair of garters. Luftig's son, "Moe," is a friend of Henry Beekman, manager of the Grand theatre, and is said to have called that gentleman into consultation to act in an advisory capacity.

The United Booking Offices (Family Department) was supplying the talent until Joe Wood advised the "managers" they were paying too much for acts. One night, after Lowe had gone home, the directors met Wood at the theatre by appointment at 2.30 A. M., lighted up the place for his inspection and listened with bated breath for Wood's advice as to the future conduct of the establishment. Wood secured the bookings and is now furnishing the acts.

A settlement has been offered Lowe, which he declined.

KANSAS CITY DISCONTINUED.

Chicago, Oct. 16.

The Western Vaudeville Managers' Association has discontinued its Kansas City office, established and managed by Walter De Oria. Hereafter all booking for that territory will be handled from the Association's headquarters in Chicago.

Immediately after announcing this move, C. E. Kohl assembled the local ten per cent. agents in his sanctum-sanctorum and advised them that hereafter they would be expected to steer clear of the Garden theatre, Kansas City, and the Hippodrome, St. Louis.

J. Hartley Manners and Laurette Taylor are on their way across the continent from Los Angeles to New York. They left the coast town Monday.

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B. F. Keith might do one other thing besides coming to New York for the purpose of finding out what has been done to his name around here. He could investigate the United Booking Offices, its people and its ways of doing business.

An investigation, if carried on by Mr. Keith or under his direction without the valuable suggestions that would be offered him, is very likely to help the Keith bank account, do much for the protection of managers supplying their vaudeville houses from the U. B. O. and hold up the drooping "big time."

Mr. Keith is the largest individual owner of theatres in the United Offices. If money is wasted in the engaging of acts, the Keith houses must pay the excess many times over. Other managers may suffer once, twice or more, according to the number of theatres they operate, but the Keith Circuit embraces around twenty houses, all playing "United vaudeville."

Perhaps Mr. Keith has not kept himself posted upon vaudeville and its bookings. Or maybe his wealth has grown to proportions that a program in a Keith theatre costing the house around \$2,400 and which has only an actual market value of \$2,000 would be of no interest to him. Or that the difference of \$400 or \$500 weekly in one theatre each week, multiplied by twenty during a season of forty weeks, reaching a total of many thousands, isn't worth inquiring into.

The United Booking Offices has been unusually discreet this season in offering high salaried acts low salaries. But one can not hear about small salaried acts at high salaries without surmising that something is rotten in Denmark.

Of course, that the small salaried acts with high salaries are either booked through a certain agency or "direct" may be merely a coincidence, yet there must be room for thought

when it has been reported a \$125 act had to "give up" a "rake off" of \$30 weekly to a certain agency, while also paying ten per cent. commission, as long as it remained on the big time.

Maybe no one is in a position to know whether Mr. Keith would be surprised to find a \$250 act playing his houses that the "small time" never believed was worth over \$90 or \$100. Or that a sketch that never should have been on the big time, and at the very most could not consistently ask for over \$250, should be receiving \$600 in the first grade houses and \$500 a week in the second grade of "big time." Or that another "single turn" receiving \$250 in the second grade theatres is probably as much surprised at the size of the contract figure as the people who hear it. Or another single getting \$125 is perfectly willing on weeks when no "big time" engagement comes forth to hark back to the small time and open shows there for its former salary, \$50 for seven days.

In big time vaudeville of this day it is almost as important to ascertain who is booking the act as it is to know the amount of salary. Sometimes the two points dovetail splendidly. But taking the "\$30 graft" on a \$125 act as a basis of calculation, how much is the \$600 sketch giving up? And wouldn't the \$250 act (just between us) that thought itself fortunate to secure \$100 on the small time be satisfied with \$150 on the big time? Would that act be greatly concerned as to who got the remaining \$100?

If these acts must play and graft go on, how long can the managers booking through the United Booking Offices and who have not the wealth of Mr. Keith stand the gaff? Doesn't it look as though the conditions in bookings, regardless of anything else, will dry up the big time vaudeville? Who can say how long the milkers of vaudeville will find the milk flowing?

Can S. Z. Poll afford to continue big time in his houses, even at the Poli rate of salary, if the big salaried shows continue to come along as calling for much money and a bad performance? Won't Mr. Poli soon realize that his "small time" houses, with infinitely less hazard, expense and worry, are returning him a far greater profit than he is obtaining in the "Poli houses" that are playing "United vaudeville"? Hasn't Mr. Poli already discovered that? And the other detached managers in the United Booking Offices?

Vaudeville needs the acts that are not working. They are not working because one John J. Murdock has been handed the run of big time vaudeville, under the official caption of "Executive Manager" of the United Booking Offices. What could have Murdock promised to obtain that position? It must have been more profit for the U. B. O., since it is reported Murdock is paid a percentage of the profit the agency earns.

Murdock may be confined in his labors to the U. B. O., but is he? Would it astonish Mr. Keith or E. F. Albee (Mr. Keith's general manager) to learn

that Murdock is highly concerned in the welfare of a certain agency that books vaudeville acts? The report, if true, could not startle Mr. Albee, since his son is also said to be a member of this agency. No one suspects, however, that Albee, Junior, is a "dummy" for his father in this particular connection, though it has been a matter of comment that Albee, Junior, pays little attention to the agency's business. It has even been reported that not so long ago Messrs. Albee and Murdock had quite a spirited argument over this certain agency. Those, however, are "street reports." Every one knows how perfectly unreliable they are.

But still people on the street will talk. They say the presumed partners in the agency draw \$75 weekly, to be charged up against their share of the profits, and that the remainder goes to some one not mentioned in the title of the firm. More "street reports." How foolish to listen to them!

But as a supposition that a certain agency did mean something to some one high in the power in the United Booking Offices, wouldn't it be worth while to create as much profit as could be conveniently done with that powerful assistance, when the money made must be divided up into so many piles?

Few people around New York know of John J. Murdock. They have heard of him. He never owned a theatre and never pushed a business venture to success, but he seems to be supreme in the United Booking Offices, which means he is directing the big time vaudeville of the east. Quite some authority to invest in one man, with no theatrical enterprise that was successful to his credit!

Mr. Murdock was first heard from in a general way when managing the Masonic Temple Roof in Chicago nine or ten years ago. Previously he had been a stage manager in Indianapolis and St. Louis. One of those awful "street reports" puts it that Murdock in his time found himself employed by one of the present members of a certain agency booking vaudeville acts through the United Booking Offices.

A Chicago theatrical firm financed the Masonic Temple. It made a big splurge. Murdock paid large salaries for acts for those days. He also heavily billed and featured "The Girl with the Auburn Hair." This attracted attention to him in the west. The Masonic Temple Roof is said to have closed its vaudeville career about \$30,000 behind. But Murdock got a good job out of it. He went with Kohl, Castle & Middleton. They gave him charge of the Western Vaudeville Association, and also some stock in middle-western vaudeville theatres. It is said this stock was to be paid for out of the profits apportioned to Murdock from the Association. He steered the Western Vaudeville Association, a booking concern, for eight or nine years, when Martin Beck deemed it advisable to buy Murdock out of that agency. Murdock never owned a theatre dur-

ing his reign there, nor was the Western Vaudeville Association considered a desirable piece of property, excepting by people who understood it. Of these Beck was one. He forthwith placed Charles E. Bray in charge, with instructions to build the agency up. This Mr. Bray did, to every one's satisfaction, including the managers who were booking through it.

After leaving vaudeville Mr. Murdock organized the International Picture Co., in Chicago, during a period when an excellent opportunity presented itself for the development of an independent picture concern. The International company passed away after a brief existence, involving a net loss, it is said, of \$200,000, although Mr. Murdock is not accused of having lost any part of that sum. While attempting to promote the International concern, Murdock tried to run a trade newspaper on the side, a Chicago publication, which also faded into nowhere.

Then came his connection with the United Booking Offices, in the early stages of which he became interested in the Kinemacolor Co., of New York, then organizing to promote colored motion photography in America, a new industry for this side of the ocean. Mr. Murdock remained with the Kinemacolor company but for a short time, suddenly finding himself bereft of further power in it. The Kinemacolor Co. since had developed into a big institution.

Murdock then devoted his entire attention to vaudeville, big time vaudeville, with this pleasant result—that big time vaudeville is now more thoroughly demoralized than it has ever been—that the small time vaudeville has gained greater headway than was ever thought possible it could, and that there is such an insecure feeling among big time managers, agents and acts that the vaudeville John J. Murdock governs is not now a staple article.

Murdock is not a theatre owner or manager; E. F. Albee owns one house. Albee has gotten what he went after in vaudeville, and also accumulated a fortune. Murdock is out after his.

Doesn't Mr. Keith believe that upon the facts and for the preservation of big time vaudeville, its managers and actors, an investigation of the United Booking Offices just now would mean something to vaudeville's future?

Mr. Keith doesn't want to see his houses playing three shows a day once more. Nor do other managers. But big time vaudeville can't stand the strain. There is too much intrigue, lack of confidence and "trimming." A smaller big time house that might be content with a profit of from \$10,000 to \$15,000 a year hasn't a chance, because the padded salaries and bad acts are eating up the former profits, while at the same time driving away patronage.

Do a little investigating, Mr. Keith! Big time vaudeville is entitled to it from you. You have gained the control; now protect it.

HARRIS THEATRES FOR LEASE; OFFERED BOTH FACTIONS

Klaw & Erlanger and the Shuberts Reported Having Declined Offer to Take Over Harris, Fulton and Hudson Theatres From Harris Estate.

The theatrical news of the week along Broadway has been concerning the three New York theatres of the Henry B. Harris Estate. While up to Wednesday nothing about a contemplated sale or leasing of the houses found its way into the dailies, theatrical newspaper men had heard the rumor the Shuberts might take over the theatres. They buzzed around Lee Shubert Tuesday night. Mr. Shubert informed them he did not intend to lease.

A part of the story the men on the dailies missed was that William Harris, acting on behalf of the widow of his son, placed a proposition before Klaw & Erlanger to assume the management of the Harris theatres (excepting the Park). The proposition to K. & E. included also Charles Frohman. It is said \$150,000 cash was asked, with "The Syndicate" managers to operate, holding an interest to protect the investment and giving Mrs. Harris a percentage of any profit.

K. & E. rejected the offer, when Mr. Harris is reported to have submitted a rental proposal to the Shuberts. As early as last Friday Lee Shubert seems to have concluded he did not want the Harris houses, although dickering has been going on since. Wednesday it was rumored that a matter of terms only stood between the Shuberts and the deal going through.

The Harris Estate placed a figure of over \$100,000 as rent upon the three pieces of theatrical property. It was said the Shuberts did not care to add the theatres to their present circuit, making it incumbent upon them to find attractions for that many more houses in a season when profitable shows for small theatres appear to be a scarce commodity.

Shortly after the death of the late Henry B. Harris in the Titanic disaster, it was reported the Shuberts had submitted a proposal for the manager's houses. Klaw & Erlanger conferred with William Harris and it was said at the time an understanding had been reached that the realty of the estate, also the stars appearing under the Harris management, should be held intact, for the benefit of the widow.

Since then it has been variously rumored the theatres could be had. No pronounced success has gone into a Harris house as yet, and the advanced season proved somewhat discouraging.

The Liebler Co. is reported as holding what is practically a booking agreement over this season for the Hudson. The Fulton is a "parlor house." The Hackett is not much larger.

The Park is the property of William Harris.

Chicago, Oct. 16.

It is rumored here that the Shuberts have taken over the Harris Estate the-

atres, with its stars, Rose Stahl and Helen Ware.

Miss Stahl is under contract for another year to the late Henry B. Harris. As "Maggie Pepper" (the Stahl piece) is the single one of the Harris enterprises at present making money, it is unlikely it would be disposed of. What the future engagements of Miss Stahl are, after the expiration of the Harris contract, have not been even rumored.

HOBLITZELL TRAVELLING.

Chicago, Oct. 16.

Karl Hoblitzell, president of the Interstate Circuit, left Chicago last week for a two months' trip to Pasadena, Cal., where he will visit his sister. During his absence, Celia Bloom will direct the booking, with Azby Chouteau scrutinizing the inside affairs of the southern chain.

BRINGING SHOW EAST.

Chicago, Oct. 16.

H. H. Frazee, has cancelled all the middle west time for "Ready Money" and will play it through the east. Frazee and Wood have also canceled western time for "Madame Sherry" and will take that piece east also.

"A Prince of Tonight," playing the Pacific Coast, will be brought into Iowa, Illinois and Wisconsin, beginning next week.

Belle Baker was taken out of the program for the Orpheum, Brooklyn, this week.

FEW "DOLLAR SHOWS" ON COAST

San Francisco, Oct. 16.

Managers of coast theatres that have featured the better class of popular-priced road shows in past seasons are reported to be having their troubles this fall to get a sufficient number of what are known as the "dollar top" attractions to make it worth their while to operate their houses. Just what is exactly responsible for this unusual condition is not apparent, but it is obvious that the producers of the "dollar shows" in the east, for some reason or other, have not cared to send their attractions coastward, with the result that "In Old Kentucky" is about the only offering of this class to speak of that will be seen out this way this side of New Year's.

An analysis of the situation would seem to lead up to the closing of the Savoy of this city to pop traveling combinations, together with the inability of the latter to find an available theatre in Los Angeles.

Migrating attractions naturally get a lot of publicity in these two very important cities, that is invaluable when playing contiguous territory, as well as from one to two weeks profitable time in each place. With nothing in sight out here now but the smaller one-night stands, the dearth of good shows headed for the coast is not to be wondered at in the least.

CHORUS GIRL'S WINDFALL.

Juliet Lang, a former show girl with the original "Red Rose" company, has just been notified that she is the sole heir to 300 acres of land in the province of Santa Catarina, Lower California.

Miss Lang has engaged Jacob Weissberger to look after her legal interests down there. From the papers in his possession it appears that there are numerous veins of gold, silver and aluminum on the property, which will give the land tract a large value.

ASKIN'S STUDEBAKER TERMS.

Chicago, Oct. 16.

Harry Askin is again being pressed to take over the management of the Studebaker. It was thought Askin would assume charge of the house commencing Oct. 1, but withdrew because the financial proposition was shifted too often from its original figures.

It is now learned that Bert C. Whitney, who purchased a one-third interest in the house from Chas. B. Dillingham and W. F. Connor, wants to go in fifty-fifty with Askin on a new lease, with Askin as manager and producer.

Askin is quite willing to take the house on his own terms, asking complete control on a flat rental basis. It is not thought likely that the deal will go through.

Efforts are being made by Manager E. J. Sullivan to find an attraction for the Studebaker, now dark. It was thought for a time that the house would be kept closed. Mr. Sullivan, who has managed Mme. Sarah Bernhardt on two tours of the country, has been asked to assume charge of her next tour.

It is understood Geo. W. Lederer is figuring upon placing a musical stock company at the Studebaker, Chicago.

ACTRESS HELD.

Los Angeles, Oct. 16.

Mrs. Marjorie Empting, of musical comedy, is held on a charge of having obtained money under false pretenses by giving a check for \$10,000 to secure a loan of \$500.

She declares her love for her husband and her belief that she was heirless to \$70,000 caused the check writing.

MORRIS TAKING A CHANCE.

William Morris is going to take a chance with Cosmo Hamilton's "Blindness of Virtue." It may go into the 39th Street theatre Oct. 28, supplanting "The Brute." Comstock & Gest's play, which has been interesting the ushers for a couple of weeks. "The Brute" may go on the road or take the other path.

"The Blindness of Virtue" has been playing Canada. Mr. Morris was well satisfied with the Montreal showing but his advance man found a place called Galt. The manager wired to find out if there were any more towns in Canada like that one. Informed the woods were full of them, he concluded to hazard a New York showing for two weeks.

"GYPSY" AFTER "BEST GIRL."

"The Gypsy," a new two-act play, book and lyrics by Frank Pixley, and music by Gustav Luders, and staged by A. M. Holbrook, which is being produced by John Cort, is booked for a New York showing at the Park theatre, Nov. 11, following "My Best Girl."

In the organization will be Violet Seaton, Eleanor Kent, Josephine Morse, Blanch West, Anna Wilkes, Ronald Hamilton Earle, Ernest Lambert, John Hazzard, William Sellery, Forrest Winnant, Francis Lieb.

The Clifton Crawford show leaves New York, Nov. 9, for Boston.

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We advance meal tickets, drugs, laundry and cash to all artists.
Please mention this hotel to your friends ELMER E. CAMPBELL, Prop and Mgr.

AL HAYMAN BROKEN DOWN WITH NERVOUS AFFLICTION

Maude Adams' Tremendous Drawing Power. Second "First Night" for "The Daughter of Heaven." Hottest Stage Pace Ever in Musical Productions. "Chickens" Back to the Hennery. Another Try For "Charity Girl"

By LEANDER RICHARDSON

It is not true, as many have supposed, that Al. Hayman, formerly financial head of the Theatrical Syndicate, is suffering from a stroke of paralysis affecting his right side. A report to this end has been current for some time, and probably has its basis in the outward appearance and bearing of the capitalist.

Several times lately Mr. Hayman has been seen walking along the street, always with an associate or attendant. His gait is halting, his right hand hangs practically useless, his features are drawn as with torture, his eyes are dull, he has lost a great deal of weight, and his skin is loose and colorless.

The general effect is that of a recent stroke, but Mr. Hayman's friends may comfort themselves with the assurance that he is not a victim to this potential malady. Indeed, the patient might have undergone less bodily suffering if he really had sustained a paralytic attack.

The agency that is responsible for the startling change in his looks and carriage is a nervous affection which has spread up and down his right side, accompanying its progress with the extreme suffering. Mr. Hayman in his search for relief has consulted the most eminent specialists of Europe, without the slightest amelioration of his condition.

He was beginning to feel a sense of hopelessness when the name of an American practitioner was recommended to him so highly that he immediately made the voyage to this country, and placed himself in the hands of this physician. A part of the regimen prescribed by the native doctor is a daily walk, made brief by the difficulty with which Mr. Hayman is able to manage the process of locomotion.

There is no doubt that the rich man is in a condition of the utmost gravity. The constant racking of his system, with its attending loss of natural sleep, has sapped his vitality and aged him almost unbelievably, and his friends are greatly alarmed.

Maude Adams' Receipts.

The hold of Maude Adams upon the theatre going public continues to be one of the most extraordinary features of life in America, where the notorious tendency toward favorites of the stage is to "forget it." There have been published some brief announcements that Miss Adams would appear at the Empire theatre at Christmas with a revival of "Peter Pan"—nothing about ticket sales, or mail orders, or anything of the kind. Yet, up to last Saturday night 1,071 letters had been received ordering seats for the engagement.

Through the country this star has

been sweeping with really amazing results. In towns visited by the number two "Peter Pan" company the receipts are running on at the rate of \$2,100, or better, for each performance, and extra matinees are of almost daily occurrence. The net profits must be very great, upon the natural presumption that the company share represents the bulk of the gross, say eighty per cent.

As a piece of inside history it may be stated that J. M. Barrie never has seen Maude Adams in one of his own comedies, which are so closely linked with her fame. He will come over during the "Peter Pan" period.

Second First Night.

Now that Liebler & Co. have established the precedent of giving their big premieres at the Century theatre on Saturday afternoons, it is interesting to note that they are going a step further and will have a second first night of "The Daughter of Heaven." The opening performance of this spectacle lasted from two in the afternoon until half past six at night, owing to the enormously heavy production. The time has been greatly shortened, the play itself extensively pruned, and the stage force thoroughly drilled.

The management desires the critics and other first nighters to see the big pageant at its best, and for this reason they have been, or will be, invited to a second inspection. In the published notices of the time saving it is observed that "the stage crews have recovered from their nervousness."

Good heavens! Has the artistic temperament extended to the grips? Are we to have our scenes shuffled and our lights worked by artists? Union artists at that? If so, will they make up for their parts and scrap for the centre of the stage?

Why, the possibilities are away beyond human imagination.

Where Do We Quit?

Where is this building of big shows to stop? Where do we get off?

By use of the word "we" I am not declaring myself in with theatrical management, for I have enough troubles of my own. I merely wish to be neighborly, in calling attention to the stupendous task facing New York this season if it is going to pay the salary sheets of the shows already here and those to come. Surely there never before was such a clash of the giants.

Already we have the Hippodrome and the Winter Garden shows, "Oh! Oh! Delphine," "The Count of Luxembourg," "The Merry Countess," "The Woman Haters," "Hanky Panky" and "The Daughter of Heaven," all under enormous expense.

Confronting us in the immediate future are the "Ziegfeld Follies," far more costly than any of these productions in the past; the Montgomery and Stone-Elsie Janis piece, organized upon such a scale of magnitude that the Globe theatre must be jammed to the top for the management to break even; "The Sun Dodgers," with the expensive Eva Tanguay and a throng of other highly paid performers; the new Weber and Fields' own presentation, with a small regiment of big stars; the Damrosch opera, which goes into the Broadway with a payroll that would choke the subway; the new Gertrude Hoffmann revue, and the Lord only knows what else.

Every one of these attractions has got to draw extraordinary receipts or back away defeated. As each of the fresh ones comes to town the situation of the others becomes more difficult. The pace is hotter than at any time in stage history in any part of the world, and if New York can meet it a very difficult problem will have been solved.

There is an element in theatrical management just now that is very much more perplexing and charged with anxiety than the question of too many of the small theatres which have been coming into existence during the past few years. It is the competition of colossal shows.

Good Bye, Chickens.

Apparently the day of the broiler is on the wane, and we are about to fall back upon the billowy and beaming show girl. With Saturday night the chickens in Al. Woods' "Woman Haters" incubator will be turned loose, and the peacocks will sweep majestically in. There is a similar state of things in another large poultry exhibit on Broadway just now, and altogether it look very much as though the cuties were a goner.

It is odd how the public fancy changes in the matter of femininity. At one moment it yearns for females constructed after the pattern of a beer truck, and of a sudden it shifts to willowy damsels with no more curves than a ramrod. Perhaps this is a good scheme, for it gives all hands a chance to be in the fashion at some time, and those who last long enough can go to bat twice.

"Charity Girl" Again.

George W. Lederer will reorganize "The Charity Girl" and send it out again after election.

"All last week at the Globe," said Mr. Lederer, yesterday, "the receipts climbed up steadily, with dinky little ads in the papers and no effort at all to boost business. Saturday night we played to capacity. You can't tell me that a piece which drew nearly \$34,000 in three weeks in Chicago is a failure, and, anyway, I am going to have another try at it. I had the same experience with 'The Belle of New York.' It was such a frost that I couldn't get time for it, yet the piece made a fortune when it had its chance.

"I have two other manuscripts now upon which I am beginning to busy myself. One of these is a foreign musical success with a very striking novelty in it. I am treating for a Chicago

theatre in which to place this work, holding the other in reserve."

Little Theatre's Showy Cast.

It is a showy and impressive payroll that Winthrop Ames presents to his patrons at the Little Theatre with "The Affairs of Anatol," in which no less than five recognized leading women appear. These include Marguerite Clark, Gail Kane, Doris Keane, Katherine Emmet and Isabelle Lee. Add to these names John Barrymore and Oswald York, and you have enough really first-class artillery to make an imposing and effective battery.

But the great thing about it is that the salary expense of the production practically stops at this point, for the only two others in the "Anatol" cast are actors of no very great moment—capable, but not high priced. The cunning of the author who framed this piece so as to require a very few players who should be of a quality likely to attract on their merits without breaking the management, was equalled only by Mr. Ames' adroit handling of it, for the layout, impressive as it is, falls easily within the earning capacity or this diminutive but charming theatre.

Figure up the salary list for yourself and see how it will surprise you.

Great Times in Philly.

Philadelphia seems to have woke up, though it has taken some unusual attractions to turn the desirable trick. "The Lady of the Slipper," the new Montgomery and Stone-Elsie Janis production, has been drawing from \$2,000 to \$2,200 a performance. The new "Ziegfeld Follies" has been right upon the heels of this attraction in box office receipts, and David Warfield, in "The Return of Peter Grimm," has been following along so close up as not to leave any room for envy.

Of course, Warfield is showing the greatest net profit, for his production doesn't cost more than one-eighth of the outlay required for either of the others, which must be enormously expensive. So his state of mind must be quite easy, even though he is running third in gross receipts.

The Dillingham show, which is due at the Globe theatre here, has registered a genuine sensation, and looks like an all winter hit in New York. The new "Follies" seems a cinch for a similar outcome, vastly increasing the competition along Broadway.

As for Philadelphia, most likely it will doze off again.

Miss Hoffmann in Boston.

A Toxen Worm seems to have very successfully initiated his Boston campaign for the Messrs. Shubert. Writing the other day of the Gertrude Hoffmann show, he said:

"After three postponements, we opened the Hoffmann show in Boston to \$2,400, which is the largest opening known in Boston for a long time, particularly for a new show, with no New York reputation behind it. The show is a knockout from start to finish, and the business has remained at the same figures ever since. The engagement has been extended, and the week held for Gaby Deslys has been placed at a

(Continued on page 16.)

CHILDREN UNDER SCHOOL AGE NOT WITHIN STATE CHILD LAW

**Attorney Adolph Marks of Chicago Raises New Point.
Secures Verdict for Liebler & Co. "The Charity Girl"
Management Also Cleared of Alleged Violation**

Chicago, Oct. 16.

A most important theatrical decision was recorded last week when Adolph Marks, the local theatrical attorney, successfully defended Liebler & Co. on a charge of violating the State Child Labor Statute through the employment of a three-year old boy in their production of "The Garden of Allah" now running at the Auditorium.

Marks raised a question that has evidently been hitherto overlooked in the defense of those employing minors, holding that the statute which calls for the non-employment of children during school hours, was written for the protection of school children, and since the Illinois school age is marked at six years, the child engaged by the Lieblers could not possibly come under the ban.

After deliberating for several minutes under the instructions of Judge Tornbaugh in the municipal court, the jury returned a verdict of not guilty.

This verdict also clears the promoters of "The Charity Girl" from a similar charge for employing two young children during the Chicago run of the piece. Marks was the attorney in both instances which were prosecuted by the State's Attorney's office.

There are a great many acts hereabouts who employ minors, several carrying infants across the stage, which have been handicapped by the Illinois law. The decision secured by Marks will make it possible for them to play within the state limits without molestation. The child labor law has been strictly enforced by the state attorney heretofore.

MORRISON'S "MARY" RIGHTS.

Leigh Morrison secured the producing rights to "What Happened to Mary?" Wednesday, signing an agreement with the McClure Publishing Co. Morrison will make arrangements for an immediate production of the story, which has been appearing in the Ladies' World.

"What Happened to Mary?" has also received publicity through the special series of films the Edison people manufacture each month. Half a dozen managers were after the dramatic rights.

TAKES ANOTHER VERSION.

Lee Arthur's dramatization of the "Potash & Perlmutter" stories has been rejected by A. H. Woods, as was also a version submitted by Anne Caldwell.

Woods has accepted a play with the two Montague Glass characters, prepared by Charles Klein and George V. Hobart, and may place it in rehearsal shortly.

BURR McINTOSH HURT.

San Francisco, Oct. 16.

Burr McIntosh, actor, artist and war correspondent, is in the McNutt Hos-

pital here, suffering from a broken rib and other injuries, sustained when he fell down the elevator shaft of a studio building on Powell street.

The doctors at this time do not know how serious the actor's injuries are.

ROCHER AT NEW TIVOLI.

San Francisco, Oct. 16.

Will R. Rocher, director of the old Tivoli, has been engaged to act as director of the new establishment of the same name when it is thrown open next spring under the management of Doc Leavy. Mme. Tetrazini will be the star of the organization. Rocher was until lately connected with the Kolb and Dill company.

CAMPBELL'S "GHOST."

Maurice Campbell has contracted with Paul Dickey and Charles W. Goddard to produce in January a play called "The Ghost."

GUS THOMAS' OPINION.

Augustus Thomas will not produce any more plays this season. He says there is no room for successes at the present time and that there does not seem to be any likelihood of any.

SUNDAY SHOW IN COURT.

Sydney Rosenfeld, moving spirit and producer of the society known as the American Federation of Theatregoers, and George J. Appleton, manager of the Elliott theatre, were summoned before Judge McAdoo Wednesday for giving a theatrical entertainment at the Elliott last Sunday evening.

The play offered was "The Higher Call." The contention of the defense is that it was given for the exclusive delectation of the Federation and not open to the public.

At William A. Brady's office nothing was known of the action of the police with regard to the entertainment given at the Elliott. It was added that they were not at all interested and did not believe that it had any bearing on the proposed performances to be given by the Sunday Club at the Playhouse.

WON'T PLAY SUNDAYS.

St. Louis, Oct. 16.

"When Bunty Pulls the Strings" is here this week, but the company will not appear on Sundays.

MUSICAL "ONLY WAY."

A musical, "The Only Way" show, has been placed for the smaller one-nighters in the south. It is a Pacific Coast production.

"Freckles," a new show of this season, now in the middle west, will also go south soon.

Richard Kipling, recently general manager of the Honolulu Amusement Co., arrived in San Francisco from the Hawaiian Islands this week.

BRADY PICKS UP \$2,000.

Boston, Oct. 16.

Three thousand dollars was picked up by William A. Brady when receiving that amount for his "Bought and Paid For" time (two weeks) at the Shubert. The Gertrude Hoffmann show wants to remain at the house over Election week and the next.

The new Hoffmann show (opening last Thursday) has done very big here. It looks like \$18,000 this week.

Every one concerned in the Hoffmann show was disheartened after the Albany opening. Due to play Boston the following Monday, the show laid off for three days, during which strenuous labor was put upon the production. Ned Wayburn was called in to assume charge of the rebuilding.

The reception the show got in Boston from the press and public astounded its managers.

The "Bought and Paid For" show will fill in one of its Boston weeks at the Manhattan, New York, opening Nov. 4, the date upon which the premiere of "The Whip" was to have occurred. That has been postponed until Nov. 11.

"MASTER" BOOKED TO DEPART.

"The Master of the House" is booked to depart from the Lyric, Nov. 2. It will open at the West End, New York, Nov. 4, preliminary to a road tour over the big time of the Shuberts.

Following at the Lyric will be William Faversham, and succeeding him the Sam Bernard show is expected, if that production is then ready. Otherwise there is a bare chance Lew Fields' "Sun Dodgers" will take up the Lyric time, if the Broadway should be occupied by "The Dove of Peace."

An act playing the small time in the west under the title "A Rose of Persia" is said to be using some of the material of "A Persian Garden." Louis Simon is taking legal steps to stop it.



NELLIE O'CONNOR

of the Six O'Connor Sisters. One western newspaper says of her: "There is one girl in the act who stands out from the rest. She is endowed with a remarkable voice, nearly bass in fact and she uses this to elicit much fun. We predict that her name will be out in electric lights in front of big theatres at no distant date."

NO TROUBLE IN SOUTH BEND.

South Bend, Oct. 16.

Through an amicable agreement between Harry G. Sommers, lessee of the Auditorium and Oliver theatre, and the International Alliance of Theatrical Stage Employees, threatening trouble between the management of the South Bend theatres and stage hands has been averted.

President A. L. Seville and Secretary George Connell, of the South Bend local, No. 187, were notified by the Alliance executive chiefs, New York, that everything had been satisfactorily settled. Sommers is located in New York.

The agreement will affect about twenty-four men employed at the Auditorium and Oliver. The managers will accept the union wage scale and employ a stage manager for each theatre.

Knoxville, Oct. 16.

Owing to the departure of Vice-President James H. Screws of Montgomery, Ala., from the city, President Charles C. Shay of the International Alliance Theatrical Stage Employees, arrived this week from New York to take charge of the local theatre labor situation.

Shay will likely remain here until some sort of an agreement is reached between the managers and union hands.

President Shay will go to Rochester, N. Y., Nov. 11, as the delegate of the Alliance to the national convention of the American Federation of Labor. Colonel Bonn, St. Paul, originally chosen to go, will be unable to attend. The co-delegates will be James Lempke of Troy and John Suarez of St. Louis.

If the International Alliance Theatrical Stage Employees carries out its present intentions, one Mr. Jackson, who took out several shows under the direction of the Jackson Amusement Co. and left several members of the Alliance on the road waiting for a week's salary, will be haled into court unless he settles with the union stage hands.

Fresno, Cal., Oct. 16.

Peace has again been restored between the I. A. T. S. E. and local managers and the new schedule has been accepted by the latter. No further friction is anticipated. The union men are pleased over the amicable settlement.

Cincinnati, Oct. 16.

The Walnut Street theatre has been placed on the "Unfair List" by the local labor unions. The claim is made the remodelling of the theatre was partially done by non-union labor.

ALHAMBRA SOLD.

Chicago, Oct. 16.

William E. Salomon has taken title to the Alhambra and store buildings at the southeast corner of State street and Archer avenue. The new owner will make extensive alterations in the theatre, to play first class attractions. The purchase price named in the deed is \$110,000.

Eleven Nicoll, "The London Belle" (Eastern Wheel), has left the show owing to illness.

"DOVE OF PEACE" PLEASES; OTHER OPENINGS REPORTED

Trentini Has Success In "The Firefly;" Mrs. Fisk's Presentation of "The High Road" Criticised and "Louisiana Lou" Does Well In Initial Performance In Philadelphia

Philadelphia, Oct. 16.

"The Dove of Peace" at the Lyric; "Louisiana Lou" at the Walnut, and "Gypsy Love" at the Garrick were the new offerings of the season this week.

"The Dove of Peace" was the most important, this being the initial production. It is by Walter Damrosch, book and lyrics by Wallace Irwin. Mr. Damrosch was present Tuesday evening when the comic opera had its first performance and he led the "March of the Militant Suffragettes" as an intermezzo between the first and second acts.

The piece was given a rousing send-off by an audience which almost filled the Lyric and showed evidence of its pleasure with the music which, although light, is of high calibre and brilliant. The performance ran off smoothly and the first night's impression is that the piece will be a success. Henriette Wakefield, a Metropolitan Opera Company favorite, Robert Lee, an Englishman who was especially imported for the principal male role, Ruth Thorp and Frank Pollock, were all warmly received for their individual efforts.

"Louisiana Lou" began its run, scheduled to last many weeks, Monday night to a well filled house. The musical show, which had a long stay and big business in Chicago, was cordially received here. Press comments very favorable.

Alexander Carr, Sophie Tucker, Besie DeVoie, Eleanor Henny, Burrell Barberetto and Lester Crawford are in the cast. The piece secured a fine start and everything appears favorable for a stay of some length.

"Gypsy Love" was received and praised as a much improved show upon its return to the Garrick. Phyllis Parthington and Arthur Albro have the principal roles, supported by an excellent company and a fine singing chorus. The opening night's business was very good considering strong opposition and the piece received warm praise from the press.

"The Lady of the Slipper" is doing the business of the town. The Charles B. Dillingham production with Montgomery and Stone is said to have drawn \$20,000 into the Chestnut Street Opera House last week.

Ziegfeld's "Follies" at the Forrest is doing well, although a report has it the business dropped from \$2,000 the opening night to \$1,100 at the Tuesday evening (last week) performance. The show is being built up.

Montreal, Oct. 16.

"The problem interesting; the play weak," is the summing up of newspaper comment on "The High Road," Mrs. Fiske's new vehicle by Edward Sheldon, which received its first showing here Monday.

The opinion of the reviewers is that fine acting in this case is not sufficient to cover stiffness of lines and a far-fetched plot.

Syracuse, Oct. 16.

Trentini's show, "The Firefly," under the direction of Arthur Hammerstein, opened its season at the Empire Monday night.

The general opinion is that Mr. Hammerstein has given his star a beautiful production, with an excellent cast and enjoyable music, though a really catchy air is missing.

Trentini's performance was considered by the local critics superior to that she gave in "Naughty Marietta." Roy Atwell, a Syracuse boy, scored in the principal comedy role.

Los Angeles, Oct. 16.

"A Dollar Did It" is the new offering at the Burbank. It is a capital farce, well played by Ralph Stewart and Ione McGrane. Walter Edwards is excellent in a blackface role.

Another newcomer to Los Angeles this week is "A Romance of the Underworld," with Holbrook Blynn, which opened successfully at the Majestic. "The Round-Up," with Macklyn Arbuckle, is doing satisfactory business.

San Francisco, Oct. 16.

Capacity business continues at the Orpheum, where Ethel Barrymore is playing her second week in J. M. Barrie's "The Twelve Pound Look." At the Columbia "The Woman" looks like two weeks of capacity. Attendance is holding up satisfactorily at the Cort, where the Lombardi Opera Co. is the attraction.

The interest in advance of the showing of "The Rose of Panama" is keen. Next week will see the opening of Maude Fealy and James Durkin in "The Easiest Way." There is a healthy business at the Alcazar, but no danger of overrunning the capacity just now. The Paul Armstrong company opens at the American Oct. 20.

REVIVING OLD BOY.

Oakland, Cal., Oct. 16.

A revival of "Uncle Josh Spruceby," is being made by Thomas J. Culligan. Tom Turner's band, a local organization, will be carried with the troupe. Arthur Hockwell will look after the show.

LARGE WEEK'S SALARY.

Bridgeport, Conn., Oct. 16.

Frances Nordstrom has accepted a large salary from the Poli stock management to assume the leads here this week with the local company. She is to be featured in the billing.

WM. WARMINGTON DIES.

Syracuse, Oct. 16.

William Warmington, manager of the Primrose & Dockstader's minstrels, who has been confined in the Homeopathic Hospital since the show played here Oct. 4, died Tuesday night from the effects of an operation for blood poisoning. The body was shipped to-day to New York for burial.

The news of "Billy" Warmington's death came as a severe shock to his many show colleagues. Warmington has been bothered with a slight scratch on his right foot, but thinking it was nothing but a corn paid little attention to the injury.

All efforts to effect a cure proved futile and the Syracuse surgeons amputated the leg below the knee. Warmington rallied and it looked as though he would recover when he suffered a relapse.

Warmington, aged 53 years, was a native of Jackson, Mich. He was married to Florence Huntley, an actress, seven years ago. She and a niece, Mrs. E. D. Hayes and a nephew, F. H. McClellan, of Rochelle, survive.

Warmington had been in the show business since he was a youth, his first engagement being with Edwin Adams. He was Sol Smith Russell's manager for a long time, being Fred Burgess' partner. He produced "Skipped by the Light of the Moon" and realized something like \$200,000 on the venture. For four years he managed Denman Thompson in "The Old Homestead."

He was a partner with E. E. Rice when they produced "The Girl From Paris." He was with George H. Primrose for three years and in recent seasons had put out "My Cinderella Girl" and "The Man of the Hour."

REWRITING "UNWRITTEN LAW."

Chicago, Oct. 16.

It is understood Eugene Walter has been engaged by H. H. Frazee to rewrite "The Unwritten Law." It was taken off the boards shortly after being produced here last season.



LYDIA LOUPOUKOVA

The youthful Russian Imperial dancer, with "The Lady of the Slipper," playing in Philadelphia.

WEBER CIRCUIT CHANGES.

The biggest production on the Weber Circuit, Lew Fields' "Tillie's Nightmare," leaves the Weber time Oct. 19, to go on the southern one-night route, booked by Abe Thalheimer, of the Weis office. Another Weber Circuit show, "The Girl From Tokio," also takes to southern territory playing the smaller one nighters down there. The "Tillie" company will first play the legit time at Little Rock.

The Yorkville, now playing Loew vaudeville, is expected to be added to the Weber wheel Christmas week. The Prospect (Bronx), playing stock under Cecil Owen's directorship, will also be annexed by the Weber Circuit around the holidays.

The Prospect stock company expects to take possession of its new home, being built by Frank Gersten at 163d street and Southern Boulevard.

The Lyceum, Buffalo, now in the course of construction, will play Weber shows as soon as ready for occupancy. That is expected some time in December.

"Baby Doll" is also scheduled to close in Milwaukee Oct. 26 and take to the southern one-nighters. The Arch Street, Philadelphia, will give up the present policy of popular priced combinations and turn over to Hebrew stock.

It is said that Mittenenthal Brothers have opened negotiations with Stair & Havlin for the booking of their production of "The Confession." That firm's other two shows, "The Prosecutor" and "The Melting Pot," which started on the "pop" time, have been withdrawn.

The Grand, Brooklyn, withdraws from the Weber pop circuit this week. Next Monday it will go into stock for an indefinite period.

A company headed by Noel Travers, who will personally manage the company, was organized this week, and will open Monday in "Lena Rivers." The future of the new policy depends a great deal on the box office receipts of the first week.

NEW YORK'S BIGGEST DOINGS.

The biggest doings in New York for the past two weeks have been the battleships in the North River, the World Series, and "flops."

"DISCOVERY" IN LA SALLE SHOW.

Chicago, Oct. 16.

Caroline Dixon, a discovery of R. H. Burnside, who staged "The Girl at the Gate" for the La Salle management, took her place in the cast of that musical comedy last week. Angelina Novasio has returned to handle the title role of "Louisiana Lou" in the road company.

BIGGEST POST-CARD.

The largest post-card on record goes to the credit of Will H. Wright, doing the press work for "Everywoman." From Canada Mr. Wright has sent a post-card through the mail, measuring 11x14 inches. Next to the address is a sentence calling attention to "Everywoman" with an invitation to inspect the reverse side, carrying descriptive matter of the show.

Billie Ritchie in "Memories of Dickens" opened the new act in Mt. Vernon this week.

CENTURY GOING TO TREE?

The published and denied reports that Sir Herbert Beerbohm-Tree was coming to America to conclude negotiations for the taking over of the Century theatre next season, has more or less foundation in fact.

Sir Herbert had conferences with Otto H. Kahn, one of the owners and directors of the Century while Mr. Kahn was in London and the proposition to turn the house over to the titled English actor-producer after the Liebler & Co. term expires with this season, is said to have been practically concluded, subject to the approval of the other directors.

"The Daughter of Heaven," produced by the Lieblers at the Century last Saturday, is said to have cost from \$75,000 to \$100,000 to produce. The show received very bad notices in the New York papers, the first performance having been unfortunately marred by long stage waits, owing to the heavy and cumbersome scenery. It is said there was a substantial advance sale before the piece opened.

NEW "CHARITY GIRL."

"The Charity Girl" closed its New York engagement at the Globe last Saturday night and will be reorganized, opening in Boston in about four weeks, with Ray Cox as the special feature. Meanwhile Miss Cox will play vaudeville for three weeks in New York, attending rehearsals mornings. The Globe will remain dark until Oct. 28, when "The Lady and the Slipper," with Montgomery and Stone and Elsie Janis comes in.

George W. Lederer was confined to his house the early part of the week with an attack of the grippe. Tuesday evening his wife was thrown from her horse while riding in Central Park and was picked up unconscious, but not seriously injured.

ANOTHER LITTLE THEATRE.

Philadelphia, Oct. 16.

The name of the first piece to be presented at the new Little theatre here (financed by Mrs. J-y) is "Mrs. Henneberry's Christmas." The principal part is that of a little girl.

CASTLES IN CABARET.

Vernon and Irene Castle are shortly to appear in Martin's Cabaret. Vernon Castle did not open with "The Lady of the Slipper" at Philadelphia.

"LOOK WHO'S HERE" EAST.

Philadelphia, Oct. 16.

The new Shubert show, "Look Who's Here," is at the Lyric next week. The show was to have gone on to Chicago, opening at the Garrick. The shift out there through which "The Blue Bird" is sent from the Princess to that house caused a change in the route of the new piece.

"WHY?" NEW PLAY.

Passaic, N. J., Oct. 16.

"Why?" a new play by Zellah Covington and Jules Simonson, was given its first stage production here last week by the Theodore Lorch stock company.

It is a three-act comedy drama, in which the leading role is played by Miss Covington.

LACKAYE TWO YEARS' CONTRACT

H. H. Frazee has signed a contract with Wilton Lackaye covering a period of two years. He rejoins the cast of "Fine Feathers" Nov. 11, remaining with it through its New York engagement and the transcontinental tour to follow.

There is nothing in the contract about starring Lackaye.

Frazee has secured from Edwin Milton Royle, author, the right to produce "The Unwritten Law," a drama that was "tried out" last season by another management and has since been partially rewritten. It will be done before Jan. 1.

He has also on tap, scheduled before the first of the year, "An Enemy to Society," by George Bronson Howard and Wilson Mizner.

"PRINCESS" WITH ABARBANELL.

"The Princess," with Lina Abarbanel featured, is slated for its opening at Toronto Nov. 4 at the Royal Alexandria. The cast, now complete, includes Robert Warwick, Henri Leon, Felix Haney, Ben Hendricks, John Pratt, Donald Buchanan, Josephine Whittle, Isobel Francis, Margaret Crawford.

BELASCO ACCEPTS NEW PLAY.

David Belasco has accepted for production a new play, the details of which are surrounded with the usual Belasco secrecy until such time as he sees fit to make formal announcement of same. The name of the piece is not known.

Chicago, Oct. 16.

William Norris, principal comedian in "A Modern Eve" during its Chicago run has been engaged by David Belasco.

ROSS STARTS NEW HOUSE OFF.

Rockville, Ind., Oct. 16.

The new Rockville theatre, seating 800, was opened Tuesday night. The attraction was Thomas W. Ross in "The Only Son." The house was a sell out.

SONG TITLE PIECE.

Chicago, Oct. 16.

"Everybody's Doin' It" is the title of a new musical piece by the authors of "Alma." It will open at Ottawa, Ill., Oct. 26, playing Illinois, Iowa and Wisconsin.

CHORUS GIRLS WITHOUT AUTOS.

Tuesday afternoon the Weber & Fields All Star Stock Company assembled for the first reading at the new Music Hall on West 44th street. The full company duly arrived, mostly on foot. Outside the theatre there were but two automobiles. Neither one had brought a chorus girl to the stage door.

Even the Academy of Music stock company had a better record, although among the merrys merrys of the Academy's show was but one "showgirl" with a friend owning a machine.

Bill Sill could not be comforted when he saw the automobileless young women of the ranks. Mr. Sill attempted to excuse his chorus by remarking so many musical shows were in town and his girls had not been working of late that they must be first given a chance.

Flashlights were taken of the assembled principals and choristers.

The stage of the Music Hall is nearly ready to have the scenery hung. In the auditorium work is being rushed. It looks as though the Weber & Fields show will easily open on the announced date, Nov. 2.

"LANDSLIDE" TO BE SEEN.

Los Angeles, Oct. 16.

"The Landslide" by Austin Adams will be produced at Fisher's Lyceum Oct. 25. Hampton Delruth is making this production. The piece was played some time ago at the Auditorium with the Belasco stock.

MME. SIMONE BACK.

Mme. Simone arrived on the Kaiser Wilhelm this week. She is to be sent on tour by Liebler & Co. in a new play by Louis N. Parker. The title has not yet been selected.

MANAGING PRINCESS.

Chicago, Oct. 16.

Edward Doyle will manage the Princess under the William A. Brady regime. Mr. Doyle has not as yet made a selection of his official family.

The Chicago company of "Bought And Paid For," with Frank Mills playing the Charles Richman role, left for the Windy City Wednesday, where it opens at the Princess for a run.

SHUBERTS RENT LYRIC.

Chicago, Oct. 16.

The Lyric will be devoted to vaudeville after next week.

The lease has been taken by the Alcazar Amusement Co. which operates the Alcazar on Madison street.

Negotiations have been in progress for the past week between the company and Sam P. Gerson, representing the Messrs. Shubert. The Shuberts lease does not expire until Aug. 1, 1913. The house has not been a paying proposition.

This leaves the Shuberts with but two houses in town, the Garrick in which they will play their dramatic shows and the American Music Hall, offering musical attractions and things on that order.

"The Blue Bird" now at the Lyric will remove to the Garrick next week, for two weeks. "The Talker," purchased by Tully Marshall from the Henry B. Harris Estate will probably be the next attraction at the Garrick.

ROCK ENGAGED AS PRODUCER.

William Rock will stage for A. H. Woods, commencing next season, all the dancing numbers of the manager's musical shows.

It is said he will receive a salary of \$10,000 a year.

Chicago, Oct. 16.

Mort Singer has signed Rock and Fulton for his new show, at a joint salary of \$750. The team will start rehearsals immediately after their present Orpheum tour.

The new production will be called "A Widow's Honeymoon" instead of "Love in a Limousine," as originally intended.

"POLISH WEDDING" CLOSING.

Boston, Oct. 16.

"A Polish Wedding," which opened at the Tremont for a two weeks' stay, will close its season Saturday night. Business has been very poor and the management (Cohan & Harris) did not deem it wise to continue.

A New York manager was here this week, looking over the show.

MISS RINGLING RETIRING.

Chicago, Oct. 26.

Alice Ringling who has been supporting Sarah Padden in "Kindling" has decided to retire from the stage within the next fortnight and settle down to married life in Baraboo, Wis., the home of the famous Ringling family.

Olive Garnett, a member of last season's collection of Drama Players will succeed Miss Ringling in the piece.

"YELLOW JACKET" REHEARSES.

"The Yellow Jacket," which the Henry B. Harris Estate is expected to produce shortly after election, has started rehearsals.

Springfield, Mass., Oct. 16.

The premiere of "The Yellow Jacket," announced for Oct. 21, has been postponed. Inability to round the show into shape in time is given as the cause.

Jack Jarrott, "The Alabama Kid," opened with "The Sun Dodgers" at Albany last night, where the show held a dress rehearsal. The first public performance will be given in the same city tonight.



ALBURUS, The 1st, JESSIE MILLAR and DOLLIE

"A Scene at the Fairgrounds"

At present in England (5th Moss and Stoll Tour) Orpheum Circuit Feb. 10th.

\$1,400 WEEKLY GUARANTEE QUESTIONED BY MANAGERS

Western Burlesque Wheel Road Men Object to Miner Houses Being Bunched. Christmas and Holy Weeks Excepted. Shows in Three Grades

According to some of the road managers of the Empire Circuit (Western Burlesque Wheel) the new \$1,400 weekly guarantee has a string to it. Those managers who express dissatisfaction point out the guarantee is suspended for the week before Christmas as well as Holy Week, and that five houses are left outside its operations, namely Philadelphia (Trocaadero), Baltimore, Scranton, Paterson and Buffalo. Of this number the only real "live one" is Scranton, they declare.

Another source of dissatisfaction is the system of bunching the Miner houses. Instead of declaring a \$1,400 guarantee on each of the four—Bowery, Eighth Avenue, Bronx and Newark—the new system guarantees a total share for the traveling show of \$5,600 for the four weeks.

The show managers make it appear that this procedure is followed to protect the Miners from making up any deficiency at the Eighth Avenue and Bowery where shows have been playing below the \$2,800 gross, and arranging things so that the Bronx and Newark will make up for the low receipts in those two houses.

One manager figured it this way: "I am pretty sure to play to \$4,200 at the Bronx and Newark each. That would give me \$4,200 for my share. Now if the guarantee was applied at the Eighth Avenue and Bowery I would get \$2,800 at those two houses. But it doesn't work out that way. Suppose I only play to \$2,000 at the Eighth Avenue and Bowery. Instead of getting the guarantee of \$1,400 I get only \$1,000, as under the old system and the deficiency is made up out of the excess above \$2,800 we play to at the two other Miner theatres."

In the transcript of the Chicago directors' meeting recently in which notice was given to the road managers of the new guarantee there appeared this paragraph:

"Regularly moved and seconded that the management of the Empire theatre, Philadelphia, be assigned to the Governing Body until Jan. 1, 1913. Shows to receive fifty per cent. of the gross with a guarantee of \$1,400, if the share of the gross should show less than \$1,400, each show on the circuit excepting those which have already played there this season shall chip in its pro rata of such difference between \$1,400 and fifty per cent. gross. Carried."

The road managers interpreted this to mean that they will be called upon to make up for poor weeks, but a member of the directors who was interviewed by a VARIETY representative, declared that this would not be so. He intimated that the action of a committee, following the vote by the directors, had changed the force of the original resolution.

The grading of the shows of the Western Wheel has been completed and the selection announced. Those which are called first-class and declared worthy of the \$1,400 guarantee are "Jardin de Paris," "Watson's Burlesquers," "Daffydills," "Follies of the Day," "Dandy Girls," "Girls from Missouri," "Americans," "Gay Widows," "Big Review," "Tiger Lilies," "Whirl of Mirth," "Moulin Rouge," "Pace Makers," "Auto Girls," "High Life in Burlesque," "Merry Maidens," "Lady Buccaneers," "Dante's Daughters," "Girls from Joyland," "Monte Carlo Girls" and the "New Century Girls."

In the second class are shows which are in good shape but require a few minor changes which will entitle them to classification with the organizations in the first division. They include "Yankee Doodle Girls," "Rose Buds," "Miss New York, Jr.," and the Zallah show.

The shows which the censorship committee declare to be bad and not deserving of the new guarantee are "Queens of the Follies Bergere," "Girls from Reno," "Orientals," "Cherry Blossoms," "Stars of Stageland" and "Bohemians."

It is explained that any of the second or third class shows may be advanced to the first division at any time they have been placed in shape. The show manager may apply for a new review by the Governing Body at any time. If the house manager where the show is playing concurs in the opinion that the show has really improved sufficiently to deserve a new examination, the Governing Board will travel to the stand it is playing at the time and pass upon its merits anew.

A member of the Governing Body this week declared there was a movement on foot to inaugurate a new policy at the Empire, Philadelphia, designed to increase the patronage at that house to such an extent that the weekly gross would yield a return of more than \$1,400 to the visiting show. It was practically admitted that at the opening of the season the weekly gross ran around \$1,500, but it was contended that since then the weekly total has climbed steadily.

COMING OUT AGAIN.

"The Indiscretion of Truth," J. Hartley Manners' play, in which Robert Edeson appeared in New England last season, will again be produced by S. H. Wallach in New York Nov. 13. Henry Mortimer, leading man with Edna Goodrich in vaudeville, will reappear in the Manners' piece.

SOUTHERN RAILWAY.

Premier Carrier of the South.
High Class Service from New York to All the Principal Cities and Resorts South. Preferential Route to Panama Canal, Central and South America. N. Y. Office—264 Fifth Ave., Cor. 29th.—Advertisement.

FROM BOWERY TO PEOPLE'S.

Beginning next week the Western Wheel Burlesque shows will play the People's theatre on the Bowery instead of the Miner's Bowery. The People's is dark this week. It is under lease to Edelstein & Tomasshefsky for ten years. The lease has still seven years to run. The Miner estate has been in negotiations for some time with the lower East Side firm for a surrender of the lease. The exchange was made last week upon the payment of a bonus by the owners of the house.

The People's is capable of holding more than 2,000. The future policy at the Bowery has not been determined.

The opening attraction at the People's will be the Zallah show. Western Wheel shows in the second and third class will probably have a strengthener.

Miner's Bowery will be closed for four weeks. It is understood to be for lease. The amount necessary to place the house in a proper condition would be considerable.

ROBIE DIDN'T HAVE TO.

Chicago, Oct. 1.

Robie's "Knickerbockers" reorganized at the Star and Garter last week. The censor committee of the Eastern Wheel looked the show over during its tour and placed its O. K. on it.

Robie, however, declared the performance did not suit him personally and accordingly ordered revisions.

Extensive changes were made in the company. Gus Elmore has been engaged to fill the place of Conn, who is sick. He is playing opposite Roger Imhoff. Jack West has been signed for the wild westerner, and Cecil Summers for "straight."

\$750,000 FOR LYCEUM.

Pittsburgh, Oct. 16.

From rumors here, the Empire Circuit (Western Burlesque Wheel) which has had no theatre in this city since the burning of the Academy, may secure the Lyceum by purchase. The owners are reported as unwilling to rent the place for burlesque but will sell for a price said to be \$750,000.

The Lyceum seats somewhere in the neighborhood of 2,000. It is now playing the Stair & Havlin dollar attractions.

"THE MIRACLE" PICTURED.

London, Oct. 16.

The photographing of "The Miracle" by Joseph Menchen for moving picture reproduction in America and elsewhere by A. H. Woods has been completed. They will be shipped to New York Thursday.



TIM McMAHON'S CHILDREN

Jack, Edythe and Marie McMahon, on the New Jersey seashore. The larger boy is Jack Barrett.

GIVE HIM CREDIT, BOYS.

Have you seen it? Al Reeve's new automobile.

It passed up Longacre Square Tuesday. Even the baseball fans were hushed in awe. It's a limousine built along the general architectural lines of a Queen Anne cottage, with latticed windows and everything flossy except a tennis court in the front yard. The color scheme is unique. Yes, unique is the word. The body is a delicate Nile green and the trimmings are a haunting fawn color.

Reeve's "Beauty Show" is playing Rochester this week, but Al jumped on to Broadway to give Main Street a flash at the new equipage. It anchored in front of the Columbia theatre about noon and was surrounded by a crowd all day Tuesday.

GUS FAY OUT OF SHOW.

Philadelphia, Oct. 16.

Gus Fay, principal comedian with the "Big Gaiety" Co. at the Gayety this week, sprained his ankle and ruptured a blood vessel while running up stairs in the theatre Monday afternoon, and was forced to remain out of the show Tuesday. He is at Cooke's Hotel.

STILL AT IT IN TORONTO.

Toronto, Oct. 16.

County Crown Attorney Greer, of Toronto, proposes to ask for an indictment in the case of alleged indecent performances at the Star theatre. He consulted with the attorney general and received the opinion that if any difficulty was found in having the police lay information upon which a prosecution could be based, the Crown attorney might obtain leave from the courts to prefer an indictment himself under Sec. 208 of the Code, which provides for the punishment of any person concerned in an immoral performance as performer, manager or lessee of the theatre where the performance takes place.

POP BURLESQUE WEST.

San Francisco, Oct. 16.

Grauman's new theatre is to be called the Imperial. It will open Dec. 15, probably with a policy of popular priced stock burlesque.

STOCK BURLESQUE IN DETROIT.

Detroit, Oct. 16.

This is the opening week of stock burlesque at the Folly. The entertainment started off with excellent business.

In the company are Leanne Butler, Hazel Heston, Gertrude Dupree, Bert Rose, Ed Lucas, George Dupree and two vaudeville turns.

H. W. Shutt is managing the Folly.

HAWTREY IN NEW PLAY.

William Hawtrely, who has been playing Canada in a revival of Arthur W. Pinero's play, "Dandy Dick," under A. G. Delamater's management, will continue his American tour, but in a new vehicle. The Pinero piece is too old for box office returns in the provinces.

Hawtrely will not revive "Dear Old Billy," but will appear in a new play.

Blanche Leslie is in the Johns Hopkins Hospital, Philadelphia, from a slight operation.

By Leander Richardson.

(Continued from page 11.)

later date. I am enclosing you a set of the notices."

The notices certainly are fine, and Mr. Worm ought to be as pleased as he appears to be. One of the critics summarizes the offering thus:

Let us analyze the ingredients dispassionately. It is composed of the following, well mixed:

36 chickens, well dressed.
18 chorus men.
16 show ladies.
24 dancing girls.
7 turkey trots.
17 good songs.
983 laughs.
27 specialty dances.
1 freak bicycle troupe.
1 half-baked plot.
2 comedians.
6 scenes.
1 Gertrude Hoffmann.
357 costumes.
1 stage horse (in two parts).
Ample filling for 152 silk stockings.
2 cabaret dancers.
360 pink toes (not dressed).
(Recipe by Ned Wayburn, theatrical chef).

The Eighth Wonder.

If you have a lurking desire to start something, just mention "Little Women," where Jessie Bonstelle can hear you. In no time at all you will learn more about the book, the author, the family tree, the play, how it came to be a play, and, in fact, every conceivable matter connected with the famous story, than you could possibly have absorbed from a year of conscientious study.

Miss Bonstelle is so saturated with the subject that she fairly breathes it. You would think she hadn't room in her lithe body and active mind for anything else. Yet this same Jessie Bonstelle is manageress of the new theatre in Northampton, Mass., the only municipal playhouse in America, presented to the city by one of its philanthropic citizens and opened last week with a stock company in "Old Heidelberg," followed this week by "A Woman's Way."

In summer this really remarkable woman stars at the head of her own stock company in Buffalo and Detroit, and manages another and similarly meritorious organization elsewhere. She plays old pieces and produces new ones. She dug up "Little Women"—dug for eight years, until she got it. She is busy all the time, and then some. Several persons have claimed to have discovered the eighth wonder of the world. They were poor, misguided souls. Jessie Bonstelle is "it."

Mike Leavitt on Deck.

Mike Leavitt (nobody ever thinks of calling him M. B. Leavitt) will be with us presently, with what seems likely to prove one of the genuinely great novelties of the current season. A message from him, written in Paris a few days ago, says:

"I will sail either Oct. 16 or 19, and my company of from 60 to 70 will follow Nov. 9. The scheme upon which I was summoned to Paris looks like a great, big winner. It should, and doubtless will, be a real sensation."

The details of the enterprise which brings Leavitt back to the show business after several years' absence from it are not ready for disclosure, and he probably will wish to announce them himself, upon his arrival. I merely will say that they concern a new invention by Pathe Freres, who will re-

ceive a heavy guarantee from the syndicate represented by Leavitt.

The American presentations, I believe, will be given in association with the Messrs. Shubert.

Some Stage Lineage.

Compton McKenzie, the slender, dark haired young Englishman who wrote "Carnival," the stirring dramatic novel upon which Grace George's new play is based, is a son of Edward Compton, an actor who was a great furor in America years ago when the late Adelaide Nielson was the rage. Mr. Compton was Miss Neilson's leading man, and the matinee girls raved and gurgled over his physical beauty, while the stern visaged critics accepted him as an exceptionally fine young actor. He still is living.

PICTURE SCOPE ENLARGED.

The scope of the Famous Players Film Co. has been made more comprehensive for the picture sheet. Added to the best known legitimate stars will be current plays from New York theatres, reproduced in pictures for the country, possibly before the original pieces start out from Broadway on tour.

Adolph Zukor, president of the feature film concern, this week stated to a VARIETY representative he did not anticipate any difficulty in obtaining the picture rights to a Broadway dramatic success. "It will advertise the play," said Mr. Zukor. "Our pictures will reach a class of patrons at the cheaper prices the \$2 charge will not attract." The best known books will be dramatized for picture reproduction, said Mr. Zukor, whether produced for the stage or no.

This greatly widens the field of the "feature film," heretofore confined to submitted manuscripts, until the Famous Players Co. came on the scene with its announcement of the standard plays of the former days with legitimate stars made famous through them. Of these some ten have been contracted for. A stock company is being engaged to support the Broadway luminaries. The players' gross weekly salary will amount to \$1,800, exclusive of the amount paid the star for posing. This is probably a larger amount than any supporting company of a Broadway dramatic piece receives.

The first of the Famous Film Co.'s special pictures was the Bernhardt film. All the state rights have been disposed of. Among the stars who will pose for the future productions will be comedians of high rank in the profession. These future feature films, said Mr. Zukor, will shortly be announced, with the principal players.

Mr. Zukor, who organized the Famous Players Feature Film Co., and induced Daniel Frohman to become managing director, is a familiar figure to "inside" theatricals. He is interested in several ventures with many managers, but has undertaken the feature film project as his own project.

Edwin S. Porter is the technical director of the Famous Players Film Co.

George E. Leavitt will shortly be assigned the managerial reins of Gordon & North's Eastern Wheel show, "A Whirl of Pleasure."

STOCK

MARLOWE THEATRE SHUT.

Chicago, Oct. 16.

The Marlowe theatre, after a stormy season, closed its doors Sunday night, and the Marlowe Players are no more.

The company, headed by Louise Randolph and Ian Maclaren, did not meet with the success they really deserved. There was much trouble at times over salaries. L. I. Montague, who was manager, resigned, and his place was taken by August Schwabe, formerly in the automobile business. Sanford McKnight was the president of the company in charge.

The house will probably remain dark, but pictures may be installed. Formerly conducted as a stock house by C. B. Marvin, at one time it was one of the most successful neighborhood stock houses here.

RICHARD WARNER'S OWN CO.

Richard Warner, late director of the Harlem Opera House stock, is heading his own company in his own playlet, "Nightingale," at the Fourteenth Street theatre the last half of this week.

As Catherine Haslam and Morris Frank and Co. were announced to present the same piece at Newell's, White Plains, N. Y., at the same time, Warner, who owns the playlet, expected to enjoin them from playing his property.

CHANGE IN SALT LAKE CO.

A sudden change was made in the stock company at the Colonial, Salt Lake, now under the John Cort management.

Willard Mack's engagement was called off at a minute's notice. With Mack goes Marjorie Rambeau, who has been playing the leading feminine roles opposite Mack. Mack and Miss Rambeau were recently married in Pocatello, Idaho.

The Colonial is dark this week. Cort has sent Catherine Countiss speeding out west to open a stock season there Monday.

KELLY LEAVES, TOO.

Jersey City, Oct. 16.

William J. Kelly, leading man of the All-Star stock at the Orpheum, leaves the company Oct. 26. Only three members of the original cast remain. They are Maud Gilbert, Emma Campbell and Wright Kramer.

The Orpheum management announces a reorganization the last of the month.

Pauline Lord, juvenile woman, retired from the company Saturday.

LOUIS LEON HALL JUMPS IN.

Louis Leon Hall, just back to Broadway after closing with the road show of "Parsifal" in the west, jumped over to Jersey City last Friday night and took Cameron Clemons' role in the last act of "Human Hearts" at the Academy of Music.

Clemons has developed pneumonia. Hall will stay with the Academy company for four weeks, playing James O'Neill's role of "Monte Cristo" Oct. 21.

KLIMT & GAZZOLO IN NEWARK.

Klimt & Gazzolo have added Jacob's theatre (formerly Columbia), Newark, to their string and will install a company there Oct. 21, opening in "The Gambler of the West."

K. & G. have had road shows in the east, but this is the first time they have come so close to New York with stock. They operate stock at the National, Philadelphia, and the Holliday, Baltimore.

MUMFORD'S AMBITIOUS PLAN.

Newark, N. J., Oct. 16.

Leon O. Mumford, lessee of the Arcade, has announced plans for a new theatre seating 2,000 and playing stock on the site of the present Arcade. It is Mumford's idea to have vaudeville acts booked in to occupy the intervals between acts.

MOVING INTO NEW HOUSE.

When the new Cecil Spooner theatre, 163d street and Boulevard, is opened Jan. 1, Miss Spooner will move her company from the Metropolis. The new house will seat between 1,900 and 2,000.

BUILDING IN OAK PARK.

Chicago, Oct. 16.

Gatts, Peck & Sackett are building a new theatre in Oak Park. They will call it The Playhouse, seating 1,284 and will be the home of the Grace Hayward Players, now at the Warrington.

The latter theatre will be turned over to pictures and vaudeville soon.

MOVED TO MANCHESTER.

Manchester, N. H., Oct. 16.

The King-Lynch Players, after twenty weeks at the Society Playhouse, Worcester, Mass., have opened an indefinite engagement here at the New Park.

The company is still headed by Rose King and Edward Lynch.

WARBURTON STOCK.

Yonkers, N. Y., Oct. 16.

With Walter David as leading man, Aileen McDermott, late second woman of the Columbia Players at Washington, will be leading woman. Others will be Edna Earle Andrews, Irving Lancaster, Charlotte Wade Daniels, Danny Bagnell, Jerome Renner. The opening play will be "The Spendthrift."

MILLERS AT THE GARDEN.

The Marvellous Millers, dancers, have joined the Winter Garden production ("The Passing Show"). They replaced in that piece the Ceballas, who left to annex themselves to another of the Shuberts shows, "The Social Whirl," now on the road.

The role in "The Passing Show," formerly taken by Harry Fox, has been given to Sydney Grant. Arthur Deacon has been engaged for the Garden for two weeks, commencing Oct. 28. His stay may be extended.

Maurice and Florence Walton were withdrawn from "The Social Whirl" and sent over to Boston to join the Gertrude Hoffmann show.

LONDON

VARIETY'S LONDON OFFICE

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

W. BUCHANAN TAYLOR, Representative.

(BAYARD)

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

London, Oct. 9.

"It is, and it is not," may fairly well describe the present position of affairs at Randvoll House. A paragraph got into the stage papers to the effect that there had been a booking amalgamation between the London Theatres of Varieties (known as the Gibbons Circuit) and the Variety Theatres Controlling Co., and that in future Paul Murray and Archie Parnell, of the V. T. C. C., Charles Adams and C. Foster Marner of the L. T. V., would form a joint booking committee. It appears Murray was offered the joint general management of the two tours, but terms could not be arranged. Some structural operations have been made inside Randvoll House where the two companies reside and there will be a common booking room in which the representatives of the two companies will carry out their work, but in future, as before, Mr. Murray will be the general manager of the Variety Theatre Controlling Co. with Archie Parnell, booking manager, and Charles Adams will represent the London Theatres of Varieties, with Albert Masters and Sullivan as assistants.

There is keen competition between the new Alhambra management and the Empire at the moment. The Empire, as most people know, has been described as "the finest club in Europe." It is remarkably well fitted with the necessary things and has its own hair dressing establishment on the premises, in addition to a number of other conveniences. Not to be outdone, the Alhambra is having a barber shop, too. The decoration of the Alhambra has always been reckoned by the experts to be correct in every detail and to be one of the finest modern examples of Moorish art. But the new management held it to be a little gloomy and whilst preserving the general idea in character of the decoration, they have eliminated the dull reds and blues from it. Now it is a feast of bright blue, gold and cream. Outside it will be cream, the Leicester Square facade having huge gold pillars. The improvements in the auditorium have been extensive.

One of England's greatest clown comedians, Whimsical Walker, has started on a tour round the world. He sailed on the Oceanic Wednesday last and will open at Cincinnati.

Sir Herbert Tree has donated \$500 to Music Hall Charities.

Willie Edelsten and Jack de Frece have gone into partnership in the name of De Frece, Edelsten & Co.

The first half year's dividend on the new Chatham Empire, which Mr. Stoll took over is 10 per cent.

Ernest Edelsten announces that he

will shortly produce J. J. O'Connor's playlet, "Marked Money," and after that a vaudeville sketch called "Peterkin." Both his other shows, "Signposts" and "Everybody" are doing well all around.

Having already played the London Hippodrome, the Victoria Palace and the Palladium, Charlotte Parry has been engaged as a special attraction at the Alhambra. She will then do for the first time during this visit "The Comstock Mystery."

The official announcement is now made that M. Witmark & Sons have handed over their popular and standard catalogs to B. Feldman & Co. Charlie Warren, one of the most popular men in London, who has been Witmark's manager in this city since the opening of their branch has been appointed personal representative abroad.

Charles Gulliver has introduced an innovation at the Palladium. There will be matinees every day, but instead of music hall fare, he will give F. Anstey's magical farce, "The Brass Bottle," in its entirety, the program being followed up by three or four vaudeville turns.

The Anatol story, "The Wedding Morn," adapted by Adrian Ross and set to the music of Lachlan Maclean, proved something less than a success at the Tivoli. There were several things wrong with it.

Arthur Bond Sayers, known to all London vaudevillians as "Patsy," has passed away. Patsy was one of the best conductors the London music halls ever had. He was located at the Pavilion for many years, having graduated from the Belfast, Alhambra, Palace Bristol, South London, Empire, Hastings and the Euston Music Hall. When he left the Pavilion he was appointed musical director of the Hippodrome Brighton and it was there that his fatal illness seized him. He died in a nursing establishment from rapid consumption.

Marie Tempest is fixed for America for September of next year. She will take with her "Art and Opportunity," now filling the Prince of Wales theatre, and "At the Barn," which preceded it. She has also a new play by Jerome K. Jerome.

When "A Young Man's Fancy" has ceased to run at the Criterion it will be succeeded by "The Inferior Sex" in which Maxine Elliott, Frederick Kerr and O. B. Clarence appeared in America.

DON'T MISS
ZELAYA
—Advertisement—

"THE SKIRT" SAYS

SPEAKING OF WOMAN, MOSTLY

Mary Marble (Colonial) has evidently made a study of Dutch clothes, for her costumes are always correct. The first costume worn is a brown and tan stripe with a polka dot effect. The second is pink taffeta, trimmed in lace. The caps are dainty and becoming.

Two pretty young women are the Farber Girls (Colonial). Over white accordion plaited frocks are worn white brocade opera cloaks, topped by lace caps with huge white aigrettes. The girls make a stunning pair.

Myrtle Victorine and Irene Zolar (Fifth Ave.) for their opening number have chosen yellow accordion plaited frocks over which are worn black mandarin coats. The girls look well and have youth in their favor.

Some husbands are difficult to keep track of. In fact, some are almost impossible. A story repeated to me of a rather well-known husband of his wife places the better half of this couple in nearly a class by himself. The husband was recovering in a hospital from a slight illness. During the convalescence his actress-wife thought she would lighten his labors by answering the accumulated mail at home, all addressed to him. Tearing away the time from her stage duties, the wife commenced by opening a pretty looking envelope that seemed to have a large message inside. The sheets when unfolded revealed a \$20 bill with a message saying the writer could send "Dearie" no more just then, but he might hope. The mail was very fruitful. Before going through it all, the wife had \$150 belonging to her husband, who thereby had become indebted to several young women. Each of the donors told some state secret in the letter enclosing the gifts or loans. The indignant helpmeet promised herself a divorce immediately, with the mail as evidence of intrigue, but when her husband left the hospital she held his arm several times while they walked up and down Broadway.

Ada Reeve at the Monday matinee (Colonial) wore a charming Alice blue taffeta. It was simplicity itself but must have been designed by an artist. The bodice was finished at the neck by a narrow needlework collar from which was suspended a tiny black velvet bow. The skirt was draped to one side and was so narrow that in dancing a diamond garter was hardly discernable just below the right knee. The stunning costume was topped by a large hat trimmed in blue.

Bessie Clifford (Fifth Ave.) wore one gown worthy of mention. This was her first, a pink charmeuse embroidered in blue and trimmed in ecru lace and black velvet ribbons. A soubret costume was neither well made nor of becoming length.

Rena Santos (Colonial) isn't a careful dresser. Three changes are made by her. One handsome frock would do a great deal for her appearance

Ada Reeve has the correct idea of "clothes"—one gown, and that one right.

I suppose Alan Dale will still live in the country, but he could have been robbed just as easily while residing in Harlem. The cityfied burglars don't think much of a critic's wealth maybe. Last week some one stole some clothes and money from Mr. Dale's home at Bayside, Long Island. He had a burglar insurance, and placed a claim for about \$300. The insurance company started an investigation. I do hope they get the stealer. It's terrifying enough to live in Bayside without burglars.

OBITUARY

Philadelphia, Oct. 16.

Frank Lane, 55 years old, formerly an actor, and one of the best known men-about-town, died early Monday morning in St. Mary's Hospital, from an attack of uraemia. He was a son of John Lane, first a banker and later a Shakespearean actor of note. The deceased appeared with his father with Booth, Barrett and the elder Salvini, but later appeared in the farces by Hoyt. He was greatly interested in sports and served several seasons as a National League umpire. Lane never married. He is survived by his mother.

Boston, Oct. 16.

Benjamin M. Snow, for over a quarter of a century stage manager of the G. E. Lothrop theatres, died here last week. Members of the profession knew him as "Uncle Ben."

A CARD OF THANKS

We wish to extend our heartfelt thanks and appreciation to those true friends who offered us their kind sympathy in the loss of our beloved friend and employer Mr. CHAS. H. DOUTRICK and who manifested their esteem for this venerable gentleman in their liberal gifts of beautiful flowers and particularly do we wish to thank attorney F. A. Bristow of the Pan-tages Office for the appropriate talk at the funeral service in behalf of Mr. Doutrick's Theatrical Associates, which so appropriately set forth Mr. Doutrick's many exemplary characteristics. As an employer Mr. Doutrick was kind and just and his treatment was such at all times as to cause anyone to respect and love him, and we, his employees, mourn his loss beyond words.
Miss Emma Langer.
Mr. Charles H. Lavigne.

Boston, Oct. 16.

Richard Plunkett, an old time black face comedian, died at the Carney Hospital, Monday, aged 55. He was born in Boston and leaves a widow and family at his home in Everett.

Elizabeth M. Thompson, mother of Mrs. Charles Morgan (known professionally as Helen Conger), died September 20, at Davenport, Ia.

Harry A. Dawson (Knox and Alvin), who died Oct. 8, Detroit, from the effects of a nervous breakdown, was buried there Oct. 11. He was and two brothers, Frank and Paul, survive.

BILLS NEXT WEEK (October 21)

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." 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. J." James C. Matthews (Chicago)—"Hod," Chas. E. Hodzime (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
Ada Reeve
Hunt & Simpson
McMahon & Chappelle
Australian Woodchoppers
Tebow's Cats
Vanderbilt & Moore
Joe Welch
Frey Twins
Haydn Dunbar & Haydn
ALHAMBRA (ubo)
Lulu Glaser
Odiva
Elinore & Williams
Watson & Santos
John P. Wade & Co.
Leo Carrillo
Combs & Aldwell
Zanietos
UNION SQ. (ubo)
Jimmy Britt
Emma Carus
Seymour Brown
Anna Buckley's Animals
Avon Comedy 4
Creighton Bros.
Sanson & Della
"Concealed Bed"
"They Lived Happy Ever After"
BRUX (ubo)
Mayhew & Taylor
"Honor Among Thieves"
Burn & Fulton
4 Regals
Ed. Vine & Williams
Ed. F. Reynard
Big City 4
Willie Holt
WAKEFIELD
HAMMERSTEIN'S (ubo)
Geo. Beban Co.
"Big Jim"
Chip & Marble
R. L. Goldberg
Kalm & Brown
Bixey & Lerner
Musher Hayes & M.
Rush Ling Toy
Barnes & Barren
Olympia Trio
Ippino
Teledo
3TH AVE (ubo)
"Puss in Boots"
Kubelick
Felix Adler
Tom Kvie Co.
Frank Miller
Chas. F. Seaton
5 Pierces
Morgan Bailey & Morgan
SEVENTH AVE
(ubo)
Ryan & Ryan
Love & Haight
Princeton & Yale
Louis Bates Co.
Matt Keefe
Daniels & Jackson
2d half
Grace Dixon
Berry & Wilhelm
Harry LeClair
"Only Way"
Kenney & Hollis
Sylphons
DELAUNCEY (loew)
Ben Smith
"Geat With Jimmy"
Cummings & Glad-
ding
"Diving Girls"
Joe Flynn
Lavelle & Grant
(Two to fill)
Teddy Dupont
"Diving Girls"
Broughton & Turner
Tooner & Hewins
Al H. Wild
Van Ors troupe
(Two to fill)
YORKVILLE (loew)
Sylphons
Wm. Morrow Co.
I & B Smith
Dorothy Rogers Co.
Neil McKinley
Covey Bros.
2d half
Daniel & Jackson
Holmes & Reilly
Lamba Mannikins
Harry First Co.
Lionel
"Launch R. Cab Girls"
NATIONAL (loew)
Dot & Bert
Taylor's Animals
Habette
Herman Lieb Co.
Card & Cullen
"Launch R. Cab Girls"
(One to fill)
2d half
Love & Haight
S. Musical Waitons
Romantic Co.
Herman Lieb Co.
Jere Sanford

COLUMBIA
2d half
Ralph Kitterer
Sidney & Townley
Ford & Hyde
Anderson & Goines
Lillian Doone Co.
(One to fill)
2d half
Murray Bennett
M. Livingstone Co.
Carter & Davis
Neher & Cappell
(Two to fill)
BIJOU (loew)
Lambert Mannikins
Broughton & Turner
Carlin & Halliday
Melnotte Twins
Van Ors Troupe
(Two to fill)
2d half
Cummings & Glad-
ding
Una Abell Brinker
Joe Flynn
Carlin & Halliday
Bessie Le Count
Hanlon & Hanlon
(One to fill)
SHUBERT (loew)
Grace Dixon
Una Abell Brinker
Berry & Wilhelm
Frank Stafford Co.
Kenny & Lolla
10 Arabs
(One to fill)
2d half
Leonard & Kane
Hal & Francis
Louis Bates Co.
Babbette
Frank Stafford Co.
Al Herman
La Velle & Grant

LINDEN (m)
Lonzo Cox
Davis Al & Davis
Raymonds
4 Southern Singers
Carl Rogers Co.
2d half
Tuttle's Parrots
Bert Melbourne
Allman & Nevins
Lettell Bros.
Harmony Boys
JULIAN (m)
Nelson & Ranons
Burns Sisters
Bert Melbourne
Frank & Kate Carle-
boir
Lettell Bros.
2d half
Nelson & Ranons
Southern Singers
Alonso Cox
Carl Rogers Co.
Davis Al & Davis
LYRIC
Chester & Grace
Alburtus
(Two to fill)
HAMLIN (tbc)
Combs Bros.
Cowboy Minstrels
Nat. Leasingwell Co.
Jack Boyce
Cretore's Band
2d half
(Splits with Lincoln,
Chicago)
Cinecatti
KEITH'S
Master Gabriel & Co.
Mme Sumiko
Hoey & Lee
Thurber & Madelon
Hugh J. Emmett & Co.
Windor Trio
Jungman Troupe
Ferrell Bros.
ORPHEUM (m)
(Open Sun Mat)
3 Columbian
Juggling Normans
Newbold & Phelps
Sam Hood
Galvin & Platt
Santucci
LeClair & Sampson
EMPRESS (sc)
(Open Sun Mat)
Pierce & Maizie
Karno Co.
Les Adlers
Leonard & Meredith

Dubueque, Ia.
MAJESTIC (wva)
Snyder & Buckley
O'Connor Sisters
Kago & Kerry
Matty Barkley
Law Cooper
Lavalie
2d half
Spellman's Bears
Lettell Bros.
Pauline Fletcher Co.
Allegro
4 Herculano Sis
Swisher & Evans
Duluth
ORPHEUM
(Open Sun Mat)
Ida Fuller
Wm. Raymore Co.
High Life 3
Bottomly Troupe
The Kemps
May & Addiss
3 Brannans
East St. Louis
AVENUE (craw)
LeClair & Sampson
Marty K Hill
Bonham & New
Grace Armond
Herbert
Memphis, Can.
ORPHEUM
(Oct 25-30)
Same bill as at Sher-
man Grand, Calgary,
this issue
Evansville
GRAND
Mason Heron & Dog-
lar
Chas Gibbs
Malvern Troupe
2d half
The Sidelas
Rago Earl
Wilson Trio
Moore Browning
Sam Watson
Barnyard Circus
NERRY GRAND (wva)
McNamee
Mason & Murray
Heron & Douglas
Chas Gibbs
Malvern Troupe
2d half
Sidelas
Rego
Earl Wilson
Moore & Browning
Watsons Circus

Roy Fulton
Carmen & Clifton
Moore's "Sum. Girls"
Harrisburg
ORPHEUM (ubo)
"Tutti B. Dancers"
Holmes & Buchanan
Lyons & Yosco
Mr. & Mrs. Murphy
Low Hoffman
3 Emersons
Hardford, Conn.
"The P.O. 3"
Mysterious Edna
Chas Weber
McDev. Kelly & Lucy
Lambert
Gordon & Marx
Cole Steele & Carr
3 Ernests
Haverhill, Mass.
(ubo)
Nick Conway
Sampson & Douglas
Ethiopian Four
(Two to fill)
2d half
Gus Edward's Sextette
Routon's Song Birds
Marie Spatz
Wilson & Wilson
(One to fill)
Hoboken, N. J.
LYRIC (loew)
Frankforts
McGarvey
Nat. Carr
Al Herman
Aerial Lesters
2d half
Billy Kinkaid
Stanons
Girard & Gardner
Dot & Bert
(One to fill)
Jackson, Mich.
BIJOU (wva)
(Open Sun Mat.)
7 Saxons
Nestor & Dahlberg
R. McCann Co.
Miskel, Hunt & Mil-
ler
Maggie LeClair
Rago Earl
3 Nevados
Prince & Deerie
Elizabeth Kennedy Co.
Housely & Nicholas
Great Keltor
Kalamazoo, Mich.
MAJESTIC (sc)
"Time, Place, Girl"
2d half
Hill, Ch. & Hill
Lizzie Wilson
H. Beresford Co.
Emil Spatz
Delray Bros.
Kansas City
ORPHEUM
"Drums Oude"
W. C. Fields
Kidd Sales
Hess Sisters
Groves & Richards
The Rexos
Nielsen's Boys
"Open Sun Mat."
(Open Sun Mat)
Lowe & Edwards
Von Hamp & Josse-
lyn
Joe Cook
"Less Year Girls"
Jack Allman
"House Rot"
GARDEN (tbc)
Harry Flaher Co.
Louise Deforg
Omeca
Frank Elmore
Edouard Jose Co.
Williams & Wolfus
Rutan's Song Birds
4 Solis Bros
Azard Troupe

Los Angeles
ORPHEUM
C & F Usher
Diero
La Mase 3
"Wonder Kittle"
Nanon Op Co
Annie Kent
Nat. Willis
Williams & Warner
EMPRESS (sc)
(Open Sun Mat)
Chapman & Berube
Russell & Church
Reed & St. John
Ward & Kline
Dean Mc Green
"Night on Roof"
PANTAGES
Woolfolk's Chiclets
Keene 3
Gordon & Rica
Tom Kelly
Alice Teddy
Louisville
KEITH'S (ubo)
"Apple of Paris"
Doc O'Neil
Lura
Elliot-Lavonas
Smythe & Hartman
Britt Wood
Rials
Lowell
KEITH'S (ubo)
Frank Co
Palace 4
"Poor Relations"
George Yeomans
Cycling Zanoras
Lloyd & Zarina
Cleveland
Mile. Emerie
Memphis
ORPHEUM
Pera Sextet
May Tully Co.
Stein Hume & T
Ray L. Royce
Valletta's Leopards
Kaufman Sisters
Work & Play
Millwaukee
MAJESTIC (orph)
Rex & Fulton
Bert Leslie Co.
Beile Baker
4 Harveys
Jas H. Cullen
McIntyre & Groves
Pettie Miron
5 Mowats
EMPRESS (sc)
(Open Sun Mat)
Fred & Eva Mozart
The Bimbos
"Quaker Girls"
John New
"Circumstantial
Evid"
CRYSTAL (tbc)
Bonhalt & Ellwood
Pietro
Lillian L. Mortimer
Harry Hayward Co.
Etta Leon Troupe
Minneapolis
ORPHEUM
(Open Sun Mat)
"Everywife"
Trovato
Morris & Allen
Carl McCullough
Cashin & Doss
"Visions of Art"
Tuscano Bros.
UNIQUE (sc)
(Open Sun Mat)
5 Musical Lunds
2 Hedders
Fox & Ward
"That Kid"
"Fun in Cabaret"
MILES (tbc)
Diaz Moukeys
Eile Murphy
Klein Ott Bros & N
Mr. & Mrs. P. Fisher
Richards & Montrose
Zab Zarrow Troupe

"WHO'S WHO"?

A PERPETUAL HIT

Ann Arbor, Mich.
MAJESTIC (wva)
3 Nevados
Prince & Deerie
Elizabeth Kennedy Co.
Houseley & Nicholas
Great Keltor
2d half
7 Saxons
Nestor & Dahlberg
J. R. McCann Co.
Miskel Hunt & Miller
Maggie LeClair
Baltimore
MARYLAND (ubo)
Lillian Shaw
Matthews & Aishayn
W. Slings & Co.
Willis Family
Phila
Baltos
DeVorie 3
Cross & Josephine
Battle Creek
BIJOU (wva)
(Sun Mat Open)
Hill Ch. & Hill
Lizzie Wilson
H. Beresford Co.
Emil Spatz
Delray Bros.
2d half
"Time, Place, Girl"
Bay City, Mich.
BIJOU (wva)
(Sun Mat Open)
Hornbrook's Busters
Rother & Anthony
Kingsbury & Munson
Francis Murphy
Fosto & Fuzzy
Billings, Mont.
ACME (sc)
(Oct 25-24)
3 Gerts
Mab & Weis
Lottie Williams Co.
Will Oakland
Geo. B. Reno Co.
Boston
KEITH'S (ubo)
Mrs. Langtry
Chas. & Panny Van
Rube Dickenson
Heath & Raymond
Richard Wiley
Mori Bros.
(Three to fill)
ORPHEUM (loew)
Willie Smith
Tossez Austins
"Fif in Paris"
Force & Williams
Irish Co.
Fiddler & Shelton
Bennett Trio
(One to fill)

Calgary, Can.
SHERMAN GRAND
(orph)
(Oct 24-26)
Adrienne Augarde Co.
Florentine Singers
Chas. Drew Co.
Herberts Dogs
Goldsmith & Hoppe
Ed. Morton
Flying Martins
EMPIRE (p)
(Opens Thurs Mat)
5 Greens
4 Cook Sisters
3 Elliott Bros.
Frank Rodgers
Mahr & Wyckoff
Shaw & Milson
Cedar Rapids
MAJESTIC (wva)
Spellman's Bears
Georgia Trio
Pauline Fletcher Co.
Allegro
4 Herculano Sis
Swisher & Evans
2d half
"Devil & Tom Wal-
ley"
Snyder & Buckley
Anita Bartling
Maggie & Kerry
O'Connor Sisters
Lavalie
Champaign
ORPHEUM (wva)
Moore & Browning
Kelly & Wentworth
Laurie Ordway
Kuma Japs
2d half
"Whose Girl You"
Chicago
MAJESTIC (orph)
"Diamond Necklace"
Mountain Ash Choir
"Dinkles Xmas"
Herbert & Gismith
4 Audella
Howard & Snow
Harry B. Lester
(One to fill)
CHICAGO (orph)
"Eternal Waits"
(Clark & Hamilton
Lester
Sherman Van & H
Winslow & Stryker
Harry Breen
Klitting's Animals
EMPRESS (sc)
(Open Sun Mat)
Sam Curtis Co.
Three Alex
Harry Sander
Inez Lawson
"Fun At Sea"

Fail River
ACADEMY (loew)
Honey Johnson
"Tommy Dancers"
(Two to fill)
2d half
Force & Williams
Fiddler & Shelton
"Tommy Dancers"
(One to fill)
PREMIER (loew)
(First half to fill)
2d half
Tossez Austins
Willie Smith
Fishkill, N. Y.
LOEW (loew)
Francis Wood
Teddy Dupont
(Two to fill)
2d half
Evelyn Clark
(Three to fill)
Ft. Wayne
TEMPLE (wva)
Roberts Animals
Gee Jays
Quize & Nickerson
Dolliver & Rogers
Mack & Williams
Hick McCoy
Gary
ORPHEUM (wva)
Stouart Mus Co.
2d half
Round's Mus. Mals
Pete Baker
Bander La Velle 3
Grand Rapids
COLUMBIA (wva)
Henry & Dixey
Violet McMillan
Bert Shepherd Co.
Dooley & Sales
Simon T. Ray Co.
Braun Sisters
Herman's Dogs
Cats
Hammond
J. L. Healy
Round's Mus. Mals
Pete Baker
Seymour's Family
2d half
Kr., Bellic & Herman

Full River
ACADEMY (loew)
Honey Johnson
"Tommy Dancers"
(Two to fill)
2d half
Force & Williams
Fiddler & Shelton
"Tommy Dancers"
(One to fill)
PREMIER (loew)
(First half to fill)
2d half
Tossez Austins
Willie Smith
Fishkill, N. Y.
LOEW (loew)
Francis Wood
Teddy Dupont
(Two to fill)
2d half
Evelyn Clark
(Three to fill)
Ft. Wayne
TEMPLE (wva)
Roberts Animals
Gee Jays
Quize & Nickerson
Dolliver & Rogers
Mack & Williams
Hick McCoy
Gary
ORPHEUM (wva)
Stouart Mus Co.
2d half
Round's Mus. Mals
Pete Baker
Bander La Velle 3
Grand Rapids
COLUMBIA (wva)
Henry & Dixey
Violet McMillan
Bert Shepherd Co.
Dooley & Sales
Simon T. Ray Co.
Braun Sisters
Herman's Dogs
Cats
Hammond
J. L. Healy
Round's Mus. Mals
Pete Baker
Seymour's Family
2d half
Kr., Bellic & Herman

Indianapolis
ORPHEUM
Nielsen's Boys
"Open Sun Mat."
(Open Sun Mat)
Lowe & Edwards
Von Hamp & Josse-
lyn
Joe Cook
"Less Year Girls"
Jack Allman
"House Rot"
GARDEN (tbc)
Harry Flaher Co.
Louise Deforg
Omeca
Frank Elmore
Edouard Jose Co.
Williams & Wolfus
Rutan's Song Birds
4 Solis Bros
Azard Troupe
Interette, Ind.
FAMILY (wva)
Carlos Manikins
Guerra & Carmen
Wilson & Franklin Co.
Ornk & Williams
Ethel Vane
2d half
Kelly-Schuster Co.
Lansing, Mich.
BIJOU (wva)
Banjo-Phields
Jones & Grant
James R. Grady Co.
Black & McCone
(One to fill)
2d half
Fred Ireland, Girls
"Dope Flend"
Laver & Palmer
(2 to fill)
La Porte
PHOENIX (wva)
Huebee & Tiffany
Great Leon Co.
2d half
Bruce Morgan & Betty
Howard Brothers
Liaison, Mich.
ORPHEUM
Mrs. Gene Hughes Co.
Chris Richards
Van Bros
Sydney Shields Co.
Polly Moran
Johnson's Travelogs
Simmet
LINCOLN (the)
"Mother Goose"
Ritchie & Roundard
May Ward
Walter Hale
Giltroy Javnes & M
2d half
(Splits with Hamlin,
Chicago)

(Continued on page 22.)

FORUM

Confine your letters to 150 words and write on one side of paper only. Anonymous communications will not be printed. Name of writer must be signed and will be held in strict confidence, if desired. Letters to be published in this column must be written exclusively to VARIETY. Duplicated letters will not be printed. The writer who duplicates a letter to the Forum, either before or after it appears here, will not be permitted the privileges of it again.

New York, Oct. 11.

Editor VARIETY:

Dear Sir: In *Sime's* review of our act in VARIETY, he accuses us, Lafrance and McNabb, in "Barred from Society" of choosing or lifting Miller and Lyles' finish, namely: burlesque boxing. This is an unjust accusation, as I, A. Lafrance, used this finish with J. W. Everett ten years ago, and I have never saw Miller and Lyles.

I might also mention that burlesque boxing has been used for the past forty years and it does not belong to anyone. We do not claim to be the originators but the resurrectors of burlesque boxing. We have our own original way of doing it, that positively belongs to us and no one else. We will give the originality to any one of the following teams, who have done it before us: Ryan and Ryan, a burlesque dancing-boxing finish, thirty years ago; McNish and Johnson, Gallagher and Griffin, Casey and Reynolds, McCabe and Emmet, Ed. and Rola White, and at least a dozen others.

Lafrance and McNabb.

Syracuse, Oct. 14.

Editor VARIETY:

I have been to the expense of importing to this country. Selbit's "Spirit Paintings," an illusion that has been running for two years consecutively at Maskelyn & Devant's world famous home of mystery, St. George's Hall, London. Last season Mr. Selbit presented the act on the Orpheum Circuit and this season I am presenting it as a headline attraction for the United Booking Offices.

The title, "Spirit Paintings," is original with Mr. Selbit, as are the apparatus, routine and talk that accompanies the act.

I have sent to the copyright office an application to copyright the title "Spirit Paintings."

Some person is presenting an act called "Spirit Paintings" this week at a Loew theatre in Brooklyn. The fact that managers might imagine that this is my act has prompted me to appeal to your paper to investigate the matter.

If any one wishes to put on an act of this kind, that is their affair, but I warn them to leave my billing, "Spirit Paintings," alone, unless they wish to invite prosecution by law.

Henry Clive.

(The act referred to by Mr. Clive opened Monday matinee at the Bijou, Brooklyn. It was closed after the first performance and is unlikely to be heard from again.—Ed.)

Cincinnati, Oct. 4.

Editor VARIETY:

In *Dash's* review of "The Mollie Williams Show" he speaks of a very good comedy bit, and says they should

have more of it. He failed to state he also saw the same marriage scene in my show, "The Big Review."

The marriage scene he speaks of belongs to me, I having purchased it from P. H. Sullivan and Billy Van when I bought "The Errand Boy" from them.

The scene was done by Billy B. Van for years. Clem Brown, who was with him for several seasons, did it in my show the two seasons he worked for me; that is, I cast him to do it, although it originally belonged to the character of Patsy.

I have placed the matter in the hands of my lawyer, having first seen Billy Van about it. *Henry P. Dixon.*

New York, Oct. 11.

Editor VARIETY:

After reading *Dash's* criticism of me in this week's issue of VARIETY, I am forced to complain about only one thing—that is the "Mirror Dress" I am using.

First you are always ready to show up any vaudeville pirates, but you should know first that they are pirates.

You have done me an injustice by claiming Mindel Kingston originated the "Mirror Dress." If I am not mistaken, I wore the "Mirror Dress" before you were on the VARIETY staff, and perhaps you know VARIETY spoke of my "Mirror Dress" two years before they saw Mindel Kingston's.

I can prove to *Dash's* entire satisfaction he has done me an injustice, which makes me ashamed to meet my brother and sister artists.

Gladys Vance.

ACADEMY DARK.

"The Girl from Brighton" closed suddenly on Saturday night at the Academy of Music.

The house will be dark this week and next Monday will be reopened with "The Red Mill," the former piece in which Montgomery and Stone were starred.

Raymond and Caverly were handed the stellar parts, but objected on the ground that they couldn't qualify in the dancing. Nearly all of the other former principals and chorus will be retained for the revival.

The players at the Academy, which had been playing "The Girl" for six or seven weeks, claim to have had no previous notification of the ending of the season for that show, until last Saturday night following the performance. Manager Sam Kingston then went back on the stage, informing the people the house would close temporarily.

In the "Red Mill" cast will be C. B. Dille, Neil McNeil, Walter Wills, Florence Quinn, Sadie Kirby, William Naughton, J. B. Simpson, Charles Dox, D. L. Don, Mead Foster, William Becker, musical director; Roy Torry, ballet master.

J. Gordon Edwards, formerly the Academy's stock director, will have charge of the stage for the new show.

After the "Mill" Fox will likely put on "Havana."

Several of the former principals in the Academy's company have not been retained. As many of the people playing in the original production of "The Red Mill" as it was possible to gather have been called into the new Academy show. Among those who permanently retired with the closing of "The Girl From Brighton" was Jack Mason, the producer.

Arthur Klein is organizing a new cast for a revival of "Billy's Tombstones," which he has booked for twenty-five weeks on the Loew-Sullivan & Considine circuits.

WITH THE PRESS AGENTS.

The New York press agents didn't have much of a show this week with the world's championship baseball games in full blast, the attempted assassination of ex-President Theodore Roosevelt and the Becker-Rosenthal murder trial.

Charles Frohman jumped into print with a declaration that hereafter all budding playwrights must send in \$2 with each manuscript, which, he says, will insure himself and his authors against the divers charges of plagiarism that spring from unknown authors whenever a play is produced or even announced.

Frohman announced that the \$2 tax would draw interest yearly for the author when it was not being used in a court case.

Grace George has abandoned the Chinese play "Fourandot," and has accepted "Carnival" by Compton McKensie, in which she will play the role of a ballet girl.

Helen Schwartz, known professionally as Helen Adair, at one time with Richard Mansfield's company, was married Oct. 5 to Samuel C. Shine, of Portland, Me.

Elaine Inescort, from London, will be in Winthrop Ames' production of "Snow White" when it is made at the Little theatre this season.

Helen Lowell has been engaged for "Look Who's Here" which has its premiere at Trenton, N. J., tomorrow night.

Victor Herbert has contracted with Werba & Luscher to write the new opera in which they will star Christie MacDonald at the close of her present season in "The Spring Maid."

Harry Davis, who was formerly connected with the Shubert and Henry W. Savage forces, is doing the advance work for the Great Raymond.

Lindsay Morrison is looking after the interests of his "Easy Money" show on the road.

Paul Kester, who wrote "Don Quixote," is now working on a new play.

Victor Herbert and Otto Hauerbach are said to be writing a new light opera which will be produced after election.

Henri Graesselt, formerly with the Henry W. Savage forces, has been sent ahead of "The Entreatress."

John P. Toohy, with "The June Bride," will do the publicity work for "The Sun Dodgers," which opens in Albany tonight.

REWRITTEN "TOMMY."

When "Tantalizing Tommy" is withdrawn from the Criterion theatre and incidentally the stage as well (which may occur in four weeks or less), it will be rewritten, with an American locale.

A. H. Woods has firm faith the music of the piece can carry it.

In recasting the newly written version, Mr. Woods will preserve a large portion of the production. The present cast at the Criterion is costing the manager about \$3,800 weekly. Several people applied for the principal role before it was finally given to Elizabeth Brice, without solicitation on her part.

Mr. Woods first offered the show to Alice Lloyd, who would have taken the title role. It is the opinion of those seeing the play that if Miss Lloyd had accepted Woods' proposition she would have "made" the show. The part reads as though written for her.

Charles Hardwick, stage manager of the Orpheum, Canton, O., was found dead in a hallway Oct. 12. It is believed his death was due to a stroke of apoplexy. Deceased was 41 years old and all of his life had been spent in Canton.



MABEL RUSSELL (MRS. EDDIE LEONARD)

Appearing in vaudeville with her minstrel husband EDDIE LEONARD and pronounced by press and public to be a bigger success this season than ever before. Opening the act alone. Miss Russell is making it exceptionally difficult for Mr. Leonard to follow her. Two clever and successful singles molded into a sure-fire artistic double attraction.

NEW ACTS NEXT WEEK

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

"Puss in Boots," 5th Ave.
Morgan, Baley and Morgan, 5th Ave.
Kubelick, 5th Ave.
Tom Kyle and Co., 5th Ave.
Seymour Brown, Union Sq.
"The Concealed Bed," Union Sq.
"They Lived Happy Ever After,"
Union Sq.
Toombs and Aldwell, Alhambra.
"Little Parisienne," Orpheum.
"Big Jim," Hammerstein's.
Toledo, Hammerstein's.
Rush Ling Toy, Hammerstein's.

Bessie Clifford.

Songs.

14 Mins.; One.

Fifth Avenue.

Bessie Clifford is a good performer with a good single act for vaudeville. This is the first attempt in the varieties for Miss Clifford by herself. She appears to better advantage than when appearing some months ago with Victor Morley. Miss Clifford is one of the few "new acts" that have hopped into vaudeville with a turn that did not display over-confidence. Most acts carry enough material for an evening's entertainment, and then want to send it all over. Miss Clifford was a song short if anything. She sang three, and had to dance for an encore. The dance is all there, because the girl can handle her feet, but it should not have closed the act. Another song would have been preferable, placed just before the "I'm a Nut" number. That must be the closing bit, because it's new, novel and strong. In a "Yama" costume, carrying well known caricatures from the comic supplements, and with a squared high hat, Miss Clifford's blonde beauty looks the best, while she is telling the audience what a "nut" she is. She is, too. The best proof she gave was when jumping down upon the top of the piano, singing one verse from there. With a dance Miss Clifford put the best "nut" lyric and business of the season away over. She had to have something that was real, for at the Fifth Avenue Monday evening, Miss Clifford followed the first three acts, each of which had singing. Two turns before her was another "singing single," and just ahead was a "piano-act," while the opening turn held singing and dancing. Making fast changes for each number Miss Clifford registered a score that should carry her right along the route of the larger houses, if the managers are looking for a fast comedy singing and dancing single that is different.

Time.

Goldie Boys.
Songs and Dances.
9 Mins.; One.
Hammerstein's.

The Goldie Boys are a two-man, dancing act of the usual sort. They have worked about New York, but this is their first showing in a big house. Opening the show at Hammerstein's they did as well as could be expected. The boys are young, clean cut and dance well. They will do quite as well as any similar act.

Dash.

Ada Reeve.

Songs.

21 Mins.; Four (Parlor).

Colonial.

Of the many English women who have come to America as "vaudeville singles," Ada Reeve is the only one who is, besides, an actress. In her own country she stands second to none in the music halls. Over here Miss Reeve follows all the others. She can follow them, but had this English girl appeared in New York vaudeville some years earlier, it would have been problematical how many could have followed her. Blonde and possessing an engaging personality, she more closely resembles in appearance Adele Ritchie than any other native woman of the stage. The resemblance is in the looks only. Miss Reeve is infinitely the peer of Miss Ritchie in singing or "making" a song. Tuesday night at the Colonial, her fifth (and last) "Sue, Sue, Sue" would have been very flat in the hands of anyone else. Miss Reeve made it a comedy number, getting a great deal out of the lyric in this way. "Good Old Days" was the fourth. It gave her the chance to display a humorous vein that enabled Miss Reeve to act the song while singing it, and suggested that here is a singing comedienne who rightfully belongs in musical comedy. Miss Reeve opened her turn with "Beware, Young Women, Beware," good as a starter. "You Can Do a Lot of Things at the Seaside" was the second, and the only one sung where the lyric did not call for aid. (Several songs along similar lines have been used by English singers on this side. Perhaps they were the same lyric, slightly changed. That could also be said of "Sue.") Miss Reeve's catchiest number was "Luck," the third song rendered. She gave the entire act in one gown. Before opening at the Colonial Monday for her first appearance in the east, Miss Reeve had traveled over the continent, as far as San Francisco, and was enthusiastically accepted at all stops. In New York she will have to work very hard for the reward received of approval and applause. That it is regrettable Miss Reeve did not appear here long ago may be coupled with a regret she could not play before a New York vaudeville audience such as the Colonial attracted up to the present season. The class of the Colonial patronage in the past would have appreciated the work of this truly great singing artiste, far more than did the well filled house Tuesday evening. That a full meed of recognition was not given became no fault of the singer's; it's merely a matter of grade of patrons and supply of ragtime. Even among those present must have been many who recalled little mannerisms of hers that have been employed by her sister professionals from England, on this side. The Colonial liked Miss Reeve, and applauded her strongly enough for an encore after the fifth song, had she cared to take it. It was late then, 10.55. Ada Reeve will grow on New York. Perhaps she will help to draw back into the best vaudeville some of the best people who have deserted it. If the art of Ada Reeve can't do it, they have gone forever.

Time.

Arnold Daly and Co. (2).

"A Comedy of Wives."

19 Mins.; Full Stage.

Hammerstein's.

Arnold Daly. Do you like him? If you do it won't make much difference that he is playing a piece amounting to so little. It is easy to stand Daly for twenty minutes if his work is liked, even though listening to him rave for twenty minutes because his wife had left him for another, and then suddenly rejoice for seven minutes more when, realizing he would be able to take a two years' trip around the world, and finally watching him squelched with all the joy beaten out of him through the return of his wife who couldn't do it, after all. The sketch could have been played in about ten minutes. In that time it would have proved interesting and amusing to those not partial to Arnold Daly as an actor. The sketch is light and many will probably want to see Daly in something more strenuous, but the finished actor sticks out in Daly's work, even in this flimsy comedy. The piece met with no big reception at its close nor did the star get a reception on his appearance, but the house Monday night was very nearly a capacity one, which is more important. Charles Laite and Louise de Rigney were Mr. Daly's supporting company.

Dash.

Rachel Lowe.

Songs.

12 Mins.; One.

Fifth Avenue.

The program maker of the Fifth Avenue seemed as much tangled up over the descriptive matter for Rachel Lowe, as Rachel Lowe was wrong in the numbers she had selected for the big time, upon her first American appearance. Miss Lowe is English. She looks like several of her professional sisters from the other side who have preceded her over here, and sings like most of them. Unlike some of them, however, Miss Lowe hasn't the songs, nor more than one dress, in which she sang four numbers. They were "Take Me Down to Brighton," "Love Liza," "Jim," and "Hello, the Jolly Sailors." These may not be the official titles, but they are near enough. "Jim" was almost melancholy. The others were so-so, good enough to carry Miss Lowe along on the small time over here if she wishes to remain, but for the "big time," even with other numbers, there seems little chance for this blonde English girl, who must depend entirely upon her songs; she has nothing else.

Time.

Nellie Waring.

Singing Comedienne.

17 Mins.; One.

Bronx.

"England's Sparkling and Dainty Comedienne" is Nellie Waring's billing this week at the Bronx. Miss Waring is just a pretty girl. She sings four English made songs. For each there is a change of gown, and, in order to clinch the conventionality of the turn, a male "plant" is seated in a box. The spotlight is aimed at him while she sings to him. In addition to the young woman's limited abilities as a performer, her songs are not good.

Julio.

NEW SHOWS NEXT WEEK

Initial Presentation of Legitimate
Attractions in New York
Theatres.

Ziegfeld's "Follies," Moulin Rouge
(Oct. 21).

Sam Chip and Mary Marble and Co. (3).
"The Land of Dykes" (Comedy).

23 Mins.; Full Stage (Special Set; Exterior.)

Colonial.

It has been merely a change of scenery and story in the new act now played by Sam Chip and Mary Marble. Herbert Hall Winslow wrote the story of "The Land of Dykes." It is too much story, and carried out so faithfully a superfluous character (played by Addie Ayers) is brought on the stage near the finale for a moment. Some special musical numbers have been written by Albert Von Tilzer. Mr. Chip and Miss Marble, in their "Dutch" dress, sang these nicely, and played the piece equally well. John W. Dunne was a Burgomaster; Emery Lenharr a gardener. Mr. Chip as an assistant gardener was accused by the Burgomaster of stealing tulip buds. The gardener confessed to the theft by delivering the buds to Miss Marble, the long absent granddaughter of the Burgomaster. Upon her arrival at the well set Holland home of her grandfather, Meenie (Miss Marble) and Willem Klomp (Mr. Chip) promptly fell in love, first pretending with the aid of a doll they were married. During one of the numbers a wind-mill lighted up showed a transparency of a huge face, making a very good effect and background. The popularity gained by Mr. Chip and Miss Marble in their former Deutschland sketch and their well taken characters will carry the couple along in the Winslow piece. Mr. Chip has grown stouter, almost too much so. He needs to bant. While a "company" for this couple isn't material, the present group with their native attire fill out the picture nicely.

Time.

Ford and Hyde.

"At Clifton Corners."

15 Mins.; Full Stage (Special Set; Exterior).

American.

Ford and Hyde have a talking act in "At Clifton Corners" which amounts to little more than a monolog by the man. It might be called "A Rube's Visit to the City." A girl enters on a bicycle. A punctured tire holds her up and she gets into conversation with a farmer who proceeds to describe his experiences in New York. The set shows a back drop of wheat fields with a log fence and a watering trough in the foreground. The talk in places is bright but the act lacks speed and while the monolog might do very nicely for three or four minutes, when stretched out over ten or twelve it is tiresome. The act finishes with the girl falling into the trough after the farmer has explained some of the wonders of his farm. The audience laughed at intervals, but did not give the couple much applause at the finish. If preceded and followed by acts with plenty of life it might do well, otherwise it is apt to hamper the speed of a vaudeville bill.

Dash.

Rumsey-MacGregor Players (3).
"The Girl" (Dramatic).
21 Mins.; Three (Interior; Special).
Union Square.

"The Girl," by Edward Peple, is all about a girl. But strange to say not a female appears in the entire act. There are three characters. The Man (Hall McAllister) is a rich bachelor in love with The Girl who is loved by The Boy (Albert Latscha). The other figure in the playlet is The Servant (Cyril Young), who looks after the personal wants of the bachelor at his apartments. The Man plans to get the Boy out of the way without killing him. As the Boy is purse-poor the Man invites him to his apartment and offers him \$10,000 to leave the city and let the Man have a clear field with the Girl. The Boy becomes so indignant that he would do the Man bodily injury. After a brief struggle in which the Man shows his physical superiority he forces the Boy to fight a duel, in the room. The Servant is ordered to give the signal. Two shots are fired. A window at the side is splintered. The Man falls while the Boy is untouched. Thinking he has killed the Man, the Boy helps himself to the ten thousand dollars lying on the table and he and the Servant leave. After a lapse of six hours (curtain lowered to denote the passing of time) the Servant returns via the transom. He learns the Boy had used a revolver with blanks and that the Man had shot towards the window, the ruse being employed to get rid of the Boy. The Servant, with \$1,000 as his part of the division, is forced to return it. The Man pours out a drink for the Servant and then asks if the Boy told the Girl anything before he went away. The curtain drops as the Servant quietly informs his master that the Girl had gone with the Boy. The idea is a good one and Peple's sketch keeps the interest at fever pitch. The present cast played rather mechanically. Mr. McAllister appeared too harsh, strident and uncanny. It's a villainous bit for any actor. The men did an amateurish piece of stage work in the fight. Latscha did fairly good work as the nervous youth, while Young enacted the Servant effectively. Much of the success of "The Girl" depends largely on the mood of its audience. Too much time is wasted in the telling. *Mark.*

Van Os Troupe.
Acrobatic.
9 Mins.; Full Stage.
American.

Van Os Troupe are probably a Sullivan-Considine importation playing a few weeks of the Loew time before starting over the western route. Three men and a woman make up the outfit. The act on appearance, finish and general work is as good as anything of its kind which will play the big time houses. The three men are almost perfectly set up athletes, and while the routine of head and hand to hand balancing shows little new in the line of tricks the manner of presenting is enough. The act closed the program and held the house. The Van Os Troupe will go over the S-C circuit and stand off anything against them. *Dash.*

Four Baseball Players.
"Twenty Minutes in the Clubhouse"
(Talk and Songs).
15 Mins.; Four (Special Set).
American.

The Four Baseball Players, at the American last week, are Bill Gleason, of Galveston; George Crable, of Brooklyn (signed for the Cleveland team next year); Tom Dillon, of Macon, and Frank Browning, late of Detroit (with Philadelphia Nationals next season). The boys put up a nice lively act of its sort, without any especial merit other than that they are in baseball togs, and take care of the material as well as is necessary considering that the baseball atmosphere exuded by the turn is the main dependence. A fast finish is gotten by one of the players, after supposedly making a long hit, jumping into an aisle, running around the back of the orchestra and onto the stage again, to be touched out at home. The singing and dialog will please the fans. During the act Mr. Crable tells of the first game he pitched for Brooklyn. It's worth repeating: "When I came up from Galveston," said Mr. Crable, "Dahlen said, 'Crable, you go in today against Pittsburg.' The first man up was Wagner. I looked him over, and he didn't seem dangerous. 'I'll just try this fellow out,' I thought to myself. 'Pitch him a straight easy one. If he hits it he can never get to first base anyway.' So I sent across a nice one. When it was returned to me from the outfield I said to myself, 'Well, he got away with that one, now I'll just catch this guy off first base.' I looked around to first base, but Wagner wasn't there. I turned to look at second, and he wasn't there either. Nor was he on third. Then I walked over to the umpire and said: 'See here, that fellow must have been cutting bases on me.' 'No, he didn't,' answered the umpire, 'that's Wagner, you will get to know him after awhile.'" *Sime.*

Mme. Besson and Co. (2).
"Found Out" (Dramatic).
19 Mins.; Interior.
23d Street.

The sketch Mme. Besson "tried out" at the Twenty-third Street theatre the latter half of last week is too big for the star. Name and authorship were not disclosed. As curtain rises young wife rushes in, carrying leather purse. Opens it and finds therein \$75 in bills and a little gold cross and neck chain. She had, in a fit of temptation, picked it up at a beauty parlor. Husband enters in a few moments (he is a young lawyer and hence poor). They have a little talk on lying and thievery. When hubby entered she had placed pocket-book in bookcase. In a dozen and one ways she is forced to tell fibs and when by chance he goes to case to get a book and finds the stolen purse, it is only a matter of simple and untheatrical deduction. She is on her knees and he throws her off, at which moment she utters a groan (indicating mental anguish) that could hardly be improved upon. At this moment alone Mme. Besson rises to heights, but for this moment only. At all other times she is altogether inadequate to the demands of the emotional and dramatic role. If the sketch were played half as well as it was written it would be a desirable two-a-day offering. *Jolo.*

Musical Waltons (5).
19 Mins.; Full Stage (Parlor).
American.

The Musical Waltons should have a palace set. The act can close in "one." It is a very good musical number for the small time, capable of considerable development. The act has class, and with a revised repertoire of numbers, also rearrangement in running, the Waltons should have a chance on the big time. They carry two of the prettiest girls that have come along as musicians. One sings "Ragtime Cowboy Joe," but she shouldn't sing at all. A duet and solo on brasses get over, and a march finale which features a boy drummer, gives the act a big finish. This boy, quite youthful, needs a haircut and a neat little kid's suit of clothes. The Waltons are losing value with him through dressing, which, while it corresponds with the others, might be made more childish. He plays the xylophone and has a full trap drummer's outfit, that he handles very well, excepting for the interference of his long hair. The Waltons open in blue, later changing to white uniforms, with the young women wearing pretty gowns in between. They play well enough to hold up the class of the turn, but are on the stage too long. With a better repertoire of numbers the Musical Waltons, who resemble the Musical MacLarens in frame-up should go right ahead. *Sime.*

Keppler and Joss.
Singing and Dancing.
14 Mins.; One.
City.

Keppler and Joss are a young couple and have all the advantage of youthful appearance. The girl of the combination is particularly nice to watch in her simple dances. They attempt nothing ambitious but work out a capital quarter of an hour of specialty. The boy does a Hebrew, and while his comedy develops nothing to cause hysterics in the audience their cross talk is moderately amusing. The girl might improve her reading of lines. At present her elocution is poor. The pair come down into the audience for a final bit of "kidding." This was highly successful at the City. That and their getaway dance on the stage following, sent them away to substantial applause. It is a fairly entertaining turn as it stands, and capable of infinite improvement. *Rush.*

Rosa Valerio. Troupe (5).
Wire Walking.
7 Mins.; Full Stage.
Hammerstein's.

Rosa Valerio Troupe show nothing new in the wire walking line but put over a fast, smooth act that is well dressed and smart looking. Three girls (probably two girls, the third a boy in make-up) and two men comprise the troupe. The net results are satisfactory. The routine runs to familiar stuff, two wires being used, but is made attractive by speed. Two of the girls run the wire in fine style. Closing the show following a long bill the act fared very well. As the present big time shows run it is strong enough to close the programs all over. *Dash.*

The Providence Players.
"Who is Brown?" (Farce).
22 Mins.; Full Stage (Parlor).
Alhambra.

At last vaudeville has disclosed an actor who can play farce with elegance. His name is Lynn Overman and he appears this week in Charles Lovenberg's comedy sketch "Who is Brown?" at the Alhambra. It is a condensation of "Mrs. Temple's Telegram." The farce has splendid broad comedy material. Just now it works a trifle slowly, but that should be easily corrected by the mere matter of editing. It is hard to believe that vaudeville could develop a really funny farce that took its comic side from anything more delicate and subtle than trick house or knockabout humor, but the unexpected happens in this case. There is no vast novelty in the convolutions of the farcical plot. Matrimonial complications develop from the absence of the husband all night. He tells wife of sitting up with a sick friend and gives a fictitious address. Wife sends a telegram and the address turns out to be that of a real Mr. Brown. It takes some time to wind up this situation, but once it is developed, the fun is fast and furious. Laura Rogers plays a grotesque character woman effectively, while Eleanor McEwen is graceful and interesting in what would ordinarily be a very pale part. The number scored heavily at the Alhambra, where it was placed "No. 3" in a first rate bill. *Rush.*

Jennings and Dorman.
Songs and Talk.
14 Mins.; One.
Union Square.

It's the same immaculately attired English chappie, Percy O'Malley Jennings, with another partner, Edna Dorman, whose face is new to 'big time vaudeville. At the Union Square Monday night Miss Dorman showed excellent control of herself and as a "feeder" for Jennings' style of English "punning" did bully work. Jennings retains his merry "haw-haw" and as the slow-thinking Londoner who "gets" a joke the winter after, works up the stupidity bit with laughing results. Jennings sings two songs and each hit fire Monday night. Miss Dorman has a pleasant manner and her speaking voice is distinct and clear. She also sings sweetly, making an impression with a topical song. For a finish, they render "We Are Going Back to the City and Dear Old Broadway." The number has a catchy jingly air. They do some light dancing for an exit. Jennings and Dorman work well together. The Union Square seems to have been built for their line of work, as not a single expression, gesture or movement was lost. Jennings is one of the few English entertainers of his type who is able to put across his mannerisms and material in America. *Mark.*

Fred Kay.
Singing Monolog.
10 Mins.; One.

Fred Kay does a little singing and follows it with talk on marriage. He then swings some dialect "bits" with the falsetto notes as a woman would render a number. This pleased the 86th Streeters. Kay relies too much on this female "bit." *Mark.*

Bills Next Week.

(Continued from page 18.)

ORPHEUM
Bertha Kalish Co
Burr & Hone
Chas Case
Oscar & Susette (first
American appearance)
3 Hassans
Kelly & Laferly
The Stanleys

Philadelphia
KEITH'S (ubo)
Blanche Walsh & Co
"Who Is Brown"
Newbold and Gribben
Martinet and Syl-
vester
Cliff Gordon
Mullen & Cookan
Jaxxon Sisters
Juckling Burkes
Connolly & Webb
BLOU (ubo)
Woodward
The Bretons
Clifford and Frank
Jerry McAuliffe & Co
Dooley & Parker
(One to fill)

Portland, Ore.
ORPHEUM
"Mein Leibchen"
Howard
Beatrice Michelson
Claudius & Scarlet
Two Alfreds
Les Marco Belli
EMPRESS (sc)
Ling & Lorr
Weston & Leon
Barney Gilmore
Al Holt
Walter Brown Co
"Delicatessen Shop"
PANTAGES
"Girl Golden Gate"
Eleanor Otis Co
Emerelda
De Lea & Orma
Millard Bros

Providence
KEITH'S (ubo)
"Spirit Paintings"
Morton & Glass
Bert Melrose
3 Shevelys
McCormack & Wallace
Henry Clive
Lanction Lucier Co
Brown & Blyler
Loretta & Bud

Rockford
ORPHEUM (wva)
Bush & P
Scott & Wallace
"Paris By Night"
Al Lawrence
Willie Hale Co
2d half
Wilson & Washington
Lew Welch Co
Thos Seabrooke
Martins Dog Bandits

Sacramento
DPNBRCK (orph)
(Oct 25-26)
Amelia Bingham Co
Nellie Nichols
Frank Morrell
Silvers
Lewis & Dody
Azard Bros
Flying Russells

Saginaw, Mich.
JEFFERS (wva)
(Open Sun Mat.)
"Rah Rah Boys"
Ball & West
"Old Gold Fiddlers"
DeLong Trio
May Mulligan

Salem, Mass.
SALEM (loew)
Harry Antrim
Josie & Willie Bar-
rows
Kollins & Klifton Sis-
ters
2d half
Granville & Mack
3 Kids School
(One to fill)

Salt Lake
ORPHEUM
(Open Sun Mat)
Wm Thompson Co
Gould & Ashlyn
Howard's Animals
Ashley & Lee
Gray & Graham
The Tankines
Mintz & Wuerz
EMPRESS (sc)
(Open Sun Mat)
Krelore
Bud & Nellie Leim
Belle & Mayo
"Kid Hamlet"
James Reynolds
Ladella Comiques

San Diego
EMPRESS (sc)
(Open Sun Mat)
Wallace Birds
Arion 4
Berry & Berry
Joe McGee
Dena Cooper Co
Wayne's Girls
SAVOY (p)
Child's Hawaiians
Orpheus Comedy 4
Black Bros
Juckling Jewels
Ned Burrier Co

San Francisco
ORPHEUM
(Open Sun Mat)
Aahli Quintet

Aurora 3
Naynon's Birds
2d half
Seymour's Dogs
Craig & Williams
O'Brien Have Co
Guerra & Carmen
Great Leon

ORPHEUM
(Open Sun Mat)
"California"
James J. Morton
None
Schlichtl's Mannikins
S A Ayres Co
The Astaires
Atkins Wildsch Co
Scott & Wilson
Phil Bennett
(Open Sat Mat)
"Star Bout"
Apollo 3
Provol
Lorraine Dudley Co
Lillian Sisters
PANTAGES
(Open Sun Mat)
Mercedes
Flo & Ol Walters
Copeland & Payton
Copeland & Es Drew
Great Hurrah Co
CLUNIS (sc)
(Open Sun Mat)
Basse's Dogs
O'Rourke & O'Rourke
Harry Brooks Co
Thos Dunn
Hugh Lloyd Co
St. Louis
COLUMBIA (orph)
Marie Galvany (1st
American appear-
ance)
W H St James Co
Carson & Willard
Cabaret 3
3 Keatons
Apdalis Animals
Reded & Currier
Belle Onri
PRINCESS
Princess Maids
"At the Races"
McGowan's Dancers
Mathew & Long
Chas Swinhardt
HIPPODROME
Hippodrome Elephants
Aerial Howards
Arthur Hahn
Gilverd's Goats
Hasan Ali Troupe
Axel Christensen
White's Circus
(3 to fill)
MIKADO (craw)
Bernard & Roberts
Al Abbot
Wood's Animals
Leslie Hassan
BREMEN (craw)
We Got-A
Sachs & Sachs
Robert Hall
ARCO
Gross & Jackson
Hill Halley
Sells
KING'S (craw)
Tanean & Claxton
Beut Lenon
"The Derelict"
Franz Misel
Buckner
SHENANDOAH (craw)
Pope & Uno
Helen Pingree & Co
Bond Morse
St. Paul
ORPHEUM
(Open Sun Mat)
Mrs Louis James Co
Keno & Green
Venita Gould
Robt De Mont 3
Edmont & Harl
Godfrey & Henderson
Flying Weavers
EMPRESS (sc)
(Open Sun Mat)
Virginia Grant
Jacobs Dogs
Eve Westcott
Don Carney
Macus Models
Seattle
ORPHEUM
McConnell & Simpson
Geo H Watt
Ward Bros
Nat Nazario Troupe
Ferguson & Northlane
Hilda Hawthorne
Meredith & Snr
EMPRESS (sc)
Geo Garden
Collier & De Walde
Van & Car Avery
Cathryn Chaloner Co
Harmony Bealer &
3 Spa Bros
PANTAGES
"Operatic Dolls"
Marlinphone
Leslie Leonard
Gibbs & Parker
John Zimmer
Richardford & Monroe
St. Louis
ORPHEUM
(Open Sun Mat)
Paul DeKey Co
Lew Sully
Standish Sisters
Bradshaw Bros
"Squaring Accounts"
Roxa La Rocca
La Vier
South Bend
ORPHEUM (wva)
Valentine & Rol
Wilson & Washington
Mr & Mrs Allison

Thos Seabrooke
Swin Osstman 3
2d half
Al Allen
Scott & Wallace
Joe Bennett Co
Empire State 4
Abreu Family

Winnipeg
ORPHEUM
Little Billy
Jerry Grady Co
Mignette Kolin
Caesar Rivoli
Galleri's Monkeys
Bobbe & Dale
Lockhardt & Ledy
EMPRESS (sc)
(Open Sun Mat)
Lind
Picchali Troupe
Milt Arnsman
Gaylord & Herron
3 Loretas
Dresden, Germany
(Month October)
Blessings
Humpel-Bumpel
Paraboni 4
Readings
Sylvester Schaffer
Ernmann-Kino

Hamburg
Hansa (Oct 1-31)
Otto Reutter
Ed Lavine
Ella Vandro Troupe
Rene Dobanga
Lee Yost
3 Romanos
3 Merrills
Bird Millman Co
3 Decars

Vienna
RONACHER'S
(October)
Permanet
The Athletas
Kajiyama
Jarrow
Vittoria & Georgitti
Olympia Girls
Yvette
Cion Barker
Eames

Berlin
WINTERGARTEN
(October)
Grassl
Teddy
H. CENTRAL
Bord's
3 Rubes
Bruckner
Carica
Moen Minty
Lucille
Collins & Hart
Tiller
Carlisle Kawhagan

Paris
OLYMPIA
(October)
"Quaker Girl"
Alice O'Brien
Rony Dheris
Miss Lawlor
Kryvi
H Leon
Dorville
Albe
Harry Mass
Jackson Troupe
Manville
POLIE BERGERE
Dog Stealer"
Willy Panzer
Anna Doherty
Mallis & Bart
Mauric Cronin
French & Els
Jane Marac
P Ardor Duval
ALHAMBRA
(Oct 16-31)
Darbray
Anconia
Jewel St-Leger
Dukros
Schwartz Bros
Stein Eretto
O. H. San
Seely & West
Wilbur
H Fragon
Chae Aldrich
Lucille
Therons

"THE AFFAIRS OF ANATOL"—Little (2d week).
"THE ATTACK"—(John Mason)—Garrick (6th week).
"THE BRUTE"—Lyric (3d week).
"THE CASE OF BECKY"—(Frances Starr)—Belasco (4th week).
"THE COUNT OF LUXEMBOURG"—New Amsterdam (6th week).
"THE DAUGHTER OF HEAVEN"—Century (2d week).
"THE GOVERNOR'S LADY"—Republic (7th week).
"THE MASTER OF THE HOUSE"—Lyric (10th week).
"THE MERRY COUNTESS"—Casino (10th week).
"THE NEW SIN"—Wallack's (2d week).
"THE PASSING SHOW"—Winter Garden (14th week).
"THE PERPLEXED HUSBAND"—(John Drew)—Empire (8th week).
"THE RED MILL"—Academy (1st week).
"THE TRAIL OF THE LONESOME PINE"—(Charlotte Walker)—Grand
"THE WOMAN HATERS' CLUB"—Astor (3d week).
"UNDER MANY FLAGS"—Hippodrome (8th week).
"WITHIN THE LAW"—Eltinge (7th week).
ZIEGFELD'S "POLLIES"—New York (1st week).

CHICAGO.

"THE RED WIDOW"—G. O. H. (3d week).
"THE BLUE BIRD"—Lyric (8th week).
"A WINSOME WIDOW"—(Frank Tinney)—Colonial (7th week).
"THE MAN HIGHER UP"—Olympic (6th week).
"A MODERN EVE"—Princess (27th week).
"THE FORTUNE HUNTER"—McVicker's (2d week).
"THE GARDEN OF ALLAH"—Auditorium (8th week).
"THE GIRL AT THE GATE"—La Salle (8th week).
"KISMET"—Illinois (5th week).
"MILESTONES"—Blackstone (3th week).
"THE GIRL FROM MONTMARTRE"—Chicago O. H. (4th week).
"THE PENALTY"—Victoria.
"THE MILITARY GIRL"—(Lean-Holbrook)—American W. H. (P. in Arts).
"KINEMACOGA"—Pin Arts.
"THE TRAVELING SALESMAN"—National.
"THOMAS E. SIEA"—Imperial.

PHILADELPHIA.

"THE ARGYLE CASE"—(Robert Hillard)—Broad.
"THE LITTLE MILLIONAIRE"—Forrest.
"GYPSY LOVE"—Garrick.
"THE LADY OF THE SLIPPER"—Chestnut Street Opera House.
"LOUISIANA LOU"—Walnut.
"DOVE OF PEACE"—Lyric.
"LOOK WHO'S HERE"—Adelphi.
"GIRL IN THE TAXI"—Grand Opera House.
"SHAM"—Chestnut Street Stock.
"SIBERIA"—American Stock.

CITY

Saturday night there were few vacant seats in the orchestra of the City, and the smooth, well arranged program was received with every evidence of enthusiastic approval. There was not a single one of those rough, knockabout comedy sketches which appear to be the particular delight of the small time booking expert. On the other hand there were two well played farcical sketches, "Sending Him Home" by the Brathwaits and the "The Dog Stealer" by Mr. and Mrs. Thomas. In both cases the sketches had a first rate comedian who did not depend upon wornout gags and slapstick roughhouse acrobatics. Both develop fairly funny situations, but in neither is there a single infraction of the rules of good taste. The rest of the bill runs to clean, fast specialty material. Lawrence and Reynolds are a two man team who make their bid on the basis of excellent singing. The comedy is just enough in evidence to remove the turn from the concert platform classification. It is never forced or too much in evidence and the two young men can sing. Buckley and Moore were the second man-and-woman singing and dancing act. The man does a "boob" rather satisfactorily and the team works out an interesting routine of talk, singing and dancing, closing with a first rate costume change and dance by the girl, garbed in pink knickerbockers. Keppeler and Jess were another turn of the same general sort. Straub Sisters, the headliners, furnished a most attractive "sight" lumber toward the close of the show and Boutin, Tilson and Parker were highly effective in their musical novelty. The Runaway Four put over a lot of broad comedy, partly built around the kidding of the single blackface member.

116TH STREET.

The new 116th Street theatre (located between Lenox and Seventh avenues) which opened Labor Day with pop vaudeville is apparently not flourishing. Last Friday night the large house supported to seat 2,000 had forced or too much in evidence and the two young men can sing. Buckley and Moore were the second man-and-woman singing and dancing act. The man does a "boob" rather satisfactorily and the team works out an interesting routine of talk, singing and dancing, closing with a first rate costume change and dance by the girl, garbed in pink knickerbockers. Keppeler and Jess were another turn of the same general sort. Straub Sisters, the headliners, furnished a most attractive "sight" lumber toward the close of the show and Boutin, Tilson and Parker were highly effective in their musical novelty. The Runaway Four put over a lot of broad comedy, partly built around the kidding of the single blackface member.

"No. 2." O'Donnell Brothers, with the old act used by Callahan and Mack for years, gave a close imitation of the creators of the roles and were voted an applause hit. McBride and Cavanagh, singing, crossfire, travesty and dancing, fared more than well. The comedian looks and works like Harry Fox and with the aid of the straitlaced man does a little of the Frank Tinney "You must ask me" stuff. Later the two do a business melodrama using a two-a-day team whose names are not within recollection at the moment. Lillian Buckingham and Co., in "The Stampede," a sketch taken from the melodrama of that name, scored. Roobar and Tunison, operatic singers, held the next-to-closing spot effectively. The closing turn was the Hackett-Morgan stock company, a permanent institution up there, in "June Time Frolics." Jolo.

HARLEM'S 5TH AVENUE.

One visit to the former Lowe's theatre (110th street and Fifth avenue) is sufficient to prove that it looks very much like "the house," which display themselves. From the way the children of the neighborhood frequent the house the management should establish family rates. A family of six occupied three seats. If koshers souvenirs are ever distributed up there a riot will ensue. What small audience was there Friday night burst forth occasionally into applause which even surprised the people working on the stage. As they like pictures and pictures that fairly sizzle with melodrama the management should have no trouble in giving them what they want in that line. But in the way of vaudeville they will have to spend more money.

Harrigan and Giles, a typical Hebrew act, made themselves solid with ordinary funniness. They have some old chestnuts and also have some old songs that have almost become foreign here by long life. Halseon and Halseon didn't keep together on their first routine of dancing. The men might remedy this by more practice. Shorter coats, preferably the Norfolk pattern, would improve their looks with the knicks. Hap Handy and Co. followed. The Company is a big woman who handles the comedy. Their main forte is soap bubbles. To the bubbly thing they should stick as the remainder of the turn acts as a weight. Why they are doing the juggling tricks with the bubbles they are doing something any pop audience likes. The pretty bubbles would make friends anywhere. Handy and partner should pay some attention to their stage apparel. Epstein and Stowits have gone just as well on the Marcus Loew line with their combined wire walking, juggling and Russian dancing. This pair shows "big small time" class, particularly the man.

Harry McBride didn't have much of a chance in the neighborhood. Nailing a new parody or two could help him greatly in his pop house parade. Irene La Tour and dog closed the show. Her feats of contortion and the dog got deserved attention. Mark.

AMERICAN.

The program at the American the last half of last week played much better than it looked on the program. Without much billing weight the show brought a nice, pleasant assortment of turns, and made a big finish in the second half through the Four Baseball Players (New Acts) and Alice Hanson. Miss Hanson had been held over for the entire week. After the way the audience applauded her, the reason was easy to see. Next to closing, she walked away with everything in the laughter and applause line. For the closing song she carries a dwarf, and worked this up for at least eight or ten curtain calls. Miss Hanson has four new songs all new and apparently written for her exclusively. Singularly enough, as restricted numbers they are good. "The White Hope" as sung by her, is a whole act in itself.

The Baseball Players were very opportune, in their uniforms, with the World Series on. Blake's Comedy Circus in the first half, rather early for the turn ("No. 3"), did very well and boosted up that section appreciably. Some new business has been inserted into the first part of the act. The straight work shows admirable training of the ponies, dogs and monkey. The finish with Maud, the unriddable, was made more laughable than usual by an expert acrobatic broncho buster who rode the mule in several positions.

"No. 2" had Miller and Russell with a special drop. Their act is called "The Lunatic and the Gal." The man goes in for a "nut" turn. Miller and Russell are using their own stuff, but the "nut" should make his work stronger, more "nutty," in fact, condensing the first half and merely employ the woman as a "feeder." She can do little else.

Marr and Evans with comedy and acrobatics in the show. Their turn needs a lot of one-fourth capacity. A more lively number should be used for the opening. Jack Symonds did very big with a monolog, that, if brightened up, might place Mr. Symonds in the bigger houses. He gets his stuff over well, but it isn't good enough. A parody on "Rock" in the Deep End should go out. The closing "Foolish" song he makes topical and that brings the encores. Sims.

SHOWS NEXT WEEK.

NEW YORK.

"A SCRAPE O' THE PEN"—Weber's (5th week).
"BROADWAY JONES"—(Geo. M. Cohan)—Cohan (5th week).
"FANNY'S FIRST PLAY"—Comedy (6th week).
"HANKY PANKY"—Broadway (12th week).
"MOTHER"—Harlem O. H. Stock.
"LITTLE MISS BROWN"—48th Street (9th week).
"LITTLE WOMEN"—Playhouse (2d week).
"MAN AND SUPERMAN"—Hudson (4th week).
"MILESTONES"—Liberty (6th week).
"MIND THE PAINT GIRL"—(Billie Burke)—Lyceum (7th week).
"THE BEST GIRL"—Park (7th week).
"OFFICER 606"—Gaiety (11th week).
"OH! OH! DELPHINE"—Knickerbocker (4th week).
"OVER NIGHT"—West End.
"READY MONEY"—Elliott (10th week).
REPERTOIRE (Sothern and Marlowe)—Manhattan (4th week).
SPOONER STOCK—Metropolis (61st week).
"TANTALIZING TOMMY"—Criterion (4th week).

New Acts in "Pop" Houses

Tom Barry and Co. (2).

"The German Invasion." (Comedy.)

18 Mins.; Interior.

125th Street.

Young couple, just married that day, come to their home, presented them by the boy's father who is a Hoboken "Dutchman" with a make-up like that used by Louis Mann in "The Girl from Paris." After a moment's "mushing" the father enters and endeavors to teach his son that he must assert his authority from the start. Wife overhears, packs up to return to her parents. At the finish both round on the father as a meddler and order him out of the house. The "Dutchman" (probably Barry) has a poor dialect, the boy is very effective and the girl adequate. Sketch designed to exploit the German dialect and feed the play on words. Situations are funny enough to make it a good big small time turn.

Jolo.

Pearl Evans and Co. (8).

Musical Comedy.

24 Mins.; Full Stage. (Special Set.)

125th Street.

The Pearl Evans production, cast and story bear the unmistakable earmarks of burlesque, which, if it were up-to-date burlesque, would be a welcome acquisition to vaudeville, in tabloid form. There are six girls, a prima donna ingenue, a juvenile man and an Irish comedian. The Irish comedian is mediocre, the juvenile man has no singing voice and the girls are well trained but poorly matched. Miss Evans, however, is a cute little ingenue and would probably shine as half of a man and woman dainty singing and dancing comedy turn.

Jolo.

Elliott and West.

Singing and Dancing.

8 Mins.; One.

125th Street.

Two boys in nicely fitting cutaway suits and derbies, but with their faces made up with clown white. Open with a song, "step" a bit, some very, very old crossfire talk, change to loose coats and do the now prevalent "acare-crow" dance. Their main asset is their team dancing in wooden shoes. Just a pair of small time steppers.

Jolo.

Mollie Wood.

Violin and Singing.

9 Mins.; One.

A rather large, loose, good-looking girl, with a heavy wedding ring very much in evidence, enters in colleen garb, playing an Irish medley on violin. Not yet a finished performer, but despite her crudity is a good small timer.

Jolo.

Alf. Wilson.

Blackface Comedian.

10 Mins.; One.

There is hope for anybody in show business when a man can secure engagements with a turn consisting entirely of a song, recitation and jokes not less than twenty years old and a manner of dressing as a blackfaced monologist very much in vogue in those days.

Jolo.

"Street Pavers of Paris" (4).

Musical.

11 Mins.; Three (Special Drop).

Four foreigners, male, who went through almost the same routine in another act with a different setting and were then known as the Musical Barbers, or something of that sort. Present act is a street scene, but why Paris? Drop shows American signs. They play on solid blocks of granite with steel hammers; on "marimbas" painted to represent railroad ties and tool chests, paving blocks are concealed instruments, as are also brooms and such like. The same old comedy pantomimic efforts are indulged in, at which no one laughs but themselves. A substantial "drudge" act that would help to fill up a large or small pop program.

Jolo.

Chrisconia Trio.

Singing.

14 Mins.; One.

125th Street.

Trios of straight Italian singers come and go, sometimes doing well and sometimes not, but in either case making but casual impression on the vaudeville booking powers. This organization does extremely well, if one is satisfied to take the word of the 125th Street audience. The arrangement is typical. The trio, two men and a woman, dress in Italian costume. They have uniformly high-class voices and handle their classical numbers excellently. The act has no appeal beyond good music and is in reality an unadorned concert number.

Rush.

Three Romans.

Equilibrists.

8 Mins.; Three.

125th Street.

Just why the title "Three Romans" is not apparent. Men have a semblance of Roman costumes, but wear moustaches; woman in knee length dancing skirt and French heeled slippers. She stands at the top of two twelve foot ladders together with her arms and feet while men balance on them, performing some daring and difficult feats. They got a lot of applause. Good enough to close a big time show.

Jolo.

James and Francis.

Songs, Talk, Dancing.

16 Mins.; One.

Man, tall and thin, which is accentuated for the finish by comedy skin-tight clothes. Getting along nicely, when, all of a sudden, they pull "a blizzard is the inside of a chicken." A pity, too, as things were progressing. Man redeems himself with a brief monolog. The woman sings a ballad, while he makes his change to eccentric uniform to do a crazy dance. Knockout comedy act for big small time, or very good small big time turn.

Jolo.

The Bramisons.

Hoop Rolling.

18 Mins.; Full Stage.

The Bramisons have a neat hoop-rolling act, along familiar lines. The team is of excellent appearance.

Mark.

Roach and Hart.

Songs and Talk.

17 Mins.; One.

The man appears as a German comedian, while the woman, first working in straight attire, returns for the close in eccentric makeup. Some of their chatter is going big in the pop houses. A portion is too ancient to land anywhere. For the finish, the team, in Quaker garb, sings a Rube song. Roach and Hart should see that their table is not set in front of a street drop hereafter. The team can succeed best on the small time.

Mark.

Fred Primrose.

Monolog.

14 Mins.; One.

23d Street.

Fred Primrose may never land in the bigger houses, and perhaps it is well that he doesn't with his present act, as he would be raked over the coals for hewing closely to the style of Frank Tinney, James Morton and Bert Fitzgibbon. He also does a Roy Barnes bit of stepping over the footlights and waving his audience in closer. Primrose's line of talk needs a new dynamo. His best results were gotten with a campaign song, referring to Wilson. Primrose is safe in the pop houses.

Mark.

James Kennedy and Co. (3).

"Looking for Father" (Comedy).

21 Mins.; Three (Interior).

23d Street.

Built along typical farcical lines "Looking for Father" keeps James Kennedy and supporting company on the jump. There are the usual farcical exits and confusing situations with the resultant finale. Kennedy is a good comedian and keeps the act in proper stride. A good act for the pop houses but too long.

Mark.

Anton Zinka.

Musical.

12 Mins.; Three (Interior).

Union Square.

Zinka is one of those boys who offers a 2 in 1 act, first doing a musical single and then putting a number of trained dogs through some ordinary stunts. He wears a dark band suit which might be changed to more appropriate attire. The best dog trick is that somersaulting terrier at the close who does a series of full backward revolutions. Why Zinka passes up the xylophone without a rag number is a mystery. Zinka should put more life into his work and also force the dogs to go at a faster gait. The act seems fated for the small time.

Mark.

Rhea Keane and Co. (2).

"What Money Couldn't Buy."

13 Mins.; Interior.

Couple enjoying honeymoon. He's a rich man's son; she was an actress. Father had framed an alliance for his son with a wealthy girl. Father arrives and wife is introduced as "Mrs. Brown," supposed to be ill. Usual complications seen in farce from time immemorial. It's finish is the only redeeming thing, not excepting the acting. A good three-a-day farcical sketch.

Jolo.

Warren and Frost.

"Married" (Comedy).

13 Mins.; One.

23d Street.

Warren and Frost had no business in "one," but probably did it to oblige. Furthermore an exterior drop didn't help their act a bit, but Warren and Frost did the best they could and made a pretty good impression. Fly repartee caught on solidly. The auburn-haired woman at a piano shows some high trills. The act would do better were some life shown at the opening, a song starting something with the quarrel in pursuit. The act can maintain an easy equilibrium in the pop houses.

Mark.

Colonial Trio.

Songs and Harp.

15 Mins.; Full Stage (C. D. F.).

125th Street.

Two girls and a man make up a decidedly interesting three-act. One of the girls is an accomplished harpist, while the man has a capital sympathetic voice, admirably adapted to the singing of ballads. The opening is quiet. The man is made up as an old fellow, while the girl, a pretty young person, sits at the harp. There is a change of costume after the short opening and the man comes down front, dressed in green and sings the standard ballads. The turn did very nicely in a quiet way at the 125th Street.

Rush.

The Society Three.

Songs and Piano.

14 Mins.; Three (Interior).

23d Street.

A girl act. One plays the piano and makes several announcements. The other two do most of the singing. One of the girls shows ability as a comedienne. She has an English accent. It is principally her work that keeps the act in favor. The piano girl plays a rag and follows it up with a solo rendered in fair voice.

Mark.

Those Four Kids.

Songs, Talk and Dances.

15 Mins.; One.

23d Street.

It's a quartet of youths who have adopted the style and material of some of the old singing combinations which have gone to the discard. Several solos are offered with two of the boys doing a hardshoe dancing routine.

Mark.

WHO'S BOOKING DAYTON?

Reports from Dayton make it appear the old Hurtig & Seamon house, the Lyric, is being booked by the Sullivan-Considine office in Chicago.

The Hurtig & Seamon New York office denies there is any conflict with the U. B. O. in that town, where the firm in question opened its new Colonial Monday with Victor Moore as headliner.

It has been the custom for the U. B. O. to supply the attractions for the Lyric except for the summer, when a small time show was placed by the Gus Sun establishment. Some few days ago it was understood on Broadway that Hurtig & Seamon had in prospect an arrangement whereby Dayton would split the week with either Indianapolis or Toledo.

DAUGHTER OF HEAVEN.

For the result obtained the money apparently poured into the production of "The Daughter of Heaven" seemed a dreadful waste. At the Century the matinee of Oct. 12, the single thing brought to Liebler & Co., by the new "dramatic spectacle" was impatience upon the part of the large audience. Early in the afternoon the house was very friendly, anxious to applaud when there was no occasion for noise of any sort. Later, through tedious waits and dreary monotonous "music," the assemblage grew hungry and resentful.

It was 6.20 before the performance was over. It had started at 2.30. During nearly four hours there had been hardly two hours of show. The rest was consumed in "waits," either between acts or scenes. Eight scenes were contained in the three acts. The intermission waits were thirty and twenty minutes, between the respective acts. Between Scenes 3 and 4 of the first act the wait was fourteen minutes; between the two scenes of the second act, nineteen minutes, and fifteen minutes were required to strike the first scene of the third act and set the second scene, which became the finale of a show that neither held anything interesting in its dramatic tale nor was especially striking in settings.

"The Palace Gardens in Nankin" was the prettiest scene, and "The Battlements Near the Wall of Nankin" the poorest. "Outside the Great Gate of Pekin" (first scene of third act) was entirely unnecessary, having no particular bearing on the story. While the Manchu victors of the Chinese were cutting off the heads of the conquered (on a platform upstage), a barber was calmly shaving near the apron, while oranges were being sold and no one of the many genuine Chinese supers on the stage appeared interested in any part of the proceedings. The heads as they were stage-detached by a headsmen's axe were held aloft on a long pole for the audience to look at—since the supers didn't care about seeing them.

The Emperor of the Manchus, who intimated he had been doped by the royal doctor for several years with opium, finally wrenched himself free, because he had had dreams about the Empress of the Chinese, a widow with one son (who by the way would have been a glittering star in the cast if some sane dialog had been handed him). Through the acts and scenes the Emperor disguised makes a visit to the royal palace of the enemy, loves the Princess who loves him back; but she swallowed poison in the last act.

No one over here cares much about the Chinaman on or off the stage. The pictures may have been faithful, but they weren't moving quickly enough. A "Unit orchestra" played mechanical Chinese music that would have cleared the Coney Island boardwalk its biggest day this summer. If this Wurlitzer Hope-Jones Unit Orchestra can be made to pass muster for the regulation set of musicians in a theatre, it will have to be considerably improved. The mechanism of the "orchestra" may be plainly detected. The drums seem far removed from the substantial body of the organization. One

man played them. He must have been a very tired person, for he was certainly the hardest worked of any in the house.

The big stage of the Century, and more particularly if the revolving stage was put in use (which could have been done in one or two of the scenes), should have given a faster performance. The speed of the scene setting may have been increased after the first performance, but if the long waits became possible at the Century, after scenery rehearsals, what theatre in the country could hope to cope with this heavy piece?

Pierre Loti and Judith Gautier wrote "The Daughter of Heaven." George Egerton adapted it to the English speaking stage. Hugh Ford, who staged "The Garden of Allah" for the Lieblers, likewise officiated over this production. Viola Allen, Basil Gill, Lee Baker, Henry Bergman, Charles D. Herman and Nicholas Burnham were a few of the many principals. Master Norris Millington was the boy. Mr. Gill made his first appearance in New York, coming from England for that purpose. In Chinese garb and make-up no one warmed to Mr. Gill or any other of the principals, excepting the little boy. All the several royal personages were gorgeously costumed and had ponderously strained dialog to deliver. The stage was continually full of color, but little else in a substantial way.

After the performance, some one in the rear called "Bravo" and "Author." It might have been suspected the shouter was Mr. Loti.

To have a failure in such a stupendous production is probably a calamity, but it certainly does look as though "The Daughter of Heaven" is a calamity. As a spectacle for the moving picture camera, it could hardly be surpassed.

Sime.

125TH STREET.

Proctor's 125th Street the first half of the current week had a pleasing big small time bill, comprising seven acts and pictures. Tuesday an old film showing Theodore Roosevelt at his home in Long Island elicited volumes of applause. It is an indication of the sympathy of an American audience for a sufferer, as the house is located in a Democratic stronghold. A feature of the house is the piano playing of the one man orchestra, Carl Miller, who feeds and "kids" the pictures in a comedy way.

Pearl Evans and Co., Elliott and West, Three Romans, Tom Barry and Co., New Acts.

Leslie Thurston, a girl who gave "xylophone recitals," disclosed more speed than music. She opens with a popular medley, then an operatic selection and closes with ragtime. Miss Leslie has an irritating manner of looking out over her audience with a supercilious expression. It is exceedingly annoying and detracts from her performance.

Ferguson and Mack, one of the oldest two men knockabout comedy teams in the business, are an exemplification of the strides made in modern vaudeville over the old-fashioned variety work. They have not advanced one step in their methods since the "palmy days." Hap Handy and Co. also appeared.

Business Tuesday night was good, but not capacity.

Jolo.

GIRLS FROM JOYLAND.

Books by principal comedians are generally unsatisfactory, and the case of "The Girls from Joyland" is no exception. Harry Cooper who wrote almost everything connected with the show, according to the program, is the principal funmaker. As a book maker he is less successful than as a comedian. His own hand has prevented him getting into the really funny class this season. The material is not good, which is the weakness of the show, for, despite the failure of the comedian to come through with a good book, Sim Williams has put on a show that will not be rated far away from the generally good shows on the Wheel. Twenty choristers have plenty of costumes, running mostly to tights, and the choristers, a good working lot, help to hold up the show. Three or four of the numbers are of the best sort and get over strongly, while two or three others drop lamentably because of extremely lifeless leading. "Certain Little Girl" was the poorest of these. The number should be taken away from George Gray, who has no idea of it and is spoiling a good idea. In "Tennessee Moon" the choristers did exceptionally good work.

The comedy, entrusted to Fred Bulla, Irish, as secondary to Cooper's German, fell rather flat. It was the material; nothing to work with. Cooper did enough to show that he could be funny under different circumstances. Bulla is at least entitled to the benefit of the doubt.

Mae Edwin and Emily Nice are the two women principals, the former leading woman, and the latter, soubret. That is, Miss Nice wears soubret dresses when not inside of tights. She is a nice looking little girl with a good voice, probably a better voice than she thinks she has herself.

Eugene West is the straight man of the troupe, playing more as a stock actor might. The stock methods are successful only to a certain point. There is too much posing to hit the burlesquers right. Harry Gray, Joe Woodman and Wm. Malone are in nondescript roles, none of the trio getting very far.

Following the intermission, an olio of three acts takes up more than one-half the time usually allotted to the burlesque. Sim Williams, back in black face, does a plantation number with eight of the girls. It should work into a very lively turn. At present one or two of the girls are laying down on their work. They should be brought to attention. Sim is looking thinner than usual, probably due to the dancing which he does twice daily now. The other important item is a dramatic sketch played by Eugene West, Catherine Henry and a chorus girl. Miss Henry does not appear in the pieces. She has the real work of the sketch. It is too much for her. Alice Blair, a blonde chorus girl, does the best work as a down-and-out Tenderloin belle. The role is made unnecessarily rough. The sketch will do very well, although a bit unusual in this field of entertainment. Miss Edwin and E. L. Flester were liked in a singing act, and Bulla and Gray pattered and sang.

The show frames as a fair entertainment. With proper comedy it would get into the good class.

Dash.

COLLEGE GIRLS.

Capacity attendance at the Columbia last Thursday night best expresses the verdict on this season's "College Girls," unchanged to any great extent from last season. There may be one or two spots where the action drags a little or where a live number would do away with a too extended period of talk, but the entertainment is fast, clean and amusing.

The production is of a high order, scenically and from a costume point. The two-act piece is in two scenes. The first, an interior, is the assembly room in a co-ed college. It is not elaborate but good looking. The burlesque is laid on shipboard in a very pretty set. The twenty girls have been provided with many good-looking costumes, most from last season's production. They are fresh enough to stand a second season's wear. The numbers are current popular song hits. Several went over very big. Good leading by a couple of boys who can dance, a woman with a voice and a chorus that is doing what they have been instructed to do, did it. "Somebody's Coming to Town" should be worked with the chorus and could be also made a winner. In two consecutive numbers the chorus did not figure. It is a mistake. The comedy keeps pace with the other ingredients, if in fact it does not pass a little beyond. Abe Reynolds and Dan Coleman are responsible for the laughs. Reynolds is a funny Hebrew of a quiet type getting over many bright lines with telling effect. Coleman, an Irishman who plays a "dame" almost throughout the entire show, shares honors with Reynolds. Coleman plays the "dame" in a much more dignified manner than many of our Broadway comedians who have essayed the same style of work and makes the role much more laughable.

May Florence Linden also gets type on the program as "The College Widow." A pleasing personality, a good voice and plenty of wardrobe make her likeable.

Walter Johnson, Johnny Dale and Murray Harris are all juveniles figuring largely in the story and at the head of numbers. The later pair are a dancing combination that split up their former specialty, at the head of several of the numbers with telling result.

Jennie Rose and Miss Beatrice do satisfactory work as ingenues. Miss Beatrice, with her violin specialty, aided by the comedians, pulled out the applause hit of the evening.

Alma Bauer in a minor role does her bit pleasingly. It is a good around company and they are giving an all-around entertaining show.

Dash.

86TH STREET.

Looking at the 86th Street show the last half of last week from a critical angle, it furnished splendid entertainment. Business keeps right up to capacity, without any act being featured in outside billing. In fact some of the acts continue to play the Mona & Brill house under new names, but as long as they deliver the goods the audiences at the 86th doesn't seem to mind who's in the running.

They date on pictures up that way as an applause after the mellers that strike their fancy denotes. There were several dandy films Thur day night of last week. "Polly Pickle's Pets," booked as "Marguerite's Favorites," made a favorable impression. The singing of the soubret is very good. The act, however, is entirely too long. The Church City Four found big favor. The boys have not built up the strongest act.

Jewels Mannikins, brought very much up-to-date with some new scenic equipment for the miniature stage, pleased immensely. The act proved such a novelty to the audience that the woman manipulating the puppet figures had to take several bows.

Mark.

5TH AVENUE.

(Estimated Cost of Show, \$3,725.)

The program this week has much singing. Only two acts miss it. McIntyre and Heath headline, playing "Waiting at the Church" for the first three days, using their other two pieces the remainder of the week. While "Waiting at the Church" doesn't compare with the older favorites, it will never make much difference what these blackface comedy kings appear in. Otto T. Johnstone gets a chance in the act. He doesn't speak, but his pantomime is expressive, often humorous, and at all times repressed.

The Original Four Londons closing the show with their casting act nearly had the audience standing up. In aerial casting work on the stage, it looks as though the Four Londons had placed the period. They do really remarkable tricks, work smoothly, look good, do not miss and eschew comedy.

The show ran as per program Monday evening. Bessie Clifford (New Acts) was "No. 4," and solidly scored, although following three acts with singing and dancing. Ahead of her was another of the big hits of the show. Connolly and Webb, a "piano-act" that wholly depends upon Mr. Connolly. He is a piano player who becomes acrobatic, plays left handed and with a lemon, does a "prop-assisted" bit while Miss Webb sings "Toys," but gets over, nevertheless, even if he doesn't wear evening dress in the evening.

A laughing hit came from Willard Simms in "Flinder's Furnished Flat." Perhaps some day when Mr. Simms is figuring the due date of his twenty-year endowment policies, the managers will consent to his appearance in another sketch, but that is doubtful. You can't go behind the returns. Simms' ballot box is always overflowing.

Marking down another success for Laddie Cliff, next to closing, and following all the singing and dancing ahead, made the Fifth Avenue a light fast show, especially when the opening turn, Victorine and Zolar, gave a nice prettily dressed number that got over very well for the first spot.

Mr. Cliff has become a young man. He looked like a juvenile from a Broadway show in a light top coat and derby. Dancing with his songs, which were new, Laddie got away big. Very few could have stepped into the position as he did and hold it up—as he did also. "The Mice Have Been at It Again" was the boy's first song, with another of about equal rank second. "Algernon" made a good third number (though there is a "Hell" in the final line of the chorus) and "Au Revoir" to finish is a regular song, good enough for a production. Laddie has doubly come back, for this is his re-appearance week. With a little judgment in direction now, Laddie Cliff should shortly lead all the English male singers in America.

The act of Victorine and Zolar was a pleasant surprise to everyone. "Those Two Nifty Girls," as the billing said, presented "An Affair of Honor." They sang, danced and fenced. It was the fencing that put them over strongly at the finish. The girls carry drops and make a miniature production of the turn. A foil dance with the blades flashing electricity of arc lamp power had the audience all at attention, while

86TH STREET.

Tuesday night standing room was at a premium before 8 o'clock. Even the top boxes were occupied. The bill was light but interesting with comedy well to the fore and two numbers of the six which made their bid on the strength of pretty girls.

As usual the running of the show was badly injured by the introduction of moving pictures. A Civil War drama had the audience worked up to fever heat and the following act had a good deal of difficulty winning attention. Again one of those fearsome knock-down-and-drag-out comedy reels from the Lubin works made it difficult for the following act.

Joe Flynn was on just before 8 o'clock with his familiar patter. Opening with a parody Flynn goes after his audience with more determination than delicacy. He delivers his gags swiftly and his long experience with his present material has taught him where to place the laughs. He knows his small time audiences and makes his rather ordinary monolog effective.

LeVelle and Grant offer their posing and hand-to-hand acrobatics. The cabinet work at the opening is not particularly interesting, but the pair make it short and after a quick change to neat costume, go directly into their equilibristic work. This routine is well handled. Several of the slow lifts into hand-to-hand formations won enthusiastic applause. The team works entirely straight and does not stall for applause.

Moore and Young have the right idea for a "sister act." They are unusually comely young women and make the most of their appearance by means of three neat costume changes. Their singing and dancing is not extraordinary, but their appearance carries them nicely.

Clark and Duncan have a catchy idea for a flying start to their light comedy sketch. The man announces at the opening that his partner cannot appear, but her sister, Miss Duncan, will act as substitute. This furnishes the groundwork for some guessing by the audience which works up for a capital laugh. The rest of the material is the familiar sort of clowning by Clark, well done for the most part. Miss Duncan, except for the trick opening, is a good "feeder."

Holliday and Carlin gave the old Gallagher and Barrett travesty, "The Battle of Bay Rum." The broad burlesque is better material for the small time than it was when the originators tried it on the Williams' audiences. The laughs are scattered plentifully through the dialog, the German comedian makes his talk funny and the rough finish is a laugh getter. For some reason that is not apparent, the present players have left out the roulette wheel business with the compass, one of the best bits in the sketch. The Musical Waltons gave a touch of class to the bill.

Rush.

a fencing bout that followed displayed some real work instead of the customary slash and clash that vaudeville knows. The act will be a diversion as an opening number. It could stand "No. 2" or "3," according to convenience, as it opens in "one." Rachel Lowe, "No. 2," New Acts.

The house at the Fifth Avenue was the biggest Monday evening crowd there since the regular season started.

Time.

ALHAMBRA.

(Estimated Cost of Show, \$4,300.)

It's almost like "old home" week at the Alhambra, meaning that they are putting over an evening's entertainment which recalls in quality the kind P. G. Williams used to make the rule. There was one mistake, however, in the framing up of the bill. Jim Diamond and Sybil Brennan were placed to open the second half. It was no advantage to Miss Brennan to sing her solo while the audience was walking in. The dumb act of the Hanlon Bros. might better have been given the spot. Another oddity in the selection of acts is the presence of two man and woman acts using a piano and the presence of three acts using the full stage at the beginning caused a wait between "No. 1" and "No. 2."

Notwithstanding which minor faults the first half of the bill goes through like the Twentieth Century Limited. Sansone and Delila have a capital clean, fast specialty at the opener. It gets away to a flying start, has appearance and several of the equilibristic feats are almost sensational in appearance. Gertrude Holmes and Robert Buchanan do exceedingly well with a neatly dressed and well handled routine of songs, dancing and incidental comedy. Miss Holmes makes a pretty picture in the modified hoopskirts of "the girl of 1847."

The Providence Players (New Acts) held the proceedings up somewhat chiefly because their farce "Who is Brown?" is a bit too long. It got the laughs, however, and toward the end picked up speed.

Dolly Connolly and Percy Wenrich went through with a whoop. They liked Miss Connolly from the start, and from her pretty Irish ballad to the trio at the finish the act got better and better. Mr. Wenrich's playing of his own song successes was a huge applause getter. The use of a boy soprano in the finale "Virginia Days" stopped the show and let the young pair off to the hit of the evening.

The Hanlon Bros.' best is the looking glass bit, as well done in this instance as that specialty ever has been. The knockabout pantomime with the ghost is somewhat overworked, but the trick house business gives them a fast finish. They closed the first half and went the absolute limit of rushing entertainment.

The Hanlon act being in the nature of a climax of nonsense, it was pretty hard for Diamond and Brennan to pick up the running after the intermission. Diamond's "kidding" and the appearance of his partner in a light green frock did the trick. The couple scored a success in an especially difficult spot.

It was hardly fair for Diamond to hang out the sign for Blanche Walsh. "The Countess Nadine" as a dramatic sketch is funny enough without having it kidded beforehand by a comedian. Of all the piffle that has been foisted on innocent vaudeville audiences this tabloid Theodore Kramer is the worst. It would be interesting to learn by what process of mind so skillful a player as Miss Walsh allowed herself to be saddled with so wretched a vehicle.

Cliff Gordon has an amusing monolog. His comment is up to the minute and he delivers it capitally, but it does appear to one of his old admirers that

UNION SQUARE.

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

It didn't look as though a corporal's guard would be on hand for the Union Square show Monday night but around nine o'clock the downstairs portion was pretty well filled. The Square seems to catch stragglers or transients. The bills down there are getting better. This week's is pretty evenly balanced with plenty of comedy and singing.

Hill and Sylvani started the show with the audience straggling into its seats. This cycling act went through without a slip and the audience applauded. Jennings and Dorman (New Acts) kept the show running at a good stride.

Ed. F. Reynard and his ventriloquial figures were in third position. It was an easy spot for the voice thrower and his Rube dummies kept the house in an uproar. Reynard has several new bits but his former routine has lost none of its laughgetting qualities. The ventriloquist worked at a disadvantage, owing to a cold.

McMahon, Diamond and Clemons have their act going in better shape now and are hitting up the pace faster. To combine dancing, singing, whistling and knockabout work with one of the girls as a scarecrow is rather a hard job and results in somewhat a disjointed act, yet this trio manages to pass very well. Leo Carrillo was a hit. After him came the J. W. Rumsey-Edgar MacGregor Players (New Acts).

Bessie Wynn handed the Union Square bunch a solar plexus with "You're My Baby." For an all-round, pleasing, artistic performance Miss Wynn fits into a vaudeville show like a glove. Her voice and style of delivery are irresistible.

Sam Mann and "The New Leader" were next to closing. Mann was right at home and didn't have to ruin his voice trying to be heard from the orchestra pit. Mann has the best stage manager since the act was produced. He is Harry F. Gilbert. The act worked harmoniously with each part well handled. Mann's support is stronger than it has ever been. It's an act that extracts laughter where other brands of comedy fail.

Pouchet's Flying Ballet let few get away until the curtain fell on the ensemble.

Mark.

he is placing less emphasis on his old characterization. Gordon's former method of working himself up to a high pitch of excitement and indignation gave his comment force. His present quiet telling is not nearly so effective.

The Great Tornados closed the show with their interesting acrobatic turn. Some of their throws into three-high formations with singles and half twist-ers were capital. It does seem, however, that if they take the trouble to make up their boy top-mounter as a girl they should use him more. The Mezzettis employed the same idea more effectively.

This week's offering at the Alhambra is the best entertainment the house has seen since "B. F. Keith" was hung out over the door. Monday night the house was crowded.

Rush.

COLONIAL.

(Estimated Cost of Show, \$4,550.)

The Colonial held a big house Tuesday evening. Very few seats were vacant on the orchestra floor. The house filled slowly, and emptied immediately after Ada Reeve (New Acts) appeared. Miss Reeve was next to closing, opening at 10.35. It was a handicap to place there a featured attraction appearing for the first time in New York. Second after intermission should have been her spot, but with three sketches on the program, there was mighty little leeway left for the arranger of the bill.

John C. Rice and Sally Cohen had to come after the two other playlets, one semi-serious and the other (Chip and Marble—New Acts) containing singing and dancing, something Rice and Cohen close with, though on a different order. The sketch couple played "The Path of the Primroses." It did very big, as a laugh getter. Little change has occurred in the piece since they first played it on the Morris Circuit several seasons ago, before the influx of "dressing room acts" happened in vaudeville. Those have not lightened the burden any for Rice and Cohen in their dressing room scene.

The show got an excellent start with the "Risley" acrobatics of the Great Ergotti and His Lilliputians, one of whom is a comedian in fact, if not so billed. This turn gives an exhibition that deserved a more important position than opening the program.

The Farber Girls were second. They have a repertoire of popular songs, and did very well with them. The girls dress for attention to that department, but the smaller of the two seems to be afraid to go out for comedy. She should go right after it, for she appears to be a natural comedienne of the kind that gains the most favor nowadays in vaudeville. One big laugh will do more for this couple than any of the songs they are now singing. While mentioning these songs, it might not be amiss to say that even granted in its short life "The Ghost of the Violin" has already been placed nearly hors de combat for vaudeville value, that number unless done as a production bit or with much "business" is not so strong for singles or doubles. "Hitchy Koo" was helped by the dance. "Good Night Nurse" needs more emphasis than was given it. Recalling other "sister acts," the Farber Girls ought to do something. Their line is "straight" and "comedy." Each should be made strong.

A semi-comedy is "Honor Among Thieves," which pleased the audience, at least. William Foran walks off with the piece through his playing. The three other male actors pass through on the dialog of their roles. Stuart Barnes in his singing monolog finished well with the song "Single," a conversational number. Previously he had made the people laugh with talk on marriage and other things.

Opening the second part were Fred Watson and Rena Santos, a recent combination, who present a neat and clean turn. Mr. Watson might clothe himself in evening dress from the beginning. Miss Santos has a vocal trick in one song that got her considerable applause. The Three Shelvey Boys closed the show.

*Simé.***AMERICAN.**

(Estimated Cost of Show, \$1,400.)

Three of the eight acts playing the American the first half of the week, are easily big time timber for any period. Figuring the way in which the big time is running nowadays, at least five of the numbers could come under that heading.

It is a very good all around program with the usual American fault sticking out just a trifle. Lack of a big laughing number just stops the bill from being a hummer. The business Monday night was just a few away from capacity. The audience was more than well pleased with the entertainment.

"Fifi in Paris Life" caught the headline position. The act is rather a pretentious offering for pop houses with its five or six principals and as many choristers. The first improvement to be made is the shifting back to the original "Ma Gosse" manuscript which carried the real punch of the story in the finale. The act is working much better than when first seen during the summer at Henderson's. Lillian Doherty and Lawrence Beck are dancing very well together. The Englishman is also getting more fun out of the proceedings and the whole show runs with snap. The act should prove an important feature for the time.

Marie Russell working in black face came through with a resounding hit. She sang four or five numbers and could have remained for another one without stretching any. A very good idea of handling the present day coon melodies and a beautiful wardrobe will make Miss Russell a period of delight for vaudeville.

Fiddler and Shelton, down next to closing, put over a success that should have made the pair feel pretty good. The boys are doing the best act that they have shown to vaudeville. Opening in front of a Chinatown drop Fiddler does a Chinaman that is a corking bit of work aside from the many real laughs that he gets from the character. From this they go into their piano bit, both appearing in evening clothes. Singing numbers away from those used by all the piano acts and deriving fun from other sources and in a different manner, they are a valuable next-to-closing number. The work of Fiddler and Shelton shows that they have been giving their vaudeville specialty some attention and their efforts are bearing fruit. Big time could have used this pair easily.

Harry Le Clair in the second half got along very nicely with the audience until he struck the "Devil" number. He had done quite enough up to then and also rather well, but "Mephist" put the dye in dying.

Luce and Luce have quite some new arrangement in their musical offering. The couple are in "one." Most of the work is now done by the man on the violin. The idea is all right, but it needs further working out. The "Poet and Peasant" and "Monastery Belles" should be separated by something a bit more lively.

Francis Wood, with hoops, opened the show satisfactorily. Francis has an arrangement which borders on the mirror dress idea for a finish. It does not get much. A Kraton idea or two is used in the hoop work.

Ford and Hyde, Van Os Troupe, New Acts. *Dash.*

[BRONX.]

(Estimated Cost of Show \$2,800.)

All the Bronx Acts, but one, have appeared here time and again and invariably made good. Several received receptions when their cards were placed on view.

The Zanettos, man and woman Japanese jugglers, have an effective and slightly juggling turn in which they do some fast juggling with balls and knives. In Darrell and Conway's "bare stage" act, Emily Darrell uses James J. Morton's "Did yet? Er huh" bit and one or two others from the Morton routine.

Eva Taylor and company in the farcical gem "Just Married," made a corking number three turn. All the time bordering on the French, it never steps beyond the bounds, except in one line: "Is this a regular hotel?" Even this is so well placed that it is permissible. Of Miss Taylor's support Lawrence Grattan is far and away the most capable artist. He is an "actor" to his finger tips. Nellie Waring (New Acts), Madden and Fitzpatrick's little comedy "The Wanderer," now thoroughly worked out, earned half a dozen healthy curtains.

Lew Hawkins, in his minstrel monolog and songs, has some good up-to-date political talk, but uses an old-fashioned recitation in which he names all the magazines. George Beban and company is the headline sketch attraction with "The Sign of the Rose." He has a very much improved cast since it was last seen, and though he didn't get a reception on his entrance the applause was tumultuous at the finish. One very timely speech elicited a great laugh. Beban is entitled to a special vote of thanks for having the good taste to adhere to his character in taking his curtain calls.

Rooney and Bent's "At the News Stand" scored as usual. The Apollo Trio, fine specimens of physical development, with their bronze posing and equilibristic feats, made a strong closing number. *Jolo.*

23RD STREET.

Proctor's Twenty-third Street theatre is doing big business. Tuesday night there were many standees. Seven acts and several reels comprised the program. Of the vaudeville portion there was a decided sameness that did not give the bill the spice it generally carries. There was too much singing with little of it worth while. Two piano acts followed each other with the players doing the best they could with a broken piano stool.

The show didn't have much pep and went along in the even tenor of its way without stirring noisy applause.

In passing one must commend the management for the uniform courtesy shown the patrons by the house staff. A set of women ushers do their work quietly.

Those Four Kids (New Acts) opened the show and as they showed little merit it was best they be given the earliest spot possible. Claude Golden, the ear buster, was the feature of the evening. He is working with a man who does a sort of Loney Haskell stunt. Golden is of quiet demeanor, works without blarney or pronounced egotism and puts his

HAMMERSTEIN'S.

(Estimated Cost of Show, \$4,060.)

Monday night saw almost a capacity house at "The Corner." Arnold Daly, the headliner, the fleet in the river and the Giants' second victory over Boston in the World Series may have had something to do with the attendance. This may have been the reason for the show going as though every number was new, although the program is well laid out and makes a fast-moving, entertaining bill.

Nina Payne and Co., opening after the intermission, was one of the big hits. The pantomime, "La Sonambule," as it is now running, is one of the best acts of its kind vaudeville has seen. The house watched with interest, became excited over the story and waxed enthusiastic over the graceful dancing of the pretty star. Miss Payne has surrounded herself with a corking company and each detail in the story has received its share of attention. In the first half Rube Dickinson corraled the comedy honors. The quiet methods of the comedian are not exactly suitable to Hammerstein's, but he won a laughing hit without any difficulty. Five Melody Maids and a Man, "No. 4," proved entertaining. The appearance of the girls and the man gives the act a look in from the start. The stage management is not of the best, however. The girls, four of them, sit at the pianos all through the proceedings while Will J. Ward, the man, and "Miss Peaches" (program stuff) sing the numbers, besides doing work at the piano. "River Shannon" should be cut and the light effects looked after. Miss Peaches could dispense with the red shoes and stockings. The act will pass if not made too important. A good stage manager could do a whole lot for it. "The Girl from Milwaukee" is more suited to musical comedy than vaudeville. Her voice carried her over at Hammerstein's. The Grazers were "No. 2" and did well in the position. Goldie Boys (New Acts) opened the show. Arnold Daly and Co. (New Acts) closed the first half.

Maggie Cline, second after intermission, had to give them "McClusky" after singing a couple of popular rag songs, doing a bit of burlesquing on the finger-snapping-turkey-trotting-modern-day-singles. Maggie looks in the best of condition. She has never done anything better than her travesty "coon" singing. She could even extend it with telling effect.

Ed Blondell and Co., with a bunch of new lines, sent over a big laughing hit with "The Lost Boy." It must have surprised Ed himself, for it is doubtful if the act ever went any better.

Six Dixie Serenaders caught a late hour, next to closing, but on the dancing and comedy of the two end men, real colored comedians, passed through nicely. The act is well dressed and the singing fair, popular numbers getting a strong work-out.

Rosa Valerio (New Acts) closed the program. *Dash.*

tricks over effectively. Golden went big in a hard position.

Anton Zinka, Fred Primrose, James Kennedy and Co., Warren and Frost, and The Society Three, New Acts. *Mark*

"WITHOUT AN EQUAL"—London Daily Telegraph, June 8, 1912.

MISS ADA REEVE

Address Care of MARTIN BECK, Esq., Putnam Building, Times Square, New York

Sole London Agent: WILL COLLINS, Esq., Broadmead House, S. W.

23 RD STREET.

Instead of the usual seven acts and pictures, the 23rd Street house had eight turns Thursday of last week, the additional one being billed "Extra Attraction," disclosing Mme. Beeson and Co. in a new dramatic sketch (New Acts). The greatest comedy of the evening, however, was an old film. In addition to Mme. Beeson and Co., four other turns are under New Acts. They are Alf. Wilson, Mollie Wood, "Street Pavers of Paris" and James and Francis.

The remainder of the show is made up of Bruce Duffet and Co., in a bright and breezy comedy sketch "Between Trains," one of those "fast and furious" affairs when it gets started. The story is a familiar one, being built on the substitution of suit-cases. But the dialog is all new, except when the porter of the hotel tells a guest that "All the big bugs stop here." Lizzie B. Raymond and Lillian McNeill fared well. Miss Raymond with her several character songs and Miss McNeill with a good high-kicking dance. Lizzie is still a good performer, but of the "old school." Four Juggling Johnsons, with their sensationally rapid club juggling turn, scored as usual with that portion of the act, which is not augmented by the development of a large quantity of comedy with one of the men doing a "grouch" continually encountering mishaps in the fast routine. One doesn't often find so good a comedian in a club juggling act. House was packed. Jolo.

PHONEY ADMISSION PRIZES.

Santa Rosa, Cal., Oct. 16.

The office of the County Recorder here has been working overtime lately as the result of the operations of an alleged get-rich-quick gang that is reported to have been giving away mountain building lots in Sonoma county and which are declared to be absolutely worthless.

The scheme is to award these barren plots of ground to lucky holders of admission tickets to nickelodeons throughout the country and particularly in the west. The lots are said to have cost the promoters of the project anywhere from \$2 to \$5 an acre, and the winners of the prizes are required to pay a nominal sum of \$10 or so for the deed and recording fee. The registering of the titles to these alleged phoney "country home" lots is what has been causing the Recorder's working force so much unusual activity and labor.

The game is reported to have been played strong for several months past and has spread from the nickelodeons of California to those of other states, one deed very recently coming from as far east as Richmond, Ind. The promoters of the scheme are credited here with having made a big financial clean-up. There is a big element of comedy to the proposition in that nearly all of the property affected in the transfers consists of mountain peaks and boulders that would challenge the climbing ability of the most sure-footed mountain goat.

Paula Edwardes will play the De-Kalb, Brooklyn, next week.

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.).—With Virginia Harned and Co., topping this week's list of attractions, the Majestic show runs mighty close to the average, whatever difference exists being on the wrong side of the groove. Miss Harned's dramatic comedy, "The Call of Paris," is a trifle better than the stereotyped vaudeville effort of the legitimate star and managed to carry itself through to a substantial hit. The other sketch, "A Chip of the Old Block," in which W. H. St. James is featured, did not fare quite so well. St. James suffers through inferior support. The sketch was introduced on the opening bill of the Palace some several months ago, with Tom Wise playing opposite St. James. The latter gives an excellent portrayal of his part, as he did when seen here before, in fact, he carried the entire burden on his own shoulders. What success was achieved at Monday's matinee was due solely to his good work. Clara Ballerini opened the show on a trapeze. She made good. Harry Atkinson held second spot, offering his musical imitations. They liked him also. After St. James came Olive Briscoe, who found it rather hard sailing for some reason or other, but after a wobbly start she gathered speed and finished quite nicely. "The Dance Dream," while it lasted, made a favorable impression and took the honors that are generally scheduled for the headliner. The Wilson Brothers, local favorites through this being their home town, were a bit from entrance to exit. After Miss Harned came the Bison City Four with a quartet offering good and original. They hit the bull's eye and then the Two O'Mear Slaters and Co. closed with a wire act. WYNN.

PALACE MUSIC HALL (Mort H. Singer, mgr.; Orpheum Circuit).—Easily the most pretentious act offered in vaudeville in a long time is the one-act operetta, "The Eternal Waltz," in this bill this week. It is by Leo Fall, and is a travesty on the rage the waltz has been in all sorts of entertainment the past year or so. The score is good and the players are more or less expert. The costuming is elegant in some lines and very poor in others. The act needs

wick, an English actor, has a comedy style that is unique and he furnished most of the laughs. There are six peripatetic violinists who added to the melodiousness of the occasion and a harpist on the stage also helps in the big ensemble. Arthur Weld conducts the offering in his usual style, with yellow gloves and a great deal of flourish.

A feature that stood out prominently was J. Francis Dooley and Miss Corinne Sayles, who made a big hit with their pavement patter. Mr. Dooley did Frank Tinney the honor to imitate him a little now and then, but as for that matter he did not hesitate at times to imitate numerous other actors on the vaudeville stage. The act went big. Bert Leslie, one of the masters of slang of the rougher sort, was received with much applause. He had some new stuff and used plenty of his old material. Carson and Willard were favorites with their old-fashioned act, and were called back numerous times for more of their topical singing. Jimmie Lucas, with an ingratiating smile and some really good songs and imitations was second on the bill. He was received with considerable warmth. The Harvey Family of five people, well dressed and well behaved, gave some remarkably well done tight rope features in third place. Josie Rooney opened the bill with an act that was uneven and not well produced. It opened with a crinoline dance that was dainty and had symptoms of success, but later the act deteriorated and fell flat. REED.

COLUMBIA (E. H. Wood, mgr.).—"The Merry Whirl." Gordon & North's banner show, the piece that was elected to a summer run at this selfsame theatre last season, is finally beginning to show undeniable signs of age. It is now gradually creeping back to the level of that particular coterie of Eastern Wheel shows that perpetually come under the classification of "pretty fair." It still carries the framework of "class," but resembles the thoroughbred that has gone lame. And still "The Merry Whirl" is an enjoyable outfit, especially to those who have not seen it before. The most noticeable weakness is the absence of a good voice. With a routine

dialect. Aside from the Misses De Nord and Fitzgerald, there are no others in the female department who have an opportunity to bolster up the vocal end. The book remains unchanged from former seasons, but the substitution of Tom Smith for James Morton shows a little good judgment somewhere. Smith is not quite himself until the second division where he works without a character covering. Behind the clown makeup, Smith, in comparison to his predecessor, lacks personality and confidence, but to the auditor who never caught Morton in the part, Smith is Alf. His dancing is a treat in itself and alongside of Moore he shapes up nicely. Moore who has grown to be a section of the part he handles is beyond adverse comment. Bob Leonard's interpretation of a Hebraic millionaire in the first part was quite excellent, but as a Frenchman in the closer he mixed both dialects into a line of patter that was rather hard to interpret. Eddie Foley in a light comedy part registered strong with even attempt. Besides carrying the appearance Foley dances well and led what few songs hits the program boasted of. The chorus, what there is of it, is of the average school with the costumes coming under the average class. On the whole, "The Merry Whirl" looks good for this season, but unless strengthened to a large degree it would hardly be consistent for a firm with the standing of Gordon & North to send it out for another term. WYNN.

AMERICAN MUSIC HALL (Sam P. Gerson, mgr.; Shubert).—"The Military Girl" doing medium business with Cecil Lean and Florence Holbrook.

AUDITORIUM (B. Ulrich, mgr.; William Gorman, in charge; K. & E.).—"The Garden of Allah." Best business in town. Last two weeks Grand opera next.

BLACKSTONE (Augustus Pitou, Jr., mgr.; K. & E.).—"Milestones." Rattling good business.

CHICAGO OPERA HOUSE (George W. Kingsbury, mgr.; K. & E.).—"The Girl from Montmartre" and "A Slice of Life." Have caught the fancy and audience large.

GRAND OPERA HOUSE (Harry mgr. K. & E.).—"The Red Widow." Drawing big.

COLONIAL (James Jay Brady, mgr.; K. & E.).—Last two weeks of "A Winsome Widow." Good performances, well attended.

CORT (U. J. Hermann, mgr.; Ind.).—"Fine Feathers" still doing well. Business has kept up right along.

GARRICK (Asher Levy, mgr.; Shubert).—Margaret Anglin in revival "Green Stockings." Brisk performance of a delightful comedy. Business good. Last week.

ILLINOIS (Will J. Davis, mgr.; K. & E.).—"Kismet" still drawing well. Has set town talking.

LA SALLE OPERA HOUSE (Harry Askin, mgr.; Ind.).—"The Girl at the Gate" moving along nicely. Some changes in book. Show now much improved.

LYRIC (J. A. Reed, mgr.; Shubert).—"The Blue Bird" drawing well, especially at matinees. About \$9,000 on the week. Special Friday matinees good.

McVICKER'S (George Warren mgr.; K. & E.).—"The Fortune Hunter," big houses. Will Deming seen in the Thomas W. Ross role.

POWERS (Harry J. Powers, mgr.; Harry Chappelle, bus. mgr.).—"Dark." "The New Sin," highly praised by reviewers, failed to draw.

PRINCESS (Will Singer, mgr.; W. A. Brady).—"A Modern Eve." Last week of successful run. House dark until Oct. 21, when William A. Brady reopens it with "Bought and Paid For."

STUDEBAKER (E. J. Sullivan, mgr.; George Ade, bus. mgr.).—"Dark."

COLLEGE (T. C. Gleason, mgr.; stock).—"Alias Jimmy Valentine." Business picking up.

CROWN (Arthur Spink, mgr.).—Road company in "The Traveling Salesman." Next week Sarah Padden in "Kindling." FINE ARTS (Andrews Dippel, mgr.; Albert Perry, bus. mgr.).—Kinemacolor pictures.

GLOBE.—Dark.

MARLOWE (J. J. Schwabe, mgr.; stock).—"The Man of the Hour" played by Ian MacLaren and Louise Randolph, with good supporting company.

Padden in "Kindling," meeting with much success in the outskirts.

VICTORIA.—"The Penalty." New show business excellent.

WHITNEY (Frank O. Peers, mgr.; K. & E.).—"Pictures Hagenback-Wallace." Circus.

THE 3-RASCALS-3

O'DONNELL KAUFMAN WOLF

BOOKED SOLID UNTIL UNION SQUARE WEEK NOV. 18

E. BART McHUGH ATTENDS TO THOSE DETAILS

P. S.—YES, HIDING IF YOU MUST KNOW

some one to smooth out certain features. For example, the soldiers wear their uniforms awkwardly, and they seem to be in need of the attention of a tailor. But, outside of a few things that might easily be remedied, the operetta ought to be more or less of success. The waltz on which the piece is based is soothing and rather seductive and is very likely to find its way to the burly surdys. The plot is not strong, but sufficient to carry to action for an hour. The piece is in two scenes. The company is large and well trained. There are enough people in the cast to furnish a full-fledged musical comedy. Shiril Rives, who sings the prima donna role, has a small voice, but is very pretty and has a captivating manner. Cyril Chad-

wick, an English actor, has a comedy style that is unique and he furnished most of the laughs. There are six peripatetic violinists who added to the melodiousness of the occasion and a harpist on the stage also helps in the big ensemble. Arthur Weld conducts the offering in his usual style, with yellow gloves and a great deal of flourish. A feature that stood out prominently was J. Francis Dooley and Miss Corinne Sayles, who made a big hit with their pavement patter. Mr. Dooley did Frank Tinney the honor to imitate him a little now and then, but as for that matter he did not hesitate at times to imitate numerous other actors on the vaudeville stage. The act went big. Bert Leslie, one of the masters of slang of the rougher sort, was received with much applause. He had some new stuff and used plenty of his old material. Carson and Willard were favorites with their old-fashioned act, and were called back numerous times for more of their topical singing. Jimmie Lucas, with an ingratiating smile and some really good songs and imitations was second on the bill. He was received with considerable warmth. The Harvey Family of five people, well dressed and well behaved, gave some remarkably well done tight rope features in third place. Josie Rooney opened the bill with an act that was uneven and not well produced. It opened with a crinoline dance that was dainty and had symptoms of success, but later the act deteriorated and fell flat. REED.

NEXT WEEK (Oct. 21) FIFTH AVENUE THEATRE, NEW YORK

BERT VON KLEIN AND GRACE GIBSON

In "A BOUQUET OF VAUDEVILLE TINKEL TUNES"
An ENTIRELY NEW PRODUCTION Direction MAX HAYES

St. Goodfriend, doing the advance work for "The Spring Maid," due at the Colonial Oct. 28.

Kirk Towns, the tenor, who is known as well in Berlin and Paris as he is in Chicago, will sing at the Minneapolis Symphony Orchestra concert Nov. 10.

Joe Oppenheimer was in the city this week in advance of "Baby Doll" a show he wants to bring to Chicago.

Walter Ayers has been engaged as character man for the Mabel Theatre Stock Company.

Hazel Maslam, playing leads at the Mabel, will join Gaskell & McVitty's production of "The Shepherd of the Hills."

Wallace Carlson, cartoonist on the Inter Ocean, who is known as the youngest cartoonist in the country will headline at the Julian Oct. 28.

The Song Boosters will give their annual dance at the Unity Clubhouse, 3140 Indiana avenue, Oct. 23. Some unique features have been arranged for the occasion.

"Officer 066" has been playing to good business in the middle west.

"Modern Eve," which has been playing the Princess, will open a road tour at Davenport, Ia., Oct. 20.

James Wingfield has added thirty-five houses to his booking string. Eleven are in Illinois, six in Wisconsin, four in Michigan, four in Iowa, five in Indiana and five in Missouri.

"The Girl Who Dared," a musical comedy that played eastern time last season, will open at La Salle, Ill., Oct. 20.

Gerald Fitzgerald, in a new Irish play, called "The Heir to Garry Castle," opened at Racine, Wis., last Sunday night.

The Schwartz theatre, Waukegan, Ill., closed for nearly a year, is in litigation between the Central States Amusement Co. and the Pabst Brewing Co. Until the legal tangle is straightened out the town will probably remain without a first-class house.

Ed Anderson, formerly in vaudeville, is now managing Sarah Padden in "Kindling".

The Armory theatre, at Ames, Ia., which has been closed for over a year, will be opened under new management in a short time. James Wingfield will book the house.

Ted Bailey, whose posing dogs are a feature in this section, was arrested here last week while fulfilling a date at the Linden theatre on a charge preferred by one of his former assistants, who claimed that Bailey had confiscated her clothes and other personal belongings and was therefore guilty of grand larceny. Bailey claims the girl was engaged to act as his assistant and after purchasing her wardrobe, she broke the existing agreement. He therefore took the costumes, figuring they belonged to him since he paid for them. Bailey was held at a local station house while a bondsman was secured. The local branch of the White Rats Actor Union, of which Bailey is a member, tried to secure someone who would vouch for the actor's appearance for trial, but after phoning several

LOU EDELMAN

FITZGERALD BUILDING
NEW YORK CITY, PRESENTS

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agents without success they apparently gave up the effort for Bobby Gaylor finally came to the front and pledged an \$8,000 piece of property for Bailey's release. The case will be tried this week.

Alphonse Zelaya, son of the former president of Nicaragua and now a vaudevillian, by way of a pianolog, was one of a committee of Little Rock, Ark., citizens who presented Theodore Roosevelt with a loving cup a few days prior to the attempt upon his life in Milwaukee. Zelaya was appearing at the Majestic in Little Rock and during the festivities was called upon to play a routine of the national airs. Zelaya, who was secretary of the Nicaragua legation at Washington during Roosevelt's term was immediately recognized by the ex-president and the press work which followed the meeting came near hoisting a record for the Arkansas theatre.

Charles H. France, who had "The Boss of the House" out in vaudeville, has joined the Selig forces as one of the directors of the stock company.

Lois Meredith has been signed by the Rorke & Brown National Play company to play heavies.

Edward Doyle is in town doing the advance work for "Bought and Paid For."

Hans Herbert will retire from "The Military Girl" at the American Music Hall. He was introduced as a special feature and a part was written in for him.

Frank Beal has been engaged in making some slight changes in "The Girl at the Gate." At the La Salle Opera House. Most of the work has been in the nature of rehearsals to enliven certain scenes.

A. C. Houser, formerly press agent for W. K. Ziegfeld and "The Military Girl," has gone with the Chicago Examiner.

It is announced that "Bachelors and Benedicts" will be produced at the Cort, Nov. 17.

The Ziegfeld may be reopened later in the season. It is just possible "Fanny's First Play," by George Bernard Shaw, will be the attraction.

Mansfield von Kernwein, formerly at the Garrick has become assistant to Rollo Timponi in the box office at the Illinois.

T. C. Gleason is preparing to put "The Time, the Place and the Girl" on at the Colosse in the near future with an augmented company.

SAN FRANCISCO By HARRY BONNELL

ORPHEUM (Martin Beck, gen. mgr.).—Mary Elizabeth delivers a pleasing assortment of songs, together with an amusing line of talk. The mystery that shrouds the identity of the singer gives added interest. Mary Quive and Paul McCarthy have an attractive offering with singing, fancy dancing and selections on the violin. The turn was deservedly applauded. Leonard Gautier's Animated Toyshop, an entertaining novelty with well-trained animals going through interesting routine. Ben Lewin, an artistic portrayal of Dickens characters, featuring Fagin from "Oliver Twist." Deiro, always popular here.

MARIE RUSSELL

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PLAYING FULL WEEK (Oct. 14), AMERICAN, NEW YORK



"WILLARD"

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stopped the show, sharing honors with Jack Wilson and Co.

EMPRESS.—Hugh Lloyd and Co. closed the show and held the crowd to the finish. Thomas Potter Dunne scored substantially with a pleasing combination of songs, comedy characterizations and talk. Harry Brooks and Co. won applause with a capital comedy-dramatic sketch. Musette, dainty and youthful the violinist had no difficulty in winning the approval of the audience. Her dancing was especially successful in drawing the plaudits. Mme. Busse's Entertainers, a splendidly trained lot of animals, working in a classy setting, made a first rate opener. O'Rourke and O'Rourke are clever dancers. Their variety of stepping engaged the attention of the Empress crowd. The singing was mediocre. The added attraction is the Hawaiian Serenaders, a pretentious scenic offering, with harmonious vocal and instrumental incidents. A quartet of natives sang pleasingly and a native dance was interesting.

PANTAGES (Alex. Pantages, gen. mgr.).—The Monkey Hippodrome closed the show, making a strong laughing feature. Earl Dewey and Four Dancing Dolls a lively combination displaying brilliant costume changes and entertaining dance numbers. Eldridge and Barlow, a snappy sketch, with plenty of robust comedy, was warmly received. Gladys Van and Arthur Pearce a pronounced bit with their varied offering of songs dances and breezy crossfire conversation. Davis and Scott, a pleasing combination of chatter and songs. Schiller and Hubert, successful with violin and cello selections and songs. They have a wide range of music from classic to popular rag. The Seven California Popples, colored, were the added attraction. They played here before under the title of the Dancing Tulips.

COLUMBIA (Gottlieb, Marx & Co., mgrs.; K. & E.).—"The Woman"; first week.

CORT (Homer Curren, mgr.; Shubert's).—Lambert Grand Opera Co.; fourth week.

SAVOY (Chas. H. Mushman, mgr.).—Kolb & Dill in "A Pack o' Pickles"; seventh week.

ALCAZAR (Belasco & Mayer, mgrs.).—Maude Fealy & Jas. Durkin in "The Eastest Wave"; dramatic stock.

NATIONAL (Chas. Goldberg, mgr.).—Melo-dramatic stock.

Fred Belasco, of Belasco & Mayer, of the Alcazar theatre is planning to do some producing that is very likely in several road shows being sent out from here right after the presidential election. Just what these attractions are to be has not yet been made known to the public.

Lotus Moore, of this city, known hereabouts as a musical comedy, vaudeville and cabaret entertainer, has been confined to her home for the last fortnight as a result of injuries sustained from the explosion of a can of antihloistine that she was warming for the preparation of a neultice. Her injuries consisted of a burned arm and also her eyes, the sight of which narrowly escaped being destroyed.

Manager Joseph Bauer, of the Wiewam theatre, has returned from a vacation trip to Lake Tahoe.

Harry Cottrell is the new producing stage director of the National which was reopened

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lately under the managerial direction of Chas. Goldberg.

Bonnie Leonard opened at the Bismark Cafe October 8 after filling a six weeks' engagement at the Odeon.

Col. Andrews, the back stage chief at the Portola theatre has been laid up at his home with an attack of la grippe.

The Juggling Jewells, Orpheus Four and Apollo Trio were given contracts for several weeks on the Bert Levey circuit last week and will open Oct. 30 for the latter agent after closing their tour of the Pantages time.

Ralph Pincus, manager of the Portola theatre, would seem to have put over a hit in the Suwanee River Minstrels, heading the bill

there this week and booked indefinitely. The offering is presented with a complement of eighteen people, runs thirty-four minutes and is embellished with a special set that shows an appropriate plantation and levee back-drop.

Morris' Trained Pony act and the La Boheme Trio sailed from here Oct. 8 for Honolulu, where they are scheduled to open six days later at the Liberty. The Howard Sisters concluded their engagement at the latter theatre Oct. 5 and sailed on the same date for Shanghai, where they are contracted to play twelve weeks for the Ramous and Ramous combination.

Sam Blair, coast representative of the Consolidated Amusement Co. of Honolulu, is authority for the statement that negotiations are pending between the Consolidated and the Brennan-Fuller circuit of Australia, whereby the latter will shortly take American acts at the conclusion of their Honolulu engagement and attractions coming from the Antipodes to America will break their jump by stopping off at Honolulu. It is also thought that similar arrangements with the Rickards circuit of Australia may be among the future possibilities.

Tony Lubulski, general manager of the American Circuit of theatres in this city and erstwhile booking manager of the Odeon Cafe, returned home last week from an extended trip east.

Charles Brown, of the Sixteenth Street theatre, and Irving Ackerman and Sam Harris, of the Western State Vaudeville Association, have taken over the lease of the Richmond theatre, a pop vaudeville house located in the sparsely settled Richmond district. The old management closed down Oct. 8 and the new lessees have selected Oct. 20 as the reopening date, on which occasion the engagement will be changed to The Lincoln. The house was formerly booked by Bert Levey and a complication calculated to be rather embarrassing to the new management is prospective owing to the fact that by virtue of a clause in Levey's booking contract with the recent managers, the theatre must continue to be booked out of the Levey offices. The latter agent asserts that his franchise still holds good and declares his intention of enforcing his contract. Managers Brown and Ackerman have also leased the new California theatre that is in process of construction at Eddy and Mason streets by the Downtown Realty Co. They are figuring on getting possession early next spring and opening around April. The capacity is to be approximately 1,000; the policy pop vaudeville.

By means of a patent scoring device, the management of the Alcazar theatre was able to attract fairly good sized crowds to that house last week to witness the mechanical recording of the details of the world's championship series in the contest between the Giants and Red Sox. Out on the streets dense crowds surrounded the bulletins of the various newspapers and during the progress of the contests business was comparatively at a standstill.

Ed Armstrong's girl show is billed like a small sized circus for the opening here at the American Oct. 20. Everything appears favorable for the approaching engagement being a success. The company comes here from a successful stay of several months at the Lyric.

AT PROCTOR'S FIFTH AVENUE NEXT WEEK, (OCT. 21)

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Portland, following a long and prosperous run in Los Angeles.

Dolly Bunch, a member of the Post Musical Comedy Co., playing a stock engagement in Sacramento, was fined \$15 Oct. 5 by Police Judge Christian on of that city for the public use of three little "cuss" words. The complainant was Comedian Bruce, towards whom the epithets were alleged to have been directed.

The remodeled Isis theatre at Modesto, Cal., reopened Oct. 8 under the management of J. Mint Howell, with Bert Levey vaudeville as the attraction. The "split" will be with either Stockton or Fresno. Manager Howell will present two acts.

Bill R. Dalley, general representative of the Bert Levey Circuit, is compiling a pocket guide that will shortly be issued out of the Levey offices, and which promises to be a complete compendium of sixty pages.

The season of grand opera comes to a close this week at the Cort. Next week the attraction will be "The Rose of Panama."

This is the second and last week of the big carnival at Idora Park, Oakland, where the special attractions include Carver's Diving Horses, and light opera in the amphitheatre.

Mario Lambardi, organizer of the grand opera company that bears his name, was the recipient of the gross receipts of a benefit performance that was tendered to him Oct. 11 at the Cort theatre.

A "blacklist" order has been declared in Southern California by William R. Dalley, field scout of the Bert Levey Circuit. On the back stage bulletin boards of the theatres in that territory playing Levey vaudeville, is conspicuously displayed notices warning artists against working opposition time. The edict is chiefly operative in Los Angeles, Santa Barbara, San Bernardino, Pomona, Riverside and San Diego, and is aimed at the very small picture houses that have been surprisingly successful in getting entertainers at the ridiculously low scale of \$2 a night for singles, \$4 for teams and \$6 for trios.

The Coliseum Rink in this city reopened for the season Oct. 15.

Concerts by the U. S. Marine Band are scheduled for Oct. 20-21 in Dreamland Rink, this city.

PHILADELPHIA.

By GEORGE M. YOUNG.

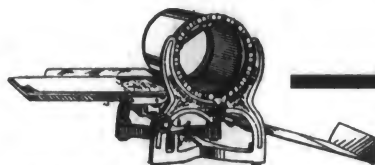
KEITH'S (H. T. Jordan, mgr.; agent, U. B. O.)—A fault that has become almost unanimous with "name" acts in vaudeville is that the vehicle used for the introduction of the star is void of merit as a sketch or playlet or anything one may choose to call it. This happens again in the case of Lulu Glaser, who, in "First Love," is appearing as the big type number on this week's bill. Happily for the sketch, Miss Glaser injects so much of her pleasing personality into the dual role which offers her an opportunity of showing her talents as a comedienne that the weakness of the sketch is in a big measure lessened. Miss Glaser was suffering with a heavy cold Monday, which was a handicap. It was most noticeable when she laughed, but she made that laugh make up for a whole lot that is missing in "First Love." The house was filled almost to the back row Monday afternoon and Miss Glaser "got over" nicely. The brightest spot in the skit is left for the very last moment and it scored. No other act among the remainder of the bill stood out particularly strong individually, but the show ran much smoother and on a better balance than for several weeks, with plenty of life and snap to it, rounding out a fast moving and pleasing bill. The Jordan Trio caught up considerable favor for an opening number due principally to the appearance of the two girls who do the work on the wire. The routine of tricks is of familiar calibre, but the girls are sprightly, look very well and keep the act going at nice speed. Art Bowen, the cartoonist who sings while sketching, got through quickly. The combination takes Bowen out of the ordinary run. His singing is better than his sketching, but the act does nicely for an early spot. There was a lot of fun during the act of Gillette's dogs and monkeys. Probably some of it was impromptu for the monks appeared to be unusually devilish and had Gillette on his call until the curtain was abruptly rung down before "Adam" and "Eve" had shown what they could do in the howling line. Nothing much else was needed, however, for the act was a scream all the way. Conrad and Whidden proved a regular riot of a bit with their piano and violin. The boys do not waste much time with the highbrow stuff, but get there with the "raggy" business and work it up in dandy style. They swept right along from start to finish and left the audience clamoring for more. "In and Out," the Homer Mason and Marguerite Keeler sketch proved all right as a repeater. Mason appears to have built up quite a favorable following here and he was given a big hand to start with. The sketch got its usual reward. There is a good bit of talk and business which might be cut out. The skit drags at times, but it is a lively sketch, full of laughs and the principals did splendid work. Charles and Fannie Van presented their new edition of their original offering. As a sequel, it must stand on comparison with the first offering and the result is not flattering to the present act. It is funny in spots. Van has a song or two which gets over and his partner is as usual, efficient in her assistance. The new act is not up to the old one, but it is new. A talking act, with a very slow beginning is always hard to get away with

in any spot and when following the feature act, and with more than ordinary speed ahead of that, there is not much chance for the talking act to land except with a thud. It was this case with Donovan and McDonald in "My Good Friend" who were next to closing. The talk failed to hold the house. This is not uncommon in Keith's on Monday afternoon, but there was a general crowding at the exits before the Irish team were half through. The dancing drew enough attention to quiet things and from this one the act did very well and finished in good shape. It would have been difficult to find another spot on the bill for the act, but the chances were all against them where they were. The Three Morris finished up nicely with their foot juggling. The three Japs were formerly part of a bigger act where their harrel juggling was the feature. The boys make it just as big a hit in this act.

WILLIAM PENN (W. W. Miller, mgr.; agent, U. B. O.)—The house had the Historical Pageant to buck against again this week and business was a bit light for the first two days. Tuesday afternoon the lower floor was almost filled, however, and the show went over in good shape. Hugh McCormick was in evidence two ways, reading the results of the world's series games in addition to offering his ventriloquist act with Grace Wallace. He got the applause for the scores and made them laugh with the comedy of the sketch. Miss Wallace added a neat bit of stepping which was well liked. Hilda Thomas and Lou Hall offered a sketch called "The Substitute." It is a silly skit dragging considerably for the first ten minutes and then picking up some speed. There is a lot of room for improvement and some of it could be utilized in trimming the sketch down about five minutes. It is of very light merit at best. Charles Weber, the tramp juggler, gave the show a good start. An electric scoreboard has been added to the setting for the act and should be worked up into a very good bit. It is the first seen used for comedy purposes, being one of the very few original tricks he used. But Weber's juggling is good and his act reaches. Some of the act was taken off Kate Watson's "rube" stuff through her following the Thomas Hall sketch. Hall also doing a rube, but Miss Watson got them going after awhile and finished strong. From the way the audience muffed the "chicken" talk, one might think Levey was more asleep than it looks at night. It was difficult to tell which was the funnier, the sinking or the attempts at harmony by the Chung Hwa Comedy Four. As a regular Chinese Quartet this is a novelty worth putting on right. It isn't now. The closing spot had Delmore and Lee's showy ladder act and it filled the position to a nicety. It is now what it always has been, a good-looking act with plenty of action and showy tricks which will get results on any bill.

BIJOU (Joseph Dougherty, mgr.; agent, U. B. O.)—Bill reached a fair average. The Gene Mueller Trio had the ring position and their hoop rolling and comedy were good results. The Musical Rough Riders pulled down a liberal share of favor with their instrumental music. They worked the Old Glory stuff pretty strong and got away with it, too. They are still strong for that kind of stuff on Eighth Street. There is too much brass to the Rough Riders act to make it stand up as a musical offering, but the "pop" audiences like that Old Glory thing. They stood for it twice Tuesday evening and it's going pretty swift when an act can get an encore on the "standing" line. Eddie Howard did some first rate tumbling and clowning in his acrobatic single and got by with it nicely. Fairman and Hoch finished well with their piano act after starting slowly. The boys tried some new numbers which did not land, but pulled out nicely with a couple of popular "songs" which they sent over very well. They just followed in the already well beaten path. Friedland and Clark got some laughs with their comedy sketch. Spencer and Williams used a lot of business and talk, not their own in their singing and talking act. Probably they don't think it will matter where they play but it is stolen goods just the same. If the man is half as important as he makes himself appear on the stage, he might use his wits on a new act.

VICTORIA (Jay Mastbaum, mgr.; agent, Jules E. Aronson).—The list of names and the acts when they appeared offered a Chinese puzzle this week. If there were many regulars in the names must have caused a lot of guessing. There was some shifting with the bill, too, which brought Reded and Hilton into the show to replace a pair of dancers who thought they were doing Manager Mastbaum and the public a favor by allowing their names to be flashed on the electric board. The names did not appear after the first show. Reded and Hilton are from burlesque, but Marle has lost some of her weight and makes a frisky acrobatic. They got a good start with the mechanical doll bit and finish up well with singing and stepping. They proved a pleasing act. Mlle. DeMonde and Co. had the headline spot and the act was well liked. The fellow who dreams and sings about the woman in the frame has a good voice and the pictures are nicely set up. The act fills in as a very satisfactory small time feature. Great Canon juggles billiard balls and other objects and does some fine work. He works quietly and makes few misses. He has a good act and was liberally applauded. Some cleverly handled Risley tricks helped the Close Bro-

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ALICE HANSON**SPECIAL MEETING OF THE STOCKHOLDERS
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A special meeting of the stockholders and directors of the Biou Circuit Company will be held at the office of the Company, 1402 Broadway, New York City, on the 6th day of November, 1932, at 4 o'clock P. M., for the following purposes: To amend the by-laws relative to the date of annual meeting. To act upon the report of the officers and directors. To elect directors and officers until the next annual meeting, and also inspectors of election.

H. H. FEIBER, President
MAURICE A. SHEA, Secretary.

thers through in good shape. Fremont and Fairburn is a blackface "sister team" with some singing, talking and a dog in the act. All figure in making the "sisters" a likable couple. They might build up a more useful act if they took care to smooth out some of the rougher spots. La lergere, a female impersonator with a voice above the usual average, got by nicely. He did not remove his wig, using only a change of voice once to disclose his identity, and it served its purpose better than the usual way. June LeVay sang several songs and wore some nifty clothes. One of her costumes was pretty light, even for June, but it was great scenery, with an "apron" of pink and "tormentor" that was pretty low. The girl has a nice way of putting her songs over, too, and won out very well. Jack Lewis with a singing and talking act was liked and the Lowes pleased with their comedy musical act. The bill as increased to nine acts.

PALACE (Jay Manthbaum, mgr.; agent, Jules E. Aronson).—The Hemley Children headlined this week's bill which held nine acts. The little Hemleys offered a pleasing turn. They were formerly with a big act and were also featured in the juvenile "Pinafore" production. They have a nice little turn for the "pop" line and were well liked. The Acrobatic Bellboys pleased with a routine of hand-to-hand tricks. Rose Little failed to start anything with her singing turn. She might try some other songs. A team of foreigners offered singing and dancing which met with favor. They were billed as Stein's Duo. The girl showed some Russian dancing, which won applause. Both have voices above the average. The man wore two funny hats and a peevish expression which had the audience guessing whether he was trying to be serious or funny. He needs some new dressing. Marsh and Elwood did fairly well with a singing and talking skit of ordinary class. Mae Hendricks offered a "single" turn of the usual run, with some changes of costume which brought her out in a pantaleat suit for the last number and showed that she is built for speed rather than comfort, but Mae didn't seem to care if her songs got over and they did in a fair way. The girl in the Lester and Lester act showed something different and had two good reasons for showing it, too, but she pulled one of those "kid" bits that almost put the act in the also-ran class. They started in all right and finished up pretty well, the man getting by on some stepping, but the "kid" stuff is bad noise. Hyde and Talbot offered a "rube" sketch of light merit but it got some laughs. Bolinger and Reynolds were well received for their wire act and comedy.

BROAD (Nixon & Zimmermen, mgrs.; K. & E.).—David Warfield in "The Return of Peter Grimm," has met with solid success, the house being crowded at every performance. This is the second and last week and the show could run on for some time to big business.

FORREST (Nixon & Zimmerman, mgrs.; K. & E.).—Considerable cutting and making over has done some good for the "Follies," but there still remains many weak spots which will have to be removed before the show is in its best shape for Broadway. Several numbers have been taken out, reducing the running time to normal.

CHESTNUT STREET OPERA HOUSE (Nixon & Zimmerman, mgrs.; K. & E.).—Work is still going on in the remaking of "The Lady of the Slipper." The catchy music and brilliant settings, along with the presence of Montgomery and Stone and Elsie Janie are holding the show up now and business has been up to the high-water mark. It will probably continue through this and next week.

ADELPHI (Shuberts).—"The Million" in its second and last week. The long run the show had in New York did not help it here and business has been very light.

BOSTON.

RV J. GOODTZ.
80 Summer Street.

KBITH'S (Harry E. Gustin, mgr.; agent, U. B. O.).—Interesting bill this week. Jessie Busley & Co. in funny sketch. The Comedy Trio closed with a thriller. McDewitt, Kelley and Lucy, riot; Bert Levy, good; Andrew Kelley, funny stories; Musical Lassies, good; Combs Aldwell, pleased; Miller & Mack, dance well; Montambo & Wells, opened big.

BOSTON (Al Levering, mgr.; K. & E.).—"Robin Hood" for two weeks more. Business is fair.

HOLLIS STREET (Charles B. Rich, mgr.; K. & E.).—"Coming Home to Roost," premier here Monday night. Business good.

PLYMOUTH (Fred Wright, mgr.; Lieber's).—"Disraeli" with George Arliss. Big opening.

SHUBERT (E. D. Smith, mgr.; Shubert.).—"Broadway to Paris," with Gertrude Hoffmann. Business good.

MAJESTIC (E. D. Smith, mgr.; Shubert.).—"Little Boy Blue." Good opening week.

PARK (W. D. Andreas, mgr.; K. & E.).—"Maggie Pepper" (Rose Stahl). Receipts satisfactory.

COLONIAL (Thomas Lothian, mgr.; K. & E.).—"The Quaker Girl" doing dandy business. Seventh week.

TREMONT (John Schofield, mgr.; K. & E.).—"The Polish Wedding." Last week. Blanche Ring next week in "The Wall Street Girl."

CATTLE SQUARE (John Craig, mgr.).—"Black," "Such a Little Queen."

ST. JAMES (M. H. Gulesian, mgr.).—"Stock, 'On the Level'."

CASINO (Charles Waldron, mgr.).—"Golden Crook."

GAITY (George Batchelor, mgr.).—"New Behman Show."

GRAND OPERA HOUSE (C. Lothrop, mgr.).—"Lady Buccaneers."

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A Sensational Hit

CHICAGO

Margaret Bourne, who has been seen here in support of some of the dramatic stars, has been engaged for the new stock company at the St. James Theatre, in the Back Bay.

Mr. and Mrs. Hiram A. Grosner announce the birth of a daughter in New York. Mrs. Grosner was Charlotte Hunt, a local stock company favorite.

The local Moving Picture Operator's Union was on the verge of a strike against the

for three weeks in preparation for the opening. It made good.

There is to be no flower or program selling at the benefit at the Henry B. Harris Rest Home for Stage Children to be held at the Boston theatre on the afternoon of Oct. 29. No other contribution than the sale of seats will be allowed.

The Castle Square theatre is the scene of many premier productions. In two weeks "Butterfly Baronet," by Robert Keith Snow,

APOLLO (Fred E. Moore, mgr.; agent, K. & E.).—"The Girl in the Taxi" (14-16); Robert Hilliard in "The Argyle Case" (17-19).

MILLION DOLLAR PIER (J. L. Young, mgr.; Wister Crockett, bus. mgr.).—M. P.

STEEL PIER (J. Bothwell, mgr.).—M. P.

BIJOU DREAM (Harry Brown, Jr., mgr.).—M. P.

CRITERION (I. Notes, mgr.).—M. P.

CITY SQUARE (E. O'Keefe, mgr.).—M. P.

ROYAL (W. R. Brown, mgr.).—M. P.

CENTRAL (Karrer & Short, mgrs.).—M. P.

Fred E. Moore, the manager of the Apollo, has gone with his family to the Delaware Water Gap.

Vessella and his band had been booked for a tour during the time the Steel Pier was closed (Oct. 26 to Dec. 20). But a fine offer from the Columbia Phonograph Co. caused a change of plans and the band will make records for that company instead of traveling.

The Palace theatre located in Pleasantville is giving the natives vaudeville on certain days of the week. If this keeps up they think the town will be put on the map. The first two days of this week five acts were given. It was a sort of road show under the title of Robert's Big City Vaudeville Co. The acts were: Le Roy & Roberts, Rely & King, Enders & Enders, Carlin Sisters, Albert.

MEYER'S

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Premier and Comique theatres in this city. An injunction application was drawn up ready to be filed in court, charging a violation of contract. A settlement was reached whereby the theatre managers agreed to the carrying out of all the terms of the contract regarding hours of labor and other matters that had roused the ire of the union members.

"On the Level," at the St. James theatre, has never been produced on any stage before. Will H. Gregory has been rehearsing the company

is to be tried out. It is a dramatic affair with the scenes laid in England.

ATLANTIC CITY.

By I. B. PULASKI.
SAVOY (Harry Brown, mgr.; agent, U. B. O.).—Willie Holt Wakefield, charming and artistic, scored a hit. The Bertens, clever work and surprising finish. Macart & Bradford, good; Ward & Webber, went fine; Wilson & Pearson, greatly liked; Emerson & Baldwin, good routine; Schreck & Percival, went big.

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OCTOBER 21st

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were only houses of the third class that were ordered closed.

The Three Kuhnns were down over the weekend. They started at the Majestic Cafe in Philadelphia about ten days ago. The boys say that everything is fine and that on their opening night the cafe's receipts were over \$4,000.

An announcement a few days ago that the Steel Pier was for sale was followed by an objection as to the assessment by the county tax board. The assessment placed upon the pier was \$349,500. Vice President A. E. Burke, of the Steel Pier Amusement Co., contended the actual value exclusive of "good will" was not more than \$750,000 upon which taxes should be levied. The matter is still up for decision by the tax board.

NEW ORLEANS

By O. M. SAMUEL.

GREENWALL (J. J. Holland, mgr.).—Decidedly the best show the Dinkins and Stair Burlesquers have yet offered is on view at the Greenwall this week. The best Sunday matinee audience the house has held in weeks greeted it with enthusiasm. The company has been enhanced by the addition of three new principals, and about a half-dozen youthful choristers. The new principals are Dan Gracey, Jack Hub and Ermine Earle. Ermine Earle's best number was "The Ghost of the Goblin Man," which lost something through an inferior orchestra. Of the remainder of the feminine contingent, Dale Wilson was easily the favorite. Fatima, a coon dancer, wiggled around the stage for about five minutes during the burlesque.

MAJESTIC (L. E. Sawyer, mgr.).—Down at Virginia Tyson's Majestic the Maori Italian Dramatic Company is offering a repertoire of Italian plays to Italian audiences. The initial offering, "La Morte Civile," was competently staged and enacted.

LYRIC (C. D. Peruch, mgr.).—Peruch's Gypsy Stock Co. in "Hearts and Flowers." CRESCENT (T. C. Campbell, mgr.).—"The Confession."

ORPHEUM (Martin Beck, gen. manager, direct.).—Kremke Bros., opening found favor; Edna Luby, pleased. Milton and Dolly Nobles amused; Barry and Wolford, liked; Jefferson De Angeles, uproarious laughter; McCay and Cantwell, scored; Zeno, Jordan and Zeno closed.

TULANE (T. C. Campbell, manager; K. & E.).—Louisiana Lou with Sam Leibert and Anna Chandler, Chicago, made production, was entertaining and wearysome in turn. Good business.

DAUPHINE (Henry Greenwall, mgr.; Shubert.).—Julie Ring in the Yankee Girl old show, second-rate company, light houses.

The Lyric's new leading man is named Robert Mansfield. He made his first appearance locally Sunday afternoon.

The Baldwin-Melville Stock Company opens an indefinite engagement at the Winter Garden 28.

Jules Layolle, business manager of the French opera house, arrived in New Orleans last week. He announced that the French opera troupe would be taken to Cuba for a two months' engagement, at the conclusion of its season here.

Clark Halterman and Belle Holzer, equestrians with the Two Bills show, were married in New Orleans.

The Vera McKee who married Lew Birch at Meridian, Miss., was none other than Vera Rossmore, the skater, who showed to advantage in a brown union suit atop the Victoria, New York, during the past summer. Vera has the second principal role in "The Balkan Princess" which Sam Rorke is piloting hither and yon this season.

The principal dancers at the French opera this year will be Therese Battagli, danseuse etoile; Maria Ghessi, demi-caractere; Placide Battagli, travesti; M. Benincasa, maitre de ballet.

Julie Ring's vehicle of next season will be "The Creole Girl." It is being written by M. Fontaine and Lucy Devlin.

HIPPODROME (Frank L. Talbot, mgr.).—Laakey's Hobos, unique; Marion's Models, beautiful, scored; Booth Trio, sensational; Taylor & Brown, excellent; Musical Ellisons, very entertaining; Allan Carter & Alita, well received; Kaichi Troupe, clever; Charles Bray, did nicely; Three Cramos, applause; Pink's Mules and Dogs, amusing. Song bill to capacity houses.

PRINCESS (Dan Fischell, mgr.).—"Princesses"

OLYMPIC (Walter Sanford, mgr.).—Mme. Nasimova and an excellent company scored in "The Marionettes." Standing room only. CENTURY (W. D. Cave, mgr.).—Chauncey Olcott has the very best offering in his long career in "The Jule O' Dreams." Mr. Olcott's songs fit the piece remarkably well. The audience filled every available place, for the first time in years.

SHUBERT (Melville Stolz, mgr.).—"Bunty Pulls the Strings" with Molly McIntyre in title role opened two weeks engagement Monday night to a crowded house.

GARRICK (Mat. Smith, mgr.).—"Within the Law," very good melodrama with Joseph Rawley and Anne Davis in lead. Opened to a good-sized audience and bid fair to make good.

AMERICAN (Harry D. Wallace, mgr.).—Crowded houses greeted "The Country Boy" with Alfred Cooper in the title role.

LA SALLE (Oppenheimer Bros., mgrs.).—"The Girl From Tokio" pleased good-sized audience at opening performance.

GAYETY (Charles Walters, mgr.).—"Gay White Way Girls," crowded house.

STANDARD (Leo Reichbach, mgr.).—"Follies of the Day," encoired to the echo by large, appreciative audience.

Harry W. Wallace, former manager of the Imperial, Wallin's and West End Heights, moved over to the American to succeed D. E. Russell, who resigned.

CINCINNATI

By HARRY HESS.

LYRIC (James E. Fennessy, mgr.).—Shubert's "The Winter Garden Co. in 'The Whirlwind Hit' at Johnson is given plenty of opportunity and makes the best of it. He had to "beg off" time and again. Fanny Brice made a hit. Her Yiddish Maid is a creation that is worthy of consideration. Ada Lewis looked stunning. Clarence Harvey registered a smash hit. Courtney Sisters sang "Ragtime Soldier Man," which was one of the hits of the show. Melville Ellis' piano playing was a treat. Lawrence D'Orsay was clever. Oscar Schwarz and Laura Hamilton did a very pretty dance. Maurice & Walton, dancers who were delayed in St. Louis by the illness of Miss Walton, Ceballos took their place. Capacity business.

GRAND O. H. (John H. Havlin, mgr.; T. Aylward, representative; K. & E.).—"The Girl of My Dreams." McIntyre & Hyams are local favorites and repeated their success of last season. Business very satisfactory.

WALNUT (W. W. Jackson, mgr.; S. & H.).—"The White Slave."

KEITH'S (J. J. Murdock, mgr.; agent, U. B. O.; rehearsal Sunday 10).—Dare Bros., opened; Little Lord Robert, fair; Meredith Sisters, good; Elliott Savonas, hit; Sherman, Van & Hyman, excellent; Henshaw & Avery, hit; Farrell Sisters, very fine; "More Sinned Against Than Usual," featured.

EMPRESS (George F. Fish, mgr.; S-C; rehearsal Sunday 10).—Three Alex, opened; Harry Sauber, hit; Inez Lawson, artistic; "Fun at Sea," featured; Sylvester & Vance, very good.

AUDITORIUM (R. J. Gomes, agent).—Jack Lewis; Albertine & Wolken; Mathes Trio; Edith Harcke; Cycling Reids; The Great Heywood.

STANDARD (R. K. Hynicka, mgr.; George Toby, house agent).—"Girls from Happyland," featured Billy W. Watson.

PEOPLES (J. E. Fennessy, mgr.).—"The Big Review," featuring Frankie Heath and Harry Levan.

ORPHEUM (I. M. Martin, mgr.; agent, Pantage).—Fricary, opened; Sisters McConnell, were out of place; William Flemen & Co., in "The Line Between," good; Code & Galt, very good; Four Burns Sisters, hit; Berry & Wilhelm, classy; Van's Scotch Minstrel Maids; James Stuart, interlocutor; Jack Shannon, bones; Dan Rorby, tambor; Four Manning Sisters; Emma Stray & Caroline Cantland, featured and made a hit.

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ST. LOUIS

By JOHN S. BURNETT.

COLUMBIA (H. D. Buckley, mgr.).—William Rock & Maude Fulton, scored triumph as headliners; Kaufman Sisters, dandy opener; Work and Play, very good; "Dinkelspiel's Christmas," hit of bill; Barnes & Crawford, laughter; La Petite Mignon, success. James H. Cullen, very big; Joggling Mowatts, clever. Exceptionally well balanced bill to big business.

Maids in "Hicksville Junction," scored; Welsh & Reilly, well liked; Eastman Moore and Kerri, very interesting; Clark & Tony, big hit. Business good.

SHENANDOAH (W. J. Flynn, mgr.).—Helen Pingree & Co., featured; Pape & Uno, very good; Bond Morse, entertaining.

KINGS (F. C. Meinhardt, mgr.).—Buckner, headliner; Taneau & Claxton, went big; "The Derelict," well liked; Bent Lenon, applause; Frans Missel, good.

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A wreck on the Pennsylvania Railroad at Anderson, Ind., caused a mix-up for the Sunday matinee. "The White Slave" company lost its matinee, while the Standard curtain did not go up until 4 o'clock, and the Orpheum was held by the absence of Galt.

Two of the Lyceum acts were also on the train. At Logansport, Ind., a freight wreck held them for an hour. At Franklin an empty passenger car caused a stop while at Richmond, Ind., another wreck necessitated a brief wait. Although the train was due to arrive early in the morning, they did not get in until 1 o'clock.

Allice Berry of the team of Berry & Wilhelm, injured her finger with a pin several days ago, and blood poison set in. A physician wanted her to go to a hospital so as to cut out the infected portion, but Miss Berry refused. A physician later amputated a portion of the finger, but she still continued in the act.

BALTIMORE

By ARTHUR L. ROBB.

MARYLAND (F. C. Schanberger, mgr.; agent, U. B. O. rehearsal Monday 10).

Mabel Tallaferra & Co., "The Return of Earl Sun," headlined good program. George Roll-

and & Co. in "Fixing the Furnace," cor-

related most of the laughs; Tom Dingle and

Esmeralda Sisters, danced themselves into

high favor; The Nichols Sisters, laughter;

The Cromwells, clever; Brown and Blyar,

pleased; Mlle. Martha and Sisters excellent.

NEW THEATRE (George Schnelder, mgr.;

direct. Rehearsal Monday 10)—Will J.

O'Hearne & Co. in "Sweet Innfallen" won

hearty applause; Faust and Faust were fair

in a musical turn; The Aldre Sisters were

encored; George and Mary, with stories

and parodies; Hildebrand and Delong pleased;

The Hermans won applause with an Apache

dance.

VICTORIA (C. E. Lewis, mgr.; Nixon-

Nirdlinger).—Nick's Skating Girls carry off

the honors. Beltrah and Beltrah, won favor

with their well-known farmyard musical spe-

cialty; Travis York, hit; Florence Farr &

Co., laughs; Cliff, Bailey Trio pleased. Ex-

cellent business.

GAYETY (Wm. Ballauf, mgr.).—"The Win-

ning Widows" won their way before two

capacity audiences.

EMPIRE (George W. Rife, mgr.).—"The

Moulin Rouge Burlesquers" pleased two big

houses.

FORD'S (Charles E. Ford, mgr.; K. & E.).—

"The Little Millionaire" with Charles King

and Lila Rhodes featured, pleased a big

audience Monday.

ACADEMY (Tunja F. Dean, mgr.; K. & E.).—

"The Rose Maid," good business.

AUDITORIUM (R. MacBride, mgr.; Shu-

bert).—Aborn Opera Comique Co. attracted

a fair-sized audience with an elaborate pro-

duction of "The Chimes of Normandy."

HOLIDAY ST. (Wm. Rife, mgr.; S. & H.).—

The Klmit & Gazzolo Stock Co., "No Mother

to Guide Her," and packed 'em in Monday

night.

ALTOONA, PA.

ORPHEUM (Wilmer & Vincent, mgrs.;

agent, U. B. O.; rehearsal Monday 10)—Man-

ning Edna, fair; Edward, Edmonde & Co.,

good; Mitchell & Lightner, liked; Robert Ful-

gora, pleased. E. G. B.

ANN ARBOR, MICH.

MAJESTIC (Arthur Lane, mgr.; agent,

W. V. M. A.; rehearsal Monday 2).—14-16, De-

velida & Zelds, fine; "The Dope Fiend," good;

Lavere & Palmer, scored; May Mulligan, hit;

Sherman & DeForest, Comedy Co. in "A Jay

Circus," big. 17-19, Adams & Guhl. "In Sun-

ny Spain." MELTON.

ATLANTA, GA.

GRAND (H. L. Cordoza, mgr.).—Three Mori

Bros., great; Hunting & Francis, good; Maxi-

ma's Models, beautiful; Lyons & Yosco, fair;

Homer Lind & Co., well received; Chung Wah

(Chinese Quartet, novelty; Techow's Cats,

good.

THE LYRIC (M. L. Cardoza and H. L. De

Give, mgrs.).—"Way Down East," good business

all week; next week, "The Call of the

Heart."

THE FORSYTH (H. L. Cordoza, mgr.).—

Little Emma Bunting and Her Players, "The

Morals of Marcus." This is the first week of

stock in Atlanta, and was well received at all

performances.

THE ATLANTA (Homer George, mgr.).—

"The Quaker Girl," with Victor Morley,
played to splendid business. "Madam Sherry,"
14-16.

THE BIJOU (H. L. DeGive, mgr.).—Adams
Bros., good; Moore & St. Clair, very clever;
Dealy & Butler, hit; Barrow & Milo, splendid.
JOYCE.

BATTLE CREEK, MICH.

BIJOU (Will Marshall, mgr.).—9-15, De
Velda & Zelds, good; Os-Ko-Mun, pleased;
Buffington-Johnson-Conway, funny; Emilie
Egmar, hit; Gus Hornbrook's Broncho Bust-
er, excellent; 12-16, Field & Coco, pleased;
Billy & Gaynell Everett, big; Darby & Joan,
hit; Ball & West, scream; Seven Saxons,
good. HEIMAN.

BUFFALO.

TECK (John R. O'Shel, mgr.; Shuberts).—
"Julius Caesar," featuring William Faver-
sham. Presented magnificently to a capacity
house.

STAR (P. C. Cornell, mgr.; K. & E.).—
"Madame Sherry"; Flo Irwin as Catherine
made a hit.

SHEA'S (Henry J. Carr, mgr.; agent, U. B.

O.; rehearsal Monday 10).—Delmar & Del-

mar, thrilling; Richards & Kyle, applause;

Ford, Rogers & Co., went well; Billy Reeves,

unique; Ralph Smalley, passed; Julius Steger

& Co., in "Justice," excellent; Al & Fanny

Stedman, scored; Casting Dunbars, capable.

GARDEN (M. T. Middleton, mgr.; Colum-

bia).—Blutch Cooper's New Show, "Beauty,

Youth & Folly," with Tom McRae.

LAFAVETTE (C. M. Bagg, mgr.; Empire).

Jardin De Paris Girls.

MAJESTIC (John Laughlin, mgr.; S. & H.).—

Thurston, the magician, with Hags Hamid's

Troupe of Ten Arab Tumblers, popular.

FAMILY (A. R. Sherry, mgr.; Loew; re-

hearsal Monday 10).—Murphy & West, neat;

Zeland Hunt, novelty; Beck & Preston, classy;

Miss Mabel McKinley, fine; Harry Harvey,

laughter; Landry Bros., sensational.

ACADEMY (Henry M. Marcus, mgr.; Loew;

rehearsal Monday 10).—Altus Bros., above av-

erage; Rita Marchand, won favor; Geo. Leon-

ard & Co., feature; Darcy & Williams, big fa-

vorites; Russell & Clark, fair; Flying Henry's,

startling; Restivo, artistic; Hary Brown &

Co., satisfactory; Belle Dixon, pleased; Knapp

& Cornella, eccentric. THAYER.

BURLINGTON, IA.

GARRICK (John M. Root, mgr.).—Menlo

E. Moore's Lads and Lassies; Harry Thomp-

son; Dainty Alice Clark; Grojan & Maurer;

Paul & Azelle; Ben Barney & Jessie Haynes;

Nadell & Kane; Prof. Ballerini's Dogs.

GRAND OPERA HOUSE (Raiph Holmes,

mgr.).—"Blue Mouse," 15; "Omce 666," 15;

Howe's Pictures, 15-16; "Honey Boy" Evans,

19; "Common Law," 21.

CAMDEN, N. J.

BROADWAY (W. B. McCallum, mgr.).—

14-16, Odvia, big hit; Kelly & Catlin, fair;

Cora, Simpson, Co., entertained; Kampan &

Bartol; Marie Scott King, liked.

TEMPLE (Fred W. Falkner, mgr.).—10-12,

"Girl of Underworld"; 14-16, "House of a

Thousand Candles," good business.

DANIEL P. MCCONNELL.

CLEVELAND.

HIPPODROME (H. A. Daniels, mgr.; agent,

U. B. O.; rehearsal Monday 10).—3 Jostetys,

daring acrobats; Britt Wood, well liked; Earl

& Curtia, good; Homer Lind & Co., feature;

Thurber & Madison, hit; Kabaret Kids,

leading American Dancers, very good; Max's

Burlesque Circus, big hit of the show.

PRISCILLA (Proctor E. Seas, mgr.; agent,

Que Sun; rehearsal Monday 10).—Worm-

wood's Monkeys; Gus Campbell & Co.; Temple

Quartet; Clucas & Jennings; Harry Glenn;

Milo Sisters; Ruth McCoy; Vivian Longton

& Co. Fern, Kerns & Bigelow.

STAR (Drew & Campbell, mgrs.).—"Tiger

Lilies."

EMPIRE (W. A. McArdel, mgr.).—"Queens

of Paris."

COLONIAL (R. H. McLaughlin, mgr.; Shu-

bert).—"Little Women."

OPERA HOUSE (Geo. Gardner, mgr.; K. &

E.).—"The Woman."

PROSPECT (Geo. Todd, mgr.).—"A Fool

There Was."

GRAND (J. H. Michels, mgr.).—"The Price

She Paid."

CLEVELAND.—Stock, "St. Elmo."

DUCHES.—Stock, "Clasmas."

WALTER D. HOLCOMB.

DAVENPORT, IA.

AMERICAN (Chas. E. Berkell, mgr.; Pan-

tages Bookings; rehearsal Monday 12.30).—

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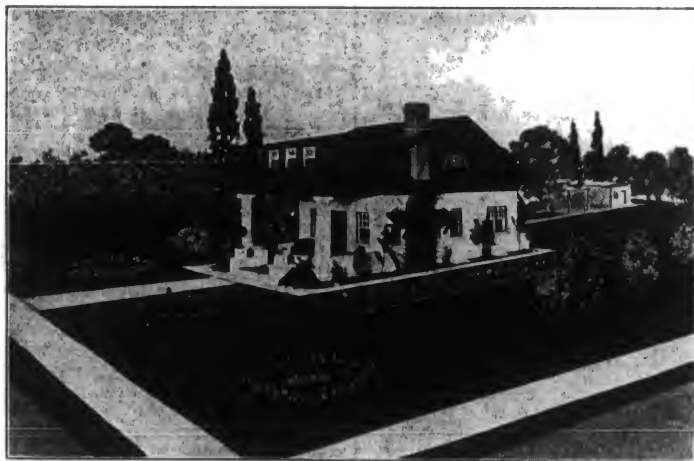
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DES MOINES, IA.

ORPHEUM (H. B. Burton, mgr.; rehearsal Sunday 10).—6, Ida Fuller, scored; Mrs. Louis Janna, went big; Venita Gould, liked; Robert De Mont Trio, pleased; Roxy La Rocca, good; Kelly & Lafferty, applauded; Flying Weavers, clever.

PRINCESS (Elbert & Getchell, mgrs.).—Stock.

BERCHEL (Elbert & Getchell, mgrs.).—8, "Ready Money," good business; 12, "Putting It Over," good performance and big house; 13, "Girl from Rector's," matinee and night fair show, good.

MAJESTIC (Elbert & Getchell, mgrs.; S-C.).—Vaudeville.

JOE

DETROIT.

TEMPLE (C. G. Williams, mgr.; agent, U. B. O.; rehearsal Monday 10).—Stickney's Circus, opened; McCormack & Irving, refined; Maurice Freeman, good; Linden Beckwith, splendid; "An Opening Night," elaborate production; Schenck & Van, hit; Four McNallys, very good.

MILES (C. W. Porter, mgr.; agent, T. B. C.; rehearsal Monday 10).—Camille's Dogs, pleased; Jack Boyce, ordinary; Harry Hayward & Co., laughs; Richie & Rounard, fair; "Mother Goose," very good; Creature Band, encores.

FAMILY (C. H. Preston, mgr.; agent, U. B. O.).—Johnson, Howard & Listette, excellent; Lucier & Ellsworth, good; Tojetti & Bennett, good; Berg & Holtz, good; Gibson, Craig, very good; Powers & Wilson, good; Three Entertaining Fellows, hit; Howell & Murdoch, novelty; Aerial Bellmontes, pleased; Bendon & Abendona, good; Edmunds & Loville, good; Lewis & Chapin, laughs.

NATIONAL (C. R. Hagedorn, mgr.; agent, Doyle).—Harry Deane & Co., added attraction; Cora Carson Sextet, feature; Six Hawaiians, hit; Dick Lancaster, good; Mons. Valle, very good; Axavler & Kent, fair; Bowen & Bowen, fine; Mex & Mexias, good.

COLUMBIA (M. W. Schoenherr, mgr.; agent, Sun).—Ruth Roach Francis & Co., entertaining; La Kellor Trio, very good; Paragon Trio, fair; Hawkins, Siddons & Co., pleased; Silver & Gray, good; Ed Malle, fine; The Torleys, good; Musical Tremaines, good.

CADILLAC (Sam Marks, mgr.; Ind.).—Veda & Quintarow; Miss Lankester; Flying Johnsons; Jack Sanderson; Baro & Baro; Holmes & Walden.

DETROIT (Harry Parent, mgr.; K. & E.).—"The Enchantress."

GARRICK (Richard Lawrence, mgr.; Shubert).—"C. O. D."

LYCEUM (A. B. Warner, mgr.; S. & H.).—Satan Sanderson.

GAYETY (William Roche, mgr.).—"Knickerbockers."

AVENUE (Frank Drew, mgr.).—"Queens of Folies Bergere."

HIPPODROME (Harry Williamson, mgr.).—Trixy; De Pauline; Marguerite Still; Charles F. Mack; D. J. Higgins. JACOB SMITH.

ELMIRA, N. Y.

MOZART (Feiber & Shea, mgrs.).—14-16, Hart's Six Steppers, good; Barnes & Barron, well received; Joseph Carroll, good.

MAJESTIC (M. D. Gibson, mgr.; agent, U. B. O.).—14-16, Karl Grees, entertaining; Palmers & Sons, Six Mascots, excellent.

FAMILY (G. W. Middleton, mgr.).—14-16, Nine Cut-Ups, capital; Dumetrous, good; Joe Brennan, good.

LYCEUM (Lee Norton, mgr.; Reis Circuit).—14-19, Lyceum Stock Co., in "The Lion and the Mouse," large business. J. M. BEERS

ERIE, PA.

COLONIAL (A. P. Weschler, mgr.; A. V. O'Brien, asst. mgr.; agents, Gus Sun & U. B. O.; rehearsal Monday 19).—Bell & Caron, clever; Edythe Livingston, good; Fay, 2 Cooleys & Fay, clever; Chas. Howe & Co., good; Harry Green, clever; Chas. Howe & Co., good; band, feature.

PARK—Horen Stock Co., in "The Stampede."

MAJESTIC (J. L. Gibson, mgr.).—14, "Her First Love," 17-19, "The Rosary."

M. H. MIZENER

FRESNO, CAL.

BARTON OPERA HOUSE (R. G. Burton, mgr.; John Cort).—"Thought and Paid For," 29, business good; "Tomander Walk," 30, fair house; "Officer 666," 3, capacity; "The Heartbreakers," 4, fair business.

EMPIRE (Frank L. Hesse, mgr.; Bert Lovey, agent).—May Prentiss & Jupiter; Lyndell & Hickman; Vernon & Nagel; Harry Bardel; Lou Cantor & Youngsters in "Fun Out of School."

TEALS (Frank Wolfe, mgr.; Ind.).—Elite Musical Comedy Co., in "Off to the Front."

UNDER CANVAS.—E. H. Jones' Alabama Minstrels, 9.

NOTE John Rohrs, owner of the Hughes and Sequoia hotels in Fresno, will open a first-class cabaret in his new Hughes Hotel grill. J. F. M.

GALVESTON, TEXAS.

QUEEN (E. H. Fitzhugh, mgr.; agent, Majestic Circuit).—Quigg & Nickerson, excellent; Alpha Sextet, earned applause; Carl Randall, s. & d., good; Williams & Sterling, hold the audience; "Hawanna," capable.

GRAND OPERA HOUSE (Chas. E. Sasceene, mgr.; booked in connection with the Greenwall Theatrical Circuit).—House dark for the past week, the coming attractions are: "Polly of the Circus," 8; "The Smart Set," two night performances with one matinee, 10-11. B. SPIROULE.

HAMILTON, O.

SMITH'S (Tom A. Smith, mgr.).—13, "Girl of My Dreams," excellent, capacity business, 14-16, "Private Secretary," 17-19, "Country Boy."

THIS WEEK (Oct. 14)
PALACE, Chicago

NEXT WEEK (Oct. 21)
HIPPODROME, Cleveland

WEEK OCT. 28
KEITH'S, Indianapolis

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GRAND (J. B. McCarthy, mgr.; agent, Gus Sun; rehearsal Sunday, Tuesday and Thursday 10).—13-14, Burns, Brown & Burns; Whit-
ing & Gerard; 15-16, Sheda & Co.; Lillian Lockhart; 17-19, David Livingston & Co.; Miller & Nelson. QUAD.

HARRISBURG, PA.
ORPHEUM (Wilmer & Vincent, mgrs.; agent, U. B. O.; rehearsal Monday 10).—Jed & Ethel Dooley, pleasing; Billy McDermott, laughs; Willis Family, musical hit; Phina & Her "Ficks" applauded; Hunting & Frances, very good; Romany Opera Co. headlined; Hastings & Wilson, applause. Capacity business.

MAJESTIC (N. C. Myrick, local rep.; Reis Circuit Co.).—10, Harrington Reynolds, in "The Angelus," fair house; 12, "Louisiana Lou," poor houses, matinee and night; 14, "Miss New York, Jr." (burlesque), fair house; 15, Isabel Irving & Leo Detrichstein in "The Concert," good business; 16, "The Pink Lady," J. P. J.

HARTFORD, CONN.
POLI'S (W. D. Ascouff, mgr.; agent, U. B. O.; rehearsal Monday 10).—Tempest & Ten, very good; Robt. Henry Hodge & Co., laughs; Van Hoven, entertaining; Amoros Sisters, clever; Morton & Glass, big hit; Hufford & Chain, went big; Daintee La Crandell, clever.
HARTFORD (Fred F. Dean, mgr.; agent, James Clancy; rehearsal Monday and Thursday 11).—14-16, Paula Edwards, went big; Fluke & McDonough, good; Rice & Percival, clever; Joe Deming, entertaining; Stern & Vance, went well; 17-19, "Camping Days," Lloyd & Zarina; Musical Dixon; Gene & Arthur; Togo & Geneva.
PARSONS (H. C. Parsons, mgr.).—7-9, "The Wall Street Girls," with Blanche Ring; 15-19, "Oliver Twist." R. W. OLMSTED.

HAVERHILL, MASS.
COLONIAL (L. B. Mayer, mgr.; agent, U. B. O.).—14-15, Bates & Neville, amused; The Shillings, clever; Belle Myers, good; Llewellyn & Stanley, fine; York-Herbert Trio, pleased; 16, Aborn's "Bohemian Girl"; 17-19, 3 Musketeers; Major Doyle; Dotson & Gordon; Gretchen Spencer, and one to fill. "CHIME."

HOOPESTON, ILL.
VIRGINIAN (Max M. Nathan, mgr.; agent, W. V. A.).—10-12, J. C. Short; Scott & Wallace; The MacHales; 14-16, Conlee Sisters; Bobbie Carroll.
McFERRIN O. H. (Wm. McFerrin, mgr.).—Dark.

HOT SPRINGS, ARK.
PRINCESS (J. Pernell, mgr.; agent, Interstate; rehearsal Monday and Thursday 10.30).—Raffin's Monkeys, good; 3 Rambler Girls, good; Clinton & Nolan, pleased; Stroud Trio, hit; Ye Colonial Septet, featured; 17-19, Kelm & Connors, hit; Dave Martin & Miss Percle, pleased; Powder & Chapman, hit; Elliott & Neff, scored; Maglin, Eddy & Roy, laughter.
LYRIC (H. H. Hale, mgr.; agent, Hodgins; rehearsal Monday and Thursday 10.30).—Miss Jo Allyn, fair; Henri French, pleased; Venetian Four, endorsed; 17-19, Wm. Curtis; Law & Leah Stanley; Davis; Gledhill Trio.
AUDITORIUM (Frank Head, mgr.).—"The

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Old Homestead," 11; pleased, business fair. HARMAS

JACKSONVILLE, FLA.
DUVAL.—Maude Adams in "Peter Pan," 12, large and fashionable audience; Grace Drew, in Weber's New York success, "Alma," 13-14, fair business.

ORPHEUM (Chas. A. Leach, mgr.).—Mite Morce & Vera Botluna, shared honors. Palfrey; Barton; Brown Lovers; Gibson & Ralney; H. T. MacConnell completed a well received performance; good business.
JOHN S. ERNEST

JAMESTOWN, N. Y.
LYRIC (H. A. Deardouff, mgr.; agent, Gus

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Courthope & Co., good; Alexander & Scott, good.

MACAULEY'S (John McCauley, mgr.; K. & E.).—14-16, Charles Cherry, in the "Passers-by"; 17-19, Fritz Scheff, in "The Love Wager."

MASONIC (J. J. Garrity, mgr.; agents, Shuberts).—"The Power Behind the Throne." WALNUT ST. THEATRE (Col. Shaw, mgr.; agents, Havlin & Dingwall).—Beulah Poynter in "A Kentucky Romance."

BUCKINGHAM (Horace McCracklin, mgr.).—Sam Rice and His Big Show.
GAYETY (Mr. Taylor, mgr.).—Harry Hastings, "The Girl of Many Husbands." S. R. O.

MAJESTIC (Mr. Dittmier, mgr.).—Scharf & Rainer, in light opera selections, hit; Hungarian Orchestra.
J. M. OPPENHEIMER.

LOWELL, MASS.
KEITH'S (Wm. Stevens, mgr.; agent, U. B. O.; rehearsal Monday 10).—Chas. Bowser & Co., very good; Wilson & Wilson, very funny; Palmer Bros., good; Hickman Bros. & Co., pleased; Mori & Scombe, good; Nick Co., way, fair; The Three Dixon Girls, very good; Chas. & Ida Latham, good.

MERRIMACK SQUARE (Jas. S. Carroll, mgr.; agent, John S. Quigley; rehearsal Monday 10).—The Temple Players; Miss Hathorn; The Marshals; Steve White; Malcolm.

OPERA HOUSE (Jules Cahn, prop. & mgr.).—21, Luberti Band.
HATHAWAY'S (Garland & Shapiro, leas-ees).—Stock.

ACADEMY (Ed. Church, mgr.).—W. E. Browning, McDonald & Travelator; The Zarnes; Telegraph Trio; Morgan & Dixon; Walton.

LYNCHBURG, VA.
TRENTON (Trent Bros., mgrs. agent, U. B. O.; rehearsal Monday & Thursday 10).—10-12, Aldro & Mitchell, skillful; Elmer Jerome, nervous; Lowe & Sterling, well liked; The Five Braggons, laughable; 14-16, Montgomery; Cardone & Todaro; Chester B. Johnstone; Franklin & Villette.

James F. Jackson, who has managed the Trenton theatre since it was opened last fall, has resigned to accept the management of the Alcazar and Savoy theatres, Atlanta, Ga.

The work of renovating the new Academy of Music is being pushed. The contractors assert that the theatre will be ready by November 10. Attractions have already been booked for the coming season.
TREVELYAN BABER.

MACON, GA.
GRAND (Jake Wells, mgr.; agent, U. B. O.) 7-9, Chester Johnstone & Ruth Dunker, great; Armstrong & Lawrence, clever; George Wilson, grand; Eckert & Bers, pleasing; 10, Oliver Twist moving pictures, fine; 11, "Mutt & Jeff," packed house; 12, "Madame Sherry," fair house.

PALACE (J. B. Melton, mgr.).—Duncan & Holt, black face, clever.
MAJESTIC (J. B. Melton, mgr.).—Majestic Quartet, good.

RINGLING CIRCUS, 8, packed tents.
15-25, Georgia State Fair.
ANDREW ORR.

MERIDEN, CONN.
POLI'S (R. D. Royce, mgr.; Church).—9, "The Passing of the Third Floor Back," fair business; 11, "The Pink Lady," capacity; 14-16, "Brianti Trio, very good; DeHaven & Whitney, very good; Frazee, fine; Musical Buskirk & Co., good.

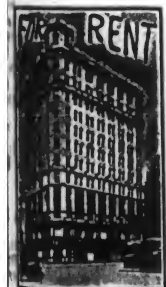
MINNEAPOLIS.
ORPHEUM (Martin Beck, managing director; agent, direct).—Week 7, Robert de Mont Trio, good; Johnson's Travelogues, interesting; Mrs. Louis James & Co., well received; Bobbe & Dale, good; Ida Fuller & Ballet, scored; High Life Trio, fair; Three Bremens, good.

UNIQUE (Jack Elliot, mgr.; agent, S. & C.).—The Macy Models; Virginia Grant; Don Carney; Jacob's Dogs; Eva Weacott & Co.
MILES (Wm. Gallagher, mgr.; agent, Walter Keefe).—Lillian Mortimer & Co.; Eddie Foy; John & May Burke; Etsu Leon Troupe; Bob Albright; Carl Rosier & Co.

NEW GRAND (W. V. M. A., agents).—Martyne, Platte & Cushing; Gray & Peters, Helene Hardy.

METROPOLITAN (L. N. Scott, mgr.; K. & E.).—Dustin Farnum, in "The Littlest Rebel."
SHUBERT ("Buzz" Bainbridge, mgr.; Shubert).—"Ready Money."

BIJOU (Theodore Hayes, mgr.).—"The Woman in the Case."



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NEXT WEEK
(Oct. 21)
HAMMERSTEIN'S,
NEW YORK

GAYETY (Wm. Koenig, mgr.).—"The Rose Buds."
AUDITORIUM (Carlo Fisher, mgr.).—Mme. Fremsted on Oct. 18.

MOBILE, ALA.

MOBILE (J. Tannebaum, mgr.; agents, K. & E.).—"The Rose Maid," business good; 7, "The Rosary," business fair, weather warm. 12, Julie Ring in "The Yankee Girl."
LYRIC (H. C. Fournon, mgr.; Wells' Circuit; agents, U. B. O.).—Week 7, Ernie & Ernie, well received; Fritz Houston, liked; Paim, hypnotist, scored heavily; Dolce Sisters, entertaining; Nip & Tuck, applause.
KEISERHOF (P. H. Hamill, mgr.; agents, Inter-State).—Orpheum Musical Comedy Co. **DREAMLAND** (W. Cyril Pooley, mgr.; agent, Hodkins).—Lavene & Lavene, liked; Charles Williams, light applause; Monroe, Schriver & Vigeta, well liked; Gafney & Baker, scored.
B. J. W.

MUNCIE, IND.

STAR (Ray Andrews, mgr.; agent, Gus Sun; rehearsal Monday 10.30).—Lynne & Bonnie Hassard, pleased; Gilmore & Castle, a. & d., big; Binal, scored; Mason, Wilbur & Jordan, clever.
GEO. FIFER.

NASHVILLE, TENN.

BIJOU (George Hickman, mgr.).—"East Lynne," intensely interesting drama; 14, "Casey Jones."
ORPHEUM (George Hickman, mgr.; agent, U. B. O.; rehearsal Monday 10).—"The Lavine-Climaron Trio, sketch, "Imagination," big applause; The Valerie Bergere Players, well received; Golden & Hughes, big headliner; Billy Newkirk and the Evans Sisters, appreciated; opening performance to capacity.
PRINCESS (Harry Sudekam, mgr.; agent, W. V. M. A.; rehearsal Monday 10).—Dyer & Dyer, headliners; Four Dancing Bugs, big hit; The Clerise Keller-Oragan Trio, well liked; Dorothy Curtis, appreciated; opening performance to good business.

The Bonita, owned and controlled by the Crescent Amusement Co., closed its doors on Saturday, Oct. 7.
W. R. ARNOLD.

NEWARK, N. J.

PROCTOR'S (R. C. Stewart, mgr.; agent, U. B. O.; rehearsal Monday 9).—"Mr. & Mrs. Jimmie Barry," a hit; Blake & Amber, good; Frank Mills Players, comical; Dean Smith, clever; Carl Demarest, novel; Frey Twina, good; Mullen Coogan, funny; Lillian Ashby, dainty.
LYRIC (Proctor).—Lillian Raymond, a hit; Abe Marks, funny; Jones & Francis, good; Timmerli & Donovan, clever; Felix, scored.
OLYBON (Chas. Ruttin, mgr.; agent, U. B. O.).—Gertrude Barrett, gifted; Ned Dandy, funny; Six Saratoga Chips, lively; Reddington & Grant, comic; Hurst & Kelsey, good; Grace Anderson, clever.
WASHINGTON (O. R. Neu, mgr.; Fox).—Rhea Keane, novel; Helen Lorraine, good; Braun Sisters, clever; Farley & Prescott, amused.
JOE O'BRYAN.

NEW HAVEN, CONN.

POLI'S (S. Z. Poll, prop.; Ollie Edwards, mgr.; agent, U. B. O.; rehearsal Monday 10).—"Clark & Hamilton, exceedingly good; Mysterious Edna, mystified large audiences; Conlin, Steele & Carr, entertained; Clara Inge, generously endorsed; Frank Rae & Co., good; Harvey, DeVora Trio, fair; Adonia & Dog, very fine.
E. J. TODD.

NEW LONDON, CONN.

LYCEUM (Walter T. Murphy Amusement Co., mgrs.).—Vaudeville season opened 14 with Walter Lawrence Players in clever sketch, "Alias Mr. Roseberry," well received.

BILLY "SWEDE" HALL

with **JENNIE COLBORN** and CO.
This Week (Oct. 14) Poli's, Springfield, Mass.
Next Week (Oct. 21)—Poli's, New Haven
Booked Solid
Direction **LOUIS WESLEY**



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Playing W. V. M. A. Time

Management **JAS. B. MCKOWEN**

Richards & Clark, fair; Delmore & Onelda, excellent; capacity business.
ORPHEUM (W. M. Slatore, mgr.).—14-16, Monarch Comedy Four and M. P., good business.
S. M. P.

NORFOLK, VA.

COLONIAL (C. C. Egan, mgr.; agent, U. B. O.; rehearsal Monday 10).—"The Little Parisienne," with Ward de Wolf and Lucille Gardner, scored; Baby Helen, captivating and clever; Mr. & Mrs. Mark Murphy, laughs as usual; Gordon & Kinley, good opener; Asler & Arline, good; Woolford's Animals, excellent; excellent business.
GRANBY (Otto Wells, mgr.; S. & H.).—Eugenia Blair in "Madame X," and exceptionally good production; excellent houses.
VICTORIA (Otto Wells, mgr.; agent, U. B. O.; rehearsal Monday 10).—Minnie Victorson in "The Girl Who Dropped In," clever and full of laughs; Harrison-West Trio, excellent; Goforth & Doyle, b. f., fine; Ower & Ower, fair; Joachino Japs, fair; good business.
ACADEMY (Otto Wells, mgr.).—22-23, Wm. Hodge in "Man from Home," return engagement; 24-25, "Pink Lady," large advance sale.

PATTERSON, N. J.

MAJESTIC (W. R. Walsh, mgr.; agent, U. B. O.; rehearsal Monday and Thursday 11).—14-16, Revolving Colling, good; Annie Hart & Co., pleased; Cain & Odon, good; Bigelow, Campbell & Rayden, good; 15-17, King Musical Trio, Brooks & Harris; Catharine Nelson; Town Hall Minstrels; capacity.
ORPHEUM (Chas. F. Edwards, mgr.).—"The Face Makers," and "Zallah and Her Own Company."
EMPIRE (Floyd Lauman, mgr.).—"Columbia Burlesquers," and "Ed. Lee Wrothe & His Ginger Girls."
LYCEUM (Chas. F. Wilbur, mgr.).—"Over Night," good; big business.
OPERA HOUSE (Zabriske & Reid, mgrs.).—Stock.

One of the great features of the Orpheum

Theatre is the addition of the Country Store every Tuesday night. About 50 prizes are given away.
DAVID W. LEWIS.

PENSACOLA, FLA.

PENSACOLA O. H. (Nick Smith, mgr.).—"The Rose Maid," good business; 3, "The Rosary," fair business; 11, "The Yankee Girl," fair business.
DAVE S. CASHMAN.

PITTSBURGH, PA.

GRAND (Harry Davis, mgr.; agent, U. B. O.).—Nile Bella, big hit; Graham Moffatt's Players, very good; Lillian Herlein, good voice; Matthews & Aishayne, clever; Dick, the Writing Dog, very good; Windsor Trio, good comedy; Three Emersons, clever acrobatic act; Mason & Dutiel, pleasing; Mario Trio, spectacular.
HARRIS (Harris & Davis, mgrs.; agent, U. B. O.).—"The Taxas Tommy Dancers, big hit; Mile. Falliera, clever; Skipper, Kennedy & Reeves, funny; Davitt & Duvall, laughter; Watson & Little, entertaining; Meta & Meta, pleased; Del-A-Phona, well received; Jones & Jones, good; Will Work, creditable; Dietrich Bros., very capable.
KENYON (Titus Kenyon, mgr.; Pollock).—Long & Cotton; Knox Gavin & Jennie Platt; Elliott, Belmonte & Elliott; Two Gibsons; Alexis & Schall; The Great Maring.
FAMILY (John P. Harris, mgr.; agent, U. B. O.).—"Franco & Addington; Bill Fella; Bill Graham; Melville Lloyd; Jones & Sutton; Sadie O'Neill; Turno & Turno; Two Moorbyas.
ALVIN (John P. Reynolds, mgr.; Shubert).—"Nipper-Do-Well"; 31, "The Sun Dodgers."
NIXON (Thos. R. Kirk, mgr.; K. & E.).—"The Littlest Rebel"; 31, Eddie Foy, "Over the River."
LYCEUM (C. R. Wilson, mgr.; S. & H.).—"Mutt & Jeff"; 21, "The Grain of Dust."
DUQUESNE (Harry Davis, mgr.).—Stock.
GAYETY (Henry Kurtzman, mgr.; Eastern Burlesque).—"Social Maid"; 21, "Text Girls."
Henry Miller in "The Rainbow" played to poor business at the Nixon last week.

A new play by Pittsburgh dramatist is to be given its first production by the Harry Davis Stock Players week of Oct. 23. The drama is entitled "Under the Law," and the author is Allan Davis.

George "Shorty" Edwards, of this city, has joined the "Mutt & Jeff" company and will take the part of Jeff in place of Gus Alexander, who had his arm broken recently.

The dramatic club of the Pittsburgh Athletic Assn. will open the season Saturday evening.

The winter season at the Grand will open week of October 21.
SINCLAIR.

PORTLAND, ME.

PORTLAND (L. P. Mosher, mgr.; agent, U. B. O.; rehearsal Monday 10.30).—Pewitt & Co., novelty; Hilder Glyder, fine; Marlon Murray & Co., good; Armstrong & Ford, scream; Act Beautiful, excellent.
GREELEY'S (J. W. Greeley, mgr.; agent, Quigley; rehearsal Monday and Thursday 10.30).—Edith Montrose & Co., good; The Bljous, very clever; 17-19, Mattie Phillips & her Pickaninies; Ford & Wesley.
JEFFERSON (Julius Cahn, mgr.).—18-19, Aborn Opera Co.; 21-23, Alice Lloyd, in "Little Miss Fix-It."
KEITH'S (James E. Moore, mgr.).—"The Man From Home."
CITY HALL.—14-16, Maine Musical Festival, feature Madame Nordica.
SCENIC (Westbrook) (Guy P. Woodman, mgr.; agent, U. B. O.; rehearsal Monday & Thursday 11).—Rhodes & Adams; 17-19, Col. Sam Holdsworth.
H. C. A.

PROVIDENCE, R. I.

UNION (C. Allen, mgr.; agent, Quigley).—Othello Outdone, great; Ball & Strike, hit; The Boston Harmony Four, good; Weston & Smith, fair; Eva Walker, pleased.
BULLOCK'S (P. L. Burke, mgr.; agent, U. B. O.).—Riva Larsen Troupe, fine; Bondell & Tucker, entertain; Weston & Keith, good; Frank Clayton, pleased; Post & Delacy, good.
SCENIC (F. W. Homan, mgr.).—Homan Musical Stock Co.
WESTMINSTER (G. Collier, mgr.; Eastern Wheel).—Dreamland company with Dave Marlon.
EMPIRE (Max Beaming, mgr.).—"The Great Divide."
KEITH (C. Lovenberg, mgr.; agent, U. B. O.).—Grenier & La Fosse; Dean & Price; Bernivell Bros.; Miss Robble Gordone; Devins & Williams; Maximi Bros. & Boby; Joe Wells; The Trained Nurses with Clark & Bergman.
COLONIAL (L. F. Burke, mgr.; K. & E.).—"Oliver Twist" with Wilton Lackaye.
OPERA HOUSE (F. Wendishofer, mgr.).—Aborn Opera Co.
C. E. HALE.

READING, PA.

ORPHEUM (Wilmer & Vincent, mgrs.; agent, U. R. O.; rehearsal Monday and Thursday 10.30).—Blanche Sloan, good; Hall & O'Brien, liked; S. Rankin Drew & Co., liked; Nevins & Gordon, good; Minstrel Four, big.
HYPHODROME (C. G. Kenney, mgr.; agent, Providence).—rehearsal Monday and Thursday 10.30).—"The Menards, very good; Doc Holland, fair; Four Bantu Bros., nicely; Siska & Saundress, pleased; Seymour, Dempsey & Seymour, liked; Wm. Schilling & Co., "Destiny," very well received.
ACADEMY.—Oct. 27, David Warfield, "Return of Peter Grimm"; 22, Louis Mann; 31, Henry Miller, "Rainbow."
G. R. H.

RICHMOND, VA.

BIJOU (Harry McIlven, mgr.).—"The Little Tenderfoot."
COLONIAL (E. P. Lyons, mgr.; agent, U. B. O.).—"The Three Escardos; Three Bohemians; Lewis, Griffin & Lewis; Halley & Noble; Paula Reeves.
EMPIRE (Blair Meany, mgr.; agent, U. B. O.).—Roberts, Hayes & Roberts; Chick & Chicklets; Tanner & Seyon; Towel & Mount Norman.
LUBIN (W. T. Martin, mgr.; agent, Norman Joffe).—"Dunbar's Seven Artists; Jack Blair; Ethel Jenson."
GERSON W. HEID.

SALT LAKE.

DeWitt Young & Sister, good; Lydia Nelson, Mont Hayes & Co., big hit; Cesare Neal, great; DeWitt, Burns & Torrence, clever; Van Bro, good; Four Konez Bros., liked; Whitlaid & Ireland, pleased; John Higgins, pleased.
EMPIRE.—Onalip, novelty; Lee Tung, Fox decided hit; Helen Primrose, funny; Granto & Maude, liked; Manley & Walsh, good; Robert McKim & Co., fair; good business.
COLONIAL.—Mack-Rambau Players, "The Strength of the Weak," very good; im mense business.
SALT LAKE.—7-9, James K. Hackett, "The Grain of Dust," good; capacity business 10-13, Jos. E. Howard, in "The Goddess of Liberty."
OWEN.

ANTON ZINKA

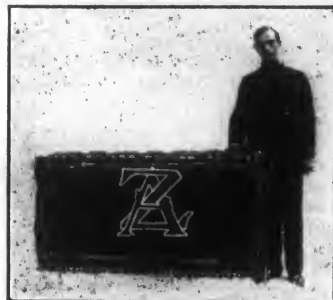
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SAVANNAH, GA.
NEW SAVANNAH (William B. Seeskind, mgr.; K. & E.).—Al. G. Field's Minstrels, 9, big houses; Maude Adams "Peter Pan," large house; Grace Drew, in "Alma, Where Do You Live," 15.

LIBERTY (Tedd Brackett, lessee and manager).—"The Deep Purple," to good houses, to be followed by "The Melting Pot." Paul Anderson and Rita Knight, both former members of the Bijou Stock Co. of this city, have joined the Brackett Players. They were favorites with the former stock here.

BIJOU (Corbin Shields, mgr.; agent, U. B. O.; rehearsal Monday 11).—Packed houses. The Lavine-Cimaron Trio, excellent; Barrow & Mito, hit; The Musical Vynos, very capable; Armstrong & Lawrence, immense; Austin & Tapa, continue to please.

ARCADIA (Jake Schrameck, mgr.).—Eme Morrow, held over; distinct success. The new house being erected by Geiger & Stebbins, is well under way, and it is rumored that vaudeville will be placed there when completed.

Ground has been broken for the erection of the New Odeon Theatre, by the Montkomey Amusement Co. "REX."

SCHENECTADY, N. Y.
PROCTOR'S (Chas. Goulding, mgr.; agents, U. B. O. & K. & E.; rehearsal Monday and Thursday 10.30).—10-12, Anton Zinka & His Dogs, good; Lewis & Howard, very good; Abe Marks & Co., laughs; Warren & Frost, hit; pictures; capacity business; 14-16, Rivera Bates, pleased; Gladstone & Talmadge, good; Musical Fredericks, scored; Nautical Trio, laughs; Four Juggling Johnsons, fine; very good business; 23, "Officer 666."

VAN CURLER (Chas. G. McDonald, mgr.; Schubert & Co.-op.).—10-12, "School Days," proved a wholesome treat for the children; 14-16, "Faust"; 17, Annette Kellermann & Co.; 19, "Mutt & Jeff"; 24, David Warfield in "The Return of Peter Grimm."

ORPHEUM (F. X. Breyer, mgr.; agent, Joe Wood; rehearsal Monday and Thursday 12).—10-12, "The Titanic Disaster," feature; George C. Davis, laughs; De Grass; Darling Sisters; pictures; very big business; 14-16, Daly's Minstrels; Cardowne Sisters; The Etelvins; Jeanette Felmar; pictures.

MOHAWK (Ackerman J. Gill, mgr.).—Dark HOWY.

SIoux CITY, IA.
ORPHEUM (C. E. Wilder, les. mgr.; rehearsal Sunday 10.30).—Kathi Gultin, fair; Belmont & Harl, good; Sidney Shields & Co., pleased; Keno & Green, very good; Kaufman Bros., good; Winslow & Stryker, pleased. DEAN.

SOUTH BEND, IND.
ORPHEUM (A. J. Alford, mgr.; agent, W. V. M. A.; rehearsal Monday and Thursday 12.30).—14-16, Crouch-Richards Trio, fair; Dolliver & Rogers, good; Wilson Franklyn, fair; Laurie Ordway, applause; 7 American Belfords, hit; 17-20, Hick McKay; Arnold Auer; Mr. & Mrs. Erwin Connolly; Flo Adler; Waterbury Bros. & Tenney; business excellent.

AUDITORIUM (S. W. Pickering, mgr.).—Wright Huntington, presenting "Alias Jimmy Valentine." Business good.

OLIVER (S. W. Pickering, mgr.; agent, U. B. O.).—14, "Siren," big business; 17-18, Home talent. WM. H. STEIN.

SPRINGFIELD, MASS.
COURT SQUARE (D. O. Gilmore, mgr.; Ind.).—16, Mme. Calve concert; 17, All Star Co. in "Oliver Twist"; 18-19, Blanche Ring in "The Wall Street Girl."

POLIS (Gordon Wright, mgr.; agent, U. B. O.; rehearsal Monday 10).—Ollie Young & April, novel act; Merlin, fair; Barto & Clark, very good; Billy Hall, fair; Morrissey & Hannon; Gus Edwards Song Revue, hit.

GILMORE (P. F. Shea, mgr.).—14-16, Mollie Williams Show, sets a high standard. GEORGE PRESSL.

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ST. JOHN, N. B.
OPERA HOUSE (D. H. McDonald, mgr.).—7-10, "The Coming of Kitty," business fair; 12, H. Price Webber, good business; 14-19, Young-Adams Stock Co.
NICKEL (W. H. Golding, mgr.; agent, U. B. O.).—Inez Miller; Margaret Breck; Floyd Baxter.

LYRIC (Steve Hurley, mgr.).—7-9, Pat & May Touhey; 10-12, Flying Lamars.
L. E. CORTRIGHT.

ST. PAUL.
ORPHEUM (Bertha Kalich, excellent; Carl McCullough, good; Viola Keene & Co., pleased; Bottomley Troupe, good; Geo. Simondet, pleased; Four Florimonda, fine; The Kemps, good; pictures.
EMPEROR—Lind, good; Gaylord & Herron, good; 3 Loretta, good; Milt Arnsman, good; Picchiani Troupe, good; pictures.
MAJESTIC—Ten Eyckes, fair; Hartman Sisters, good; Carrie McManus, fair; Root & White, fair; pictures.
PRINCESS—Nellie Andrews Opera Co.; 7 Napees; Alex & Ollie; Grace Watson; pictures.

METROPOLITAN.—18, Sousa's Band; 20, Donald Brian.
SHUBERT.—"Bird of Paradise," very pleasing; next week, "Ready Money."
GRAND.—Mina's "Americans," pleasing well.

HIPPODROME.—Melrose; Stewart Desmond Co.; Carona, Velde & D'Amont; Eddie Hill; pictures.

ALHAMBRA.—Gives up vaudeville; only pictures.
ORPHEUM.—Week 7, "Everywife," good; Morris & Allen, well liked; Mignonette Kolin; Galletti's Monkeys, good; Ed. Morton, good; DeWitt Young & Sisters, good; Lydia Nelson, pleased.

EMPEROR.—Queen Mab and Casper Wells, good; Will Oakland, pleasing; Lottie Williams & Co., pleased; Three Gerts, good; Geo. B. Reno & Co., good.

MAJESTIC.—Madona, good; Carrol Drew, very good; Brandt & Walton, fair; Raymonds, very good; Hennessy Sisters, good.

PRINCESS.—Frederick & Co.; Jean Walr & Co.; Allegro; Bistie & Cushing; Shuratt; pictures.

METROPOLITAN.—"Littlest Rebel," reported pleasing.

SHUBERT.—"White Squaw," reported good; week 14, "Bird of Paradise."
GRAND.—"The Girls from Missouri," pleasing.

Empress' new manager is Gus Greening, from Montreal. He succeeds the late Chas. White. BENHAM.

SUNBURY, PA.
CHESTNUT ST. (Fred J. Byrod, mgr.).—12, "The Girl in the Taxi," fair business; 19, "Freckles." R. J. GOLDBERGER.

SYRACUSE.
GRAND (Chas. Plummer, mgr.; Keith's vaudeville; Chas. G. Anderson, mgr.).—Alvin & Kenny, good; Sadie Jansel, fair; Redford & Winchester, liked; Gladys Alexandria & Co., well liked; Pesslon & Goldie, very pleasing; Henry Clive, mysterious; Maud Lambert with Ernest Ball, scored; Norris Baboons, great.

EMPIRE (Martin L. Wolf, mgr.; Frederic Gage, local mgr.).—14, Mlle. Trentini, "The Firefly"; 21-22, Christie McDonald, "The Spring Maid"; 25-26, Mme. Nasimova, "The Marionettes"; 31, David Warfield, "The Return of Peter Grimm."

WIETING (John L. Kerr, mgr.; Francis Martin, local mgr.).—Week 14, Rainey pictures; 21-22, Annette Kellermann show.

BASTABLE (Stephen Bastable, mgr.).—21-22, Al Reeves Beauty Show; 24-26, "Easy Money."

CRESCENT (John B. Breslin, mgr.).—Juggling Dillale; Lucier & Evans; Corrinne; Robert Emmett Keane; Tom Sidelos.

TERRE HAUTE, IND.
VARIETIES (Jack Hoefler, mgr.; agent, W. V. M. A.).—The Vannersons, good; Goyt Trio, doing; Bruce Morgan & Betty, good; Guerre & Carman, hit; Howard & Harris, hit; Margaret Bird & Co., pleased; Tom & Stella Moore, good; Connolly Sisters, good; Flying Valentinos, sensational; Great Leon & Co., good.

GRAND (T. W. Farhydt, mgr.; K. & E.).—11, Nell O'Brien's Minstrels, capacity; 12, Geo. Sidney; 14, Thos. Rose; 15, "The Common Law"; 20, "Smart Set"; 21-22, "White Slave"; 23, Mrs. Fiske. CHRIS.

TOLEDO, O.
KEITH'S (Joe Parlati, les. mgr.).—Wartenberg Bros., very good; Ethel McDonough, good; Kitty Tracy, pleasing; Herman Timberg, very good; Zella Sears, very pleasing; Walter C. Kelly, good; Ishikawa Bros., very good.

ARCADE (Harry A. Nurtig, mgr.).—Mme. DeRose's Animals; Gladys Arnold & Co.; 4 Parisian Dancers; Thompson & Carter; Ma-reno, Nevada & Mareno.

EMPIRE (W. & S. Harry Winters, local mgr.).—Ben Welch Burlesquers.

VALENTINE (Nelson Trowbridge, mgr.).—12, "Madame Sherry," to fair business; 14, Eddie Fox, packed house.

LYCEUM (S. & H.; Walter R. Moore, local mgr.).—13-20, "The Shepherd of the Hills," opening to good business.

TORONTO, ONT.
SHEA'S (J. Shea, mgr.).—Puss in Boots, big novelty and success; Tighe & Clifford, a hit; Don the Talking Dog, clever; Milo Belden & Co., pleased; the Alpha Troupe, well received; The Seebucks, good; Correll & Gillette, a success.

MAJESTIC (Peter F. Griffin, mgr.).—Andrews & Randall; Julia Gray; Two Hardts; Hamilton Lee.

STRAND (E. W. Weill, mgr.).—Wallace A. Scott; Marie Armand; (L. Selman, mgr.).

ROYAL ALEXANDRA (L. Selman, mgr.).—"Excuse Me."

PRINCESS (O. B. Sheppard, mgr.).—William H. Crane.

GRAND (A. J. Small, mgr.).—"Mutt and Jeff."

STAR (Dan F. Pierce, mgr.).—The Bohemians.

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GAYETY (T. R. Henry, mgr.).—Trocadero Burlesquers.
HARTLEY.

TRENTON, N. J.
STATE ST. Herman Wahn, mgr.; agent. Prudential; rehearsal Monday and Thursday 11).—14-16, Patrice, good headline; Mlle. De Rant, hit; Leo Rogee, entertaining; Those Singing Boys, applause; Nida Sisters, charmed; 17-19, Patrice, held over; Santa Bros.; Les Jeanettes; Markarenko Duo; The Randersons; business big.

BROAD ST.—George E. Brown, mgr.).—14-19, "Girl of the Golden West," fine production; 21-26, "In the Bishop's Carriage." A. C. W.

VIRGINIA, MINN.
LYRIC (Henry Sigel, mgr.; agent. W. V. M. A.; rehearsal Sunday and Thursday 1).—6-9, Stanfield, Hall & Lorraine, fair; Delano & Griffin, good; Tommy May, danced. 10-12, Stanfield, Hall & Lorraine, funny; Three Weston Sisters, good; the Four Adlers, fine. ROYAL (R. A. McLean, mgr.; Webster; rehearsal Monday & Thurs. 1.30).—7-9, Leslie & Leslie, clever; Wa Bell, good; We Chok Be, novelty. 10-12, World's Comedy Four, good; Mable Milton, entertained. "RANGE."

WASHINGTON, D. C.
CHASE'S (H. W. DeWitt, mgr.; agent. U. B. O.; rehearsal Mon. 10).—Harry All & Co., in "Kris Kringle's Dream," and Kate Elnore & Sam Williams, hits; "The Lads of Melodie," applause; Ben Beyer & Bro., clever; Newbold & Gribben, songs and comedy, encores; Julian Dove, art novelty, honors; Stanley James & Co., scored.

POLI'S (J. Thatcher, mgr.; agent, direct; rehearsal Monday 10).—Ward & Curran, headliner; Del Franco's Animals, applause; The Premier Duo, clever; The Langdons, scored; Clark & Verdl, travesty, encores; The Zola Sisters, a. & d., hit; Felix Adler, monolog, laughs.

CASINO (A. J. Bachrach, mgr.; agent, Jeffries; rehearsal Monday 10).—Ethel Clifford & Her Dancing Girls, headliner; El Brendel; German Comedian and Mlle. Paula, acrobat, hits; Paola Cremonesi & Co., scored; Winrow & Reenard, encores; Lindero & Buckley, musical, applause.

COSMOS (A. J. Brylawski, mgr.; agent, Jeffries; rehearsal Monday 10).—George Barry & Co., in "The Plumber's Mistake," and the Maivetta Sextet, headliners; Ursone & D'Osta, scored; Vera Gunning, encores; Gold-

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rick & Moore, applause; The Four Harmony Boys, hit.

IMPERIAL (Tom Moore, mgr.; rehearsal Monday 10).—Rice & Walters, hit; Helen Belle, scored; Hickey & Nelson, applause; Francis Brooks & Co., honors; Musical Behrend, encores.

NATIONAL (W. Rapley, mgr.; K. & E.).—Christie MacDonald in "The Spring Maid." S. R. O.

BELASCO (L. S. Taylor, mgr.; Shuberts).—"A Butterfly on the Wheel," drawing fair crowds.

COLUMBIA (F. E. Berger, mgr.; Ind.).—Wm. Hodge, in "A Man From Home," capacity house.

ACADEMY (John Lyons, mgr.; agents, S. & H.).—"The Gamblers," playing to good houses. MAJESTIC (John Grieves, mgr.).—The John Grieves Stock Co., in "The Sulu Sultan's Brides," large crowds.

GAYETY (Geo. Peck, mgr.).—"The Taxi Girls."

LYCEUM (A. C. Mayer, mgr.).—"The Whirl of Mirth." ERNIE.

WHEELING, W. VA.

ORPHEUM (J. F. Lee, mgr.; agent. U. B. O.; rehearsal Monday and Thursday 10).—Four Aunts, well received; Brown & Lawson, good; Mm. Sumiko, good; Roland Carter & Co., good; Tuscano Bros., did well. C. M. H.

WINNIPEG.

ORPHEUM (Clarence L. Dean, mgr.; agent, direct; rehearsal Monday 10).—7, Ethel Green, hit; Hawaiian Troupe, pleasing; Gracie Emmett & Co., good; Al Raynor's Dogs, interesting; Ombras Trio, good; Edwin George, amusing; David Kidd, good.

EMPRESS (John M. Cooke, mgr.; agent, S. C.; direct; rehearsal Monday 10).—Brooklyn Comedy Four, scored; 1 Stanley, splendid; "Number 44," good sketch, poorly handled; Carley's Canines, very good; Eli Dawson.

WALKER.—"A Butterfly on the Wheel." WINNIPEG.—Stock, "The Servant in the House." HUGH.

YOUNGSTOWN, O.

PARK (L. B. Cool, mgr.; agents, Felber & Shea).—Murfane, good; Janette & Ramsey, fair; Swor & Mack, funny; Hugh J. Emmett, assisted by Mildred Emmett, fine; Gilbert Lo-see, good; Rutan's Songbirds, fine.

GRAND O. H. (John Elliott, mgr.; S. & M.).—"The Roary," good business; 14-16, "Madame Sherry," 18. C. A. LEEDY.

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Burt Wm P & Daughter 133 W 14 N Y C
Byron Gleta 170 Blue Hill av Roxbury Mass

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Chunns Four 19 Loughborough Rd London

Church City Four 307 W 46 N Y C

Clairemont Josephine & Co 246 W 123 N Y

Clark & Ferguson 121 Phelps Englewood

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DeWitt Burns & Torance Orpheum Denver
Dean & Sibley 405 Columbus av Boston
Deery Frank 204 West End av N Y C
Delmar & Delmar Sheas Toronto
Deiton Bros 261 W 38 N Y C
Demonto & Belle Englewood N J
Devau Hubert 384 Prospect pl Bklyn

Jim Diamond and Brennan Siby

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Direction, M. S. BENTHAM.

Dickerson & Libby 1288 Rogers av Bklyn

Dodd Emily & Jeanie 201 Division av Bklyn

Doniter & Co Empress Joplin Mo

Donner & Doris 343 Lincoln Johnstown Pa

Doss Billy 192 High Columbus Tenn

Doyle & Fields 2348 W Taylor Chicago

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E.

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Elmore & Williams Hammerstein's N Y C

Elson & Arthur 450 E 149 N Y C

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Emerald & Dupre National Sydney Australia

Emmett Hugh J 345 W 72d at N Y C

Engelbroth G W 2513 Highland av Cincinnati

Epe & Roth Pantages San Francisco

Evans Bessie 3701 Cottage Grove av Chicago

Evelyn Sisters 200 St James pl Bklyn

F.

Falardaux Camille Trocadero Burlesquers B R

Faversham William Princess Montreal

Feman Arthur S Girls from Happyland B R

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Next Week (Oct. 20), Orpheum, Seattle.

Direction, ALBEM, WESMAN & STANS.

Ferguson Dick 68 W Bayonne N J

Ferguson Frank 704 W 180 N Y C

Fernandez Duo 1234 Lake Muskegon

Ferry Alcazar Marselles

Fields Nettie 632 S Halsted Chicago

Finney Frank Trocadero Burlesquers B R

Fitzsimmons & Cameron Keith's Columbus O

Florentine Sluggers Sherman Grand Calgary

Flynn Frank D 65 W 123 N Y C

Forbes & Gowman 201 W 112 N Y C

Ford Corinne Trocadero Burlesquers B R

Fords Four 1049 84 at Bensonhurst L I

Fox & Summers 517 10 Saginaw Mich

Fox & Ward Unique Minneapolis

Francis Willard 67 W 123 N Y C

Frey Twins Proctors Newark

Furman Radie 829 Beck at Bronx N Y

G.

Gaffney Sisters 1407 Madison Chicago

Gardner Georgi 4040 Kenmore av Chicago

Gates Earl Monte Carlo Girls B R

Gaylor & Graf 383 Van Buren Brooklyn

Girard Marie 41 Howard Boston

Gladstone & Talmage 145 W 45 N Y C

Godfrey & Henderson Orpheum St Paul

Golden Claude Proctors Schenectady

Golden Max 5 Alden Boston

Goldsmith & Hoppe Sherman Grand, Calgary

Gordon Ed M 6116 Drexel av Chicago

Gordon & Barber 20 S Locust Hagerstown Md

Gomans Bobby 400 So 6 Columbus O

Granat Louis M 743 Prospect av N Y C

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Gray & Gray 1922 Birch Joplin Mo

Great Kirsch 323 18th av Newark

Green Ebel Empire Edmonston

Grimm & Elliott Princess Wichita Kan

Griffith John P Trocadero Burlesquers B R

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H.

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Halla Dogs 111 Walnut Revere Mass

Halkon Boys 21 E 98 N Y C

Halton Powell Co Colonial Indianapolis Indef

Hampton & Bassett Hippodrome Parkersburg W Va

Harcourt Frank Girls from Happyland B R

Harris Maude Girls from Happyland B R

Harlitt Johnnie 708 Harrison av Scranton
Hart Maurice 136 Lenox av N Y C
Harrison West Trio Roanoke Roanoke
Harvey & Irving 1333 Broadway N Y C
Hawthorne Hilda Orpheum Seattle
Haydn Dunbar & Haydn Alhambra N Y C
Hazard Lynne & Bonnie Gordon Middletown O
Henry Frank J Girls from Happyland B R
Henry Girls 2326 So 71 Philadelphia
Herberts The 47 Washington Lynn
Hill & Ackerman Moss Tour Eng
Hillman & Roberts 516 E 11 Saginaw Mich
Hippodrome 4 Bowery Burlesquers B R
Hoffman Dave 2241 E Clearfield Phila
Holman Harry & Co Tyrore Oklahoma
Holmes Norine Trocadero Burlesquers B R
Holt Alf 753 Fifth Milwaukee
Hood Sam 721 Florence Mobile Ala
Hopkins Lola Axtell Orpheum Madison
Hopp Fred 326 Littleton av Newark N J
Howard Bros Phoenix La Porte Ind
Howard Comedy Four 983 3 av Bklyn
Howard Harry & Mae 223 S Peoria Chicago
Howard Jack Girls from Happyland B R
Howard & White 3917 Grand Blvd Chicago
Hoyt & Starks 15 Hancock pl Bklyn
Huford & Chain Poll Wooster
Hubert & De Long 4410 Madison Chicago
Hunter & Ross Star Muncie Ind

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Irwin Flo 221 W 45 N Y C

J.

Jansen Chas Bowery Lurie, uers B R

Jarrell Company 3044 W Madison Chicago

Jerge Louis 3100 Flint Mich

Jerge & Hamilton Empire Montgomery

Johnson Great 257 W 37 N Y C

Johnsons Musical Middlesex London Eng

Juno & Wells 511 E 78 N Y C

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Kaufman Reba & Inez Orpheum Memphis

Kaufmanns The 1155 Lake Newage Mich

Kelsey Sisters 4832 Christiana av Chicago

Kenney & Hollis Howard Boston

Kenton Dorothy Felix Portland Hotel N Y C

Kenner Rose & Adele 438 W 104 N Y C

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Lane Chris 4337 Kenmore av Chicago

Lane Eddie 305 E 73 N Y C

Lane & O'Donnell Folies Bergere Brussels

Belgium

Langtons The Chases Washington

Lanning Arthur Monte Carlo Girls B R

Lansar Ward E 232 Schaefer Bklyn

Yasoot Palace London Eng
Mason & Pearce Van Cortlandt Hotel N Y C
Matthews Mabel 2931 Burling Chicago
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Mayson Frank 308 Madison Minn
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Nichols Nelson Troupe Majestic Des Moines
Nonette 617 Flatbush av Bklyn
Nosses Musical New Brighton Pa

O.
O'Connor Trio 706 W Allegheny av Phila
O'Neill Trio Empress Joplin

P.
Parker & Morrell 187 Hopkins Brooklyn
Pierlot Francis Liberty Philadelphia
Powers Elephants 748 Forest av N Y C
Proctor Ada 1112 Halsey Brooklyn

Q.
Quinlan Josie 644 N Clark Chicago

R.
Ragtime Trio The Arcade Minot N D
Raimond Jim 818 Dakin Chicago
Rawls & Von Kaufman Colonial Dayton O
Redmond Trio 231 Halsey Bklyn
Redway Juggling 141 Inspector Montreal
Renaldi The 2664 Sutter San Francisco
Roberta C E 1831 Sherman av Denver
Roberts & Downey 38 Lafayette Detroit
Rogers Ed Girls from Happyland B R
Roller Henry 91 Trenton East Boston
Rosenthal Don & Bro 151 Champlain Rochest
Roy & Wilson Trenton Lynchburg Va

S.
Schroder Carol Girls from Happyland B R
Schulte Geo 1014 Sedgwick Chicago
Scully Will P 8 Webster pl Bklyn
Sears Gladys Dantes Daughters B R

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Direction MAX HART.

Selton Larry Syndons Omaha
Shaw Edith Trocadero Burlesquers B R
Sherlock Frank 514 W 135 N Y C
Sherman & De Forest Bijou Bay City
Shermans Two 252 St Emanuel Mobile
Shields Sydney & Co Orpheum Sioux City
Simons Murray J Trocadero Burlesquers B R
Smith Lee 28 Vienna Newark N J
Springer & Church 3 Esther Terrace Pittsfd
Stanley Harry Grant Hotel Chicago
Stanley Stan 905 Bates Indianapolis
Stanwood Davis 304 Bremen E Boston
Stein-Hume-Thomas Orpheum New Orleans La
Steppe A H 33 Barclay Newark
Stevens E J 408 Marion Bklyn
Stevens Paul 323 W 28 N Y C
Stewart Sisters Orpheum New Orleans
St Claire Annie Central Atlanta Inef
Stone Paul & Marmon Majestic Dallas
Sully Dan & Lora Hub Boston
Sullivan James P 330 Court Brooklyn
Summers Allen 1956 W Division Chicago

T.
Temple Luella Girls from Happyland B R
Tennis Charles Henderson Coney Island
Thomson Harry Empire Rock Island Ill
Thurston Leslie Criterion Rutherford N J
Tinney Frank Colonial Chicago Indf
Travers Billy Monte Carlo Girls B R
U.
Unique Comedy Trio 1027 Nicholas Phila
Universal Four 1700 Greene av Bklyn

V.
Van Bros Orpheum Lincoln
Van Fred C Keiths Boston
Van Chas & Fannie Keiths Philadelphia
Vagges The Grand Circuit South Africa
Valdare Troupe Majestic Little Rock
Valentine & Bell 1451 W 103 Chicago
Van & Bates 5 W 104 N Y C
Van Delle Sisters 514 W 135 N Y C

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Next Week (Oct. 21), Keith's, Boston.

Van Horn Bobby 130 West Dayton
Variety Comedy Trio 1315 Barth Indianapolis
Vass Victor V 85 Bishop Providence
Venetian Serenaders 676 Blackhawk Chicago
Vernon & Parker 187 Hopkins Bklyn
Village Comedy Four 1912 Ringgold Phila
Vincent & Slager 820 Olive Indianapolis
Vino Val Ringling Bros C R
Violetta Jolly 41 Leipziger Berlin Ger

W.
Walker Musical Ringling Bros C R
Walker & Ill 202 Warren E Providence
Walker & Sturn 55 Railwy av Melbourne Aus
Wallace & Van 679 E 24 Paterson
Ward & Bohman Taxi Girls 3 R
Warde Mack 300 W 70 N Y C
Washburn Dot 1030 Mohawk Chicago
Watson Billy W Girls from Happyland B R

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GRAND, PITTSBURGH

Watson Nellie Girls from Happyland B R
Watson Sammy 333 St Pauls av Jersey City
Weber Chas D 826 Tasker Phila
Well John 5 Krusstadt Rotterdam
Welsh Harry Monte 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
West John & Co Star Hudson N Y
Western Union Trio 2241 E Clearfield Phila
Weston Edgar 246 W 44 N Y C
Weston Dan E 141 W 110 N Y C
Wheeler Bert Plaza San Antonio
White Kane & White 303 Vermont Bklyn
Whitney Tillie 36 Kane Buffalo
Whittle W E Whittle Farm Caldwell N J
Wilkinson John N 1720 Baltic av Atlantic City
Williams Clara 3450 Tremont Cleveland
Williams Chas 2925 Rutgers St Louis
Williams & Gilbert 1010 Marsfield av Chic

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Wilson Jack E 5430 Loomis Chicago
Wilson Lottie 2208 Clifton av Chicago
Wilson Raleigh 210 N 22 Lincoln
Wilson & Ward 2744 Gray's Ferry av Phila
Winkler Kress Trio Fair Brooklyn Mass
Wise & Milton Brennan Circuit New Zealand
Wixon & Conley 30 Tecumseh Providence
Wood Ollie 524 W 152 N Y C

X.
Xaviers Four 2144 W 20 Chicago

Y.
Yeomans Geo 150 W 36 N Y C
Young & April Poll Worcester
Young & Sister Orpheum Winnipeg
Young & Young 215 W 111 N Y C

Z.
Zabrah & Zelmar 126 Atkins Meriden Can
Zanfrelas 131 Brixton London
Zig Zag Trio 300 W 48 N Y C
Zolas 234 W 48 N Y C

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WEEKS OCT 21 AND 28.

Americana L O 28 Krug Omaha
American Beauties Gayety Omaha 28 L O Nov
4 Star & Garter Chicago

Auto Girls 21-23 Orpheum Paterson 24-26 Co-
lumbia Scranton 28 Trocadero Philadelphia
Beauty Youth and Folly Corinthian Rochester
28-30 Bastable Syracuse 31-Nov 2 L O 4 Gay-
ety Montreal
Behmans Show Columbia New York 28 Star
Brooklyn
B-n Welch Burlesquers Columbia Chicago 28
Standard Cincinnati
Big Gaiety Gayety Baltimore 28 Gayety Wash-
ington
Big Review Empire Chicago 28 Grand Mil-
waukee
Bohemians Lafayette Buffalo 28-30 Columbia
Scranton 31-Nov 2 Orpheum Paterson
Bon Tons 21-23 L O 24-26 Bridgeport 28 West-
minster Providence
Bowery Burlesquers Music Hall New York
28 Murray Hill New York
Cherry Blossoms Gayety Minneapolis 28 Gay-
ety St Paul
College Girls 21-23 Empire Hoboken 24-26
Empire Paterson 28 Gayety Newark
Columbia Girls Gayety Newark 28 Gayety
Philadelphia
Cracker Jacks Westminster Providence 28 Gay-
ety Boston
Daffydills Empire Indianapolis 28 Folly Chi-
cago
Dandy Girls Century Kansas City 28 Standard
St Louis
Dantes Daughters Grand Boston 28 Bronx New
York
Dazzlers Olympic New York 28-30 Empire
Paterson 31-Nov 2 Empire Hoboken
Follies Day Buckingham Louisville 28 Em-
pire Indianapolis
Gay Masqueraders Murray Hill New York 28-
30 L O 31-Nov 2 Bridgeport
Gay White Way Gayety Kansas City 28 Gay-
ety Omaha
Gay Widows Grand Milwaukee 28 Gayety Min-
neapolis
Ginger Girls Casino Philadelphia 28 Gayety
Baltimore
Girls Happyland Gayety Louisville 28 Gayety
St Louis
Girls Joyland Howard Boston 28 Grand Boston
Girls Missouri Krug Omaha 28 Century Kan-
sas City
Girls Reno Casino Brooklyn 28 Eighth Ave
New York
Golden Crook 21-23 Gilmore Springfield 24-26
Empire Albany 28 Gayety Boston
Hastings Big Show Gayety St Louis 28 Gay-
ety Kansas City
High Life in Burlesque Empire Newark 28-30
Orpheum Paterson 31-Nov 2 Columbia Scrant-
on
Hoves Lovemakers Gayety Detroit 28 Gayety
Toronto
Jarden de Paris 21-23 Columbia Scranton 24-
26 Orpheum Paterson 28 Bowery New York
Jolly Follies 21-23 Empire Paterson 24-26
Empire Hoboken 28 Casino Philadelphia
Knickerbockers Gayety Toronto 28 Garden Buf-
falo
Lady Buccaneers Bronx New York 28 Empire
Brooklyn
Marlons Dreamlands Gayety Boston 28-30 Gil-
more Springfield 31-Nov 2 Empire Albany
Merry-Go-Rounders 21-23 Empire Albany 24-
26 Franklin Sq Worcester 28 Casino Boston
Merry Maidens Empire Brooklyn 28 Empire
Newark
Merry Whirl Standard Cincinnati 28 Gayety
Louisville
Moulin Maids Casino Boston 28 Columbia
New York
Miss New York Jr Star Cleveland 28 Peoples
Cincinnati
Mollie Williams Gayety Brooklyn 28 Olympic
New York
Moulin Rouge Girls Eighth Ave New York 28
Howard Boston
Moulin Rouge Lyceum Washington 28 Penn
Circuit
New Century Girls Standard St Louis 28
Buckingham Louisville
Orientals Empire Philadelphia 28 Casino Brook-
lyn
Pacemakers Trocadero Philadelphia 28 Em-
pire Baltimore
Queens Follies Bergere Star Toronto 28 La-
fayette Buffalo
Queens Paris Gayety Toledo 28 Columbia Chi-
cago
Reeves Beauty Show 21-23 Bastable Syracuse
24-26 L O 28 Gayety Montreal
Robinsons Crusoe Girls Star & Garter Chi-
cago 28 Gayety Detroit
Rosebuds Gayety St Paul 28 L O Nov 4 Krug
Omaha
Rose Sydella Star Brooklyn 28-30 Empire
Hoboken 31-Nov 2 Empire Paterson
Runaway Girls Gayety Montreal 28-30 Em-
pire Albany 31-Nov 2 Franklin Sq Worcester
Social Maids Empire Cleveland 28 Gayety To-
ledo
Star & Garter L O 28 Star & Garter Chicago
Stars of Stageland Empire Baltimore 28 Ly-
ceum Washington
Taxi Girls Gayety Pittsburgh 28 Empire Cleve-
land
Tiger Lillies Peoples Cincinnati 28 Empire
Chicago
Trocaderos Garden Buffalo 28 Corinthian
Rochester
Waikiki Beef Trust Avenue Detroit 28 Star
Toronto

Whirl of Mirth Penn Circuit 28 Star Cleveland
Winning Widows Gayety Washington 28 Gay-
ety Pittsburgh
World of Pleasure Gayety Philadelphia 28 Mu-
sic Hall New York
Yankee Doodle Girls Folly Chicago 28 Avenue
Detroit
Zallahs Own Bowery New York 28 Empire
Philadelphia

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August Sam (C)

B
Rabcock Theo
Baker Alice H
Baker Ray
Baiser A H
Barnes H D (C)
Barra Mabel Miss
Barry & West
Barry Jimmie
Barrimore Amy
Shaffer
Bell Jessie (C)
Bedford & Winchester
Belmont Dollie
Bennett Klute & King
Bernard & Richard-
son (C)
Birchett Ross (C)
Bothwell Harry (C)
Boyne Hazel
Bradley Chas "Speck"
Brant Chas
Brice Charles
Britt Louis
Browning Bessie (C)
Browning Lillian
Hundmaster Victor

C
Campbell Phyllis
Caputo Frank
Carson Herbert J
Charmont Bros
Challis Frank
Chartres Sisters &
Holiday (C)
Cherry Mrs D (C)
Chester Ernest
Claire Brownie (C)
Ciare Leslie
Clark Billy
Clark Mr & Mrs
Clark Evelyn (C)
Codaire Harry
Coleman Wm J
Conrad Ethel & L
Gram
Castello & La Croix
Cotter & Boulden

D
Da Dio Harry (C)
Daub Jack
Davidson Wellington
Davis Josephine
Davis Hal
Dayton Harry (P)
Dazle La Belle
Deas, Reed & Deas
De Lacey Mabel
De Lisle & Vernon
Dempey Jack
Desmonda Millie
Deveaux Harry (P)
Dilworth Lillian
Dooley John
Dooley Francis J
Dooley Kid Bill
Donovan Arnold Rena
Drapers The
Drew Sidney
Dumfeld Emie (C)
Dunn Wm J
Dunbar Buster
Dunbar George
Duple Jeanette

E
Earle Burt (C)
Edwards Louis
Everett Gertrude
Evans Geo.

F
Fagan Barney (C)
Fisher Wesley

G
Garley Grace (C)
Glenier M
Glicks Jimmie
Gladford Frank
Gonne Lillian
Gordon John
Gordons The Flying
Gould Rita
Grace Sisters (C)
Granger Wm F

H
Harris Steve (C)
Hannay Edith (C)
Hall Joe
Harcourt Daley
Herrman W F
Hill Stella (C)
Hanson Chas
Harris John
Hart Billy
Harten Fred
Hatch Warren
Hawkins Jack
Haywood Jessie
Haywood Maud (C)
Herman Jack (C)
Higgins David
Hobbs Lucy
Hodgkin Gene
Hoffman Max
Hyatt Lowey

J
Jackson Rosie (C)
Jewell Jack
Johnson Roy
Judd H C (C)

K
Kallesser M W
Kane V Miss
Kathleen Miss
Kaufman Reba & Ina
Kauthe Bros
Kay Harry
Kearney Anna
Keene Mattie
Kelly & Polloc.
Kennedy Beulah
Kono, Walsh & Mel-
rose
King John S
Kilroy & Britton (C)
Knight Otis

L
La Clair Maggie (C)
Lamb W A Mr.
Lansing Mae
La Rains Prof
Lassale & Almond (P)
Lassere Fred (C)
Lawrence Bert
Lawrie Geo
Lawson & Namon
Lee Carter Virginia
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Leo & Chapman
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Lester Hugh
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Mayer Amy (C)
McCann James R (C)
McCullough Carl
McGee Jack (C)
McGown May (P)
McNabb Howard
Meenan William (C)
Mendiso M (C)
Mills Lillian
Mitchell Thomas
Moore Jack
Moore Fred D (C)
Moguel E (C)
Moore Tom & Stacia (C)
Murphy Jack
Musical Spillers Five
N
Nelson Francis
Nelson & Norwood
North Frank
O
O'Connor Joseph (C)
O'Connell Tom
O'Donnell C H
O'Donnell John
O'Hara Kitty
O'Karus The
Orville Victoria (C)
P
Palmer George
Palmer Minnie
Patterson Flo
Pelham Edwin
Pelkington Paul (C)
Perrico Kitty (C)
Phelps Cullenblue Trio (C)
Piquo Henry
Pitrot Richard
Plinton Jack
Powell Clarence
Q
Quirk Billy
R
Ramey Marce
Reinsch Carl
Reale Juggling
Retten Mabel T

Richardson Bruce
Rigby Arthur
Rivoli A
Rockner Marie
Rogers Ed (C)
Rogers Frank (C)
Rolland Geo
Romany Trio
Rose Blanche
Ross Della
Russell Flo
Ryan Elsie
S
Salerno (P)
Salisbury & Benny (C)
Sampson & Douglas
Sander Hilda
Saxones Eight (C)
Schade Fritz (C)
Seaton Billie
Simpson Cora
Sinnott Francis
Slenn Raymond (C)
Smally Ed
Smith Margaret
Solis Four Bros (C)
Spalding Haver
Spiegel A
Stanly Florence
Stewart Chas (C)
Stewart H S (C)
Storey Belle
Sutherland Jack
Styles Loretta
T
Tabline Co
Temple S W
Therece Marie
Thurston Miss Leslie
Trenor Frank (C)
V
Valli M
Veroy Franklyn B
Vesta Dan
Vincent Sidney
Vivian George
Vontella & Nina
W
Ward Will H
Wardell E (C)
Wander & Stone
Warren Alva
Watson Jessie
Weber Chas D
Welch Frank A
West Lew
West Willis (C)
Weston & Beady
Weston Lightning

Whitford Amabelle
Whitese Pearl
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3 MUSKETEERS 3



(Dunham) (Edwards) (Farrell)
Mr. Mgr.: We wish to thank you for numerous offers made us in response to last week's ad. Now we know John T. Murray isn't the only act in the show business. Wilson & Wilson and The Musketeers are still in it.

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I wish to deny the rumor that the Shuberts offered me \$500.00 a week. I am not worth a cent more than \$450.00—"yet."

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HALLIGAN AND SYKES
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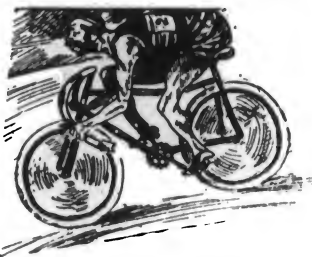
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Next Week (Oct. 21), Bijou, Lansing, Mich.



Back in Sunny London (6 hours and a half of sunshine per week); (Whiskers and all) was taken for a Russian spy, a French Count and other things that can't be put in print; in fact, we were a bigger laugh than Pat Casey's Hat.

Stopped a couple of days in Paris and American acts on the bill. Certainly some clean-up.

After telling one of the passengers on the boat a story we remarked: "You get me, don't you, Steve?" He came back with: "No, stranger; your phrases are beyond me." (Curses on the Buttonhole Factory.)
Received 62 letters. Yours.

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A comedy satire. Kept the Sunday audience at the Empress in tears all the while. Laughter being no close to weeping anyhow. From a little incipient ripple to a great, sweeping gale of "hah-ha has," is the cycle.—San Francisco "News."
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Next Week (Oct. 20), Orpheum, Des Moines.
Direction MAX HART.

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OCT 25 1912

VARIETY

VOL. XXVIII. No. 8.

NEW YORK, FRIDAY, OCTOBER 25, 1912.

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THOSE FOUR ENTERTAINERS

Direction, PAT CASEY

NEXT WEEK (Oct. 28) FIFTH AVE., NEW YORK

VARIETY

Vol. XXVIII. No. 8.

NEW YORK CITY, FRIDAY, OCTOBER 25, 1912.

PRICE 10 CENTS.

TANGUAY OUT OF "SUN DODGERS" SHOW CLOSING; WILL RESUME

Production Winding Up its Season this Saturday in Pittsburgh, to Reopen at Buffalo, Nov. 4th. Eva Tanguay too Hard to Manage, Reported Cause of Rupture.

Pittsburgh, Oct. 23. Lew Fields' "Sun Dodgers," with Eva Tanguay, will close its season at the Alvin Saturday. The show will resume Nov. 4 at Buffalo, but without Miss Tanguay. Belle Blanche will probably replace her.

The featured principal of the production has been found too hard to manage by Mr. Fields, according to report. Her contract calls for "the season" at \$2,500 weekly. Closing the production Saturday will end its present "season." The piece opened in Albany last Friday, coming here for a week.

It is said "The Sun Dodgers" with Miss Tanguay opened to \$476 less than Fields' "Hen Pecks" did in this city.

The general verdict is the show can stand without a star.

During rehearsals Mr. Fields is said to have watched Miss Tanguay walk out, and as often saw her return.

The feeling between the star and management is at such a tension that no one would be surprised if Miss Tanguay left before the week ended. Her last legitimate tour was in "Little Miss Fix-It" for Werba & Luescher.

CRAWLING "DUMMIES."

W. E. Gillen, the English ventriloquist, who employs crawling figures, has been placed by Walter Hast to open at Hammerstein's Nov. 11.

WALNUT ST. RECEIVER.

Philadelphia, Oct. 23.

A receiver has been appointed for the Walnut Street theatre as a result of the suit brought by the Henry B. Harris Estate in the local courts. Rent amounting to \$11,000 is said to be due the Clarke Estate, which owns the house.

Samuel R. Johns, for a long time treasurer of the Garrick, has been ap-

pointed business manager and treasurer of the house. Charles Wanamaker, a local newspaper man, will take charge of the press work.

The fifty-cent matinees have been abolished and there will be no more benefits at the theatre.

Frank Howe, Jr., still holds an interest as part lessee of the house until the adjudication.

The receiver was appointed upon the application of the Harris Estate, on the allegation that Frank Howe had failed to meet his share of the losses. The late Henry B. Harris paid \$37,000 to Elias & Koenig for an interest in the property.

STUDEBAKER SHOW.

Chicago, Oct. 23.

Fred C. Whitney's musical comedy, "Little Friend," may open the Studebaker next Monday or a week from Monday.

PLYMPTON SUES LIEBLERS.

Eben Plympton, engaged for "The Garden of Allah" show, at the Century last season, played the role of Count Anteonio until February.

He has filed suit in the Supreme Court to recover \$4,350 for breach of contract, claiming the Lieblers violated their contract agreement.

BOOMING SOCIETY WOMAN.

John J. Collins, of the Fred C. Whitney Producing Co., has taken the mission of booming Mrs. Curtis Burnley into vaudeville. Mrs. Burnley is a society woman who has given afternoons with the patronage of New York's "400" for the entertainment of her wealthy friends and patrons. Character impersonations are Mrs. Burnley's forte.

WHAT BECK SAID.

San Francisco, Oct. 23.

The arrival last week of Martin Beck was the signal for a meeting of the Orpheum stockholders. While here the Orpheum Circuit general manager favored the local dramatic editors with an interview in which he is quoted as saying the perfect vaudeville bill of the future will consist of five acts—a miniature opera, a miniature drama, a miniature comedy and three diversified bits of high-class entertaining.

"There will be no acrobats," he declared, "no animals, no ragtime, no wriggling shoulders and nothing commonplace. Right now vaudeville is going through a refining process. It has crossed the Rubicon. The best artists, the best writers, the best composers have been won over to it. It is what the public wants."

MURDOCK OFF FOR A REST.

Last Saturday, upon the return of E. F. Albee to his post as general manager of the United Booking Offices, John J. Murdock, the "Executive Manager," left for what is said to be a vacation for two weeks.

Other stories have spread about during the week, but no substantiation of them is to be had.

WRECK ON M. P.

Kansas City, Oct. 23.

A runaway engine crashed into the Missouri Pacific train coming from St. Louis Monday, carrying the members of "The Gay White Way" and "A Country Boy" companies.

Nine people were seriously injured and many others more or less bruised and shaken up.

The injured were Daniel Healey, Harry B. Ward, James Rowland, Frank Winfield, Samuel Hearn ("Gay White Way"); Marion Stephenson, Elizabeth McCall, Charles Roudeau, Robert Dudley ("Country Boy"). Nothing serious in any case and no shows were missed.

SAM LEDERER'S BUG.

Chicago, Oct. 23.

Sam Lederer, manager of the Olympic, has organized what he terms a "walking club." Monday he walked to Evanston with Alderman Badenoch and some of the players at the theatre.

MANAGERS' ULTIMATUM.

San Francisco, Oct. 23.

At a meeting of the Allied Theatre Managers held here last week, a resolution was passed to the effect that in compliance with the California State Labor Law, all theatre employees can have one day off weekly, but they must stand the expense of a competent substitute. This is the Association's ultimatum.

A conference was held Monday night between the committees of exhibitors and picture operators with the Labor Council, but no agreement was reached. The matter was referred back to another conference between the managers, exhibitors and operators, which will probably be held Friday. If no agreement is reached, another conference will likely be held some time next week with the Labor Council.

15 YEARS IN ONE HOUSE.

San Francisco, Oct. 23.

After fifteen years of almost continuous service at the Alcazar, Adele Belgarde made her final bow last week, when she retired permanently from the company.

In private life she is the wife of Fred J. Butler, stage director of the theatre. They have a son, David Butler, who is beginning a stage career in the melodramatic company at the old National theatre, this city.

"FIREFLY" AT LIBERTY.

Syracuse, Oct. 23.

Emma Trentini in her new show, "The Firefly," left here Saturday for Indianapolis. It did nearly \$10,000 for the week at the Empire.

During the week Marc Klaw came up to pass judgment on the production. He gave out an announcement he liked the piece and that it will shortly open in New York.

Before the Trentini company left the city it was reported Arthur Hammerstein, who presents it, might arrange with Klaw & Erlanger to put the show in at the Liberty, New York, in three or four weeks, replacing "Milestones" in that house.

CAHN'S REPRODUCTION.

Cahn's Guide, reproduced, is out again.

LEWIS WALLER TURNED DOWN BY BIG VAUDEVILLE MANAGERS

**Although Story is Given Out English Actor Will Play For
B. F. Keith. Wouldn't Consider Waller on Account of
High Salary. \$10,000 Looked Upon as Reasonable
For Revival of Interest.**

Notwithstanding the press story sent out by the B. F. Keith theatres Tuesday to the effect that Lewis Waller will appear in vaudeville in the "Forum Scene" from "Julius Caesar," the exact facts are that Mr. Waller's proposition to accept vaudeville engagements was turned down by the United Booking Offices.

The story as told by the vaudeville men in the Putnam Building who know is that Arthur Hopkins, after talking the matter over for a week or more with the English actor, submitted Waller to the Keith people, at \$3,500 weekly, asking that three weeks be guaranteed. Mr. Waller was to appear in the "Forum Scene" with sixty supers around him. The U. B. O. answered it did not want Mr. Waller at that figure. When Hopkins is reported to have asked if he could be gotten more cheaply, what time could be given, it is said Hopkins was informed to leave Waller alone, as he would be too high priced for vaudeville.

In London Mr. Waller appeared at the Palladium in the "Forum Scene" at \$2,000 weekly, with the management furnishing the entire production. Mr. Waller has also appeared at the Coliseum, London, where he did recitations only.

Lewis Waller at \$3,500 weekly for three weeks is thought by the vaudeville men hereabouts to be a cheap advertisement for big time vaudeville, which needs some big feature properly handled in the press work to revive local interest in the entertainment. The Keith people only looked at the matter from the salary end.

After leaving Daly's in "Henry V" it was intended by the Shuberts to place Mr. Waller on the road. These plans probably miscarried. It is said Waller's legitimate theatrical ventures over here have been disastrous to him in a financial way.

While playing in "The Garden of Allah," at the Century theatre, Mr. Waller received \$2,000 weekly from Liebler & Co.

"WALLINGFORD" AT QUEEN'S.

London, Oct. 23.

"Get-Rich-Quick-Wallingford" is now pretty certain for presentment at the Queen's theatre some time in November.

"FRAUENFRESSER" PUT ON.

Berlin, Oct. 15.

The Monti Operetten theatre (formerly the Neues theatre) will put on the first time in Berlin "Frauenfresser" Oct. 19, or some few days later to follow the present failure, "Goldener Leichtsinn."

The principal parts will be played by Gustav Matsner, who created the title role in "Der Lieber Augustin" at the same theatre, and Else Alder,

the young Viennese soubret, who, with only three years' stage experience, has been promoted to play the principal soubret parts at this theatre.

"COPY ACT" IN HANNOVER.

Berlin, Oct. 23.

Robledillo and Clemons and Dean are the two big hits at the Mellini theatre, Hannover, this month.

This is a vaudeville theatre with an orchestra of thirty-four men and a program of eleven first-class acts. Box seat, one dollar.

Rudolph Maelzr, a ventriloquist, is doing the Great Lester's act in its entirety—songs, jokes, telephone, cigarette, and walking through the audience.

"DANCING MISTRESS" TAME.

London, Oct. 23.

"The Dancing Mistress," produced at the Adelphi, and which might with equal consistency be called by any other name, is just an ordinary musical comedy from an old mould, tame and conventional.

In the cast was Gertie Millar, Jos. Coyne, James Blakeley.

SAHARET GETS DIVORCE.

London, Oct. 23.

Saharet has obtained a divorce from Ike Rose, on the testimony of misconduct at a London hotel.

MORALITY REVUE.

London, Oct. 23.

A. Pelissier will put on a morality revue at the Apollo.

REVUE DUE OCT. 31.

Paris, Oct. 23.

The Folies Bergere Revue is due Oct. 31. Lewis Douglas, Elsie Dante and Miss Mitchell are among the English numbers engaged.

BEECHAM'S OPERA PLANS.

London, Oct. 23.

Young Mr. Beecham proposes an opera season next spring at Hammerstein's London Opera House and possibly a summer season to follow. He contemplates presenting "Rosenkavalier," "Elektra," "Salome" and ballet.

VERY WEAK "TANTRUMS."

London, Oct. 23.

"Tantrums," at the Criterion, is a modern version of "Taming of the Shrew." The principal characters are the daughter of a wealthy soap manufacturer and an Etonized American man. It is very weak after the first act. O. B. Clarence is wasted in a poor role.

ASK ABOUT
ZELAYA
—Advertisement—

"VENETIAN NIGHT" NOV. 4.

London, Oct. 23.

Max Reinhardt's big spectacle to be produced at the Palace, is entitled "A Venetian Night." The opening date has now been set for Nov. 4.

The expected sailing of Alfred Butt for America did not take place on schedule. Mr. Butt is awaiting the outcome of the Reinhardt production before leaving. If it is successful Mr. Butt will sail.

It is reported Butt guarantees Reinhardt, who is making the production, \$5,000 weekly, playing the attraction (termed the most expensive and massive music hall act ever attempted) on a percentage.

Gaby Deslys, the feature at the Palace now, will leave for New York Nov. 2 on the Coronia.

A rumor is about that if Mr. Butt sails the following week, H. B. Marinelli may leave at the same time.

NEW OPERETTA NEW YEAR'S.

Berlin, Oct. 23.

The Theatre des Westens will open Jan. 1, with a new operetta, "Heiliger Antonius" ("Holy Anthony").

FRENCH VERSION GOING WELL.

Paris, Oct. 23.

A French version of "The Girls of Gottenberg" was produced at the Moulin Rouge Oct. 18 and is going well.

BAD WEATHER, DULL BUSINESS.

Paris, Oct. 23.

The weather here is mild and damp. Business is generally dull at all places of amusement.

PAUL SCHULTZE'S \$2 SHOW.

Berlin, Oct. 23.

Paul Schultze is going to America next year with a big novelty act. He will probably put several turns with it, and tour the \$2 houses.

OLYMPIA'S NEW REVUE.

Paris, Oct. 23.

A new revue will be produced at the Olympia the middle of November.

BARD STAYING AT HOME.

London, Oct. 23.

The American engagements of Willie Bard are entirely off. He is now booked in the halls here until Christmas.

DANGER OF BLINDNESS.

Berlin, Oct. 23.

Director Kohn, of the Cristall Palace, Leipzig, is suffering from "eye sickness" and blindness is feared.

\$10,000 FOR SHOW SCRIPT.

London, Oct. 23.

The original manuscript of a new Bernard Shaw play has been offered for sale for the American production rights for \$10,000.

BOURCHIER IN "HAVOC."

London, Oct. 23.

Arthur Bouchier announces a series of matinee presentations of "The Havoc" at the Garrick in November.

This is the piece presented at the Bijou, New York, by Henry Miller last season.

BRADY BUYS FRAZEE.

London, Oct. 23.

It is reported here on what appears to be excellent authority that H. H. Frazee has sold his fifty per cent. interest in the English rights to "Ready Money" to his partner in the venture, William A. Brady. The price mentioned is \$12,500 cash.

It is said that when "Ready Money" made a hit in Chicago, Brady made a proposition to Frazee to produce the piece in London, assume all the risk and give Frazee half the profits and that the offer was accepted. The piece scored strongly in London and large provincial takings are looked for.

At Frazee's office the sale was confirmed but the price received was considered private.

ROBERT DUNLOP DEAD.

Berlin, Oct. 23.

Robert Dunlop, a fat man, appearing this month with Carlton in a hypnotizing scene at the Winter Garden, died suddenly of apoplexy in his hotel.

Dunlop formerly worked with Geo. Reno in his comedy pantomime drill, in America. Carlton, an Englishman, "lifted" the act while in America and took Dunlop with him to Europe to produce it there.

HARRY KRATON DIES.

London, Oct. 23.

Harry Kraton, of The Kratons, hoop rollers, died to-day at a sanatorium in Bournemouth. Dan Crawley, an English comedian, died here to-day of consumption.

SLIWINSKI LOSING POWER.

Berlin, Oct. 23.

Rumors are rife of a separation between Director Monti and his backer, Sliwinski, of the Bloch-Urban Co., soon taking place.

Sliwinski, for years the Czar of all authors and composers, has lost much power lately. His competitors, with Lehar and Fall, have taken the Apollo theatre and The Theatre am Nollendorf platz.

"FANNY'S" 600TH PERFORMANCE.

London, Oct. 23.

"Fanny's First Play" is celebrating its 600th performance here.

GEN. LAVINE MOVES OVER.

Paris, Oct. 23.

General Ed. Lavine opens at the Alhambra, Nov. 1. Charles T. Aldrich, O Hana San and Fragon are making good on the present program.

FANNY WARD IN LONDON.

London, Oct. 23.

At the Hippodrome Monday Fanny Ward appeared in "Her Only Way," doing fairly. She will appear in "The Spendthrift" at the Aldwych, about Nov. 15, after "The Great John Ganton" comes off.

LINGA SINGH FREE.

London, Oct. 23.

The Court of Appeal has quashed the conviction of Linga Singh, Hindoo sorcerer.

NANCE O'NEIL CANCELLATION COSTS THE ACTRESS \$4,300

**After Told to Produce "Joan of Arc" for Open Time of
Bernhardt's, Informed Tour of Big Time Vaude-
ville is Off. No Reason Given. Sent to
Union Hill to "Break In."**

The cancellation of the "Joan of Arc" vaudeville production, made by Nance O'Neil, will likely be another chiller to producers and legitimates contemplating vaudeville.

Miss O'Neil, reported to have given up a lucrative stock engagement at the St. James theatre, Boston, to prepare the vaudeville act, invested \$4,300 in the production. The notice her act would not be played was received by the actress immediately after a matinee at the Hudson, Union Hill, N. I., the latter part of last week. Miss O'Neil had been persuaded to go over to Union Hill to "break in" the act, not to "try out." She had assumed the request to build a number which could take up the time in the big vaudeville houses left vacant through the change in plans for the Bernhardt tour over here was equivalent to a contract.

About ten principals and twenty supers were rehearsed for the piece. The Hudson theatre engagement was the first for it. Miss O'Neil appeared in the act.

If any of the big booking men capable of passing judgment upon the number viewed it while at Union Hill, no one around the theatre was aware of it. Who, if anyone, turned in the report that caused the cancellation notice is not public property. It is said the theatre people and the players on the same bill were enthusiastic over the offering.

One reason ascribed as the cause of the "all-off" notification was that the box office returns in the early days of the week were taken as a criterion of Miss O'Neil's drawing powers, and the cancellation based upon that.

The Hudson, Union Hill, is a notorious "H. H." theatre for big time vaudeville. "H. H." in the salary code stands for two ciphers. Acts are induced to go over there upon the representation that the bookers will see them during the week. Seldom does the man who books call at the Hudson unless personally interested in some turn he may have been influential in securing the engagement for. Union Hill is composed mostly of Germans. They usually carry an interpreter when going to the theatre. A majority of the population know no more about Nance O'Neil than they do about Maude Adams or John Drew.

The news that her expensive production would not be played by the vaudeville managers is reported to have greatly affected Miss O'Neil. She had invested her own money in it.

U. B. O. SIGNS.

Signs are growing to be a part of the United Booking Offices suite in the Putnam Building. On either door leading into the offices of Eddie Darling (who books the Keith New York the-

atres), is a notification to "agents and representatives" that interviews with Mr. Darling may only be had by appointment or when the outside men are called for.

In the "school room" department is another sign advising agents that when their acts are playing in the south, the agents should communicate with the Interstate Circuit at the Western Vaudeville Managers' Association offices in Chicago, or through the Orpheum Circuit's New York Offices.

VIDA WHITMORE'S ACT.

Edgar Allan Woolf has turned out a musical comedy skit for Vida Whitmore, formerly a Shubert luminary in girly shows. Miss Whitmore and two others will appear shortly, booked by M. S. Bentham.

KENYON MAY COME OVER.

There is a chance that Neil Kenyon may come over to New York before New Year's. It is said that Kenyon has set a figure upon his services. He held a tentative agreement at one time to appear for Percy G. Williams. It lapsed. Now a London agent is in negotiation with M. S. Bentham to secure the American time.

EDA VON LUKE IN SKETCH.

Eda Von Luke, formerly leading woman of the Corse Payton stock, West End theatre, has accepted a vaudeville sketch which she will present at the Alhambra, New York, Nov. 4.

PICTURES IN CHURCH.

Pittsfield, Mass., Oct. 23. The Unity Church on North street is to be converted into a moving picture house next month. It is one of the oldest churches in this city.

SAILINGS.

By the Mauretania, Oct. 23—Jock McKay, Four Hanlons, Charles Reid. Kronprinz Wilhelm, Nov. 12—Hirschfeld.

Bookings through Paul Tausig Agency.

NEW ACTORS' ASS'N QUARTERS.

Chicago, Oct. 23. The Progressive Actors' Association is the name of the new actors' organization, with headquarters at 156 West Randolph street.

At the offices nothing could be learned about the future intentions of the organization, but it is said an early meeting will decide the amount of dues and the election of temporary officers.

The Progressives also announce that another copy of the Union Actor will be issued sometime before the Federation of Labor's coming convention in November.

QUICK CHANGE AT SAVOY.

Atlantic City, Oct. 23. A quick change of managers occurred at the Savoy this week. Last Saturday a report spread that Harry Brown, who had managed the vaudeville theatre for Louis Wesley, was no longer in the good graces of his employer. Monday there was some signing of papers, it is said, and Mr. Brown terminated his connection with the house.

Grant Laferty, formerly manager of the Orpheum, Philadelphia, has taken charge of the Savoy, under Mr. Wesley's direction. Brown, it is reported, will move on to New York. He held a ten per cent. interest in the profits of the Savoy, besides drawing a salary as manager.

H. J. Fitzgerald, Mr. Wesley's New York representative, came down and is in temporary charge until Mr. Laferty becomes active Monday.

The reports and the swift change in the Savoy management were an utter surprise to Atlantic City.

MARRIED IN LOS ANGELES.

Los Angeles, Oct. 23. Fred Klute (Bennett, Klute and King) and Billie Mullis, the girl baritone, were married here Oct. 16.

CHILD ACT ORDERED OFF.

Kansas City, Oct. 23. The State Factory Inspector yesterday ordered Rutan's Song Birds at the Garden to discontinue its appearance, stating the act, through the age of some of its members, violated the state child labor law.

TEXAS AFTER FILM TRUST.

Austin, Tex., Oct. 23. What the state alleges is a moving picture trust in Texas will be prosecuted by the attorney general, James D. Walthall, the defendants being the Motion Picture Patents Company, General Film Company, the Edison, Biograph, Essanay, Lubin, Kalem, Pathe Freres, Selig, Vitagraph and Armat companies. The petition alleges that the trust has been in existence in Texas since 1908.

BASEBALL ACTS.

Rube Marquard and Blossom Seeley, for their week at Hammerstein's commencing Monday will receive \$1,500. An equal amount, it is said, will be paid John J. McGraw, who opens at the Colonial the same day. McGraw has a contract for twelve weeks, it is said.

Wednesday it had not been positively settled, according to report, whether Mr. McGraw would accept the Colonial engagement. He had been assured that ten weeks in vaudeville would be furnished him. Up to that day the United Booking Offices could show him a route but for four weeks.

Chicago, Oct. 23.

It is not thought likely that Jimmie Callahan, captain of the White Sox, this season's city champions, will take his customary annual flyer in vaudeville this winter. The agents have been flirting with Callahan, but the ball tosser can't see his way clear to arrange a routine of material for one or two week's booking. Callahan, who is generally coached for the two-a-days by Frank Fogarty, is after a route. If this is not handed him he will remain away from vaudeville.

Joe Tinker, the Cub's shortstop, has already made preparations for his debut at the Plaza Nov. 4.

"GABY" IS POSING ACT.

The billing of "Gaby?" for next week at Hammerstein's was thought to cover a mystery. It develops Gaby is nothing more or less than a sort of Simone DeBeryl posing act.

What the original Gaby will say about the use of her name is the real mystery.

OH, YOU EPPY!

M. H. Epstein, booker for everything that's branded Mark-Brock, has a horse. A saddle horse, boys. Eppy sold his egg-shaker to buy something that couldn't break down on the road to Yonkers.

FRENCH SINGER IN CHICAGO.

Chicago, Oct. 23. Nov. 18 will see the first appearance of Anne Dancry in America. She opens here in one of the big vaudeville houses.

Mlle. Dancry is from France, and was booked by Martin Beck for the American tour.

FIVE PER CENT OFF.

A vaudeville actor playing in the west for some time returned to New York this week, and meeting a friend inquired the reason for the alterations to the Putnam Building.

"Oh," replied the friend, "they're taking five per cent off the front of the building."

MANAGER MILLER MARRIED.

Philadelphia, Oct. 23. W. W. Miller of the William Penn was quietly married last week to Louise Marie Homburg of this city. The wedding took place at the home of the officiating clergyman and only the immediate relatives of the bride and bridegroom were present.



JESSOUSIE HEIMAN,
Sixteen month old daughter of Dr. and Mrs. Jesse S. Heiman (Louise Henry) of Syracuse, N. Y.

WHO IS
ZELAYA?
—A. J. C. H. MONT.

STRATEGIC MOVE REINSTATES DE VEAUX IN ACTORS' UNION

**Becomes Honorary Member of Local No. 5, Actors' Union.
Will Represent Affiliated Body at White Rats' Union
at National Convention. Rats Protest C. F. U.
of New York**

The election of Harry De Veaux as an honorary member of Local No. 5, Actors' Union, last week, will give the expelled member from the White Rats Actors' Union an opportunity to appear upon the floor of the national convention of the American Federation of Labor at Rochester, N. Y., Nov. 11, to place the alleged violations of the articles of amalgamation between the Rats and the Actors' Union before the gathering.

It is reported Local No. 5 also elected to honorary membership another well-known worker in actors' societies, who will be heard from at the same time and place.

The White Rats Actors' Union has protested the seating of the delegate from the Central Federation Union of New York at the Rochester meeting, it is said. The grounds of the protest have not become public.

From Chicago this week wafted a story that the C. F. U. of that city had passed a second resolution recommending the charter of the W. R. A. U. be voided and a new charter granted for another society of actors to be formed under the A. F. of L. protection.

Local No. 5, New York, is affiliated with the White Rats Actors' Union under the terms of its merger with the former actors' union, of which Mr. De Veaux was president. Local No. 5 has been at odds with the Rats for many months, alleging it does not receive recognition or voice, as granted to all affiliated bodies in the articles.

CERTIFIES TO SETTLEMENT.

The Prudential Vaudeville Exchange sent out a typewritten copy this week of a certificate signed by all the acts playing the Family, Lancaster, Pa., last week, setting forth that each had received its salary.

The Prudential's statement said it had some difficulty and extra work inducing the Family's show for this week to accept the date, owing to a story in VARIETY last week that the Family, under the management of H. E. Doan, had defaulted in the payment of \$81 due Rutan's Song Birds on salary for the week of Sept. 23, and that the house still owed a balance to the Sheedy agency for commissions. The balance due Sheedy is now around \$100. The Prudential shed no light on these matters.

ASS'N BLACKLISTS THREE.

Chicago, Oct. 23.

C. E. Kohl, managing director of the "Association," has issued orders to the outside agents not to assist the management of the Grand theatre, Chicago, in any way in securing attractions for the house, considered opposition to both the Willard and the Indiana, two

of the best theatres on the "Association" books. The Grand is booked through the office of Earl J. Cox. The house is practically run by colored people, carrying a colored orchestra and a colored stage crew, although the majority of the attractions have been of the pale-face brand.

With the Garden, Kansas City, and the Hippodrome, St. Louis, on the blacklist, this makes the total number of houses barred by the W. V. M. A. total three.

S-O'S TOLEDO HOUSE.

Toledo, Oct. 23.

Despite reports to the contrary, the new Broadway, expected to open in December, will very likely play vaudeville with acts booked through the Sullivan-Considine offices.

It has been repeatedly reported that the Broadway would be added to the Weber circuit when completed.

Another new theatre, with E. D. Stair financing it, is to be built on the property now occupied by the First Baptist Church on St. Clair street.

INTERSTATE IN JACKSONVILLE.

Jacksonville, Fla., Oct. 23.

Charles S. Leach, Jr., manager of the Orpheum, announces the Interstate Amusement Co. has entered into a contract for a new six-story structure costing \$275,000, to be called the New Orpheum, and that "it will excel in beauty any playhouse in the south."

The site is in close proximity to the present theatre. Work is to be begun within thirty days.

NEW BOSTON MANAGER.

Boston, Oct. 23.

John E. Clifford is supplanting J. J. Burk as manager of the United Booking Offices, Boston branch. Mr. Burk is going back to New York.

LEVEY EXPECTS BELASCO.

San Francisco, Oct. 23.

Bert Levey is still sanguine of getting the lease of the Belasco, Los Angeles. Bob Cunningham is slated for resident manager and also circuit booking representative, for Southern California. They are waiting to hear from Morosco.

SCHALLMAN GOING ALONE.

Chicago, Oct. 23.

Sidney Schallman, for several years chief assistant to J. C. Matthews, will sever his connection at the close of this week and open an office for himself, having decided to join the ranks of the ten percenters.

Schallman joined the Matthews staff several years ago when Matthews replaced Arthur Fabish as the Chicago representative for William Morris.

MISHAPS IN COLORED TROUPES.

New Orleans, Oct. 23.

As the Florida Minstrels, a colored organization, landed in Canton, Miss., it was charged that one of the company, Jim Ransom, shot his wife four times, while in the sleeping car, and attempted to escape. He was caught and remanded to jail without bond.

After Ransom was captured it was discovered that he had been drinking, and in his rambling talk he led the sheriff to believe the company was running a blind tiger on the car. An affidavit was sworn out and a search of the car made. 360 half-pints of whiskey were discovered. The manager of the troupe was arrested, pleaded guilty, and was fined \$100. Mississippi is a prohibition State.

In New Orleans last week one of the dusky belles with the John Rucker Musical Comedy Company, at the Temple, attempted to throw Mrs. Rucker from the top rung of the Temple's fire escape, but was restrained. Upon being informed of the near-catastrophe, Rucker, ever jocular, remarked it was impossible to "throw down" his wife.

HAST AND LENNY OPENING.

Walter Hast and Peggy Lenny will open at Hammerstein's Nov. 4 in "Cleopatra's Needle." Mr. Hast will only play in the sketch one week. The piece proving a success, Peggy Lenny will be supported by another.

MITTENTHALS NEGOTIATING.

Washington, Oct. 23.

It is understood that the Mittenhal Bros. of New York will land the lease of the old Majestic and install pop vaudeville for the winter.

At the Mittenhal office it was admitted negotiations were on but that nothing definite had been settled.

Geo. Yeoman has a new son, since Oct. 17.



FRANK GORDON and ROSE KINLEY Have booked a return engagement over the ORPHEUM CIRCUIT through FLOYD STOKER, the progressive agent. They are booked up until the middle of May, 1913, when they sail to play the month of June in London, Eng., booked by LEO MASSE of the Minneil Agency. Keeping abreast of the times finds a ready market for their novel and entertaining material.

UNION FORCES OUT DIRECTOR.

The Musical Union has forced Arthur Workman out of his position as musical conductor for Ada Reeve. An ultimatum delivered by the union informed Miss Reeve, now at the Colonial in her second week, that Mr. Workman would not be allowed in the pit after this week, under the pain of the theatre's orchestra walking out.

Miss Reeve opened at the Colonial Oct. 14. Trouble immediately arose with the union over her leader, who is not a member of the Federation over here, although he is an honorary life member of the Amalgamated Musicians Union of England. Mr. Workman received the distinction on the other side for services rendered. His standing in labor ranks abroad did not appear to call for any consideration by local union men, who declared Workman could not become a member of an American musical union until after six months in this country.

While Miss Reeve toured the Orpheum Circuit, her leader was Leonard Honesby, also an Englishman, who encountered no difficulty in his travels. It is reported Miss Reeve appealed to Joseph N. Webber, the National president of the American Federation of Musicians. He replied he could render no assistance.

There were many side issues to the controversy, which obliges Miss Reeve to secure another leader during her season of twenty-four weeks that will be played over here. Next week Miss Reeve appears at Keith's, Philadelphia.

Another instance of the unions working a hardship to a vaudeville act is at the Fifth Avenue this week. B. A. Rolfe's "Puss in Boots" production there cannot use all of its lights without engaging another union hand. Two are now carried with the act, a carpenter and electrician. Nine arc lamps with the turn were not placed in use Monday, owing to the demands of the union that another stage hand be employed to operate them. It also balked Mr. Rolfe in the electrical color scheme he has for the sets. Tuesday he called upon President Shea, of the I. A. T. S. E., in an attempt to adjust the labor difficulty.

PICTURE PALACE BURNED.

San Francisco, Oct. 23.

Ben Michaels' Palace, a picture house on Broadway, was almost entirely destroyed by fire Oct. 18. A panic among the capacity audience was narrowly averted.

HODKINS' NEW ONES.

Chicago, Oct. 23.

Charles Hodkins has returned to his Chicago office after a three weeks' trip through his southern territory and announces the opening of the Hippodrome at Fort Worth for this week. I. B. Remy, former traveling man of the Interstate Circuit, will look after the business management.

The Broadway, Muskogee, Okla., and the Wonderland, Tulsa, are two new houses added to the Hodkins' books. Both were formerly Interstate houses. The Kyle, Beaumont, Tex., and the Dreamland, Mobile, make up the complete list of new additions secured by the agent while away.

BIG CABARETS' BIG BUSINESS WARRANTS BIG VAUDEVILLE

Broadway Restaurants Doing From \$15,000 to \$25,000 Weekly, With Percentage of Profit Increased Sufficiently to Pay \$2,500 for Entertainers.

The eagerness of the Broadway restaurant-Cabaret managers in looking for "headline" features for their entertainments is explained through the reported receipts of restaurants with vaudeville as a side attraction.

The restaurants with Cabarets are doing big business, according to reports. Receipts for refreshments run from \$15,000 to \$25,000 weekly. The Cabaret has made Sunday, always looked upon in the Broadway feed palaces as "dead" a live proposition, and one of the best income drawers of the week.

It is said that Shanley's gross receipts for refreshments of all kinds seldom run below \$2,500 daily now, and that \$3,700 or \$3,800 is not unusual in the receipts there. Louis Martin's restaurant-Cabaret takes in \$2,000 between eleven at night and two in the morning. After two the receipts are very light. The other part of the Martin restaurant building, where there is no Cabaret, does little in comparison. Churchill's is back to its old mark, if not exceeding it, of \$2,200 daily, the figure Churchill's reached when first opening.

Other places, like the Garden and Faust's, where more drink than food is sold, have a strong steady trade brought in by the entertainers.

A restaurant man this week, speaking of receipts to a VARIETY representative, said that with the increase in prices at the restaurants during the Cabaret hours, the margin of profit alone on that item would permit any Cabaret manager of the larger restaurants to pay \$2,500 a week for his show, without digging into the legitimate profits, or those profits that would have been secured from the same quantity of business, had no Cabaret been there to draw it in.

The Cabarets are filling the restaurants, without a question of a doubt. In Shanley's, for instance, there are two rooms, one the cafe and the other a great large room where the Cabaret is given. For weeks the big room was packed at dinner and after theatre, but the small room remained empty. A supplementary show from the larger room was sent to the cafe, with the result that that smaller space is now also drawing capacity nightly.

The better known Broadway restaurants and Cabarets often have a turn-away, the overflow seeking some other place where there is music, dancing and song. Of the biggest Broadway places, but one well patronized has no music. That is Reector's, downstairs, which draws a heterogeneous mass of humanity from all classes of the Bohemian Broadway throng.

The United Booking Offices does not like the Cabarets. They are after its acts and the vaudeville patronage. With the margin allowed

on the bill-of-fare for the Cabaret expense, the large booking agency is in fear some of the well advertised acts it sometimes engages will find billing before a restaurant's doors.

DELMAR IN LOEW-S-O OFFICE.

Monday morning found Jules Delmar in the joint agency of the Sullivan-Considine-Loew Circuits booking offices in the Heidleberg Building. Mr. Delmar will act as assistant to Joseph M. Schenck, general booking manager of the Loew houses. The addition of Mr. Delmar to the booking staff gives Mr. Schenck two assistants. The other is Jack Goldberg.

The new offices of the affiliated circuits had many callers during the week. The attractiveness and layout of the suite spread the fame of the new agency.

Cook's Opera House, Rochester, was added to the books of the joint agency this week. Bookings will commence for it Nov. 11.

The Loew Circuit engaged the Gordon & North acts Wednesday. They are "The Son of Solomon," "The New Leader" and "The Lifer." All will play the Loew time with the original casts, excepting Sam Mann as the principal of "The New Leader." Mr. Mann has been placed for a Shubert production by the Gordon & North firm.

CONSOLIDATED RUMORS.

Rumors spreading about this week said the Consolidated Booking Offices trio of principal circuits were not altogether in harmony.

Each circuit is booking independently of the other, it is reported. The report was to the effect a change in the offices or the system would not be unexpected.

Lottie Mayer, the diver, who has been playing the west, reached town and signed with the Consolidated. The failure of her stage tank to arrive has delayed her opening at the McKinley Square one week.

Rice and Cady started over the Consolidated circuit Monday, opening at the De Kalb, Brooklyn.

"Copy," the Edmund Breese sketch, is being reproduced for the Consolidated houses by the Fred C. Whitney Producing Co.

Byron and Douglas have accepted the \$10,000 prize sketch which recently appeared in the Saturday Evening Post. The act was given a stage production by Fred C. Whitney's vaudeville department. It opened at 86th Street Monday.

HAS TEMPLE, CAMDEN.

Maurice Frank has a lease of the Temple, Camden, N. J., now running stock. He takes possession Monday, but has not yet determined as to the policy

MABEL HITE DIES.

Mabel Hite died Oct. 22 at her home, 526 West 111th street, after a prolonged illness. To her intimate friends the end was only a matter of time, as the doctors had long ago diagnosed her ailment as cancer.

Last summer she was told that there was no hope, whereupon she discharged her physicians and nurse and embraced Christian Science. She was attended to the end by a Christian Science nurse.

Her husband, Mike Donlin, was appearing this week in vaudeville at Youngstown, O., when notified that the end was near. He immediately took the train east, but arrived too late to be with his wife before she died.

MAY RETURN TO POP.

Los Angeles, Oct. 23.

If the lately arranged plans of Managers A. and M. Loewen, of the Century theatre, are carried out, this is likely to be the final week of "pop" vaudeville in that house and commencing next Monday the entertainment will again be "pop" burlesque with Jules Mendel, recently co-star at the Adolphus with Monte Carter as the leading comedian.

AFTER MR. AND MRS. MOFFATT.

The United Booking Offices is negotiating for the appearance in this country next season of Mr. and Mrs. Graham Moffatt in Mr. Moffatt's sketch "Until the Bells Ring." This is the piece used as curtain raiser by Cyril Maude in London.

PLENTY DESIRABLE TALENT.

Chicago, Oct. 23.

The congested condition of the Western Vaudeville Managers' Association books are gradually resuming a normal state, although as yet there are a large number of tabloid musical comedies being routed through the office in preference to the many standard acts that are available hereabouts.

Since the inception of the big agency, several years ago, there has never been such an abundance of desirable talent to select from as there is at the present time.

ITHACA AND ELMIRA.

Ithaca, N. Y., Oct. 23.

L. K. Tree, owner of the Happy Hour theatre, has leased the Billiken here and installed pop vaudeville Monday, booking through Walter Plimmer of New York.

The Billiken will split with the Family, Elmira, managed by George Middleton, a former partner of Ed. Mozart.

ALL-GIRL SHOW BOOKED.

Chicago, Oct. 23.

Nov. 3 is the date set for the All-Girl show at the Orpheum, Cincinnati.

The bill, which is booked by the Matthews office, is comprised of the Seven Aviator Girls, Maryella's Birds, Connelly Sisters, Eula Lee Quartet, Elina Gardner, Mullini Sisters, Alfretha Sisters.

MCGIVENEY IN NEW YORK.

Owen McGivenev, the foreign protean artist, who has proven a find on the Orpheum Circuit, will open in the east at Colonial, New York, Feb. 23.

FRANK JONES AS MANAGER.

Frank Jones is the present booking manager for Hammerstein's Victoria. He takes active charge of the programs, commencing Monday. Aaron Kessler, temporarily in charge since William Hammerstein left his father's theatre, will remain at "The Corner" as Mr. Jones' assistant.

It was reported Wednesday Jones will receive \$10,000 yearly. He is engaged under contract for one year, according to report. Mr. Jones was with Percy G. Williams for ten or twelve years. Most of that time he was engaged in the booking department of the Williams Circuit, placing the programs for the largest of the Williams houses (Colonial, Alhambra and Orpheum). Mr. Kessler, who had the duty thrust upon him when "Willie" left, started at Hammerstein's as card boy, working himself up to assistant to Willie.

Oscar Hammerstein has decided to place vaudeville on the Roof. It will start shortly, playing Sundays only; perhaps Saturdays also. The aim is to capture the overflow from the downstairs theatre on those days. It has not been decided whether the regular show in the theatre or a new bill will make up the Roof program.

All signs of a sale of Hammerstein's have passed away. It is said that upon the Shuberts bidding for the property some weeks ago, E. F. Albee first put the proposition of buying Hammerstein's to the managers interested in the Keith New York Theatres Co. When they passed by the chance, Albee is said to have called upon Mr. Keith, advising that he take the house himself, if obtainable at a figure. Keith is reported to have retorted he did not want any more New York theatres until he could see something coming from those now held by him.

Meantime the Hammerstein children had blocked any immediate sale.

MCINTOSH PERSONALLY DIRECTS.

Hugh D. McIntosh, Australian sporting promoter, has bought out the vaudeville chain of theatres in the British colony and will operate it personally, as announced recently in VARIETY.

Mail advices which just reached this country declare that a representative will shortly leave Sydney for a world's tour. He will visit England, the Continent and the United States for the purpose of booking attractions. Mr. McIntosh himself will probably later go to England, but upon taking over the circuit found himself too busy to leave Australia.

McIntosh has had a most interesting career. He was born in Australia in 1876. He was a medical student and later labored as a jack of all trades. After working for a caterer he entered that business on his own account and piled up a fortune at it. From this he was led into promoting sporting events and also into theatrical enterprises.

Moss & Brill's 86th Street theatre will have its first anniversary program week Oct. 28.

WHAT IS
ZELAYA?
—Advertisement—

AGENTS SIGNED AGREEMENTS BEFORE CORPORATION FORMED

Testimony Before Attorney-General in Vaudeville Collection Agency Hearing. Secret Session Demanded by Agency's Attorney. Briefs to be Submitted Oct. 29

Agents booking through the United Booking Offices signed an agreement with the Vaudeville Collection Agency July 5, 1910, although the Vaudeville Collection Agency was not incorporated until July 12, was the testimony at the hearing before Attorney General McQuade Tuesday, in the action brought by Jack Levy through August Dreyer, his attorney, to have the charter of the agency revoked.

Maurice Goodman, president of the Vaudeville Collection Agency, represented it. Mr. Goodman testified that when he signed the agent's agreement on the same date, there had been no meeting of the stockholders of the unincorporated company, nor had he been then elected president, although executing the instruments as such.

Mr. Dreyer brought out that Mr. Goodman could not have been elected president of the Collection Agency until a meeting had been held, and a meeting could not have been held until after a charter for the corporation had been granted.

Mr. Levy, the only other witness called, stated he was informed by E. F. Albee, general manager of the United Booking Offices, he would have to divide his commission thereafter, receiving but two and one-half per cent. instead of the five he charged as commission. Levy said Albee told him to see Goodman about it.

Goodman claimed Levy had been rejected as an agent in the United Booking Offices through his dealings with acts. Two or three were mentioned. From these Levy was alleged by Goodman to have obtained moneys for his services. Mr. Dreyer objected to the introduction of testimony as to the reason for Levy's dismissal from the United Booking Offices entering into a proceeding to dissolve the Vaudeville Collection Agency for violating its charter. The Attorney General would not sustain the objection, and expressed a desire to have the acts involved called to give testimony.

Mr. Goodman, who is also the general counsel for the United Booking Offices, cited in defense the case of a Brooklyn traction road which had a similar proceeding brought against it for not moving the number of cars required.

The Attorney General closed the hearing, and ordered briefs to be submitted Oct. 29. It appears to be the opinion he is inclined toward the defense of the Collection Agency.

Newspaper men were excluded from the hearing, upon the motion of Mr. Goodman for a closed door. The Attorney General consented, without citing his authority for a secret session at what should have been a public hearing. The Attorney General also decided before the hearing opened his office did not have the power to enforce obedience to a subpoena. In

consequence, a number of witnesses who were to have been called by Mr. Dreyer were not served.

In connection with the agitation over the Vaudeville Collection Agency withholding a portion of the earnings of the agents booking through the United offices and the allegations that the Collection Agency is an adjunct of the U. B. O., formed to evade the Employment Agency law, it is said the attention of the commissioner of licenses for New York City will be called to the fact that the United Booking Offices, although prohibited by law from receiving over five per cent. commission for bookings, is also charging theatres a booking fee, as well as the acts that are booked into them. This it is claimed is an undeniable fact, and through it the U. B. O. is receiving more than five per cent. on bookings, "directly or indirectly." Some of the theatres securing acts from the U. B. O. pay a weekly fee for the privilege. Acts booked into the theatres which pay weekly are also charged a commission of five per cent. for playing in them. One house booked by the U. B. O. is said to pay it \$250 a week.

REAL SMALL TIME.

There have been strenuous doings around the Albert E. Lowe Fifth avenue theatre recently. With the retirement of Lowe from the management of the house Joe Wood put in the show, but only lasted one week. Monday, Joe Shea undertook to furnish the attractions under a guarantee and percentage arrangement, settlement to be made nightly. His bookings are subject to the scrutiny of Wood, who receives, it is said, \$25 a week for his espionage. Monday three acts were "canned." For next week the principal attraction will be Conrad and Graham "the shooting stars."

Last week Jake Wells visited the theatre twice and made an offer of \$10,000 a year for it, telling the directors that they had "a lemon" on their hands, but that he wanted it to use as a place for acts to "show" before being booked on his southern circuit.

Isaak Weinman and "Moe" Luftig, stockholders, offered to turn the house over to Walter Rosenberg, if he would let them out without loss. Walter offered to assume the lease, but not the losses or indebtedness and give them fifty per cent of the profits.

SUN BOOKING LYRIC.

Dayton, O., Oct. 23.

No need for any commotion over vaudeville bookings in Dayton. Hurlig & Seamon are running the new Colonial and the old Lyric. The United Booking Offices supply the Colonial. Gus Sun the Lyric.

R. M. Donovan is manager of the Colonial.

LIVELY PHILADELPHIA.

Philadelphia, Oct. 23.

There was considerable activity in "pop" vaudeville circles here during the past few days. The announcement that M. W. Taylor intended starting work finishing the incompleting Orpheum in Germantown was followed by the report that F. G. Nixon-Nirdlinger had secured an option on a piece of ground close to the Germantown theatre which is run by Dr. Stuempfig, booked by Charles Kraus, whose agency is affiliated with the Family Department of the United Booking Offices.

The two reports complicated the situation in the Germantown district. The lawsuit over the Orpheum, to which Taylor holds title and which Nixon-Nirdlinger claims to have bought, has not been settled by a court decision. Taylor, however, said that he would start work Tuesday of this week and expected to have the house completed very soon. The only thing that could be learned in connection with the new site secured by Nixon-Nirdlinger is that a certain amount of money had been paid to bind the bargain. The new site is but two squares away from the Orpheum. It is likely that Nixon-Nirdlinger will not exercise the option if he wins the suit against Taylor.

The activity is not altogether in Germantown. West Philadelphia is dotted with new houses. Notices have been published by the Building Department of permits for the erection of two or three small houses in the past two weeks. The latest reported is to be at 60th and Locust streets, a rapidly growing section. The Garden Amusement Co. has secured a plot of ground. It will build a large theatre and dance hall with stores underneath. A. E. Westover has prepared plans and work will start soon.

Another house is to be built by the West End Realty Co. on 52nd street, above Market. The Nixon is on 52d street, below Market.

The house at 60th and Locust was reported to be one of the new theatres to be added to the United's list, but if it is, no one who ought to know appears to have been left in on it. E. F. Albee spent a day or two here last week. The reports followed his visit.

BUFFALO'S PICTURE HOUSE.

Buffalo, Oct. 23.

The Strand is a new picture house here that will open shortly. It is costing \$80,000 to build, and will seat 1,500. The Strand is situated on Main street, in the same block with the Iroquois Hotel. Moe Mark is the owner.

A \$10,000 Moler organ will replace the usual orchestra.

TETELLI OFF FOR INDIES.

Tetelli, who has for years made a specialty of touring the West Indies with a circus organization, sailed a few days ago to open for a winter tour in that territory.

He opens in Porto Rico in November, with a show made up largely of American dumb acts.

THE EIGHTH WORLD WONDER

ZELAYA

—Advertisement.

FRANK BURT MADE DIRECTOR.

San Francisco, Oct. 23.

President Charles C. Moore, of the Panama-Pacific International Exposition, disposed of the appointment of a director of concessions and admissions by selecting Frank Burt, an amusement promoter of Denver and New York, for that important position. For the last four years Burt has been general manager of the Lakeside Pleasure Park, in the Colorado capitol, and is said to have had a business connection with the Stair & Havlin company in the east. As a builder of amusement parks he is credited with having been directly responsible for the construction of Lake Erie Park at Toledo, O., Olentangy Park at Columbus, Romana Park, Grand Rapids, Mich.; Euclid Beach, Cleveland; Robinson Park, Fort Wayne, Ind.; Oak Hill, Evansville, Ind., and Chutes Park, Cincinnati. The organization of the Burt circuit of parks and theatres in Ohio, Indiana and Illinois is also said to be the result of his activities.

Preparations for the big 1915 Fair are already under way, and the delivery of lumber and other material for the Service Building, the first to be erected, was started last week. A local firm of builders have the contract, which provides for the completion of the structure on or about Jan. 1 next. \$56,000 is the estimated cost of construction.

Mr. Burt signaled his appointment by applying the "steam roller" in advance to bizarre dances, announcing the "Bunny Hug," "Texas Tommy," "Turkey Trot," "Oklahoma Roll" or any other similar terpsichorean novelties are to be barred from exhibition at the big fair. This will no doubt be a welcome bit of news for the promoters of the numerous dance resorts on the nationally famous "Barbary Coast."

WORLD SERIES SHOWN.

Wednesday afternoon at Hammerstein's marked the first showing of the Pathe made picture of the world series. Eight innings were thrown on the sheet, the events having been taken from the most interesting periods of the several games.

Walter Rosenberg got the first chance at the film, taking eighteen copies. The terms are \$50 the first day, and \$25 daily thereafter.

Hammerstein's has made its peace with the Motion Patents Film Co. It is again using "Association" releases.

ADA REEVE.

Ada Reeve, who is finishing her second week's engagement at the Colonial, New York, has made her charm of personality and ability to put over songs felt as much in the American metropolis as she did last season in the more important of the Orpheum Circuit cities. Her triumphs are not confined to this country alone. In England, her own country, she is one of the biggest of the musical comedy and vaudeville women they have ever known. In South Africa Miss Reeve has also proven her worth when she invaded that country with her own company and made a clean swap of territory. Miss Reeve will play 24 weeks of eastern vaudeville in America this season. Her pictures are on this week's front cover.

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ADVERTISEMENTS.

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Tom Terriss in "Scrooge" will play the Union Square shortly.

Morris Jones is with the Gomes Vaudeville Exchange, Cincinnati.

William Burnett, in the hospital for three weeks, resumed his role with the Herman Lieb act, "Dope," this week.

Two new theatres expected to open this season are at Rutland and Saint Johnsbury, Vt.

Mattie Rooney (Mrs. Clayton Kennedy) became the mother of a boy Monday at Baltimore.

Charles R. Reno has taken "Along the Kennebec" on a return trip to the Pacific Coast.

Primrose Semon, with "The Taxi Girls" (Eastern Wheel), is ill at her home, Kalamazoo, Mich., with typhoid.

Ed Blondell offered to buy a drink Tuesday, if the other fellow agreed to buy the cigars.

The Orpheum, Wheeling, W. Va., inaugurated vaudeville last week, United Booking Offices will furnish the shows.

Belle Story will be away from the stage for about three weeks through illness.

George Scragg has been assigned the advance work for the new Leffler-Bratton production of "The Dingbats."

Billy Geller, the young piano player who went to London with Josephine Davis, is back with Al. Von Tilzer.

The orchestra at the Colonial is three less in number than when Percy G. Williams ran that theatre.

Amy Butler and Elmer White are breaking in an act this week on the Proctor small time.

Hines and Remington returned to vaudeville this week, opening at Proctor's 125th Street theatre.

Gussie Burman, in the Louis Wesley office, was operated upon Monday at the Mt. Sinai Hospital for appendicitis.

Val Trainor put on his new single act for the opening of the grill room in the Elk's Club Monday evening. He made the hit of the evening with it.

Fritz Williams and Kathryn Florence (Mrs. Williams) are willing to have a "try" at vaudeville if they can find a suitable vehicle.

Harry Fox and the Millership Sisters opened at the Hippodrome, Cleveland, Monday. Mr. Fox is booked for the Alhambra, London, next March.

Plans are under way for an old-fashioned Hallowe'en party to be given under the auspices of the Actors' Society of America.

Kid Apollo, a youthful Berlin violinist, will play the Fifth Avenue Nov. 11. It is an act discovered by Johnny Collins while abroad.

Irving Rose is general representative for the Cunningham & Flugelman circuit, with offices in the Consolidated agency.

Louise Ripley, a former stock actress, has gone into vaudeville at the head of her own company playing a comedy melodramatic playlet.

Business with "Billy the Kid" has been so encouraging this season that a second road company is being organized by Billy Woods.

Catherine Calhoun, late of "The Model," has been engaged for the role of Amy in William A. Brady's western "Little Women" company.

A letter sent to Germany marked on the envelope "Via German Steamer" requires but a two-cent stamp. Otherwise postage is five cents.

Stuart Paton has an act for vaudeville in which he will impersonate Henry Irving, Beerbohm Tree and other legitimate stars.

Travers Vale has given up stock management for the present and is directing a picture company in Brooklyn.

Susanne Willis, a dramatic woman, now in vaudeville, is out and around after a three-weeks' illness with inflammation of the lungs.

Madame Simone and her company started rehearsals in a new play by Louis N. Parker Tuesday, which will be brought out in New York in about a month by Liebler & Co. The piece will deal with the days of Louis XV.

William Josh Daly left Broadway Thursday with Daly's Minstrel Five.

Three houses were added to the Prudential Booking lists this week—The Family, Pittston, Pa.; New Amsterdam, West Hoboken, N. J., and G. A. R., Shamokin, Pa.

Playwright Harry Sheldon, who gave "The Havoc" to Henry Miller, moved his wife and daughter to New York this week from Chicago, taking a studio near Central Park.

James A. Kiernan and Co., formerly appearing in "The Royal Cook," are now playing "Mrs. Macbeth," the James Horan travesty previously used by Lillian Kingsbury and Co.

Moving pictures for the Roosevelt campaign, shown on a sheet strung at Broadway and 45th street, attracts a crowd nightly that nearly blocks traffic.

Joe Wood, the agent, says he's broke as a petition in involuntary bankruptcy will show. In the court statement Joe's liabilities are given as \$6,484 and his assets as nothing.

Robert Brister, formerly with the "One Day" company playing the one nighters, has been transferred to the week stand company, replacing Edward Hayes.

Irene Dillon will arrive in New York next week after several months abroad. She will return for the pantomime holiday production at the Prince of Wales' theatre, Birmingham.

Alice McGill, age 25 years, has been taken to the Cincinnati Hospital suffering from a nervous break-down. The young woman is worrying over the death of her husband and mother.

Kate Elinore and Sam Williams received an offer to play in London this winter and were to have sailed some time in November. But Miss Elinore's mother is seriously ill and as a consequence all European dates have been abandoned for the time being.

Edwin Milton Royle says there is no truth in the announcement that Eugene Walter has rewritten his play "The Unwritten Law," since it was produced in Chicago. As a matter of fact, he states that his play was never presented in Chicago.

"Snow White and the Seven Dwarfs," for afternoons only at the Little Theatre during the run of "Anatole," will employ beside Marguerite Clark (the star) two men and about fifteen kiddies. Winthrop Ames is said to be the adapter of the fairy tale for the stage.

Paul Durand has received routes over the United time for three foreign acts. Selma Braatz begins her next American season Jan. 20 at Columbus. The Five Welsons, a ring act, three girls and two men, first time in America, open in Cleveland Nov. 18. Zertho's Dogs come to the Colonial (New York) Jan. 20.

"WITHIN THE LAW"

Billie Burke swearing.
Ushers starting applause.
Ike Rose going to Paris.
Jack Goldberg producing.
Movies using eight-sheets.
Bennie Burke without a cough.
Charley Braun paying for drinks.
Irving Cooper buying soft drinks.
Willy Pantzer wearing stiff collars.
Jack Hodgdon eating butter cakes.
Actors fighting Murdock for salary.
Dick Kearney smiling when it's raining.

George H. Nicolai praising Milwaukee.

Nelson Burns haunting Asbury Park.

Earl Sipe giving away 39c. pen-nants.

Ferika Boris dramatizing her own works.

Frank McKee "picking" a good show.

Cecil Lean refusing to show his teeth.

Frank Payne opening a school for agents.

Marshall Montgomery losing his whistle.

Marinelli running a music hall of his own.

Jim Matthews getting pinched for speeding.

Flo Rheinstrom taking his act off in elevators.

A good agent trying to bill a show in Boston.

Charles Miller carrying his little black book.

Jim Clancy staying overnight in New York.

Dramatizing the Boston Managers' Association.

Marty Sampter reading "The Golden Fleece."

Julius Cahn revising "Webster's Dictionary."

Jack Levy and Arthur Klein talking things over.

The big managers speaking well of one another.

Gus McCune buying Albee a birth-day present.

Richard Henry Little writing a religious drama.

Barney Myers in an English suit on Broadway.

Turning The Tombs into a moving picture house.

Harry Reichenbach importing South American broilers.

Asher Levy becoming a Chicago man-about-town.

Marty Forkins opening a Chicago vaudeville agency.

A. L. Erlanger staging a show without saying "Up, up."

Tommy Gray sniffing the lunch odors from Shanley's.

Bart McHugh losing an act between Philly and New York.

Union musicians serenading the K. & F. Chicago managers.

Doc Adams with every agent's acts on his books by mistake.

Herbert Duce trying to get a pass for the Garrick, Chicago.

Axel Yokel telling the truth about the attendance at the G. O. H., Chicago.

The Chicago Evening Post eliminating all mention of the Chicago Grand Opera Company.

DAMAGE TO ONE-NIGHTERS EXPLAINED BY FROHMAN

Cort's "C. O. D." at Gaiety, "Hawthorne, U. S. A." at Astor. Longacre Theatre Opening Delayed Until Christmas. Election Denting Chicago Theatricals. Dailies Giving More Space to Show Business.

By LEANDER RICHARDSON

Jack Rose, eminent alike as a witness against Lieutenant Becker, a person with a perfectly bald head, and a shoe string gambler, makes a rather novel explanation of being in the predicament which recently has surrounded him. A day or two ago a theatrical man who had known Rose around Longacre for several years was passing through the Criminal Courts building, and his name was called in a familiar voice. Turning to one side, he saw through the open door of one of the rooms, Jack Rose and his delectable associates, where they were rounded up so as to be handy if wanted in court. The theatrical man walked over to Rose and listened to his plaint.

"I never would have been in this fix," he began, "if some of your friends in the show business had made good to me. I never intended to be a gambler, but was set on breaking into the theatrical field. I staked Sam Harris when he was first going into business with George Cohan, and I also was of financial service to A. H. Woods in his early days in management. For a time I had charge of one of the Sullivan, Harris and Woods companies, and I thought a career in this line was opening for me. But I guess neither Harris nor Woods had any real use for me, though I have heard lately from one of them that when I get out, he will see what he can do for me. I once did try to manage Henry Lee in an entertainment he got up, showing pictures of all parts of the world and himself impersonating the leading statesmen of the different countries along the route. His scenery and properties were in hock in Chicago and I got them out. Then we started our tour in Canada, playing to forty or fifty dollars a night, and had to quit. But I'd have been a heap better off if Mr. Harris and Mr. Woods, or either of them, had kept me going in that line."

The theatrical man asked Rose if he and his companions whiled away their hours in jail by playing pinochle. "Not a bit of it," responded the hairless one, promptly. "There isn't one of us who ever wants to see a card again. Whatever happens to us, we've all had enough of the cards."

"Hawthorne" Looks O. K.

Douglas Fairbanks, in his new play, "Hawthorne, U. S. A.," comes into the Astor Theatre for a run beginning election week. The piece is in Washington at present, and appears to have been well received there. It is described as "a comedy romance," and has some dramatic moments, the most strenuous of which is at the end of the second act. At this point, there is a fight between Hawthorne and Prince Vladimir, and the encounter

appears to have been worked out quite effectively. Fairbanks, as Hawthorne, springs from the top of a table to attack Martin S. Alsop, as the Prince, and a rough and tumble battle ensues that is described as bringing the audience to its feet with a jump. The play was written by James Fagan, among whose previous works were "The Earth" and the dramatization of "Bella Donna," which Charles Frohman owns for this country. Upon its previous trial, "Hawthorne, U. S. A." was found a trifle groggy in its last act, but both Winchell Smith and George M. Cohan have worked over this part of the play with cheering results.

At the Gaiety theatre, "Officer 666" is in its last nights, and will be followed about a fortnight hence by John Cort's production called "C. O. D.," a farce by Frederic Chapin. The piece has been tried on the road, and there are excellent reports concerning it.

Frazee's Theatre Christmas.

H. H. Frazee's new theatre, the Longacre, in Forty-eighth Street, west of Broadway, is not to be opened until Christmas. A while ago, Mr. Frazee thought the house would be ready for Thanksgiving week, but finding that to be impossible, he pushed along his opening to the holidays with the wise idea of avoiding the dull times preceding that period. He has definitely settled upon "Fine Feathers" as the dedicatory play, with Wilton Lackaye and the rest of the original cast.

Wertheim Bars Theatres.

Jake Wertheim, who built the Gaiety and Fulton theatres, is rather touchy on the subject of constructing new places of amusement.

"If anybody were to suggest to me the building of another theatre in New York," he remarked yesterday. "I would try and get him over to Bellevue to have his head examined. While I get a lot of money in the way of rentals out of the Fulton theatre and the Empire theatre building, it really does not pay me as it should, considering the value of a plot of real estate such as this one."

The Fulton, I believe, is leased for \$40,000 a year and taxes, bringing up the rental account to \$48,000, which is quite a figure for a house no larger than this one. The Fulton seems to be the difficult house of the three Henry B. Harris holdings to dispose of. I understand there are several managements that would take over the Harris and Hudson theatres, if they could be acquired without the Fulton.

The house last named has been unlucky, but there doesn't seem to be any real reason why it should not be suc-

cessful with more fortunate bookings. The location is quite as good as that of any of the theatres in the Longacre district, and the house itself, for comedy or intimate drama purposes, leaves little or nothing to be desired. Still, managers fight shy of it, and up to now it has been the heaviest burden of all to the Henry B. Harris estate.

"Abie" Bernard, Leader.

Abraham Bernard, who has been Joe Weber's most trusted adviser (many persons think him a partner) has risen a rung upon the political ladder up which he has been climbing these many years. Mr. Bernard has been assistant Tammany leader in his district as long as most of us can remember, in fact, during the extended career of the late George Scannell as leader.

Through Mr. Scannell's untimely death, Bernard, by right of succession, now finds himself in full charge of the destinies of Tammany in his particular section of the city. He has friendly relations with many men in the amusement business, who doubtless will benefit by his increased power.

Election Pinches Chicago.

A New York manager who returned yesterday from Chicago, observed that the election excitement was a good deal more potential in its influence upon theatricals in the western city than here. He said:

"The attractions that are doing real business in Chicago at present are getting most of it the last three days of the week. Mondays, Tuesdays and Wednesdays, the receipts in nearly all instances are far below what they should be in normal times. The people are full of politics, the more so as there seems to be no certainty regarding the result on election day."

"Col. Roosevelt is a big factor in that section. We don't hear so much about him in New York, and, indeed, there is very little election disturbance around here. The papers are full of politics, but there is scarcely any discussion of the election in the cafes and on the street corners. Even the betting appears to be of a semi-professional kind where wagers are made at such odds that they may be laid off at a profit when the final moment arrives. In Chicago everybody is talking politics. It is a regular old-fashioned campaign, with all hands heated up to the limit, and this naturally sidetracks interest in the theatres."

What Ails One Nighters?

"The most serious trouble with the small cities is one that you don't hear much about," said Charles Frohman the other day. "Wise persons will tell you of the overcrowding of attractions and the deadly influence of the moving pictures, but they say nothing about the stage hands' union and the musical union. In many of the cities which have two or three companies a week it has been the custom to pay the orchestra and stage crew by the night, the members working at other pursuits during the day. Now the union insist on a weekly wage scale, and local managers can't stand it. I know a man who has a little company of these theatres, and he

must close them unless the unions withdraw their demands."

"In New York there is not much to be worried about in the matter of too many theatres and attractions. Every new train on the subway or incoming railroads means that much more concentration here. It means more business for the theatres in New York, and less for the outlying districts. This is why Brooklyn, Jersey City and Newark are not what they used to be."

"The other big cities as a rule are fine this year. Boston is splendid. Chicago, to be sure, is not very strong, but take the country over and we have a remarkable array of big places which patronize the theatres lavishly. This is where we are ahead of England. We find it possible to make a fortune with a play after it leaves New York. Over there the money must be made before the attraction goes into the provinces. London has only eight or nine active theatres for the employment of her many actors, and it is no wonder they dread the coming of Americans. In America an actor often gets more money on the road than on Broadway. In England the road salaries are almost nothing."

"In New York a great number of persons go to theatres without knowing where they are going. The other night a man came into the Empire theatre alone and purchased a private box. In a little while he wanted his money back because he had thought the Empire was a music hall. This theatre has been here twenty years, but the fact made no difference."

"The building of the new theatres does not mean as much as many persons seem to think. There are more people than there were, and more are coming every minute. When I read that somebody has a new theatre I redouble my efforts to get another good play. If I can succeed in doing that the new theatres will not bother me."

Theatrical News Increasing.

The growth in importance of the amusement business is shown in no other direction as convincingly as in the fact that the big newspapers around the country are paying more and more attention to it as a topic. Obviously the realization is gaining ground that the public wishes to read about the plays and players. The following extract from a letter from William Moore Patch, dramatic editor of the Pittsburgh Dispatch, came to my desk the other morning:

"Beginning this Sunday, we are enlarging our theatrical section on the Dispatch. Three full pages hereafter, instead of two, will be devoted to the stage, and it is eventually our plan to utilize an entire section for the drama. In short, it is our aim and ambition not only to make the Dispatch the best paper in this respect in Pittsburgh, but likewise to give it a reputation as one of the most reliable and authentic sources for dramatic news in the country. With this idea in mind, I am leaving Pittsburgh Saturday night and will be in New York for five or six days, beginning Sunday morning, during which time I am going to call on you personally for any suggestions."

(Continued on page 16)

FRITZI SCHEFF'S NEW SHOW LISTED TO CLOSE NOV. 4

Jos. M. Gaite's "The Love Wager" Hasn't Drawn Business. Aborn Bros.' Production, "Chimes of Normandy" Temporarily Laying Off. "The Yoke" and "The City" Quit on Road

Fritzi Scheff in "The Love Wager," under the direction of Jos. M. Gaite's, will close her season in Altoona, Nov. 2. The company has been notified that the tour will be brought to a close at that time.

Miss Scheff has been starring under Mr. Gaite's direction under a salary and percentage arrangement. Business has not been good.

"The Chimes of Normandy," which the Aborns first produced in Brooklyn with Vinie Daly featured, will lay off next week, but will not close, as reported.

The show, now in Baltimore, will resume its season at Newark Nov. 4. It will be strengthened during the layoff.

"The City," which the Shuberts revived and sent out on the road a few weeks ago, failed to show the box office results desired and the show was closed in Indianapolis last Saturday.

Canton, O., Oct. 23.

"The Yoke" closed here Oct. 19.

BRADY STARTS PRINCESS.

Chicago, Oct. 23.

"Bought and Paid For" opened at the Princess Monday night inaugurating William A. Brady's tenancy of the house. There was a large and enthusiastic audience present and the piece found immediate favor. The local scribes gave generally favorable criticisms.

"The Blue Bird" began its engagement at the Garrick on the same day and was also greeted by a good house.

BYRON IN MUSIC HALL.

Frank Byron (Byron and Langdon) has been placed under contract by Weber & Fields. He may be found in the Music Hall show, though a part in the recasted "June Bride" is apt to be his assignment with the firm.

"The June Bride" will again be sent out when press of other matters of Weber and Fields is relieved.

BAD BUSINESS THIS WEEK.

Show business in New York fell with a thud this week. The coming election and the meagreness of the transient crowd in town just now were given the credit for keeping the box offices at low pitch.

"WOMAN'S WAY" REHEARSING.

"A Woman's Way" by Thompson Buchanan which Jos. M. Gaite's will produce, starts rehearsals under Buchanan's direction to-day (Oct. 25). The piece may be renamed before its premiere is made.

"LOOK WHO'S HERE!" WASN'T.

Philadelphia, Oct. 23.

The new musical comedy, "Look Who's Here!" wasn't Monday night. The rewritten western piece, "Next,"

the work of Rida Johnson Young, Paul West and Jerome D. Kern, was scheduled to get going to-morrow night in the Adelphi if it can be whipped into shape by that time.

MACGREGOR'S DIVORCE CASE.

Florence MacGregor has commenced action for a divorce against William MacGregor. The MacGregors were formerly in vaudeville. Margaret Finley, a non-professional, is named as co-respondent.

PICTURES BEAT CHEAP SHOWS.

Chicago, Oct. 23.

James Wingfield, booking manager for the Central States Amusement Co., reports that the business now being done in the one-night stand districts in Illinois, Iowa, Wisconsin and Michigan is by cheaper vaudeville and the higher priced attractions.

Melodramas and the cheaper road attractions are not meeting with success.

The call is for good attractions at \$1 and \$1.50.

KEEPING AUTHOR SECRET.

Charles Klein denies he is collaborating with George V. Hobart on the dramatization of the "Potash & Perlmutter" stories to be produced by A. H. Woods.

At the Woods office Martin Herman, general manager, verified the denial, but declined to state who is making a play of Montague Glass's tales from life.

ONE OFF; ONE ON.

The "Gay Matilda" show which Baker & Castle expected to play the one-nighters will not go out.

Chas. F. Gordon is producing "The Sign of the Four" for the country time. It is a Sherlock Holmes story.

"PET" SHOW RENAMED.

A. H. Woods will call "The Pet of the Petticoats" "Exceeding the Speed Limit" when that show is produced by him for the first time, at Boston about Nov. 18.

Besides Carter DeHaven in the piece, there have been engaged, it is reported, Dallas Welford and Elizabeth Murray.

SECOND DIVORCE SUIT.

Mrs. Rella Abell Armstrong, wife of Paul Armstrong, playwright, has once more filed suit against her husband for divorce. Two years ago she instituted divorce proceedings in Maryland and was awarded alimony of \$300 a month pending the trial. A reconciliation was effected and the suit was never tried.

The Armstrongs were married in London, July 24, 1899. They have three children.

MINERS' DICKERING FOR SITE.

It was reported this week the Miners were dickering for a Harlem site to build a new theatre, intending to use it for stock purposes.

ARDEN IN NEW SHOW.

Edwin Arden is to appear shortly in a new play under the direction of a New York company. Rehearsals will start Nov. 5. Among those signed for his support is Margaret Lee, late of the Poli stock, Washington, D. C. Arden was last seen here in O. U. Bean's "An Aztec Romance" production.

After two weeks' rehearsal the Arden show will be given an out-of-town premiere Nov. 19, and brought into New York later.

"WHAT AILS YOU?" TITLE.

Henry W. Savage has decided to call the new Rupert Hughes farce, "What Ails You?" and will get it in shape for a November opening. Among the principals will be Margaret Skirvin. The first title of this farce was "Well, Well, Well!"

BRILLIANT PERFORMANCE.

London, Oct. 23.

Mme. Sarah Bernhardt in "Une Nuit de Noel," plays a vivandiere in the Reign of Terror and gives a brilliant performance.

"LA GRIPPE" GRUESOME.

London, Oct. 23.

Louis Bouwmeester, a Dutch actor, produced a sketch called "La Grippe" at the Palladium Monday. It proved to be a terribly gruesome affair.

JUDGMENT AGAINST EDWARDES.

London, Oct. 23.

Courtice Pounds has recovered a judgment against George Edwardes for \$250 for damages.

PLAY GOOD SUCCESS.

Berlin, Oct. 23.

The new play "Filmzauber," at the Berliner theatre, is a good success and will probably run all season. The style of the play is a combination of comedy and operette.

ARTHUR DEAGON LOANED.

The Shuberts have leased the services of Arthur Deagon, who has signed to appear at the Winter Garden, to Walter Damrosch for the production of "The Dove of Peace," which opens at the Broadway, Nov. 2.

Deagon's contract with the Shuberts is for ten or more weeks, play or pay, with an option on next season at an increased salary.

SMALLPOX OUTBREAK.

Barre, Vt., Oct. 23.

Due to an outbreak of smallpox, all the theatres, churches and schools have been ordered closed by the local board of health, in Barre city and Barre town.

GOOD NOTICES FOR "FOLLIES."

Ziegfeld's "Follies" opening at the Moulin Rouge Monday night had the majority of the papers with it Tuesday. Two or three of the dailies "went after" the show, but in the main the notices pleased the management.

PLAY FROM NOVEL OF '70'S.

Atlantic City, Oct. 23.

At the Apollo Nov. 7 Sam Wallach will present "The Indiscretion of Truth" by J. Hartley Manners. The play was tried out last spring by Robert Edeson but was withdrawn as Mr. Edeson did not believe his role was a stellar one—the character dying before the piece was over.

The show is a liberal adaptation of Wilkie Collins' story "Man and Wife," a sensational novel of the '70's. At that time it was said to have been badly dramatized, but brought Clara Morris to the fore as an emotional actress. Mr. Manners' dramatization does not follow the novel literally.

The cast is headed by the English actor Frank Kemble Cooper. Others are Walter Hampden, George Barnum, Henry Mortimer, Richard Purden, Dan Collyer, Mrs. Thomas Whiffen, Muriel Starr, Ann Merideth, Olive Stanley, Violet Cooper.

David Belasco has already announced a production entitled "Years of Discretion," to open Nov. 4 at Syracuse. Nov. 18 the piece is due to start an engagement at Power's, Chicago, coming into the Republic, New York, Jan. 4.

"DINGBAT FAMILY" CAST.

"The Dingbat Family," book by Mark Swan, will travel over the Stair & Havlin time, opening at Paterson, Oct. 28 and playing the following week at the Grand, Philadelphia.

In the new Leffler-Bratton production will be Richy McAllister, William Pruette, Jr., Richard Milloy, Bobby Wagner, D. J. Murphy, Olga von Hatzfeldt, Hazel Rice, Ward and Culhane, Vera Burt, Nina McAllister, Petite Sisters.

"RANSOMED" A DRAMA.

"Ransomed," a drama collaborated for the stage by Theodore Burt Sayre and Cleveland Rodgers, has its premiere at New Haven, Nov. 8. After a short road tour it will be brought into New York late in November. John Cort is producing it.

EARL BURGESS MANAGING.

Earl Burgess has succeeded the late Billy Warmington as manager of the Primrose & Dockstader's minstrels. The show is playing Pennsylvania this week.

JOIN HOFFMANN SHOW.

Boston, Oct. 23.

Henry Lewis, the German comedian, and the Yoscarrys, acrobats, have joined the Gertrude Hoffmann Revue.

"HAVANA" AT ACADEMY.

The next musical comedy revival at the Academy of Music is slated to be "Havana," the former Jimmy Powers Casino piece.

The Academy will hold "The Red Mill," opening Monday night for a couple of weeks or longer. It is said "Havana" has already been placed in rehearsal, and that new musical pieces (to the 14th street section) will rapidly replace one another on the Academy's stage.

PENN. STRICT ON EXCESS; GOING AFTER OFFENDERS

Railroad Brought About Arrest Last Week for Under-Marking Excess Weight on Theatrical Baggage. Will Not Stand for it, Road Officials Say.

Managers of companies having occasion to use the Pennsylvania are paying for every ounce of excess weight. The Pennsylvania has a new ruling which it is enforcing to the letter anent excess baggage rates. Violations will result in prompt arrests.

One manager wrote into his New York firm the railroad was keeping such a strict watch that the managers are making sure that all excess is paid regardless of the instructions from headquarters to economize.

The Pennsylvania last week caused the arrest of one manager for cheating.

SHOW GIRLS LOSE JOBS.

Eight girls of the chorus of "The Girls from Stageland" have severed connections with the show as a result of delay in attending rehearsals.

ACTORS' FUND MOVING.

After Nov. 1, the Actors' Fund New York headquarters will be in the Longacre Building, Broadway and 42d street.

"NO. 2" "EASY MONEY."

Leigh Morrison, of the Morrison-Brewster Company, elated with the success of his "Easy Money" show, will send another company on tour through the western states, opening early in November.

WESTERN RIGHTS.

Daniel L. Martin, of Chicago, after a two-weeks' stay in New York, has completed some of his new show plans. He has secured the rights from Joe Weber for "Alma," and will revive it in the west early in November.

Martin also secured the western rights for "Freckles" from A. G. Delamater and will put out a new company Thanksgiving Day.

ALCAZAR TRANSFERRED.

San Francisco, Oct. 23.

The transfer of the Alcazar theatre property has been recorded. The purchasers named are the Alcazar Improvement Co. (Belasco & Mayer). Purchase price named is \$55,000.

GERTRUDE BRENNAN ENGAGED.

Los Angeles, Oct. 23.

Gertrude Brennan has been engaged to play the prima donna roles with the Monte Carter-Jules Mendel company here, opening Monday.

TYRONE POWER ON CANADA.

Montreal, Oct. 23.

The company headed by William Faversham gave a realistic portrayal of "Julius Caesar" before a large and critical audience Monday night.

In an interview in the papers, Tuesday, Tyrone Power, of the organization, says he regards Montreal audiences as the most cultured on this continent, not excluding New York.

He professes to be in favor of a Canadian national theatre and cannot see why we should be dependent on other countries for plays and players.

All of which would appear to be in the nature of uncommonly good press work.

JUST BILLING.

Margaret Neville and Frank Dac, who have been featured with Klimt & Gazzolo's "The Little Tenderfoot" company, quit the troupe at Newark Saturday night.

They were under the impression that they were still featured when on a recent stand in the south they piled off the train and found new paper billing Ethel Wicham, the child actress.

SUNDAYS NOT SO GOOD.

Jules Eckert Goodman's "The Point of View" will have its initial presentment at the 48th Street theatre this afternoon (Friday).

The piece was originally announced for Sunday evening performances under the auspices of the Playhouse Sunday Club, but with the arrest of Sydney Rosenfeld as head of the Federation of Theatre Goers which gave a Sunday evening performance at the Elliott a fortnight ago and was haled to court as a Sabbath violator, little or nothing has been heard of the Sunday Club.

GENERAL EMERGENCY "JEFF."

As the role of Jeff cannot be understudied by any other member of the cast, Gus Hill keeps an emergency "Jeff" in New York at all times to jump in to any one of the six companies touring in "Mutt and Jeff." This precaution has saved a number of performances up to date.

TWO HAMILTON PLAYS.

"Wild Rose," by Cosmo Hamilton, will probably be produced during the present season by Werba & Luescher. The American rights to the piece were secured by the firm through Walter Hast. William Greet has the English rights.

Another Hamilton piece that will get a New York presentation this season is "Plain Brown," to be produced by Weber & Fields or William Morris. Cyril Kneighly, now in "The New Sin" at Wallack's, will probably be seen in the leading role.

LEGIT OPPOSISH ENDS.

Chicago, Oct. 23.

There is no more opposition between the K. & E. and the Shuberts in Moline, Ill., and Davenport, Ia.

The Moline theatre in the former place and the Burtis in the latter are booking attractions of both sides.

The Barrymore, Davenport, is playing vaudeville; Grand, Moline, is closed.

"BARNYARD ROMEO" REVIVED.

Syracuse, Oct. 23.

The Annette Kellermann Road Show under the management of William Morris, played at the Weiting the first three days of this week, coming in here from a week of one nighters through Pennsylvania where the show did very big business. From here the rroupe goes to Rochester for the remainder of the week, opening at the Teck, Buffalo, Monday, for the full week.

It is said Morris will revive "The Barnyard Romeo" and place it with the Kellermann show after Buffalo. The piece was the "Chantecler" travesty put on at the American Roof, New York, some summers ago.

Either Jeff de Angelis or Joe Cawthorne will play the title role. Morris is dickering with both comedians for the part. De Angelis has played a few weeks with "All at Sea" in western vaudeville.

The Kellermann show will lay off after the Buffalo engagement. When reopening "The Barnyard Romeo" will be the end of the performance, which will open with "Undine," the Kellermann sketch. An olio will separate the two pieces. Ben Teal will stage the revival.

SWITCH IN TOLEDO.

Toledo, Oct. 23.

The new Washington theatre, it is reported, will play the Shubert attractions instead of the Garrick, when it is completed. The Garrick is said to be slated for rebuilding for office purposes.

RANKIN-DREW CO.

Los Angeles, Oct. 23.

McKee Rankin, with Margaret Drew and Co., had a successful opening at the Mason Monday. Carrie Clark Ward and Lloyd Ingraham, late of "The Home Plate" company, have joined the Rankin troupe.

"LOOP" SHOWS UNCHANGED.

Chicago, Oct. 23.

Few changes are noted in the bills in the "loop" district for this week.

The Lyric is now eliminated as a first class house and the Princess opened under the control of William A. Brady with "Bought and Paid For." "The Blue Bird" went to the Garrick where it will remain for three weeks. "The Man Higher Up" at the Olympic has been doing a growing business. Other houses have all been experiencing substantial gains in receipts.

"THE ROSE MAID" ABROAD.

Werba & Luescher are contemplating sending "The Rose Maid" to London next year.

The English presentation will in all probability be made in conjunction with William Courtneidge, the English manager, or possibly Mr. Courtneidge may make the production himself through securing the English rights from the American managers.

"THE PRICE" WEST.

Chicago, Oct. 23.

"The Price" will open at Springfield, Ill., Nov. 15. Clarence Bennett is manager; Fred S. Wertheimer, business manager. The show will play in Illinois, Iowa and Wisconsin.

WIN IN SOUTH BEND.

South Bend, Oct. 23.

The wisecracks who opined Wright Huntington's stock company would be a bloomer at the Auditorium were wrong. Last week business was immense and a big advance sale gives the company renewed assurance that South Bend wants stock.

PETITIONING POSTMASTER.

The traveling actor and vaudeville artist is being asked to attach his signature to a monster petition asking Postmaster General Frank H. Hitchcock, Washington, D. C., that he issue an order to all postmasters continuing the delivery of mail on Sunday to hotels and theatres.

This petition was gotten up by a special committee of commercial travelers at the Hotel Ponchartrain, Detroit, Oct. 6 of which Billy B. Van has been chosen chairman.

LONG BUILDING DELAY.

Philadelphia, Oct. 23.

The new theatre for first class attractions, to be built at 16th and Walnut streets by Samuel F. Nixon, of the Nixon & Zimmerman firm, but which will be built and operated separately by Mr. Nixon, can hardly be started before the end of next year. A lease has been taken by a large jewelry firm for the main store now on the property. It is denied that the plan to build a theatre has been given up.

LOUISE RANDOLPH IN REP.

Chicago, Oct. 23.

Louise Randolph, who played short season at the Marlowe, closing there when the theatre went dark because of poor attendance, has decided to take a repertoire of her plays on the road. Ian McLaren, leading man during the Marlowe engagement, will go on the road with her.

REOPENS "GIRL WHO DARED."

LaSalle, Ill., Oct. 23.

F. A. Wade's "The Girl Who Dared," with twenty-eight people, opened its season here Oct. 20 to two big houses. The executive staff is Ed. F. Seamans, advance; Herbert J. Carter, manager, and Jack Anthony, treasurer.

Wade will send out an eastern company soon after election.

NEW SHOW FOR NEW ENGLAND.

The new musical comedy, "Seven Hours in New York," by Matthew Ott will be produced by Lambert & Wee. Its premiere is to take place election day near Boston.

Irma Croft has been engaged as prima donna. The show, with thirty-five people, will play New England and Canada until after the holidays.

MUST CHANGE NAME.

The name of the new Moss & Brill pop vaudeville theatre at Broadway and 146th street will be changed from the one first proposed, Lafayette, to Hamilton.

There is a "Lafayette" theatre at 7th avenue and 131st street. A request to call the new house something else was ignored, the theatre being operated by a corporation known as the Lafayette Amusement Co.

STAGE LOSES BLANCHE BATES BY MARRIAGE TO DENVER MAN

**Belasco Star's Wedding in December Ends Stage Career.
Mr. Belasco Interposing No Obstacle, Though
Has Contract With Her**

Blanche Bates will retire permanently from the stage—in fact she has already done so. She reached this determination simultaneously with her decision to marry George Creel, police commissioner of Denver, formerly a well known newspaper man of that city. Creel held important positions on the Post and Rocky Mountain News in Denver.

The utmost friendliness is said to exist between Miss Bates and David Belasco, with whom she is under contract, and who would place no bar in her path to conjugal felicity.

NEW "42D STREET."

West 44th street, between Broadway and 8th avenue, seems doomed to become another "42d street" in the theatrical world.

Four theatres are now located on the block, three unfinished. The new Shubert house will probably open in February. It will have capacity for 1,200. No name has been selected. The Weber & Fields Music Hall, across the street, opens next month. The Little theatre is but a step away, now housing an attraction. Adjoining the new Shubert theatre is the Ames, seating around 800. It will likewise be finished during February. No piece has been chosen for either of the two new theatres, both under the Shuberts booking direction.

Another new one, Princess, on West 39th street, also Shubert property, will not open much before Dec. 1, if at that time. Annie Russell is awaiting the completion of that theatre, to appear there in a series of performances.

"SWEETEST STAR ON EARTH."

Portland, Me., Oct. 23.
Alice Lloyd had a birthday here Monday. At the Lafayette Hotel she was presented with a loving cup, on which was inscribed: "To Alice Lloyd From 'The Little Miss Fix-It' Company, The Sweetest Star on Earth."

BEULAH DALLAS MARRIES.

Richmond, Oct. 23.
Oct. 15 at Chillicothe, O., Beulah Dallas, with the western "Fortune Hunter," and Howard E. Stahler, manager of the company, were married.

XMAS DAY OPENING.

A. H. Woods' production of "Potash & Perlmutter" is scheduled to open Christmas Day. The cast has not been recruited. Several people are being considered.

CORT'S 46TH STREET OFF.

The refusal of a tenant to vacate the property on 46th street on which John Cort held an option and had decided to build has called all activities in that direction off for the present. The tenant in question has a three years' lease and declines to give up.

Cort has announced the opening of the new Cort theatre, West 48th street, for Nov. 25, with Laurette Taylor in "Peg o' My Heart. He had planned to call the other downtown house the Illington. Another site may be procured later.

FURTHER CHICAGO SHIFTS.

Chicago, Oct. 23.
Several changes have been made necessary in the office forces of the Shubert theatres in Chicago by reason of the shifting of the Lyric from Shubert control.

Con Hecker, from the box office at the Lyric, is at the American Music Hall. Milton Kusel will remain at the Princess, now under the management of William A. Brady.

J. A. Reed, formerly manager of the Lyric, will probably return to New York or take a position as manager on the road for one of the Shubert shows.

At the conclusion of the engagement of "The Military Girl" at the American Music Hall, extensive changes will be made in the house. It will probably be called the Winter Garden. It is now planned to bring Gertrude Hoffmann in "From Broadway to Paris" to the American later in the season.

All the big dramatic attractions of the Shuberts will be played at the Garrick and the musical offerings at the American Music Hall.

Lina Abarbanel will come to the Garrick Nov. 10 in a new piece called "Miss Princess." This will be at the conclusion of the run of "The Blue Bird," now there.

DIVORCE ACTION FIRST.

Marjorie Moreland, the alleged alienation of whose affections by Nat C. Goodwin has caused the latter to be named in a damage suit instituted last week by her husband, Charles Doughty, of San Diego, has been stopping at Goodwin's summer home in Ocean Park, near here, since his boating accident last summer.

The report of the civil suit for \$25,000 damages has developed the fact that about a month ago Miss Moreland caused a suit for divorce to be instituted against her husband in Baltimore, her home city, and where she married eight years ago. Her separation from Doughty is said to cover a period of four years.

Since the dissolution of the marriage ties between Goodwin and Edna Goodrich, his new leading woman has been mentioned very prominently as a probable choice in event of the famous comedian's contemplation of a fifth marriage.

JOHNNY JOHNSON FAIR.

London, Oct. 23.
Johnny Johnson opened at the New Cross Empire Monday and did fairly.

WEBER CIRCUIT CHANGES.

L. Lawrence Weber stated this week that there remained sixteen weeks of time on his circuit. "I have found," said Mr. Weber, "that melodramas seem to be the most in favor, and shall gradually shape the shows on the circuit toward that form of entertainment."

The "Alma" piece on the Weber time will close its pop circuit tour on Nov. 2 at Milwaukee.

Louis Stern's "Red Head" permanently retired from the show field Oct. 7 at Alton, Ill. It started off on the Weber Circuit.

Frank Gersten denies that the Prospect (Bronx) is due for a whirl on the Weber pop time. He says the Prospect stock company is going to stick it that house permanently.

STELLA MAYHEW'S PLAY.

Lew Fields' next production after the launching of the new Weber & Fields' Music Hall will be "The Singing Teacher," with Stella Mayhew as the star.

The piece has to do with a fake music teacher who imposes on his pupils with a new "bunk" method of voice culture. The part of the teacher was to have been originally taken by Fields himself, but this has now been abandoned.

The score by Edmund Eysler was used for "The June Bride." New music is being written.

The book is an adaptation from the German.

LEWIS HOOPER, FREE LANCING.

In contradiction of the prevailing impression that Lewis Hooper in his capacity of stager devotes his time only to productions put on by Jesse L. Lasky. Mr. Hooper is at present fixing up the "My Best Girl" show at the Park.

Although Mr. Hooper has placed many of the Lasky acts on the vaudeville stage, he is a free lance as far as his professional services are concerned.



BLANCHE WALSH.

Now playing vaudeville under the direction of Arthur Hopkins, in "The Countess Nadine." Miss Walsh will remain in the two-day throughout the current season.

SHOWS IN PHILLY.

Philadelphia, Oct. 23.

The sudden change back to warm weather or something else unknown hit the business a hard rap Monday night. Almost every house in town suffered. The exception was the Montgomery and Stone and Elsie Janis show. "The Lady of the Slipper," which is doing great business at the Chestnut St. Opera House. This is its final week there.

Robert Hilliard in the new detective play "The Argyle Case," opened well at the Broad. It is a regular "Old Sleuth" piece, the Anna Katherine Green and Sherlock Holmes kind rolled into one, forceful in theme, strong situations and the story well constructed. Hilliard has a congenial role and does splendidly. Alphonse Etheir, Gustav von Seyffertitz, Selene Johnson, Stella Archer, Agnes Everett and Amy Lee, a Philadelphia favorite of former stock days, give excellent support. The piece opened to a filled house, though there was a suspicion that paper had been freely distributed. The play was well received and is pronounced a hit.

A George M. Cohan show without George M. Cohan, does not seem to meet with popular favor here, probably the reason why "The Little Millionaire" opened to light business at the Forrest, with little evidence of improvement during the week.

"Gypsy Love" at the Garrick; "Dove of Peace" at the Lyric and "Louisiana Lou" at the Walnut, held over. The latter show is doing fairly good business. The others are pulling very light.

WEEK IN FRISCO.

San Francisco, Oct. 23.

The reopening of the American Sun day occurred with capacity business Armstrong's Musical Comedy Co., fair; current play bad and falling off in attendance is predicted.

"The Rose of Panama" at the Cort is a hit, chiefly on account of Chapine; business is big. Engagement is for one week. "A Romance of the Under World" next week. Paul Armstrong arrived with the company Monday.

Attendance is holding up with "The Woman" at the Columbia. Julian Eltinge opens Sunday.

"In Old Kentucky" is "cleaning up" at the Savoy.

"The Inferior Sex" is proving a weak vehicle at the Alcazar. Better results are expected next week with "The Man from Home."

CHEAPER "NE'ER DO WELL."

Members of "The Ne'er Do Well," which did a flop at the Lyric and followed it up with a bloomer on the road, returned to Broadway this week, after closing Saturday night in Pittsburgh.

It is announced that A. H. Woods has procured the producing rights to the piece from the Authors' Producing Co. and that he will send out a cheaper company at popular prices.

After "The Ne'er Do Well" left New York there were several changes in the cast. Some of the players did double and triple duty. Gertrude Dallas succeeded Katherine Kaefred; Fred Strong replaced Matt Snyder.

WITH THE PRESS AGENTS

Tuesday at the Hudson, Henry B. Harris will present Helen Ware in "Trial Marriage," a new three-act play by Elmer Harris. Miss Ware portrays the part of a young French girl. Prominent in her support, Harrison Hunter, Charles A. Stevenson, Ernest Stallard, Margaret Gordon, Karra Kenwyn, R. H. Hudson, Harry Lillford, Eleanor Stuart and M. Toma.

David Belasco is to give New York a children's fairy play, to be acted by children and grown-ups, which will signalize his fourth production of the season on the night of Dec. 25. Rehearsals of "The Good Little Devil" will begin as soon as Mr. Belasco has produced "Years of Discretion," the new comedy which will follow "The Governor's Lady" at the public theatre. "The Good Little Devil" will be played at the Belasco immediately following Frances Starr's twelve weeks in "The Case of Becky," which will terminate Dec. 21. The cast will number forty-five people, half children of various ages. Among the names in the longer list are William Norris, Ernest Lawford, Ernest Truax, Henry Stanford, Edward Connelly, Etienne Girardot, Marie Pickford, Wilda Bennett, Iva Marlin, Edwin Griffin, Jeanne Towler and Mrs. Sol Smith. Opening performance will occur at the Broad Street theatre, Philadelphia, Dec. 10.

H. H. Frazee's "Bachelors and Benedicts" has Ralph Hers in the stellar role. Others are Harry Williams, John Flood, Edward Wade, Horace James, Lawrence Eddinger, Warren Cooke, Edna Baker, Grace Goodall, Neva Blake, Regina Connell, Jane Garrison. It will have its first New York performance at the Criterion Nov. 2. Other productions in prospect from the Frazee shop will be "The Unwritten Law," by Edwin Milton Royle, and "An Enemy to Society," a melodrama by George Bronson Howard and Wilson Mizner. The latter show will be put on in Chicago or New York before Jan. 1.

If extensive billing in advance is any criterion the big testimonial concert at the Hipp. Oct. 27 under the auspices of the Wilson & Marshall Theatrical League is bound to prove a bumper. The speakers will be Hon. William Sulzer, Democratic nominee for Governor; Augustus Thomas and May Irwin. In addition to their part a mammoth program will be given by a great army of dramatic and vaudeville talent. Mike Simon has been entrusted with the stage management. The prices range from 50c. to \$2.

Montgomery and Stone and Elsie Janis, after a profitable opening in Philadelphia, make their triple alliance stand at the Globe next Monday night. The attraction is "The Lady of the Slipper" and the way it went over in Quakertown caused the New York ticket speculators to corral everything they could for the opening week here. In the company, besides the stars, will be: Lydia Lopokouwa, Douglas Stevenson, Alene Crater, Reaney, Queenie Vassar, Eugene Revere, Lillian Lee, Charles Mason, Vivian Rushmore, Vernon Castle, Peggy Wood, David Abrahams, Florence Williams, Samuel Burbank, Helen Falconer, Harold Russell, Edna Bates.

The Green Room Club held its first smoker Oct. 10. It was some success. A lot of celebs took part in the evening's program.

Annie Russell's Old English Comedy Company, headed by Miss Russell, supported by George Oldens, Frank Reicher, John Westley, Fred Fernain, Littlefield Power, Edward Longman, Clifford Devereaux, Sidney D. Carlisle, Albert Metzner, Holland Hudson, Paul Bern, Johnson Briscoe, Beatrice Hereford, Henrietta Goodwin, Rose Bender, Mary Murillo and Mayme Longman, started rehearsals this week at the 39th Street theatre. The first bill, "She Stoops to Conquer," will run for two weeks.

Charles (Pink) Hayes went to Washington Tuesday afternoon to herald the engagement of Margaret Illington at the Belasco there Nov. 4. Miss Illington has been enjoying a much needed rest at Hot Springs, Va. From Washington she will go to Baltimore. A change has been made in her second appearance in New York in "Kidnapping." In Miss Illington's support will be A. Byron Beasley, Frank Campeau, Frank Camp, Robert Tabor, Ida Lewis, Florence Robertson and Bonnie Maude.

Eulalie Josephine Tynan, a sister of Brandon Tynan, the actor, and Hector Dewhurst MacCarthy, the composer, will be married Nov. 20.

Bertha Westbrook Reid, an actress, has brought suit in the Supreme Court against Albert Plaut, a New York druggist, for \$20,000 damages claiming that his auto run her down and married her beauty permanently. Daniel Frohman gave testimony in favor of Miss Reid.

A public subscription is being taken by the New York Herald for the purpose of buying a chair that once belonged to William Shakespeare and presenting it to Julia Marlowe when she retires from the stage in 1914. About \$70 has been raised so far.

Robert Miller, known in local theatrical circles, admitted in court this week that he had held up a rich New Rochelle widow at the suggestion of one John Wilmer and helped himself to several thousand dollars' worth of jewelry.

Denial is made that Lillian Baldwin Burnham, the divorced wife of Frederick K. Burnham, the sportsman, was ever on the stage, was friendly with Lucille Verna, the actress. Miss Verna claimed Burnham had married her when he was at Yale but proof to the contrary was established.

David Belasco's auto struck down a messenger boy whom Belasco and his chauffeur picked up and took to a hospital for examination. The boy was only jarred by the machine.

C. P. Grenaker for the Winter Garden put over a money maker when he announced a Naval Night for Monday. All captains of the larger ocean-going boats in port were invited. An entire row of boxes was reserved for them. The Garden felt the event by a slight increase in the advance sale for the performance.

The full list of principals and chorists for the Weber & Fields Music Hall show has been announced. The piece will be called "Roly Poly." The librettist is Edgar Smith. The principals besides Weber and Fields are: Marie Dressler, Nora Bayes and Jack Norworth, Frank Daniels, Bessie Clayton, Helena Collier Garrick, Arthur Aylesworth, Thomas Beauregard, Florence Miller, Parepa Osterman. Eight English ponies will assist Miss Clayton. There are eighty chorus girls and four chorus men. A. Baldwin Blome is composer. E. Ray Goetz, lyricist. William H. Oviatt, business representative for Mr. Weber; Frank C. Langley, business representative for Mr. Fields, and William Raymond Sill, general press representative. The chorus girls are: Katherine Allen, Sue DuVal, Edith Offutt, Bunny Benson, Gladys Ingraham, Harriet Leidy, Emily Monte, Helen Neilson, Jean Russell, Eloise Rowe, Alice Tallant, May Willard, Lee Wyant, Marean Huben, Irma Dixon, Helena Forrest, Katherine Kerwin Inez Borrero, Evelyn Westbrook, Elsie Rinehardt, Margaret Cassidy, Josephine Fields, Verna Arnold, Marie LaChere, Laura Hoffman, Eugenie Miller, Dorothy Bertrand, Lillette Boys, Peggy Merritt, Dorothy Atkins, Maude Rowland, Carrie Monroe, Jeanette Singer, Mable Taylor, Lu Taylor, Mary Ellison, Doris Cameron, Marlon Baker, Vonnle Hoyt, Violet Jewel, Alleyne Pickard, Tao Howard, Ruth Fields, Hazel Rosewood, Gertrude Rutland, Marie Sherwood, Myrtle Rose, Adelaide Mason, Sylvia Clark, Gerlie Moyer, Gerlie De Vere, Bertha Lovelace, Frances Wax, Bessie Gaynor, Mary Hastings, Norma Phillips, Lotta Morse, Marie Earle, Laura Gaynelle, Ellen Kramer.

William Gillette is very much wrapped up in the progress of the Progressive Party and took the stump in its behalf this week. His biggest speaking dates are at Baltimore, Oct. 24; Washington 25th; Pittsburg, 26th; Detroit, 28th, and Chicago, 30th.

Jay Packard, the dramatic agent, was set upon and beaten by three thugs at the Pennsylvania Station entrance Oct. 20. Though there was no attempt at robbery, the agent had his head cracked with a lead pipe joint. No serious developments are anticipated.

John Flood and Edward Wade have been engaged by H. H. Frazee for "Bachelors and Benedicts."

Ada Rehan, who has been abroad eighteen months, returned to New York Oct. 20.

The French Opera Company, 112 strong, reached New York Oct. 20, departing by special train for New Orleans, where it will play three months. Later a two months' engagement will be played in Havana.

"Such a Little Queen." Channing Pollack's play, which Elsie Ferguson used, is to be rewritten by Pollack, Reginald DeKoven and Renold Wolf. The new musical version will be used as a starring vehicle by Werba & Luecher for Mizzl Hajos. It will be produced some time in February.

"MASTER" AT DALY'S.

Instead of "The Master of the House" going on the road after closing its stay at the Lyric Nov. 2, the Julius Steger piece will place itself at Daly's, for two weeks.

The play first opened at the 39th Street theatre. Bernhardt's moving pictures have been showing at Daly's since Lewis Waller gave up the stage there.

FRAZEE SHOW IN CRITERION.

The theatrical map of New York is having some funny lines drawn upon it. Following "Tantalizing Tommy" at the Criterion (opening Nov. 4) will be Harry H. Frazee's "Bachelors and Benedicts." It's not so long ago Mr. Frazee decided to place his productions in theatres of the Shuberts. The Criterion is a Charles Frohman ("Syndicate") house. Mr. Frazee still remains a Shubert ally. His "Ready Money" piece is now at the Elliott theatre.

Another strange line is the booking of John Cort's "The Gypsy" at the Park, to succeed "My Best Girl." The Park is recognized as a Klaw & Erlanger theatre, through William Harris' (who manages it) relations with the K. & E. firm.

The Shuberts, having no available time, New York time in houses acceptable to Messrs. Cort and Frazee found the latter managers placing their attractions to the best advantage.

THREE MATINEES WEEKLY.

Commencing Election Day, "Fanny's First Play" at the Comedy will give three matinees weekly, Tuesday, Thursday and Saturday.

GOING IN "VIOLETTA."

When the "Vera Violetta" show opens, which will probably be Nov. 20, at Baltimore, Lee Harrison and Barney Bernard will resume their roles in the revival for Gaby Deslys.

Adele Rowland, reported as a vaudeville partner for Mr. Harrison, will take to the varieties, it is now said, with Jack Gardner.

DIVA AND GLEE SINGERS.

A concert tour is being arranged through the Aarons' Associated Theatres Agency for Cristetagoni, a Spanish diva, who will travel with twenty-one male glee singers.

The tour is under the direction of Victor Von Kiraly, formerly with Charles Frohman as manager of Billie Burke.

The Spanish girl will be well heralded on the road, several advance men going ahead.

OLD ACTOR VERY LOW.

Latrobe, Pa., Oct. 23.

There is little change in the condition of Charles R. Drake, the veteran actor, severely injured several weeks ago. Drake came here with "Billy the Kid" company and went to a store to purchase a pair of shoestrings. While inside he stepped on a defective trapdoor which caused him to fall and fracture his skull.

Drake was removed to a hospital where examination showed him to have a clot of blood on the brain. As he is in the seventies his recovery is a matter of grave doubt.

The Actors' Fund and Billy Woods, manager of "Billy the Kid," have been contributing daily to Drake's support. He is unconscious the greater part of the time.

ANOTHER MINSTREL SHOW.

Mahara's White Minstrel will open in Hammond, Ind., Oct. 26. It is a new show, now in rehearsal.

LOOKING OUT FOR THE GIRLS.

Toronto, Oct. 23.

Harry Childs, stage director for Henry W. Savage, issued an edict to the members of the "Merry Widow" company, on their arrival Thursday, directing that they must stop wearing skin tight skirts, bloomers, silk underwear, silken hose and low shoes, while in this cold country. The girls must equip themselves for street wear with old-fashioned underwear, petticoats, woolen stockings and high shoes.

This is part of his order:—"I am against the insane method of dressing that the women in New York have accepted recently. Interfering in non-stage matters is a delicate thing. One has to use his brains. I'll be the goat. I don't want an epidemic of pneumonia in this chorus, and even if the girls think the management inhuman, we'll let it go at that, but we want our girls, all especially trained for this show, to work for us and not for the hospitals."

Threats of a strike were made by the chorus members. Cythia Perot, one of the chorus members, said, "We will keep our money in woolen stockings, but not our legs. If Mr. Childs insists—watch us. You will see."

\$10,000 ADVANCE ROYALTY.

\$10,000 advance royalty paid by George Edwardes of London helped to secure for him from the American Play Co. the English producing rights to "Within the Law," now at the Eltinge. Archie Selwyn, of the Play Co., concluded the negotiations.

The English production will probably be seen by April at the Lyric, London. It is a possibility that Jane Cowl, of the New York company, will be loaned to Mr. Edwardes for the engagement.

OFF THE ONE-NIGHTERS.

"The Little Millionaire," with a route in the south and west over the one-nighters, has been taken off that time for the big city weeks.

BORDINI WITH NUMBERS.

When Bordoni opens at the Winter Garden Monday in "The First Affair," she will also have a couple of numbers during the performance of "The Passing Show."

WEBER'S SELL OUT.

Joe Weber kept tossing a lemon into the air all week. When asked why the juggling feat, Mr. Weber slipped over the info that Weber's theatre was completely sold out for the evening of Oct. 28.

"A Scrape o' the Pen" is playing there. Some Scottish club came around and told Mr. Weber it had more members than the theatre had seats. Joe thought he saw an opportunity to get some of his lost Boston money back. He offered to wager the committee they were wrong. The bet was if the club had less members they must take the entire house anyway at box office prices, but if more people than seats, the committee would win and receive a fifty per cent. discount for buying capacity.

The committee won.

Weber's lost \$400 last week over the week before. Mr. Weber says it's a good sign, and he may keep the Graham Moffatt show there over time.

BURLESQUE LEANS TOWARD CLOSER MUTUAL RELATIONS

Impression Spreading That Eastern and Western Wheels Will Reach Thorough Understanding Before Present Season Passes. Indianapolis-Louisville Deal Off.

An impression is spreading among the better informed burlesque managers that before the present season ends a thorough understanding will have been arrived at between the Eastern and Western Burlesque Wheel officials. In some quarters it is even heard that there may be an amalgamation or affiliation. The latter is considered doubtful however of accomplishment through conditions, though it is reported there would be no violent opposition to such an arrangement on the part of the Western Wheel.

The proposed "switch" or trade of Indianapolis for Louisville by the two wheels is lying dormant just now. It may be permanently off. A hitch arising through some complication outside of these towns postponed the completion of the negotiations until the burlesque officials have apparently given up the prospect of getting together on the two towns.

Other similar transactions whereby either of the Wheels secured cities free from opposition in burlesque have brought the different forces together so often they have grown upon easy speaking terms over business matters relating to their circuits.

While the Western Wheel shows have made a long stride in advancing the grade and quality of shows this season, the business so far on that circuit has not increased proportionately, according to report. This has made the Empire Circuit executives amenable to a proposition to affiliate, it is said, but whether they can reach terms or straighten out a much tangled condition in the cities where both wheels operate is a question to be solved.

"THREE WIDOWS" NEW NAME.

Some changes are being made in "The Gay Masqueraders" (Eastern Wheel). The book has been rewritten and entitled "The Three Widows," with George B. Scanlon and Mark Adams featured.

Countess Hedwig von Mueller, prima donna, will replace Ida Emerson to-morrow night. Harry Hill quits the company and Allen Robinson has been engaged for his part.

KITTY ROSS WINS.

Kitty Ross, the show girl, who brought suit for damages against Max Spiegel for violation of contract, was given judgment in the New York city courts this week for \$959.68.

The O'Brien-Malevinsky firm represented Miss Ross, while T. F. McMahon defended Spiegel's case. It is understood that Spiegel will appeal.

CENSORS ON TOUR.

The censors of the Western Burlesque Wheel are on a tour of the circuit this week. Last week they made a trip to Philadelphia to look over the Empire there and inaugurate certain changes in the method of man-

agement designed to attract more patronage.

They returned early this week and left for the middle west, where several of the second class shows under the new classification have demanded a review with the hope that they will be admitted to the first division and so be in line for the new \$1,400 guarantee. No changes in the classification as announced in VARIETY last week have been made public, but it is not unlikely that there will be changes.

BLANCHE BAIRD ILL.

Philadelphia, Pa., Oct. 23.

Blanche Baird, the "Tailor-made Girl" with "Stars of Stageland" (Western Burlesque Wheel), was taken ill while playing the Trocadero last week.

An X-ray disclosed an affection of the kidneys and an operation was arranged to be made at Baltimore this week. Miss Baird will be forced to rest for a short time. A new leading woman will be secured.

GRIEVES CO. CLOSED.

Washington, Oct. 23.

The John Grievies stock company closed last week owing to bad business. The abrupt termination found the vaudeville acts with the company out of funds. The company may reopen in about a fortnight.

WASH MARTIN IN PHILLY.

Philadelphia, Oct. 21.

One of the changes made by the governing board of the Empire Circuit (Western Burlesque Wheel), which has assumed control of the affairs of the company, is to transfer E. J. Bulkley, manager of the local Empire, to the Empire, Brooklyn, and place Wash Martin in charge of the house here.

It has been a long and hard fight to make business at the Empire. Last season it was impossible to get results because of the poor quality of the shows. With the general improvement on the Western Wheel this season business has picked up steadily, and while the house is not on a paying basis yet, the Empire Circuit people think well enough of the chances to make it so that the work will continue.

NEW ENGLAND WEEK FILLED.

The Eastern Burlesque Wheel has filled the lay-off on the week that took in Bridgeport, Conn., for the final half. The Hyperion, New Haven, will start holding the Eastern attractions for the first three days, commencing Nov. 11.

With the addition of the Lumberg, Utica, to the other end of the Syracuse stand, the Eastern Wheel is left with only one open week, an unavoidable one, from Omaha to Chicago.

WEBER EXONERATED.

Three actions instituted against L. Lawrence Weber through the Columbia Amusement Co. were withdrawn last week, following the failure of George D. Josephs, an attorney, to produce evidence he had stated to the Columbia officials he had against Mr. Weber in connection with the latter's activities in behalf of the Eastern Burlesque Wheel.

The suits had been commenced at the instigation of Mr. Josephs, who joined with the Columbia's attorneys in drawing up the complaints.

The matters involved arose about the time Mr. Weber severed his relations with burlesque. A great deal of "spite work" was evident among Eastern Wheelmen at the time. It was reported the actions against Weber were the outcome of this soreheadedness.

CARLE-WILLIAMS' SHOW LEAVING

Chicago, Oct. 23.

Richard Carle and Hattie Williams, appearing in "The Girl from Montmartre" at the Chicago Opera House, will go on the road after Nov. 10.

It is not definitely settled what show will follow in, here. There is a rumor "The Siren" (Donald Brian) will be the attraction.

BOSTON OPERA SEASON.

Boston, Oct. 23.

Extensive preparations are going on for the fourth season at the Boston Opera House. Sixty-eight soloists have been engaged. Of this number twenty-four will be new, never heard here before. Sunday concerts will be a prominent feature of the coming season in local grand opera.

Joseph Urban has been engaged as general stage director. The chorus is to consist of 125 young women, all Americans. They are products of the Boston Opera House school. Mme. Cecil Tryan has been engaged as the premiere dancer. Twenty-nine operas are on the list for the coming season. Seventeen are in Italian, nine in French, two in German, and one in English.

"WHIP" IN FOUR CITIES.

"The Whip" will be played only in four American cities this season. Opera houses in each town will hold the massive production.

The Manhattan, New York, will stage the show, perhaps opening Nov. 11 or a week later. It may be necessary to close the Manhattan a week for proper rehearsal. A side wall has been removed to admit some of the props.

Philadelphia, Chicago and Boston are the other places where the English melodrama will go to. In Chicago the show will appear at the Auditorium, following the opera season.

Several offers to take moving pictures of the play have been received by Comstock & Gest, who are producing the piece. One bid was for \$50,000 from the American Famous Players Film Co. Other offers are being considered. The piece will be photographed upon the completion of its American stay.

SAVAGE, SILENT PARTNER.

More or less mystery surrounds the production of "The Stronger Claim," the new play by Margaret Turnbull, which will have its initial presentation at Lancaster Nov. 2, with a week each in Washington and Philadelphia, after which it is designed to bring the piece into New York for a run.

Richard Bennett is given credit for having organized the company and making the production, which is to be a rather pretentious one and have an important cast. The leading parts will be played by Edith Wynne Mathison, Tim Murphy, Alice Johnson, Lee Kohlmar, Margaret O'Neill, Master Macomber, Salvatore Zito and Mr. Bennett.

The name of Henry W. Savage is not mentioned officially in connection with the enterprise but those on the "inside" declare that he is financing the venture and that his reason for not having it presented under his direction is that he proposes to bring it into a "Syndicate" house in New York. This, however, would seem to be a trivial subterfuge as Mr. Savage has heretofore maintained an independent attitude with regard to his bookings.

Mr. Bennett is conducting the rehearsals in addition to having the leading male role.

It is understood Bennett has cut loose from the Liebler management, and will hereafter be in the producing end himself, with Henry W. Savage a silent partner in his theatrical ventures.

For the present Bennett has his offices at the Savage sanctum on 45th street.

BREWSTER BLOCK IN DEMAND.

So many applications are said to have followed the posting of the sign reading "To let for theatrical purposes" on the Brewster Block, that the sign was taken down this week.

The estate controlling the property at Broadway and 47th street is willing to erect two theatres upon the site. A manager who lately communicated with the agents was informed that for \$125,000 yearly he would be given a theatre seating 4,000 people. The real estate men said they wanted to ascertain if the Broadway stores could be rented in advance and at what figure before closing. The manager offered \$110,000 rental for the property and agreed to deposit one year's rent in advance.

The other day the prospective lessor learned he could not have a house seating over 2,800. This chilled his ardor for the location. In addition to the 2,800 capacity theatre, there is room on the plot to erect another, but smaller theatre.

TWO PRODUCTION ENGAGEMENTS

Two production engagements were entered this week by Burton Mank, of the Fred C. Whitney Producing Co., which is engaging the people for the several Whitney productions.

Dolle Dalnert, the French woman, who appeared in the early days of "The Social Whirl" at the Winter Garden, has been secured for the "Baron Trenck" reproduction to go out in about three weeks. Luba Meroff, a "single" from vaudeville has also been taken under contract by the Whitney office to assume a role in "The Wild Goose."

FORUM

Confine your letters to 150 words and write on one side of paper only. Anonymous communications will not be printed. Name of writer must be signed and will be held in strict confidence, if desired. Letters to be published in this column must be written exclusively to VARIETY. Duplicated letters will not be printed. The writer who duplicates a letter to the Forum, either before or after it appears here, will not be permitted the privileges of it again.

Denver, Oct. 16.

Editor VARIETY:

Would like to inform you that the real Cesare Nesi is not "fooling around," on the contrary I am very busy on the Orpheum Circuit, besides, the future looks very bright so I may not have to "go back to the woods" so soon.

Cesare Nesi.

Chicago, Oct. 19.

Editor VARIETY:

The report in VARIETY from Oakland that Thos. J. Culligan and Arthur Hockwell will put out "Uncle Josh Spruceby" must be an error. No arrangement has been entered into with me and any presentation of the piece is piratical and unsanctioned.

Dave B. Lewis.

St. Louis, Oct. 18.

Editor VARIETY:

Last week at the Grand, Hamilton, booked by Gus Sun, there was a James H. Cullen listed on the program. I have never played the Sun time, and am now on the Orpheum Circuit.

They called me James H. Cullen right after I was born. I have been using it ever since, on the stage and off, so others might leave the name alone, even for billing purposes.

James H. Cullen.

DOC STEINER'S PETITION.

Harry Mock has a petition on behalf of Doc Steiner, raising a fund to release Doc from an ink-drawn prison that has been sketched around the picture of the foreign agent. The picture heads the petition, and was taken on a clear day, when the Doctor resembled himself.

So far Mr. Mock has received in writing signatures guaranteeing to furnish horse-shoes, crow-bars and various other things useful to a man of Doc's prominence. Several of the signers have expressed their opinion of Doc on the petition in more or less flattering terms.

JULES MURRY ILL.

Jules Murry, the booking chief of the Shubert attractions, is quite ill.

THE ORIGINAL "GUY."

Thomas J. Gray is heart-broken. And thereby "hangs a tale." He wrote the new act for Rube Marquard and Blossom Seeley, in which the famous ballplayer and turkey trotter will be headlined at Hammerstein's next week. Tommy was informed Hammerstein's would get out a special three-sheet containing not only the names of the performers, but carrying also that of the author. At last fame was his'n. Heretofore Gray has been employed to write for people of such limited reputation as Gus Edwards et al. Tuesday the three-sheets appeared, carry-

ing the line: "Book and lyrics by Thos. J. Guy."

After recovering consciousness Tommy repaired to a printing office and, at his own expense, had strips printed with his name properly spelled and personally pasted them over the "Guy" portions of the three-sheets.

COMPANY TOO EXPENSIVE.

Jersey City, Oct. 23.

Actors and actresses who gained their prestige on Broadway failed to give the S. R. O. sign a run for its money at the Orpheum here and a re-organization of the company has been effected by the men behind the stock enterprise.

The players were given an eight weeks' guarantee which expires tomorrow night. When word that a complete change would be made in the Orpheum Players the report sped the house would close. The stock policy will be continued but with a lower salaried company.

THIESE'S SECOND TRY.

Mortimer M. Thiese is dickering with the "big time" for the character sketch which he tried out not many months ago and then abandoned.

Thiese's organization is complete. The act had a tryout last week in Brooklyn. Now it is only a matter of getting together on the salary question.

OBITUARY

The wife of Frank Conlan, the dramatic agent, died suddenly last Saturday morning at her home in New York of heart trouble.

Robert H. Hazard, a brother of Grace Hazard, died in Washington, Oct. 19, of heart disease. He was for years dramatic critic of the St. Louis Globe-Democrat. Deceased was 43 years old.

New Orleans, Oct. 23.

A cable report of the death of Mme. Madier Du Montjau, formerly Etta Roehl, of this city, was received here Sunday. Mme. Du Montjau died in Paris, where she has been residing for several years. She rose to operatic eminence and was a favorite in many of the European capitals.

Chicago, Oct. 23.

Rube Taylor, manager of the Moline theatre, Moline, Ill., died Oct. 15. He was formerly at Rock Island.

Mrs. Lehrberg, mother of Mrs. Charles K. Harris, died in Chicago Oct. 22. Mr. and Mrs. Harris left at once to attend the funeral.

DAMAGE TO ONE NIGHTERS.

(Continued from page 10.)

towards carrying out this scheme you may care to give."

The tendency here noted is by no means confined to Pittsburgh. Three or four years ago the press representatives of the leading managers could not peddle pictures or legitimate news matter to the big newspapers around the country. Now they have trouble keeping up with the demand, which has extended to the magazines, illustrated weeklies and even to publications specializing in other branches. Coincidentally the fake stories about milk baths and the like are done for. The stage has become a real source of real news, and as such is growing in interest every day.

Again the Price Question.

It is a very interesting experiment that George C. Tyler is making at the Century theatre, where the prices have been reduced. And, as the Englishman said, "to make it more difficult," Charles B. Dillingham comes along with his new piece at the Globe theatre and announces that he will increase his admission scale to \$2.50 as the top figure.

Mr. Tyler holds that the high cost of living is affected by theatre prices. Mr. Dillingham remarks that if Montgomery and Stone were at the head of one company and Elsie Janis at the head of another, the public would pay \$4 to see them, instead of getting the whole bunch at \$2.50. Now, if both managers win out, what do we establish on the price question?

It has always appeared in New York that when the public wanted a play the most expensive seats were gobbled up first. Yet theatres like the Grand Opera House have made fortunes exhibiting Broadway shows at Eighth Avenue prices. Sothern and Marlowe draw \$2,000 a night at the Manhattan Opera House at cut rates, but could not do it on Broadway at \$2 a seat. So here we have it and don't have it, and New York remains the unsolved enigma.

Heroine Refuses Marriage.

The Jules Eckert Goodman play, "The Point of View," to be produced at the 48th Street theatre this afternoon for the first of a series of five special matinees, raised a great upheaval of discussion when it was presented in Philadelphia a few weeks ago. The young woman who is the centre of the story refuses to marry the man who has wronged her and wishes to atone for his act. She holds that his proposition is based on a sense of duty and not love, and that such a union would be, if anything, more sinful than the original misstep. She goes her way, after a most stirring and effective dramatic scene.

Here is something new in the line of stage complication, and a very interesting question it is, giving a big subject for the highbrows, to argue, and a live topic to the general public. Emily Stevens, a niece of Mrs. Fiske, and an actress of real personality and power, plays the role of the girl with ideas of her own on the marital question. She made a great hit in the

Quaker City production, some of the newspapers treating her like a star.

"The Point of View" was booked for several cities after the Philadelphia engagement, but on second thought was held back for New York on the ground that it was too valuable to be sent along the road without a metropolitan hearing. After the series of matinees at the 48th Street house it probably will become the regular evening bill at another theatre which the management has "up its sleeve."

Some Random Notes.

George Broadhurst soon will sail for England for the London production of "Bought and Paid For," with Allan Aynesworth in the part originated here by Charles Richman. "Ready Money," in which Aynesworth is playing at present, will be transferred to another theatre, with another actor in the lead. They can do these things with impunity in London, but not in New York.

M. B. Leavitt is due to arrive from Europe to-night or to-morrow morning, two or three weeks ahead of the big company of French performers who are to exploit the novelty he has arranged to show in America. Leavitt is backed in this enterprise by a Paris syndicate with a bank roll as big around as the Bartholdi statue.

Philip Bartholomae will travel to London after the Christmas holidays to superintend the rehearsals of two of his plays to be produced there by separate managements at about the same time. "Over Night" was sold for England last spring. Arthur Bouchier has just purchased the rights to "Little Miss Brown" and will present it at the Garrick theatre, of which he is manager.

Gustave Kerker, whose "Two Little Brides" recently was produced in London under the title "The Grass Widows," has returned to New York and is occupying his residence on Manhattan Avenue. Mr. Kerker is at work with R. H. Burnside upon a new musical piece for early production in this city.

Mrs. George W. Lederer, who was badly shaken up the other day by a fall from her horse while riding in Central Park, luckily escaped with no broken bones. She has been able to be out and about since the first of the current week.

Rennold Wolf, the librettist and newspaper writer, fell from a Broadway car Wednesday and so badly wrenched his knee as to require surgical assistance, and to make it necessary for him to remain in bed for some time to come.

Walter Jordan, the play broker, who also dips into management once in a while, and generally wins out, is making his annual pilgrimage to Europe, with his own comprehensive dragnet. This usually is pretty well filled by the time Mr. Jordan squares away for home.

LONDON

VARIETY'S LONDON OFFICE

5 GREEN ST., LEICESTER 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, Oct. 16.

There are evidences that the Sir Herbert Tree engagement in the provincial music halls is not quite what it was expected to be. I believe that the actor-knight was in receipt of \$5,000 a week at three of the places and \$6,000 in the other. It was found necessary by the Variety Theatres Controlling Co. to raise the price of admission in order to assure themselves of getting out on the engagement. One thing English provincial audiences will not stand for is an increase in the admission; consequently in three of the four engagements the company got out with difficulty. At say \$2,500 a week they would have made a big profit at ordinary prices; as it is the engagement will come very near a loss. When Sarah Bernhardt was engaged for the Brighton Hippodrome, the prices were raised and the Monday houses were so poor the management had to rebill the town announcing ordinary prices would be reverted to. Then the people came and the house made a profit.

Three cinematograph travesties are in London at the present moment. The first, invented by Julian Wylie, is called "The Flickergraph," the second, by Harry May Hemsley, is called "The Lifeograph" (at Maskelyne and Devant's), the other is "Faking the Film." "The Flickergraph" is a remarkable reproduction of a "chase comic" in which one finds it difficult to believe that the actors are alive. The illusion is complete. "The Lifeograph" is not so good as a representation of a film, but Harry May Hemsley has invented a means of changing scenes which may help to revolutionize stage scenery. There is no moving of cloths in it. The change of scene is obtained merely by light switches. It is suspected that there are a series of transparencies which are lighted up in turn. "Faking the Film" is really a comic sketch in three scenes, and tells the story of an attempt of a film firm to supply a millionaire with a certain rare moving picture. The picture is taken, but the wrong film is sent down for display. As there is no time in which to get the right one, the actors who had participated in the original film are obtained and they go through their performance again thus deceiving the millionaire who pays his money for the film.

Eugene Stratton is laid up with a severe attack of influenza. It was reported at first that he had been suffering from hemorrhage of the lungs, but it has since been reported that he is run down in consequence of severe cold and overwork. He is merely taking a rest.

Madame Borelli, who died a few

days ago from cancer, spent some time in America with her husband. They went over first with Seeley and West and played in a big show headed by Bessie Bonehill.

The death of Frank Bostock will be deeply regretted by the many to whom he was a true friend. It is stated that he was so hard a worker that he refused to give up work and undergo a treatment until he was really too bad to be saved. Had he been content to leave some of his business to his employees he might now be alive.

What will some day be an historic function took place at the Coliseum Friday night. When the curtain rang down on Sarah Bernhardt and her company in "Elizabeth La Reine D'Angleterre" there was the usual display of enthusiasm, but when the tabs went up again the audience was surprised to find standing beside the great French actress, none other than Ellen Terry, garbed in robes of white. At first they did not realize who it was that stood by Sarah, but when she spoke they recognized her and there was a positive explosion of applause. Two huge bouquets were brought on to the stage and Ellen Terry addressing Bernhardt, said:

"My dear and great Comrade; I offer you these flowers on behalf of the National Tribute Committee—and a little bunch on behalf of myself, thrown in. I have an engagement in Liverpool on your birthday, which will prevent my taking part in the presentation of England's tribute to you, and to make this little personal act of homage and affection tonight is some consolation to me for that disappointment.

"Queen Sarah, you have no more devoted subject than Ellen Terry. The big bunch is for the Queen, the little one for the dear woman worker. Perhaps the only fellow-worker who knows how you have worked and what homage is due to that dauntless and fiery industry, which has always been part of your genius. I leave panegyrics to others however—I know you will be content with my love. Kiss me."

The two great actresses kissed each other plentifully and the curtain went up and down more than a dozen times, while the two women stood hand in hand, the Divine Sarah shedding tears of joy and Ellen Terry nestling close to her.

Shirley Kellogg arrived a few days ago. She seemed to be suffering from home sickness and talked of going back to New York before she opened. She explained that she did not know a soul in London and that she was feeling very lonely. This will probably wear off.

STOCK

COMMONWEALTH PLAYERS.

Ottawa, Oct. 23.

The Colonial stock company, which closed suddenly with the players left in distressed condition financially, is now going it on its own hook.

Since Oct. 5 it has been using the commonwealth plan, but will discontinue in two more weeks. Most of the company live in New York.

BACK IN LYRIC.

New Orleans, Oct. 23.

Walter S. Baldwin is coming back to New Orleans for another season of stock, opening at the Lyric Oct. 27 with a new company.

Baldwin's company will begin operations with a production of "The Spendthrift."

ELMIRA STOCK QUITS.

Elmira, Oct. 23.

Stock failed to pay at the Lyceum and the management, after giving the company one week's notice, closed shop Saturday night.

COLUMBUS COMPANY.

Columbus, Oct. 23.

A new stock company, organized by A. C. Dorner in New York, opens a permanent local engagement in "The White Sister" Oct. 28. A Philadelphia man (Mr. Wildberg) is financing the venture.

Ardra Ainslee will be leading woman and Joseph Walsh, stage director. Others engaged are Millard Vincent and Minnie Remali.

MELLER REP.

The new Noel Travers stock at the Grand, Brooklyn, got started nicely Monday in a revival of "Lena Rivers." As the advance interest was keen the company has announced "Three Weeks" for next week. Travers will rely principally on the mellers to carry him through.

STOCK CATCHES ON.

East Liverpool, O., Oct. 23.

Luella Arnold has assumed the leads with the Hartman-Wallace stock company here. Her work in "The Power Behind the Throne" was given a lot of newspaper space.

Stock has caught on. Chester Wallace is financially interested. He is also playing leads.

VIRGINIA BRISSAC AND CO.

Long Beach, Cal., Oct. 23.

Virginia Brissac and her own stock company, managed by John Wray, has inaugurated a winter season at the Boston, the opening week bringing big business.

LOUISE BROWNELL NOW LEADS.

Waterbury, Conn., Oct. 23.

Louise Brownell last week replaced Lottie Linthicum as leading woman of the Poli stock company.

Miss Linthicum has announced her intentions of taking out a road show of her own within the near future.

FERIKA BOROS PLAYING.

Ferika Boros, who translated "Seven Sisters" from the Hungarian into the English, is playing the piece herself this week at the Gayety, Hoboken for the first time since she brought it to the United States. Charles Frohman and several other Broadway managers paid Miss Boros a compliment by "tubing" over to Hoboken and seeing her perform.

The Severin De Dyne Players are now in possession of the Gayety Business picked up in advance for the Boros performance.

MISS KNOWLES IN HARLEM.

Priscilla Knowles has been engaged to succeed Warda Howard as leading woman of the Harlem Opera House stock company, opening this week in "The Deep Purple."

MIGNON OSLER IN GOTHAM CO.

Gertrude Perry of the Gotham stock Brooklyn, has quit the company and has been replaced by Mignon Osler, who opens as Frisco Kate in "The Deep Purple."

CIRCUIT OF THREE.

William Malley was in New York Tuesday getting people for his new stock company which will open the Savoy, Fall River, about the second week in November.

The Malley-Denison company will continue to run its Lawrence, Mass., company, and will also send in a company to Rand's Opera House, Troy, N. Y., opening Jan. 6. They had a company there for twenty-three weeks last season.

NANCE O'NEIL RETURNS.

Articles were signed Tuesday by Jay Packard for Nance O'Neil's company to play a four-weeks' engagement at Hathaway's, New Bedford, Mass., opening Nov. 4.

In her repertoire will be "Magda," "The Fires of St. John," "The Jewess" and "The Sorceress."

THURL AFTER ALHAMBRA.

Chicago, Oct. 23.

A. J. Thurl, among others, is negotiating for the Marlowe theatre, now closed. He may possibly put stock in there later on. Mr. Thurl opened the house eighteen years ago.

GETTING THE MONEY SOUTH.

Much to the surprise of the wise-aces who predicted the show wouldn't last, Bert Leigh and "Forty-five Minutes from Broadway" are getting the money on the show's southern tour.

At Columbia, S. C., the show played its fourth return engagement last week. It is going back for another date Oct. 29.

Donald Gallagher has been engaged for the principal boy part in "Snow White," to be produced at the Little theatre by Winthrop Ames, with Marguerite Clark in the stellar role. All the characters in the piece are children.

BILLS NEXT WEEK (October 28)

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)—"C." Sullivan-Considine Circuit—"F. F." Flanders 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. Hodgins (Chicago)—"Tay." M. W. Taylor (Philadelphia)—"Fox." Ed. F. Keady (William Fox Circuit) (New York)—"Craw." O. T. Crawford (St. Louis)—"Doy." Frank Q. Doyle (Chicago).

New York
COLONIAL (ubo)
 Alpha Troupe
 Du Callon
 Hognany Troupe
 Ray Cox
 "Dance Dream"
 Lambert & Ball
 John McGraw
 Frank North Co.
 6 Grunathos Sis
ALHAMBRA (ubo)
 The Grazers
 Cunningham & Marlon
 "Concealed Kid"
 Kate Watson
 Chip & Marble
 Hayden Dun & Hayden
 Mrs Langtry
 Bonita & Hearn
 Buckley's Animals
BRONX (ubo)
 Sansone & Della
 McCormack & Wallace
 Emerson & Baldwin
 Avon Comedy 4
 Hunt & Simpson
 Diamond & Jreannon
 "The System"
 Windoor McCay
 Great Tornadoes
HAMMERSTEIN'S (ubo)
 Marquard & Sealey
 Ronny & Beat
 Gaby
 Cliff Gordon
 Willard Simms Co
 Martinetti & Sylvester
 Cartmell & Harris
 Conrad & Whidden
 Monarch Four
 Alvarado Duo
 Mile Silverado
3TH AVE (ubo)
 "Puss in Boots"
 Lillian Shaw
 "The 4 Entertainers"
 Eva Taylor Co
 Woods & Woods 3
 Relif Bros
 Fred Duprez
 Woodward's Dogs
UNION SQ (ubo)
 Florence Roberts
 "Honor Among
 Thieves"
 Florence Tennest
 Morton & Glass
 Howthorne & Burt
 "Gypsy Joe"
 Alma Youlin
 Schrenck & Percival
 Bert Terrell
 4 Tenny Sisters
GRAND (low)
 Jessie Haywood Co
 Madeline Sachs
 "High Life Jall"
 Cadieux
 (Two to fill)
Toledo
 Grace Dixon
 Ryan & Ryan
 Abe Marks
 Klein & Shell
 Washington Band
GREENEY (low)
 Merna & Frits
 Lamb's Mannikins
 Klein Bros & Shall
 Hester & Hanlon
 (Four to fill)
McGraw
 Grace & Mack
 The Schwanos
 Patricia Co
 Jere Sanford
 Kelly & Judge
 (Two to fill)
SEVENTH (low)
 Leonard Kane
 Welch M & Montrose
 Patricia & Co
 Collins & Kiff Sis
 Orville & Frank
 (One to fill)
Crabtree
 24 half
 David & Nelson
 "Gent With Jimmy"
 Corrigan & Vivian
 (Two to fill)
DELAWARE ST.
 Henry Barker
 "Mayor & Manicure"
 Cook & Stevens
 (Five to fill)
24 half
 Daniels & Jackson
 Willis Smith & Co
 Dorothy Peters Co
 (Five to fill)
PLAZA (low)
 McGraw
 McGraw & Cale
 Robinson & Vale
 Price-Kramer 3
 (One to fill)
 24 half
 McNeill & Brolle

Eldon & Kilfion
 Nell McKinley
 Golden 3
 (One to fill)
LINCOLN (low)
 Whirlwind Erlands
 Boyd & Nelson
 "Billy's Tombstones"
 Corrigan & Vivian
 (Two to fill)
 24 half
 Orville & Frank
 J & W Harrows
 Welch M & Montrose
 "Mayor & Manicure"
 Collins & Kiff Sis
 (One to fill)
NATIONAL (low)
 J & W Harrows
 Lander Bros
 "Gent With Jimmy"
 Smith, Volk & Cron
 2 Fountains
 (Two to fill)
 24 half
 Billy Kincaid
 Spencer & Spencer
 Clifford Hinkle Co
 Kenny & Hollis
 (Three to fill)
AMERICAN (low)
 "Manicure Lady"
 Jessie Haywood Co
 Jere Sanford
 Whiteside & Picks
 Sylvanhus
 Carlin & Halliday
 Bette
 (Two to fill)
 24 half
 Marshall & Tribble
 Asaki Japs
 Mellotte Twins
 Carlin & Halliday
 Holdsworths
 "Loan Office"
 Ward & Cullen
 Hanlon & Hanlon
 (One to fill)
YORKVILLE (low)
 Marshall & Tribble
 Holdsworths
 Ward & Cullen
 "Loan Office"
 Marie Russell
 Asaki Japs
 24 half
 Berry & Wilhelm
 Jessie Haywood Co
 Bette
 (Three to fill)
Brooklyn
BUSHWICK (ubo)
 Juno Saimo
 Bernivick Bros
 Ed F Reynard
 McMahon Dia & Clemence
 John P Wade Co
 Connolly & Wenrich
 Blanche Walsh Co
 Matthews & Alshayne
 LaVeen Cross Co
ORPHEUM (ubo)
 The Zanetos
 The Langsons
 Merlie
 Millie Hilton
 "Who's Brown"
 Conlin Steele & Carr
 Geo Reban Co
 Joe Welch
 "Old Sold Fiddlers"
 Max Mulligan
 (Two to fill)
SHUBERT (low)
 Florence Bowes
 Spencer & Spencer
 Clifford Hinkle Co
 Diving Girls
 (Three to fill)
 24 half
 Diving Girls
 Lander Bros
 "Girl Haters"
 Smith V & Cronin
 2 Fountains
 (Two to fill)
LINERTY (low)
 Moziaro
 Ryan & Ryan
 Louis Bates Co
 Whirlwind Erlands
 (One to fill)
 24 half
 Madeline Sachs
 Love & Haight
 Ford & Hyde
 Joe Flynn
 Great Tallman
COLUMBIA (low)
 Solvia Ann Co
 Love & Haight
 Guy Bros
 Great Tallman
 (Two to fill)
 24 half
 Harry Baker
 Countess Rosel
 McGraw & Cale
 Hong Fong
 Elsie Kramer 3
 (One to fill)

Fayette Munro
 Wallace Carlson
 (One to fill)
PLAZA (inter)
 Adair & Hickey
 Eleanor & Parks
 Marco Twins
 Flechtis Tyroleans
 Emile Chevreil
 24 half
 Adair & Hickey
 La Graciosa
 Eugene Japs
 Irroquois 4
 Eldora & Co
Cincinnati
ORPHEUM (m)
 (Opens Sun Matinee)
 Arthur Dunn Co
 4 Musical Avollos
 Cogan & Parks
 4 Bard Bros
 McGrath & Yeoman
 F Adler & Boys
 Johnson's Dogs
KEITH'S (ubo)
 "Detective Keen"
 James Thornton
 Ward & Culran
 Edna Luby
 Milo Belden Co
 Letalet Sisters
 Downs & Gomez
 3 Jewett
EMPRSS (sc)
 (Open Sun Mat)
 Les Jardy
 Brown & Foster
 Marie Stoddard
 Moore & Elliott
 Gardner
 Nick's Skating Girls
Dallas
MAJESTIC (inter)
 "La Petite Goeuse"
 Wm H Lytle Co
 Lordy's Dogs
 Happy Harry Hines
 E & F
 Clinton & Nolan
 Great Barnett Co
Denver
LYRIC (wva)
 Kelly Shuster Co
 24 half
 Mr & Mrs Allison
 Carl Randall
 Pekin Zouaves
Des Moines
AMERICAN (m)
 Van's Minstrel Maids
 Dorothy Vaughan
 Foster & Meeker
 Geo Wheeler
 Chester's Dogs
Dayton, O.
COLONIAL (ubo)
 Zella Sears Co
 Chahart Trio
 Trivello
 Marie Fenton
 Miller & Mack
 Archie Onri
Denver
ORPHEUM
 Wm Thompson Co
 Gould & Ashler
 Howard's Animals
 Ashley & Lee
 Gray & Graham
 The Tankins
 Mintz & Hertz
EMPRSS (sc)
 (Open Sun Mat)
 Lina Pantzer
 Holden & Herron
 Rogers & McIntosh
 Daniels & Conrad
 Pandina
 Puljama
Des Moines
ORPHEUM
 (Open Sun Mat)
 W C Fields
 Barry & Wilford
 Those French Girls
 Simard
 Griffith & Henderson
 Neilson's Boys
 Geni Weir Co
Indianapolis
MAJESTIC (wva)
 Rosa Naynon's Birds
 Rag 3
 Sherman & McNaugh-
 ton
 Marks & Hunter
 Haney & Long
Champaign
ORPHEUM (wva)
 Fred Griffith
 Mr & Mrs Allison
 Meann & Murray
 Seldom's Venus
 (2d half)
 C & L Mueller
 Harry Atkinson
 Fogarty & Kirk
 "Vassar Girls"
Chicago
PALACE (orph)
 Harry Woodruff Co
 Bell Family
 Fox & Millerships
 Bell Baker
 Hunting & Francis
 Kaufman Bros
 Million & Dolly No-
 bles
 La Toy Bros
 Delmar & Delmar
MAJESTIC (orph)
 "Drums Oude"
 Chinese 4
 Volant
 Ledia Barry
 Morris & Allen
 4 Pinmonds
 McCormick & Irving
 Belle Onri
EMPRSS (sc)
 (Open Sun Mat)
 Les Adlers
 Pierce & Malzie
 Leonard & Meredith
 Gilbert Losage
 Karno's Comedy Co
LINDEN (m)
 4 Burns Sisters
 Neale & Neale
 Murray K Hill
 4 Janows
 Sam Alburth
 24 half
 Hermann's Animals
 Aug Neville Co
 Reri Ross
 Newburgh & Phelps
 Paladino 3
JULIAN (m)
 Aug Neville Co
 Wallace Carlson
 Paladino 3
 Newburgh & Phelps
 Hermann's Animals
 24 half
 4 Janows
 Carrie McManus

Harry Inkon
 Gormley & Caffery
 (One to fill)
Edmonton, Can.
ORPHEUM
 (Nov 4-6)
 Same bill as at Sher-
 man Grand, Calgary,
 this issue
Fall River
PREMIER (low)
 Fluke & McDonough
 Wesley's Seals
 24 half
 Wesley's Seals
ACADEMY (low)
 The Skatella
 Evelyn Clark
 Herman Lieb Co
 (One to fill)
 24 half
 Roman & Co
 Joe Lanikan
 Herman Lieb Co
 (One to fill)
Fishkill, N. Y.
ACADEMY (low)
 Grace Dixon
 Harry Antrim
 (Two to fill)
 24 half
 Jack Case
 (Three to fill)
Fittat, Mich.
BIJOU (wva)
 (Open Sun Mat)
 Willis & Hassan
 Housley & Nicolas
Wayne
TEMPLE (wva)
 Burt Shepherd Co
 Flanagan & Edwards
 Charlotte Ravenscroft
 Clark Sis & Sterling
 E & M Potts
 Ramsey's Harmonists
Fort Worth
MAJESTIC (inter)
 Rozell's Minstrel
 Dollar Troupe
 Alva York
 Schnee & Fish
 Wright & Stanley
 Harmony Kings
 Rozell's Plantation
Grand Rapids
COLUMBIA (wva)
 "Broncho Busters"
 Harry Beresford Co
 Bothwell Browne
 Gardner & Revere
 Vera Berliner
 Ed Gray
 Black & McCone
Haverhill, Mass.
COLONIAL (ubo)
 Byrne Bros
 Low Price
 Martin & Courtney
 Homer Miles Players
 24 half
 Byrne Bros
 Arthur Richy
 Usher & Whitcliff
 Seminary Girls
Hoboken, N. J.
LYRIC (low)
 McNeill & Rolfe
 Ford & Hyde
 Hong Fong
 Golden Trio
 (One to fill)
 24 half
 Cadieux
 Guy Bros
 Louis Bates Co
 Princeton & Yale
 Tossing Austins
Hot Springs, Ark.
MAJESTIC (inter)
 Arthur Lavine & Co
 Wilson & LeNore Sis
 Kraus Trio
 Lester Bros
 Geo Stanley
 24 half
 Paulhan Team
 Reri Wheeler Co
 Campbell & Campbell
 Singing Martins
 Joe Garza
Houston
MAJESTIC (inter)
 "Colonial Septette"
 3 Lightings
 Mattie Lockette
 Wilson & Aubrey
 P & M Stone
 Crackerjack 4
 LeRoy Harvey Co
Jackson, Mich.
BIJOU (wva)
 (Open Sun Mat)
 Fred Ireland Girls
 Francis Murphy
 Mr & Mrs I Henley
 Crouch Richards
 Cora Hall
 24 half
 Willie Hale Co
 Dole & Savles
 Gorman's Dogs
 Braun Sisters
 Oklahoma
Kansas City
ORPHEUM
 (Open Sun Mat)
 Bertha Kallach Co
 Edmund Hayes Co
 Caesar Noel
 Redshaw Bros
 Van Bros
 Johnson's Traveling
 Lee & Krantzen
 John Higgins
EMPRESS (sc)
 (Open Sun Mat)
 Grant & Maud
 Hanley & Walsh
 Helen Primrose
 Oslip
 Lee Lung Foo
 Robt McKim Co
Lafayette, Ind.
FAMILY (wva)
 Dlaz' Monks
 Harry Brown Co
 Dunbar & Turner
 Salisbury & Benny
 Sidoras
 24 half
 Quigg & Nickerson
 4 Victors
 Emily Egamar
 Mack & Williams
 Hick McCoy
Lansing, Mich.
BIJOU (wva)
 "Time Place and Girl"
 24 half
 Willis & Hassan
 Housley & Nicolas
 Elizabeth Kennedy Co
 One to fill
Lincoln, Neb.
ORPHEUM
 Milton & De Long
 Sisters
 De Long Burns & T
 "Squaring Accounts"
 Armstrong & Clark
 Kelly & Pollok
 Lowe & De Vere
 Gordon Bros
Little Rock
MAJESTIC (inter)
 Paulhan Team
 Bert Wheeler Co
 Campbell & Campbell
 Singing Martins
 Joe Garza
 (2d half)
 Arthur Lavine Co
 Wilson & LeNore Sis
 Kraus 3
 Lester Bros
 George Stanley
Los Angeles
ORPHEUM
 Ethel Barrymore Co
 Owen Clark
 Owen McGivney
 Diero
 C & F Usher
 Nanon Opera Co
 La Maze 3
EMPRSS (sc)
 (Open Sun Mat)
 Buss's Dogs
 Musette
 O'Rourke & O'Rourke
 Harry Brooks Co
 Thor Potter Dunne
 Hugh Lloyd Co
PANTAGES
 Monkey Minnodrome
 Dewey & Dolls
 Eldridge & Barlowe
 Davis & Scott
 Van & Pierce
Muskegon
ORPHEUM
 Elliott Savons
 "Belton Trains"
 Wilson Bros
 Arline & Adler
 Kelly & Laferty
 Adale's Animals
 Dare Bros
MAJESTIC (orph)
 "Eternal Waltz"
 Howard & Shaw
 W H St James Co
 Roly La Rocca
 Winslow 4
 Stryker
 (One to fill)
EMPRSS (sc)
 (Open Sun Mat)
 3 Alex
 Harry Sauber
 "I Died"
 Inez Lawson
 "Fun at Sea"
Missoula
ORPHEUM
 (Open Sun Mat)
 Cress & Dwyne
 Merrill & Otto
 Burr & Hope
 Lew Sully
 Flying Weavers
 The Stanleys
 The Komms
UNIQUE (sc)
 (Open Sun Mat)
 The Bimbos
 Quaker Girls
 Fred & Ena Mozart
 John New
 "Circum Evidence"
Montreal, Can.
ORPHEUM (ubo)
 Nina Payne Co
 Chas & Fannie Van
 Philia Family
 Vesta Gorder & Scott
 Three Lyras
 Madge Midland
 Redless Rocklaw 3
Newark
PROCTOR'S (ubo)
 Marion & Keeler Co
 Bert Monroe
 Billy Ritchie
 Bessie Clifford
 Wood Bros
 Five Sullys
 Ben Linn
 Rhoda & Crampton
New Orleans
ORPHEUM
 Perea 6
 May Tully Co

Stein Hume & T
 Ray L Royce
 Valletta's Leopards
 Kaufman Sisters
 Work & Play
New Rochelle, N. Y.
LOEW (low)
 Neil McHenry
 "Arm of Law"
 (1 to fill)
 2d half
 Harry Antrim
 10 Arabs
 (1 to fill)
Oakland, Cal.
ORPHEUM
 (Open Sun Mat)
 Jack Wilson 3
 Mary Elizabeth
 Quive & McCarthy
 Gaultier's Toyshop
 Flying Russells
 Lewis & Doley
 Azard Bros
 (One to fill)
PANTAGES
 (Open Sun Mat)
 Mercedes
 "California Peoples"
 Lowell & Es Drew
 Copeland & Payton
 Flo & OI Walters
 Great Hurrah Co
Oklahoma City
 Casting Campbells
 Gardiner & Vincent
 Zadel
 DeShields & Morrow
 El Barto
Omaha
ORPHEUM
 (Open Sun Mat)
 "Everywife"
 Chris Richards
 Hoss Sisters
 Chick Sales
 Grovers & Richards
 The Schmitts
 Katie Gullini
Philadelphia
KEITH'S (ubo)
 Ad. Reeve
 W L Abington Co
 Arthur Deagon
 Lyons & Yosco
 Fulgora
 Three Martes
 Burns & Fulton
 Pearson & Goldie
 Honors & Le Prince
BIJOU (ubo)
 Hayes & Alpoint
 Peeler's Macks
 Cora Simpson Co
 Ezra Kendall Jr
 (Two to fill)
Pine Bluff, Ark.
MAJESTIC (inter)
 H T McConnell
 Vera Bettina
 2d half
 Gibson & Ranney
 Mite Moore
Pittsburgh
GRAND
 Louis A Simon and
 Kathryn Osterman
 Wellington Cross and
 Lols Josephine
 Belle Story
 Max's International
 Comedy Circus
 Keller Mack and
 Frank Orth
 Butler Haviland and
 Alice Thornton
 Clara Ballerini
 Britt Wood
 (Two to fill)
Portland, Ore.
ORPHEUM
 McConnell & Simpson
 Geo H Watt
 Ward Bros
 Nat Nazaro Troupe
 Ferguson & Northane
 Hilda Hawthorne
 Meredith & Snzr
EMPRSS (sc)
 Bessie's Cockatoos
 Collins & Hart
 Arthur Whitlaw
 Dancing Madras
 Italian Troubadors
 Dancing Volins
PANTAGES
 Readick-Freeman Co
 O'Neil & Wadley
 Howard & Landford
 Zara Carnen 3
Providence
KEITH'S (ubo)
 Jessie Busley
 Gerlie Vanterbilt
 George Moore
 Will J Ward
 Five Melody Maids
 The Mori Brothers
 McDivitt Kelly &
 Lucy
 Barnes & Barron
 Andrew Kelly
 Edgar Dwyer
San Antonio
DNBRCK (orph)
 (Oct 30 to Nov 2)
 "Mein Liebschen"
 Howard
 Patricia Michelson
 Claudius & Scarlet
 2 Alfreds
 Les Marco Belli
CLUNIE (sc)
 (Open Sun Mat)
 McRae & Lovering
 John Delmore Co
 Hylands & Farmer
 Scott & Wilson
 Chas Wildsch Co

NEWS OF THE CABARETS

SHANLEY'S CABARET

Last Friday night the show at Shanley's Cabaret (Broadway and 43rd street) did not run quite as smoothly as usual, due to the absence of two of the regular acts which necessitated the switching around of the program causing a conflict or two which could not be helped.

Babette, at Shanley's off and on for six months (and who has a big following amongst the regulars) was off the bill through her voice. Babette is the best type of a Cabaret singer, a good voice, a happy personality and a good dresser, she delivers a ballad or a popular number with equally good effect. Piatov and Hartla, the dancers, were in Albany with "The Sun Dodgers" for the opening. They may join the Fields' production. The couple have improved wonderfully since opening at the restaurant and their work is extremely well liked.

Martin Delaney a sweet voiced tenor opened the program singing a couple of McCormick's successes. Delaney does very well at Shanley's but in many Cabarets he would find rough sledding. He lacks force and personality.

Irene Olsen, a cute red-headed girl with a smile that travels a mile, sang a couple of rag melodies and went through swimmingly. A good rag swing and an easy sure delivery helps her along. Wallace and Rogers, two banjo boys, have the right idea, in rag tunes. Banjos were made for rags. These boys can play them.

The Mezzanotte Trio (grand opera trio) appear to do well. The trio dress after the manner of the vaudeville trios which is perhaps all right but the woman, who is attractive, might appear to better advantage in other togery. The men look funny. Hortense Zaro bids fair to become the bright particular star of the Shanley show. Her voice is not quite as strong as others of the singers but she easily makes up for this in appearance and dressing. It isn't only the men that take to her, the women folks like her also.

Sheehan, Adams and Schoaff, who have come to be known as "The Shanley Boys," having worked the restaurant for twenty-five consecutive weeks. From present indications they will go that many more, for they are the big hit of the show. At each turn the boys sing no less than four numbers. A good, clean cut looking trio, they handle their material in great style. A better trio for this style of work has not been seen. Lillian Bradley, a tall and rather cold looking blonde, sang a couple of numbers disporting a good voice with clear enunciation, quite a treat in a Cabaret singer. Lillian will have to warm up however if she wants to become popular.

Towns and Kent lead one to believe that Cabaret audiences are not over-critical. They do exceedingly well despite an amateurishness that working may remedy. Good a pearance

does much for them. Laurette Boyl has a contralto that is almost a freak. She sang "Goodbye Rose" and "Hitchy Koo" getting more out of the good ballad than the novelty number. Helen Atkins does much better now than when she first appeared. She has overcome a certain nervousness and has quite a following. A pretty face and voice aid while a not over good idea of dressing holds her back. Emma Singer, a more or less straight singer, does not break into the popularity field. "Goodbye Everybody" and "You're My Baby," two numbers employing several of the singers, were very well done and won big favor.

Sheehan, of Adams, Sheehan and Schoaff, is running the program. He keeps things moving all the time. The entire bill (which included thirteen numbers) was turned off in two hours. Just as a warning note to the girls—in dressing be particular about your feet. In Shanley's the elevation brings the feet to the line of vision first.

Dash

The Pabst Circle started a Cabaret last week.

Churchill's has changed the location of its stage to the center of the cafe.

A Cabaret is now installed at the new North American restaurant.

Sascha Piatov and Ethel Hartla opened with "The Sun Dodgers."

Burt Earle and his ragtime banjo are now domiciled at Pabst's, Harlem..

Sheehan, Adams and Schoaff are on their 25th week at Shanley's (43d street).

Billy Cripps, recently with Louise Dresser at the Colonial, is doing the musical comedy numbers with Miss Parker at Martin's.

The Cabaret at Reisenweber's is under the management of Alfred Hauser, who has made a complete change in show and orchestra.

Chicago, Oct. 16.
A big Cabaret bill is now offered at the Savoy Cafe under the direction of William Fox.

The United Booking Offices, which thought it would monopolize the cabaret business, succeeded in opening their first show at the Martinique last week.

Jack Clifford, formerly with Irene Weston in the Ziegfeld show at the New York this summer, is now dancing with Miss Sawyer at Martin's. Miss Sawyer was formerly of Sawyer and Quinn. He will take an entire show from New York to the Rensselaer Hotel, Detroit, Mich.

PANTAGES
Child's Hawaiians
Ned Burton Co
Orpheus Comedy 4
Black Bros
Juggling Jewells
Jugglers Mich.
JEFFERS (wva)
(Sun Mat Open)
Dan Sherman Co
DeMarest & Doll
James Grady Co
Emil Spatz
Carl Zeig
"Temple of Music"

Salem
SALEM (loew)
Fiddler & Shelton
Alice Hanson
Jack Case
(2d half)
D & A McCoy
Honey Johnson
Bennett Trio

Salt Lake
ORPHEUM
(Open Sun Mat)
"Antique Girl"
E F Hawley Co
Minnie Allen
Berleach
McIntyre & Hardy
Ben Lewin
Ryan Bros

EMPRESS (sc)
(Open Sun Mat)
Wallace's Birds
Arion 4
Berry & Berry
Lena Cooper Co
Joe McGee
"Incubator Girls"

San Antonio
MAJESTIC (inter)
Schrode & Mulvey
Carroll & Fields
Roach & McCurdy
Swain's Cockatoos
Laypo & Benjamin
3 Dixie Girls

San Diego
EMPRESS (sc)
(Open Sun Mat)
Chapman & Berube
Russell & Church
Jura, Reed & St John
Ward Klare Co
Green McH & Deane
"Night on Roof Garden"

SAVOY (p)
Wee-folk's Chiclets
Keene Trio
Gordon & Rica
Tom Kelly
Alice Teddy

San Francisco
ORPHEUM
(Open Sun Mat)
Amelia Bingham Co
Frank Morrell
Nellie Nichols
Silers
Asahi Troupe
Melville & Higgins
Ballet Classique
"In HMP"

EMPRESS (sc)
(Open Sun Mat)
Neuse & Eldred
Klaas & Bernie
Robt Hildreth Co
"Waltz Dream"
Bohemian 4
Verona

PANTAGES
(Open Sun Mat)
American Beauties
Schepp's Circus
Cal Stewart
Eape & Roth
Mabel Johnston

St. Louis
COLUMBIA (orpb)
"Diamond Necklace"
Mountain Ash Choir
Leonard & Russell
Herbert & Goldsmith
Harrv B Lester
Watson Circus
Great Libby

PRINCESS
Minstrel Mads
"Gilded Youth"
Knickerbocker 4
Curt Jones
Lulu Moore

HIPPOTROME
Youngblood Carson 6
Harry Deavils Co
Chas Burkhardt Co
Eldridge
White's Animals
Bowen & Bowen
Borofsky

Major O'Laughlin
Paddock & Paddock
Schumann's Stallions
ARCO
We-Got-a-Four
Wood's Animals
Miss Union

BRL-MAN (craw)
Mack Dugal Co
De Veru Bros
Chaapoy O'Donald
SHANANDUOAI
(craw)
Musical Goolmans
Ed Winchester
Mantells Manikens
Noble & Brooks
Chester's Dogs

KINGS (craw)
Curtis Hooters
Ryan & Dee
Miss Pelestier
Ziz-Zag 3
Hughes Musical 3

St. Paul
ORPHEUM
(Open Sun Mat)
Toots Paka
Mr & Mrs J Barry
Empire Comedy 4
Hopkins & Axtell
3 Hassans
Standish Sisters
La Vier
EMPRESS (sc)
(Open Sun Mat)
2 Hedders
That Kid
"Fun in Cabaret"
Fox & Ward
5 Musical Lunds

Seattle
ORPHEUM
"California"
James J Morton
Nonette
Schuttl's Manniklus
S A Ayres Co
The Asaures
Atkin Whitman 3
EMPRESS (sc)
Martinez & Doll
Dale & Boyd
Hyman Adler Co
Grace Leonard Co
Davey, DeMus & Get-
ay

PANTAGES
"Stage Door Johns"
Arlington 4
Al Carlton
Mab Fonda Troupe
Howard's Bears

St. Louis
ORPHEUM
(Open Sun Mat)
Lolo Cotton
Mrs Gene Hughes Co
Chas Case
Polly Moran
Koner Bros
Tuscano Bros
(One to fill)

South Bend
ORPHEUM (wva)
4 Victors
Nevins & Erwood
Bloomquest Players
Thos Seabrooke
Bader La Valle 3
(2d half)
Lohse & Sterling
Monahan
Barry Halpers 3
Carson & Willard
"Paris by Night"

Spokane
ORPHEUM
(Open Sun Mat)
Ethel Green
Felix & Barry Girls
Grace Emmett Co
Rayno's Dogs
David Kidd
Ombrus 3
Edwin George

EMPRESS (sc)
Theo Carv's Dogs
El Dawson
"No 44"
Brooklyn Comedy 4
3 Stanleys

PANTAGES
(Open Sun Mat)
Linton & Girls
Paul Florus
L H Rose Co
Sol Berns
Thiessens Dogs

Springfield, Mass.
POLI'S (ubo)
Henshaw & Avery
Brenner & Radcliff
"Night in Park"
Van Haven
Mosher Hayes & Mos
Premier 2
Chas Weber

Springfield, Ill.
MAJESTIC (wva)
McNamee
Valeria Sisters
Carlos Marionettes
Chas Gibbs
Pekin Zouzes
(2d half)
"Isle of Spice"

Syracuse
GRAND (ubo)
Nina Morris Co
Stuart Barnes
Linton & Lawrence
Rice, Sully & Scott
Ralph Smalley
Frank & True Rice

Tampa
Falls & Falls
Howell & Scott
Pritzkow & Blanchard
Leon & Whitney
"Barber Shop"
Glen Ellison

PANTAGES
Ellis-Nowlin
Gert Lee Folsom Co
Mabel Elaine
Twin City 4
3 Kelsey Sisters

Terre Haute
VARIETIES (wva)
Hick McCoy
Mack & Williams
Emily Equanore
Quigg Nickerson Co
12 Melody Girls
Harry Brown Co
Solomon's Venus
The Sidonis
Dunbar & Turner
Roxy La Rocca

Vancouver
ORPHEUM (sc)
George Garden
Collier & De Walde
Van & Carrie Avery
Cathryn Chailoner Co
Harmony Beaus &
Belles
3 Spa Bros

PANTAGES
Marimbaphone
Operatic Dolls
Bessie Leonard
Greene & Parker
John Zimmer
Rutherford & Monroe

Victoria, B. C.
EMPRESS (sc)
Marselles
Fred Morton
McClain & Mack
McGinnis Bros
Prince Floro

Washington
CHASE'S (ubo)
Lulu Glasser
Willis Family
Dingle & Esmeralda
Sisters
Raymond & Heath

Phina & Picks
Ergott and Lilliputians
Emerson & Baldwin
Waterloo
MAJESTIC (wva)
Oscar Starr
Mages & Kerry
Jos Ketter Co
Chas Kanna
"Devil & T Walker"
(2d half)
Bush & Feyer
Gannon & Tracey
Warren & Brockway
Kathleen Rooney
Treats Seals

Winnipeg
ORPHEUM
Paul Dickey Co
Barnes & Crawford
High Life 3
Oscar & Susette
3 Bremmens
Lew Cooper
De Witt Young & Sis
EMPRESS (sc)
Jacob & Doyter
Virginia Grant
Eva Wescott Co
Don Carney
"Macy's Models"

SHOWS NEXT WEEK.

NEW YORK.
"A SCRAPE OF THE PEN"—Weber's (8th week).
"BACHELORS AND BENEDICTS"—Criterion (Nov. 2).
"BROADWAY JONES" (Geo. M. Cohan)—Cohan's (8th week).
"FANNY'S FIRST PLAY"—Comedy (7th week).
"HAPPY PANKY"—Broadway (13th week).
"LITTLE MISS BROWN"—18th Street (10th week).
"LITTLE WOMEN"—Playhouse (3d week).
"MILESTONES"—Liberty (7th week).
"MIND THE PAINT GIRL" (Billie Burke)—Lycium (8th week).
"MY BEST GIRL"—Park (8th week).
"OFFICER 66"—Gaiety (12th week).
"OH, OH! DELPHINE"—Knickerbocker (5th week).
"READY MONEY"—Elliott (11th week).
"REPERTOIRE" (Sothern and Marlowe)—Manhattan (5th week).
"SPONGER SLICK"—Metropolis (82d week).
"THE AFFAIRS OF ANATOL"—Little (3d week).
"THE ATTACK" (John Mason)—Garrick (7th week).
"THE BRUTE"—West End.
"THE BLINDNESS OF VIRTUE"—30th St. (1st week).
"THE CASE OF BECKY"—(Frances Starr)—Belasco (5th week).
"THE COUNT OF LUXEMBOURG"—New Amsterdam (7th week).
"THE DAUGHTER OF HEAVEN"—Century (3d week).
"THE DEEP PURPLE"—Harlem O. H. Stock.
"THE FIGHT"—Edison (1st week).
"THE GOVERNOR'S LADY"—Republic (8th week).
"THE LADY OF THE SLIPPER"—Globe (1st week).
"THE MASTER OF THE HOUSE"—Lyric (11th week).
"THE MERRY COUNTESS"—Casino (11th week).
"THE NEW SIN"—Wallack's (3d week).
"THE PASSING SHOW"—Winter Garden (15th week).
"THE PERPLEXED HUSBAND" (John Drew)—Empire (9th week).
"THE RED WIDOW"—Academy (2d week).
"THE ROSE MAID"—Grand.
"THE WOMAN HATERS' CLUB"—Astor (4th week).
"TRIAL MARRIAGE" (Helen Ware)—Hudson (1st week).
"UNDER MANY FLAGS"—Hippodrome (9th week).
"WITHIN THE LAW"—Eltinge (8th week).
ZIEGFELD'S "FOLLIES"—New York (2d week).

CHICAGO.
"THE RED WIDOW" (Raymond Hitchcock)—G. O. H. (4th week).
"THE BLUE BIRD"—Garrick (5th week).
"A WINDS WIDOW" (Frank Tinney)—Colonial (8th week).
"THE MAN HIGHER UP"—Olympic (7th week).
"A MODERN EVE"—Princess (28th week).
"THE ISLE OF DREAMS" (Chauncey Olcott)—McVicker's (1st week).
"THE GARDEN OF ALIAH"—Auditorium (9th week).
"THE GIRL AT THE GATE"—La Salle (9th week).
"KISMET"—Illinois (6th week).
"FINE FEATHERS"—Cort (9th week).
"MILESTONES"—Blackstone (6th week).
"THE GIRL FROM MONTMARTRE"—Chicago O. H. (5th week).
"THE MILITARY GIRL" (Lean-Holbrook)—American M. H. (10th week).
"BOUGHT AND PAID FOR"—Princess (1st week).
"HAGENBECK-WALLACE PICTURES"—Whitney (2d week).
"THE SHEPHERD OF THE HILLS"—Victoria.
"THE CONFESSION"—Crown.
"THE WHITE SLAVE"—National.

PHILADELPHIA.
"THE ARGYLE CASE"—Broad.
"THE LITTLE MILLIONAIRE"—Forrest.
"THE WOMAN"—Garrick.
"ROBIN HOOD"—Chestnut St. Opera House.
"LOOK WHO'S HERE"—Adelphi.
"DOVE OF PEACE"—Lyric.
"LOUISIANA LOU"—Walnut.
"THE GRAIN OF DUST"—Grand Opera House.

NEW ACTS NEXT WEEK

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

Those Four Entertainers, Fifth Ave.
"Dance Dream," Colonial.
John McGraw, Colonial.
Frank North and Co., Colonial.
Six Grunathos Sisters, Colonial.
Florence Roberts and Co., Union Sq.
Florence Tempest and Co., Union Sq.
Paul Morton and Naomi Glass, Union Sq.
"Gypsy Idol," Union Sq.
Four Tenny Sisters, Union Sq.
Millie Hilton, Orpheum.
Rube Marquard and Blossom Seeley, Hammerstein's.
Gaby? Hammerstein's.
Alvamer Duo, Hammerstein's.

Bert Von Klein and Grace Gibson.
Songs and Dances.
22 Mins.; Full Stage (Special Set).
Fifth Avenue.

Bert Von Klein and Grace Gibson have their own musical director, a special set composed mostly of plush curtains, and several songs, also dances. All of these are supposed, or were at one time, to be the vaudeville prescription for a "classy act." They may be yet. Mr Von Klein and Miss Gibson may have the classy act, but if so, it's not being put over right. The opening is the best. After that the turn sags and droops, almost toppling over at the finish with a duet number by the couple called "The Tip Toe Man," announced by Mr. Von Klein to have been personally written. It would have been a crack number had Mr. Von Klein thought of it before the many "Goblins," "Ghosts" and "Mysterious" songs of the past few seasons. They now make it more strenuous than catchy, and Miss Gibson sings it in a kiddish voice that she somewhat employs also in rendering "I Like to Have a Little Bit On." If Miss Gibson must use the child's tones, she should dress for the character. Neither should they forget Mr. Von Klein's voice is a thin tenor, so thin that for a number called "The Styles are Changing Every Year," he does a female impersonation, changing in view of the audience. No doubt the styles do change every year, but not for you, Mr. Von Klein. The female impersonation gave your classy turn a bump that turned the class right over. "That Spanish Rag Dance," the same number Valeska Suratt did, was about the best and most lively song. At the opening while singing "Have You Ever Loved Any Other Little Girl?" the couple were in a swing, swinging the breadth of the stage for a while. Afterwards Miss Gibson alone in it was swung by her partner over the heads of the audience. This was interfered with by a low border which broke into the smoothness of the return trip each time. Mr. Von Klein and Miss Gibson should be able to make good in this act, with rearrangement. The present turn indicates close attention without judgment or expert coaching. And Mr. Von Klein should leave the female impersonation thing alone, or take it up altogether. It's no good as a bit, though he does present a new type of girl. He looks quite well enough, however, in evening dress, along with the black bow. *Sime.*

Graham Moffat's Players (5).
"The Concealed Bed" (Comedy).
28 Mins.; Five (Interior).
Union Square.

"The Concealed Bed" is by Graham Moffat, author of "Bunty Pulls the Strings" and "A Scrape O' the Pen." It is uproarious farcical comedy. A youth, in the absence of his mother and sister (the scene is laid in Glasgow), has had a card party at his home, during which a large quantity of "booze" had been consumed. One of his companions of the evening is the affianced of his sister, who had become so tipsy he had gone to sleep in the house. Mother and sister return home in the morning unexpectedly and the humor arises from the brother's efforts to shield his friend. Besides the mother, sister, brother and friend, there is a fifth character, a meddling, gossiping old maid neighbor who is constantly running in, nosing about for scandal. When shown in London the sketch was the biggest kind of a hit—so big, in fact, that when presented at the Victoria Palace, London, in August, it was moved from fourth position down to close the show, following the English production of the morality sketch "Everybody" and a number of local favorites. The English success of the playlet was undoubtedly due to the far superior cast, as compared with the organization that has been playing the Orpheum circuit and is now in New York. Some of the dialog has been shortened and the Scotch dialect "eased up" in the belief that they would be more intelligible to American audiences. This was not found necessary in "Bunty" or "A Scrape O' the Pen." There is not a single member of the cast sent to America that can compare with those touring England. But the situations are there and even so incompetent a company as is presenting it here cannot ruin the merit of the clever little Scotch farce. *Jolo.*

Toledo.
Contortionist.
7 Mins.; Full Stage.
Hammerstein's.

After opening with two minutes of senseless pantomiming, Toledo offers a genuinely novel contortion act. Attired in street clothes he first struts back and forth across the stage, lights a cigarette, sits down, and reads a paper, and otherwise disports himself to no apparent purpose. This disposed of, he takes off his coat and goes to work. The usual routine, possibly a trifle varied, of twisting oneself into all sorts of knots and bends up and down steps, are indulged in. Toledo then throws his arms straight up, curves his body backward until his hands connect with his ankles, and thus dislocated does some cakewalk stepping. For a finishing trick he steps on to an ordinary kitchen table (held in place by a stagehand) and circles backward until his hands touch the floor. This accomplished, in some mysterious manner and contrary to all the laws of gravitation, he raises himself into an erect posture on the table. It's a wonderful trick, probably as remarkable as anything ever accomplished in the contortion line. *Jolo.*

Jesse Lasky Co. (12).
"The Little Parisienne" (Musical Comedy).
38 Mins.; Full Stage (Special Interior).
Orpheum.

"The Little Parisienne" is the latest of the Jesse L. Lasky productions. According to the program, the book and lyrics are by William Le Baron; music by Deems Taylor and Robert Hood Bowers. If any royalties are being paid, they should go to Graham Moffat, for without the "Bunty" dressing and number "The Little Parisienne" would be thirty-eight minutes of neither here nor there. The story is of a young man and girl who have been left money by relatives in Scotland providing they marry. The couple having never met, the boy thinks the girl real Scotch, so dresses his home and friends in the regalia of Scotland to meet her. The girl however has been brought up in Paris. Scotch gets on her nerves. That's the story, with the couple falling in love at the finale. There are four principals and twelve chorus people. Eight chorus girls and four chorus men of the usual Lasky kind always looking the same and always doing the same things. Of the five or six numbers, the aforementioned "Bunty" was the only one to get over. This is partially due to music, not particularly tuneful; the staging is ordinary, and the ensemble singing very poor. There is a fair male voice or two but the girls and the principals are woefully lacking in the singing department. The comedy, as usual in a Lasky act, is also weak. Edmund H. Reardon as valet to the young man is entrusted with the fun making. With a role similar to the one he had in "The Country Club," he brings some laughs. "Terence, if you please," a line taken from "The Country Club," is retained. Mayme Kelso plays opposite to Reardon. She is mis-cast in a comedy maid role. Miss Kelso was also of "The Country Club." Clay Smith and Kitty Flynn were programmed as the features but they did not appear Monday night. The girl who took the leading role was a pretty little blonde, without a singing voice or any dancing ability. She wore clothes and looked well. The young man was too boyish in appearance, looking like a kid brother alongside her. He sings rather well and is a good juvenile, but not heavy enough for the part. What is meant as a big applause moment is a transformation, which doesn't materialize. After seeing Dick Staley's transformations, the pulling off of a few Scotch draperies and turning them inside out won't start anything. The costuming is not over-attractive. The girls wear three costumes but none noteworthy. The "Bunty" number is all there is to the piece. That is not enough. The act opened after the intermission at the Orpheum and fared poorly. The applause at the finish didn't warrant a real curtain, although several were given until the players began to look foolish. "The Little Parisienne" must be cut, have new principals in a couple of roles, the singing bolstered up, action made livelier, some catchy music inserted and the comedy strengthened. But outside of that, it's all right. *Danh.*

NEW SHOWS NEXT WEEK

Initial Presentation of Legitimate
Attractions in New York
Theatres.

"The Blindness of Virtue" 39th St. (Oct. 28).
"The Lady of the Slipper" (Montgomery and Stone—Elsie Janis—Globe (Oct. 28).
"Trial Marriage" (Helen Ware)—Hudson (Oct. 29).
"The Fight" Fulton (Oct. 31).
"Bachelors and Benedicts"—Criterion (Nov. 2).

Hal Davis, Inez Macauley and Co. (1).
"The Girl from Child's" (Comedy Drama).

22 Mins.; Full Stage (Interior).
Union Square (Oct. 22).
Archie Colby can now lay claim to being a full-fledged author, so far as vaudeville goes, anyway. He has written a one-act comedy drama for Hal Davis and Inez Macauley that will make his reputation as a tabloid dramatist. Scene discloses the home of Mr. Bull, a lawyer. It is the first anniversary of his marriage. His wife is awaiting his home-coming for dinner. She has just secured from the employment agency a new cook and all round maid. Maid turns out to be the first wife of the lawyer whom he married when she was a waitress at Child's. Bull was a no-account then. The ex-waitress had divorced him and gone back to work. Present wife has a little baby. She believes implicitly in her husband, who is called out constantly evenings "on business." Phone call from a chorus girl is answered by maid. Realizing the situation she "calls" her ex-husband, threatens exposure, compels him to don his smoking jacket and remain in for the night, compelling him at the same time to order a few little toilet articles, roses, etc., in honor of his wedding anniversary. As she expresses it: "Dig deep, loosen up and behave like the week before Christmas." Having set everything straight in the household she departs to the music of "So Long, Mary," with the remark: "Back to Child's for me." All three characters were splendidly played—the team work in the scenes between Mr. Davis and Miss Macauley being especially fine. "The Girl from Child's" is entitled to the best of big time bookings. *Jolo.*

A. Seymour Brown.
Songs.
14 Mins.; One.
Union Square.

Seymour Brown, formerly of the vaudeville and song writing team of Brown and Ayer, made his debut as a "single" this week and may be set down as a success. He rendered four songs, a few "kicks" to represent dancing, and a speech. Opened with "Colored Ragtime Regiment Band," following it with "Don't Forget to Call Me in the Morning" (which resembles "Call Me Up Some Rainy Afternoon") following it with "You're My Baby" and concluding with "Election Day in Jungletown" (fashioned after "Jungletown"). Brown's explosive manner of emphasizing his vocalization is apparently well liked. *Jolo.*

B. A. Rolfe Co. (19).

"Puss in Boots" (Musical Comedy).
44 Mins.; Two (3); Full Stage (20);
One (8); Full Stage (13); Special
Sets and Drops).
Fifth Avenue.

"Puss in Boots" is condensed from the fairy tale, probably played in England around Christmas time as a holiday pantomime. Jean Bedini is credited with placing "Puss in Boots" in vaudeville for B. A. Rolfe. Eugene Sanger and Gil Brown are programmed as the stagers; Wm. J. McKenna, the lyric writer, Mr. Rolfe, the composer, and J. J. Murphy, musical director. Besides there are six principals, with Will J. Kennedy featured, and thirteen chorus girls. There are four changes of scenery, and many changes of costumes by the choristers, the young women concluding in an "Amazon March," with spears. The fairy tale revolves around a cat, which wins for its master (Colin, the miller's son) the hand of the Princess Gwendolin in marriage, through recovering for her father (King Rumphiz) his lost jewels. King Rumphiz became engaged to marry Wanda Mann, the village spinster, believing she had a million pounds. Wanda afterwards explained it was a million pounds of bad codfish her late husband had left her. That "Puss in Boots" comes from the English may be guessed by the red nose of Mr. Kennedy as the King and the "Dame" played by Fred Wilson as the spinster. The settings are somewhat elaborate for vaudeville. Each full stage set is complete and pretty. The costuming is attractive and Mr. Rolfe evidences that he had strong faith in the piece by the prodigality of his well staged miniature production. Mr. Rolfe always writes jingly little music. It runs all through the piece and gives a pleasing musical diversion. In "You and I," "Puss in Boots" has a real popular hit. It is sung by Gertrude Taylor, who is Colin. She sings it to the cat, David Abrahams, Jr., the star of the act, with due regard for the work of Messrs. Kennedy and Chas. A. Pusey. Mr. Pusey is Chamberlain to the King, but the role, also that of the King's, was intended for a lower form of funmaking for big laughs than Messrs. Kennedy and Pusey obtain. Mr. Wilson plays very well as the "Dame." The audience liked Abrahams' cat so well it was a mistake to bring it on at the finale standing on its hind feet and costumed for comedy. "Puss in Boots" can stand considerable trimming. Forty-four minutes seemed too long. A duel scene between the principal comedians could go. It's tame and conventional. Miss Taylor is a nice appearing boy, of much "figure." Lena Mason, the Princess, is weak. The Fairy Queen may have been a chorus girl. She did "Let's away" with a little hop very nicely. In a way "Puss in Boots" is attractive to the elders, and should be sure-fire for matinees. It's different in construction and away from anything in the line of "girl acts." With the comedy made stronger and the speed that will come from clipping, "Puss in Boots" is entitled to headline recognition.
Sime.

Tom Kyle and Co. (2).

"A Doctored Widow" (Comedy).
14 Mins.; Two (Special Drops).
Fifth Avenue.

Beyond the two special drops which make the setting for Tom Kyle and Co.'s little skit in "two," there is not much for a Broadway audience. As the curtain is raised, a drop showing the side of a huge steamship is seen. A portion of this drop taken up discloses a section of a lounge in the boat. Seated there is Peggy Gordon, a widow (Irene H. Gurney). She is in the throes of sea-sickness, but forgets all about it when Bill Dunstin, a bachelor (Mr. Kyle), appears and acting upon her mistaken belief he is a doctor, liberally doses her with whiskey. A colored cabin boy called "Texas" (as a character and as his name) often happens, with a continual grin. He is at last spilled over by Dunstin, who places a soft pie against his face, as the widow agrees to marry the "doctor" for the finale. In between there is much airy persiflage by the doctor, considerable acting of a questionable quality by Miss Gurney, and hardly enough backbone to the act to hold it up on anything higher than the small big time, although the "No. 2" position on the Fifth Avenue program, following the fast Piroscuffs opening the show, wasn't the place for the turn, which also had to suffer a slight wait.
Sime.

"Big Jim."

Animal Act.
17 Mins.; Full Stage.
Hammerstein's.

"It's a bear"—the largest performing carnivore disporting itself on an open stage without a muzzle or a string. The announcer declares in German accents, but with Mexican get-up, that the animal is six years old and weighs 380 pounds. Weight would seem to be correct. Opens with roller skating on hind legs; "Turkey trotting" to music of "Everybody's Doing It"; "Grizzly" stepping to tune of "Grizzly Bear"; plays "dead"; excellent comedy wrestling match with "plants" invited from audience; somersaults, etc. Announcer declares he has spent his life "breaking" bears, has trained twenty-eight of them, that this one is the first ever taught to skate or do acrobatics. As a freak comedy novelty "Big Jim" is a most diverting offering.
Jolo.

Wheeler Earl and Vera Curtis.
"The Girl and the Drummer" (Comedy).
15 Mins.; Two (Special Drop).
Union Square.

Wheeler Earl and Vera Curtis, assisted by a young man who acts as bell-boy and takes part in the singing finale, have about as smart a little cross-fire skit as has been seen here-about in many a day. Scene is laid in the balcony room of the Hotel Belmont. Public stenographer is seated at her work as "fly" drummer enters and engages her in conversation, which continues for about seven minutes and is the best part of the act. They finish with acceptable singing and a little stepping. But it's the "talk" that makes the turn.
Jolo.

"And They Lived Happy Ever After" (6).

Travesty Melodrama.
13 Mins.; Interior.
Union Square.

During his travels abroad Philip Bartholomae, author of "Over Night," "Little Miss Brown," etc., saw a cleverly conceived idea played in Germany and made an American adaptation of it. In the line of travesty it is absolutely original—in sketch form, if not in song—and one that is sure fire for vaudeville. An author is seated at his desk, having just completed a novel. He proceeds to read it and while doing so the various characters execute in pantomime literally the scenes and the author's description of them. For instance, he tells of the old servant who had grown gray in the service of the family. In walks the servant in a gray suit, gray hair and his face made up in the same color. When he tells of the hero showing his heart, that personage displays his cardiac organ painted upon his left breast. It is a serious drama, replete with bloodshed, all of which is depicted literally for the edification of the audience. At the finish he says: "And the light went out." At this cue the lamp walks off the stage. It is one of the funniest and most novel comedy sketches ever shown in this—or probably any other—country. The author (Conrad Cantzen) reads well, and the five characters are adequately pantomimed.
Jolo.

Rush Ling Toy.
Chinese Magician.
13 Mins.; Full Stage (Special Settings).
Hammerstein's.

In most beautiful Mongolian tapestry hangings comprising the stage settings, Rush Ling Toy, assisted by two men and a woman, shows probably the fastest routine of "substitution," sleight-of-hand and levitation tricks ever offered on a metropolitan platform. Most of the work is mechanical, the placing of one person in trunks, boxes, cages, etc., and instantly disclosing another. There may not be anything startlingly new in the act, but it is certainly presented in a novel manner with no stalling or stage waits. Even the "hypnotizing" of the woman for the levitation consumes but half a dozen seconds. Rush Ling Toy performs in thirteen minutes enough magic to consume half an hour's time if presented in the ordinary way.
Jolo.

Groh Brock and Co.
Comedy Sketch.
23 Mins.; Three (Interior).
Union Square.

The sketch is one of those "Charlie's Aunt" things. Groh Brock and Co. take up the time of an act with its presentation. Then they hand the audience a surprise by dropping the sketch altogether and putting on several quartet numbers. After one watches the four work with the song bits he wonders why they attempt any sketch at all. While there are some funny situations in the sketch to extract laughs from a pop audience their quartet stuff should get them more. They do a series of nationality types, dressing for each number, and did extremely well at the 86th Street theatre.
Mark.

Morgan, Bailey and Morgan.
"Piano-Act."

15 Mins.; One.
Fifth Avenue.

Jimmy Morgan, his wife, and a banjo player named Bailey make up this trio. They are from the Cabarets, although Jimmy Morgan, after having been one-half of Morgan and Chester, took his violin and smile into vaudeville as a "single." What James Morgan can do with both was told one evening at the Winter Garden, when he made the hit of the show, "No. 2," on the program. Then James linked up with Mr. Bailey. Have you heard the banjo since Sam Devere and Al Reeves gave it up? They used to plunkerkerplunk it. Mr. Bailey plays it. He and his banjo are pals. They work together like a tuned-up team. Some banjoist, that boy. When breathing remarks about rag-violinists, include James Morgan also. What he may miss with the instrument his personality fills in. James has a face and smile that will carry him through life. He is like Harry Fox in that respect, and does look some like Harry also. Miss or Mrs. Morgan is a pretty girl who dresses nicely, but has too much single work in the turn. She opens with "Circus Day." That likewise marks the opening of the act. It obliges Mr. Morgan to trail along on the piano, while Mr. Bailey is hopelessly cast as the remainder of the orchestra with his banjo. When Miss Morgan gets through with the slow number, the boys go to work. The boys going to work by themselves should have started the act off. "Circus Day" is through around here, especially for a "piano-act." Later Miss Morgan sang "Ragging the Baby to Sleep." This is a good number for her and fitted her voice. It's all she should be given now. Even the encore, "Society Bear," started off by her, should have been left out. "My Sumurun Girl" with the banjo and violin makes the finish. Messrs. Morgan and Bailey as a real "Rathskeller" or "Cabaret" act can hold this turn up easily. Miss Morgan merely lends color to it. The boys have a way of speeding the rag tempo that is very catching. As they hit the chorus the time is slowly increased until at the finale the instruments are racing together. In the next to last position at the Fifth Avenue Monday evening the trio got away over. They will do on any bill. Nevertheless, Mr. Morgan and Mr. Bailey had better put in the latest rags that will fit the banjo and violin. Having played at the Island all summer, and at Churchill's and the Garden since then, any former melodies used by them may be familiar to the house, if not made too much so by other acts.
Sime.

DeArno.
Comedy Juggler.
9 Mins.; Full Stage.
Grand Opera House (Oct. 20).

Juggles plates; then balls a la W. C. Fields; sticks in Jap style; knife, fork and turnip a la many others who have gone before, cannon ball and small cannon ditto. All quite good, fair patter accompanying it, but nothing new. Good opening act for big small time.
Jolo.

ZIEGFELD'S FOLLIES.

Ziegfeld can pick 'em. He's got 'em in this season's "Follies." And he better had, for there isn't much else there, excepting some settings, comedians who are wasted, a book that is nil and music the same. But the girls!

A regular female cut-up in Ziegfeld's "Follies" at the Moulin Rouge cold do wonders. Instead are Lillian Lorraine and Ida Adams. Behind and around them are other girls, "show girls," and pretty girls. You get them in front of a billboard, in Herald Square, in a Palace of Beauty, on the Boardwalk, Atlantic City, in Times Square and under a circus tent. But you get them, and you get them good. If they don't draw business to the renamed New York, nothing else in the show will.

Julian Mitchell did the staging. The printer set his name in display type. H. B. Smith, who wrote the "Words," and Raymond Hubbell, composer of the music, don't seem quite as important on the program. They are not any more so on the stage. Mitchell did it. Maybe he's the fellow who started the show off in the audience. That wasn't bad. Then along came a broken-down cab and horse, probably suggested by Dave Marion's hansom cab. Bert Williams as the driver and Leon Erroll as a "souse," with Le Brun and Queen inside the animal skin, worked this for many laughs. Later, on the boardwalk, Mr. Erroll and Harry Watson had another comedy scene. Mr. Erroll hit Mr. Watson over the head with a stick, then kicked him in the chest. Ouch!

Brenard Granville is in the show. He dances and sings. His dancing was a riot, but the management make him sing too often. The best song is sung by Ray Samuels in her "specialty." Her winner was "I Should Worry and Get a Wrinkle." The lyrics are much preferred to the title. Miss Samuels also sang "Down in Dear Old New Orleans" and a "rube" number. She should have stopped after worrying, for she was a big hit then. Bert Williams had "My Landlady" and "On the Right Road, Sister" among his four numbers. The last was the best. The others amounted to little. Miss Lorraine also sang often. One of her songs was "Row, Row, Row." It's a warm number.

Mr. Erroll did very good work throughout. His dance with Stella Chatelaine got several encores. One too many was taken. The "rag" was "The Broadway Glide" as the finale of the first act. The orchestra seemed confused over the music. A circus setting at the finale was excellently staged. Peter Swift as a circus barker is entitled to something for his imitation.

The Palace of Beauty scene brought on many of the girls as famous beauties. Evelyn Carlton, a Harlequin, appeared first. She wore a silk net over fleshings. It is said to be a copy of Mado Minty's costume. Mado wore it first in Paris. The Palace of Beauty reminded one of the model scene Al Reeves used to bank on.

Mr. Watson, Charles Judels and Josie Sadler were busy now and then. Mr. Judels had his one chance in the audience. Erroll came out in "one,"

suggesting the audience supply the plot. Judels was on one side, someone else on the other side of the orchestra, and Watson was in a gallery box. When the show got started they decided to look for the most beautiful woman in the world.

During the performance a mixed sextet of principals sang "Mother Doesn't Know." A singing voice in "The Follies" would help some. But it doesn't make any great difference. The girls are there, and the fellow from Goshen Corners or the man from St. Louis who is taking a chance are going to see them. *Time.*

MONTE CARLO GIRLS

It was gala night at the Casino, Brooklyn, last Friday. Billy Inman's following turned out strong to give the comedian a reception. A show could not have been seen under better circumstances, for both the audience and the players were in the best of humor and got on sociable terms almost immediately. The numbers running mostly to rags were a big hit with the happy crowd and the girls worked as though their lives were at stake.

Taking a peek through the good nature of the audience, the fault with the numbers is more in the leading than with the staging or the girls. The men principals do most of the work in front of the chorus and while they have good voices and do well with the songs it is not as satisfactory as women leaders. "Ragging the Baby," "Indian Rag," "You're My Baby" and "Follow Me" all scored roundly. The last mentioned is a Dave Marion number involving the girls in which the leader, Harry Welsh, is utilizing Billy W. Watson's slide, using it in just the manner that Watson does. The "outside" business also belongs to Watson or it may be some other comedian. The numbers are not well costumed. Fortunately the girls manage to make the most of what little has been handed them in a wardrobe way.

The equipment of the show in all departments is far from extravagant. The opening set is hardly more than a bare stage while the burlesque is an interior restaurant set that does quite well enough. The comedy is good old burlesque fun and it is handled for the most part in an intelligent manner by two good comedians and an equally good straight man. There are a couple of bits that should be thrown out. The eating of the pie by Billie Inman is a nasty piece of business and the spitting by Welsh is no better. Quite a little of the comedy is done on the floor, but for the most part it is funny although unnecessarily strenuous. The pieces are by Welsh, Inman and Lanning and the three have managed to put enough stuff into the proceedings to make it entertaining. There are one or two over long bits but these are offset by lively numbers. The ballad sort of numbers have been tabooed completely. The two act piece has a four act olio. Earl Gates does a single dancing specialty and Zella Clayton a singing single. Both do very well and if they combined their efforts into one offering should make a very acceptable double act. Gates could do a whole lot for Zella Clayton in the dancing

line. Big Four Quartet quite the best singing four that has shown in burlesque might eschew the comedy unless something more substantial can be secured in that line. Billy Inman and Co. do Billy's old vaudeville act. It was a riot.

In the show proper Billy Inman and Harry Welsh get about an even break. Billy has the first part almost to himself and Welsh gets the second half. Both do good work and with the matter mentioned cut out there is little to complain of in their comedy efforts. Arthur Lanning is the straight, dressing well and working with the comedians to good effect. Belle Traversers has the leading woman's role. Belle is plump and looks and dresses extremely well, playing with a good idea of what she is doing, which all makes up for her rather weak singing voice. Zella Clayton is the soubret. Zella needs dancing instructions. She is lively, good looking and has a voice beyond the usual soubret calibre. A little dancing would make her one of burlesque's best little soubrets. Earl Gates and a couple of the members of the quartet get in on small parts that do not amount to much.

Whoever put the Monte Carlo Girls together had the right idea. He went after speed and got it. If the show were mounted as many of the others are it would probably get its place amongst the first rank. *Dash.*

ROSE SYDELL SHOW.

The acme of good showmanship is displayed in the frameup and handling of Rose Sydell's "London Belles." Miss Sydell's name is a sure-enough draw by itself and Rose has surrounded herself with a capital burlesque organization. Johnny Weber is the principal comedian and with his familiar German characterization he held the Columbia theatre audiences amused and interested through the first act of the two-act piece. During all this time there was no appearance of Miss Sydell. She came along about the middle of the second act, to the accompaniment of cavorting choristers and plenty of whoop-it-up music in a capitally worked-up entrance.

Therein is the skill of the showmanship. Miss Sydell's name being well worth while exploiting, it is good judgment to feature her in the show. The idea of making 'em wait to see the burlesque queen and entertaining 'em meanwhile with well-handled numbers and laughable comedy incidents is thoroughly well done.

The first part is the usual burlesque arrangement of numbers separated by more or less dissociated comedy bits. The numbers are in the hands of an unusually good looking bevy of principal women, among whom are Grace and Una Ellsworth, Florence Nicholls and Ollie Bland, all good looking and active entertainers. The last-named is particularly plump and blonde in the way that burlesque audiences like.

Miss Sydell's appearance before an illuminated stage is the nature of a climax to the show. She is a bit blonder and a good deal more slender than of yore, but still the top notch of smooth, jolly friendliness. She

easily establishes those cordial relations between audience and player which are essential to successful Wheel shows.

The one slow period of the show was the polite comedy sketch of the Four Ellsworths, one of three items in the olio. With a good deal of Johnny Weber's robust comedy going before, and a lot more of the same sort of laughing material to follow, the olio was no place to work up a polite farce. The audience became wearied as the players talked and the sketch closed without any demonstration of interest on the part of the house.

Phil Cook played a bellhop satisfactorily in the piece and his hard shoe dancing contributed a good deal of interest to the olio. The third item in the specialty division was the talking turn of William S. Campbell and Johnny Weber. The talk was extremely funny, thanks in large measure to the "silly kid" nonsense of Weber. A series of living pictures was run into this act. They, of course, had no business there, but the curves of the girls in their union suits furnished all the excuse that was needed.

The show is clean for the most part. An octette in the second act involving the Misses Ellsworth, Bland, and Sylvia, Weber, Camplemm and Bogart (who by the way contributed several good bits in the comedy department as a tramp) was one of the few instances where the rough stuff was permitted to go across. "Fishing" was the title of the number. It was not programed and may have been one of those things that goes or does not go accordingly as the show and house manager agree.

The London Belles, with Weber and the drawing power of Miss Sydell's name, together with a highly entertaining burlesque show, should be a real money getter on the Eastern wheel. *Rush.*

RIVERSIDE.

Rain or shine they jam, push, elbow and literally force their way into William Fox's Riverside theatre. The audience at the Riverside looks like class. The newness of the theatre, the boxes and smoking loges, with an orchestra that hangs well together and tackles the latest music, gives the house an atmosphere which is giving it an outside reputation. It's some trick to get a seat for the night show and many are forced to stand at each performance.

Elizabeth Otto, a prepossessing young woman with nimble fingers, offered a piano act that was substantially rewarded. Miss Otto has a good stage appearance and is right at home with the ivories. She has a good musical act for the pop houses. Her style of work caught on nicely at the Riverside.

"The Aero-Nots" have been playing around New York for some time under a different billing. Two young men try to palm themselves off as aviators. Their attempt to put the lie over on the wives results in consternation. Bound to get a certain per cent. of laughter in the pop houses.

Fairmon and Furman, formerly a three-act, got the most applause of the evening with their songs. The Riverside is strong for the ratskeller and cabaret outfits.

Bogert and Nelson were next with their comedy act. Bogert got many laughs with his blackface antics. They carry two special drops in "one," the first the exterior of an opera house and the other a minstrel interior.

Bogert and Nelson went along in the good graces of the audience without much trouble. Their biggest point was scored with the Salvation Army hit at the close. Bogert's drum thumps were funny.

Raymond and Hall didn't do much with their songs but skidded into favor with their dancing. The young man and woman offer a pleasing routine at the close.

Reinne and her dances fitted in well. For a closing act on any pop bill Reinne has an effective act. She has made several changes which have improved the running of her turn. *Mark.*

New Acts in "Pop" Houses

Maurice Samuels and Co. (4).

"A Day at Ellis Island."

25 Mins.; Full Stage. Interior Special. American.

Maurice Samuels and Co. in "A Day at Ellis Island" have a sketch along the general lines of the Ellis Island sketch Joe Welch played in vaudeville. The pieces, although similar in theme, were planned with two entirely different objects in view. Welch's sketch strove for tears. Samuels goes after laughs. Welch's was more consistent, but Samuels' is rather easier to sit through. The scene is laid in the detention room at Ellis Island. An Italian has been waiting two days for his daughter, and her aunt, to whom he is to be married. The two girls are called in. When it is found that the aunt has no money she is to be sent back. The Italian is later informed of this also, but is told his daughter may remain. The daughter is brought forward and she plays a violin solo in the detention room, entertaining the inspector and the Irish attendant who have nothing to do (as only 4,500 immigrants have landed within the past two days). The trio derive some good comedy during the playing, however, so little else matters. In going for laughs Samuels has sacrificed the story completely, which may be just as well. He has a good idea of comedy and the Italian speaking the modern day slang is funny. A good supporting company help. The sketch is a good feature for the time. *Dash.*

Billy Kenny.
Monolog and Songs.
12 Mins.; One.

Billy Kenny is a light complexioned young man who wears evening clothes, sings a few songs and does some talking. The 86th Street audience liked his imitations best. Kenny has drafted some very commonplace talk. Kenny's Scotch song did well. For the close he imitated a banjo playing "Rum Tum Tiddle" and a violin (one string) rendering "Good Bye, Rose." The latter was the most effective. Kenny will get over in the pop houses. *Mark.*

Ward and Rogers.
Songs and Crossfire.
13 Mins.; One.
Grand Opera House (Oct. 20).

Vaudevilian on stage singing as expressman enters with trunk, on which he is to collect \$2.50. Actor has no money and sends him out front with an order on the manager. He doesn't collect, so they frame up a double team. A very good, clean cut, big small time two-men team. *Jolo.*

Lawson and Lawson.
Hebrew Comedians.
12 Mins.; One.
Grand Opera House (Oct. 20).

A couple of young men made up as conventional bewhiskered Hebrews with a routine of parodies and talk. Some of the jokes are filched from the Howard and Howard act, while others recall the comedian of the Avon Comedy Four. Poor dialects and poor turn. *Jolo.*

Kendall's "Auto Girl."
9 Mins.; Full Stage.
American.

Kendall's "Auto Girl" should prove an interesting novelty for the pop houses. The doll is introduced from a coffin-like box, the man carrying it around the house, through the audience while he keeps up a line of talk with a laugh or two here and there. The handling is very well done. There is no verbose treatise on the merits, but it is put right into working order and left for the audience to judge. As a finish a man in the front row (probably a plant) is invited to kiss the figure, which he does. This is a big laugh and a good ending. After being replaced in the box the doll gets up and walks off. The American audience was interested and puzzled. *Dash.*

Shaw and Bradley.
Comedy Sketch.
19 Mins.; Full Stage (Special Set).
Grand Opera House (Oct. 20).

Girl stopping at a western summer resort, takes refuge in the hut of a cowboy as a protection against an impending storm. Cowboy enters and mistakes her for a cook whom he is expecting. "Comedy" is created by his shooting his revolver every other minute—sometimes oftener—to hurry her with the cooking. "Cowboy" is over six feet tall, but speaks in a tenor voice. Small time audience screams over the silly efforts of the woman to cook, so act may be set down as a desirable one for that field. *Jolo.*

Jerome and Lewis.
Songs.
13 Mins.; One.
Academy of Music (Oct. 20).

Jerome and Lewis, colored, offer a singing turn with one doing a female impersonation. It was this same female "bit" that fooled a packed House at the Academy Sunday night and brought the act big rounds of applause. Their voices blend fairly well, but for some reason the team has picked some old songs which they should discard at once. The act is more of a novelty than anything else. New material would prove a big boon. *Mark.*

Burgos and Clark.
Lasso and Slack Wire.
8 Mins.; Full Stage.

They open with the man giving a lariat exhibition which pleased. He does the trick of tying the woman up with a lasso swiftly and neatly and follows it with the usual line of lariat whirling and rope swinging. For a finish, the team discards its wild west regalia and appears in abbreviated attire for a few feats on the slack wire. The woman supports one end of a rope with her left arm while the man spins around on it in different attitudes. Burgos and Clark show the most class with their opening. The act is good enough for the big small time. *Mark.*

Billy Ritchie in his comedy protean act, "A Dream of Dickens," will have his first big time showing of the turn at Proctor's, Newark, next week.

OUT OF TOWN

Frances Clare and Playmates (8).
"Just Kida."
Nixon, Philadelphia.

Eight of the cutest looking "ponies" seen together in a long time are supporting Frances Clare and Guy Rawson in their new "kid" act. Much of the old turn of Rawson and Clare's has been retained, the "ponies" being used to lead up to the familiar portion and at the finish where Miss Clare joins the "shape brigade" in a tight fitting black bodice over pink tights to use the foot ball number, something Miss Clare did sometime ago. There are one or two weak spots that need fixing over and something more can be done with the numbers, for the act has a squad of "ponies" that ought to be made stand out as a big feature following the real meat of the act so well taken care of by Mr. Rawson and Miss Clare. The little bit of love-making takes care of itself and gets over nicely, while the finish is a dandy looking number which is worked up big with the audience. For the opening Miss Clare goes among the audience to search for the "kids" who play hide-and-seek. This gives the act a new kind of a start. It's an "audience" bit, but no one will mind hiding those "kids." While giving Miss Clare a chance to change, Mr. Rawson leads a number which gets over and then the act hits the first snag, an attempted comedy bit with some luncheon missing fire. This is the principal weak spot. A laugh or two is needed right there for when Miss Clare returns in the bathing suit, the act jumps ahead again. Next she gets down to the real tight effect. With the fixing up that can be worked in when the act is going smoothly, Rawson and Clare will have a new kind of a "kid" act, lively, with a nice little story. It is good looking and cute. This goes for Miss Clare and that bunch of racy looking "ponies." It is some time since Guy Rawson worked with a bunch of girls and he seemed a bit shy. When he gets used to the speed he will no doubt find room to fit in some comedy bits which will help. The act went over fine with a very nice audience at the Nixon Tuesday afternoon. *George M. Young.*

McINTYRE & HEATH'S OFFERS.

In these days of uncertainty in things theatrical, McIntyre and Heath are playing vaudeville and considering which one of numerous offers will prove the most lucrative.

They have received a proposition to organize a permanent minstrel organization at Weber's theatre, a feature of the entertainment proposed being the travesty in blackface of current Broadway hits.

The Shuberts have suggested their going into the Winter Garden in December with a show to be built around them.

From London there comes three distinct offers for music hall engagements, from the Palace, Hippodrome and Alhambra, the Alhambra to commence at once, the Palace in April and the "Hip" in May.

Lulu Glaser and her sketch will play Chicago Nov. 4.

WITH THE ROAD AGENTS.

A. C. Howser, formerly of the Chicago Examiner, is doing the press work for the Cecil Lean-Florence Holbrook show, "The Military Girl."

Frank Bates, brother of Tom Bates, business manager for McKee Rankin, will go ahead of the McKee Rankin Co. for the western tour.

George Leffler has gone ahead of "The Country Boy," which the Henry B. Harris estate has on the road again this season.

A. K. Hall is ahead of the southern company of "The Old Homestead." Branch O'Brien is ahead of the William Lawrence Co., playing the Denman Thompson piece, which goes to the coast this season.

Walter Duggan is in advance of Rowland & Clifford's eastern company of "The Divorce?" J. J. McClure is the advance man for R. & C.'s show, "The Rosary," which is on the Stair & Havlin circuit. Harry Fitzgerald is piloting the "Fortune Hunter" with Ed. Rowland, Jr., the man behind. Sid DeShane is working ahead of the central company of "The Divorce?"

William Marble is doing the advance work for the May Robson show.

George Frederick Hinton has become identified with the managerial forces of Harry H. Frazee.

The Jacobs & Jermon advance men are: "Golden Crook," Frank Smith; "Queens of Paris" and "Gayety Girls," William Vail; "Columbia Burlesquers," Simon Dreisen; "Bon Tons," Al. Singer.

CIRCUSES WINDING UP.

With the closing of the circus and Wild West season, the owners and managers are busy with their plans for the winter. The 101 Ranch, which closes at Hot Springs, Ark., Nov. 2, will winter at Ponca City, Okla., giving up its former quarters at Venice, near Los Angeles. The show claims the present season is the biggest in its history.

Johnny Baker, for years equestrian director with Buffalo Bill, closed his circus career last week at New Orleans with the Two Bills. Baker quits the wild west show to devote all his time to mining.

Charles Ringling has leased Augustus Thomas' home in New Rochelle for a year. John Ringling will return to his Fifth avenue home for the winter while Alf. T. Ringling will also live in New York until next season.

The Two Bills will close at Columbia, S. C., Oct. 30.

COOPER AFTER COMMISSION.

An action for commission has been started by Irving Cooper, who wants about \$790 from Nat Fields as the total of the weekly fee he was entitled to for securing a route for Fields and his act over the Sullivan-Considine Circuit last season. Gus Dreyer appears for Cooper.

SELBIT'S NEXT ILLUSION.

London, Oct. 23.

Next month P. Selbit, who exhibited "The Spring Paintings" on your side last season, will go over again, with another illusion.

LITTLE WOMEN

"Aller Yiddisher kinder!" is the proper reply to make to anybody requesting information about the stage presentment of "Little Women" at The Playhouse. This laconic phrase, accompanied by suitable shoulder shrugs, facial expression and semitic gesticulations, conveys to the initiated that one, very orthodox in faith, thinks so well of a certain proposition, he fervently hope "all Jewish children" be so blessed by good fortune and all unbelievers excluded from participation.

One may rave and analyze to his heart's content about the dramatization of "Little Women," of the antiquated methods and adherence to old stage traditions. Undoubtedly this was purposely adhered to, as a direct bid for the approval of the survivors of one and two generations ago. It succeeds admirably, and prompts the terse but illuminating summing up of the undoubted success of the piece in the phrase "Aller Yiddisher kinder."

To Jessie Bonstelle is due much of the credit of this presentation of Louisa M. Alcott's novel. For eight years she labored unceasingly to that end and she will now reap the rewards she so richly deserves. The scheme to place it on the stage was laid by her before practically all the managers of prominence and rejected. To follow such a profitable undertaking as "Bought and Paid For" at the Playhouse with "Little Women" savors of managerial wizardry on the part of William A. Brady.

Before many weeks have passed "Little Women" will be giving daily matinees. This prediction may give you an idea of the delightful performances now being given at the Playhouse.

There is not a great actress in the cast, nor is there any need of one. The most prominent role is that of Jo, the many-sided girl who sells her hair to raise funds for her mother to journey to the military hospital where her father is confined. This is played by Marie Pavey, an intelligent and painstaking actress who is thoroughly acquainted with every trick of stagecraft. It smacks of long and careful stock company training, but is devoid of spontaneity. Probably the two best performances are those contributed by Carl Sauerman, a recruit from the German theatre, in the role of Professor Bhaer, and Alice Brady as Meg Sauerman is a brilliant example of the German school of acting. Alice Brady's Meg is a simple, clean-cut characterization, designed to assist in the general making up of the pictures, without playing for individual honors. Another performance carried out on similar lines, was that of Gladys Hulette as Beth, the delicate little sister. Howard Estabrook was altogether too clownish as Laurie. Gertrude Berkeley hardly imparted sufficient tenderness to the role of Mrs. March; John Cromwell as John Brook was always "in the picture"; Mrs. L. A. Eberle was an adequate Aunt March; Beverly West as Amy the youngest daughter, improved as the piece progressed; Lynn Harding's Mr. March was as unsympathetic as it was possible to make it; Carson Davenport's Mr. Lawrence,

THE RED MILL

It's never too late for a revival. If it isn't Shakespeare, it's something else. At the Academy of Music where the William Fox musical comedy company is enthroned it is "The Red Mill," the same piece Montgomery and Stone appeared in under Charles B. Dillingham's management. In reviving it at the Academy with the same scenery, Mr. Fox gives it to 'em for fifty cents. The Fox production is some fifty cents' worth.

A pretty good crowd was there Monday night. In place of German comedians who have been disporting themselves at the head of the Fox company appeared Walter S. Wills and Neil McNeil who essayed the Montgomery and Stone roles. They worked as hard as the proverbial Trojans to please.

"The Red Mill" pleased the house. It took nearly an entire act for the people to thaw out, but they assumed the aspect of a regular audience during the second half of the entertainment.

In reproducing "The Red Mill," J. Gordon Edwards and Walter S. Wills worked hand in hand. For a stock production they have done exceedingly well.

The chorus damsels, quite sufficient to fill the Academy stage and form necessary groupings, displayed the poker brand of stiffness, but perhaps their slowness to take up the singing cues and keep step in simple little march steps was due to the usual "first night" nervousness.

Stella Tracey carried away the honors among the women. As Tina, the barmaid, she was cute, sprightly and winsome.

The other principal women were Florence Quinn as Gretchen and Sadie Kirby as Bertha. Miss Quinn acquitted herself creditably. Miss Kirby looked the part of the burgomaster's sister, spoke her lines intelligently and carried herself well all the way. Edmace De Dreux filled in nicely as the French countess.

Wills walked away with the glory on the men's side. He never lagged a minute, danced hard and made all of his bits count. McNeil found the Fred Stone role rather unsuited to him in many ways.

John B. Simpson was a big, dignified burgomaster, while Charles Dox's sheriff stood out conspicuously. William Naughton was a handsome, boyish Doris and his tenor voice was heard to good advantage in his duet with Gretchen.

D. L. Don as the German innkeeper was at home in the part. Maurice Lavigne as the dandy effeminate governor came in for his share of attention.

One of the biggest hits recorded was that of the German kids in the second act. Two of the light-haired tots, seen on Broadway before, did a turkey trot in the wooden shoes that caught the house right.

Mark.

a virile characterization of a lovable old man, and Lillian Dix's Hannah, the servant, was all that it was designed to be.

Jolo.

ORPHEUM.

(Estimated Cost of Show, \$3,800.)

It is not an altogether satisfactory show at the Orpheum. The names look well together on the bill, but as is often the case the working out process is different. The first half seemed to go better than the second part, although the names on the closing end were the bigger. This was probably due to the thirty-eight minutes consumed by Jesse L. Lasky's "Little Parisienne" (New Acts) opening the intermission, making it hard for acts following. The new Lasky offering did not get over at all. The house was well filled on the lower floor and fairly populated in the balcony sections.

Homer B. Mason, Marguerite Keeler and Co., closing the first half, did extremely well. The "In and Out" idea pleased the audience. To many it seemed to be new, and the extremely funny handling of the congenial "souse" role by Mr. Mason, offset by Miss Keeler's straight playing and good looks, caught a whirlwind of laughter.

Maude Lambert and Ernest Ball were "No. 4." The couple did fairly. Miss Lambert is not singing the proper material. Opening with "When I Met You Alone in Dreamland," a ballad that sounds pretty weak after the two extremely good ballads of Ernest Ball's ("Love Me and the World Is Mine" and "In the Garden of My Heart") she gets a poor start and, following this with "Circus Day," a number too old hereabouts and one unsuited to the singer, it is only her pleasing personality, good looks and dressing that hold her up. Miss Lambert should fix up her repertoire immediately.

Emerson and Baldwin, after an absence from this country of some three or four years are doing a bundle of comedy junk that leads them through nicely. The boys have the right idea in the speed department and keep things moving at a good pace. Finishing on the next to last trick would send them off better than going through with the final club passing now used. They will be welcome for a swing around the circuit. Du Cailion, "No. 2," put in an interesting and entertaining ten minutes. Combining some smart talk with his ladder balancing, the house liked his English accent and gave the equilibrist a good send-off.

Stuart Barnes followed "The Little Parisienne." In a short time he had his audience well in hand. Talking more and singing less, Barnes had the audience shrieking at his marriage discourse, pro and con. His "single" song done after the manner of "Honorary Member of the Patsy Club" was also a big laugh-getter for him.

Ray Cox, following Barnes at about eleven o'clock, had the tough spot of the bill. It was bad enough following a single and a "piano act" earlier on the program, without hitting the late hour thing. She did well, the "Aeroplane" number doing it, although it seemed a pity that the bulky material in the first two numbers ("Journal" and "Cool's Tourist") had to go for almost naught. Miss Cox in her present routine has a single that will take some beating from some of the peevish singles with which they have a regu-

FIFTH AVENUE.

(Estimated Cost of Show, \$2,950.)

The Fifth Avenue show bumped along over the tracks Monday night. It ran according to program, which brought the Five Piroscoffis on to open the performance. It should have been a great bill that could afford to have the juggling act start it off. But it wasn't. The fast beginning made the next three or four turns suffer.

The Piroscoffis are working better than ever, but they will stall. It doesn't get them anything excepting in an instance or two, and these should be enough. The faster they work the better they will be liked by any vaudeville house.

Tom Kyle and Co. were "No. 2" (New Acts). They never got started and were injured more than anyone else by the opening. Chas. F. Semon in "No. 3" had to make the best of it. He's working in "one" now or did Monday evening. Unless it was for the stage manager's convenience Mr. Semon might better return to his former set. He got more from his act then, especially the changes, than he can by making them off stage. The singing musical monologist has some new bits and music. One of his pieces, "The Harmonica Rag," is very good. Several rags in a medley are used, Semon being near enough to date for "Hitchy Koo." Semon was liked by the quite big audience, though not nearly a capacity one.

Bert Von Klein and Grace Gibson (New Acts) came next, with singing and dancing. Right on top of them followed Felix Adler, with more singing. Adler has put in "Haunting Melody." Just why doesn't appear unless Mr. Adler wants one chance with his voice. He needs all comedy numbers, and if one comic song went out, with the gestures, another should have been filled in to permit of them. Because Mr. Adler has been much flattered by other acts stealing his material, including the ventriloquial bit, is no reason why he should give the field clear to his copyists. The ventriloquial travesty is still the big thing in the Adler act, and the finale of it. Instead of bringing the live "dummy" to the centre of the stage, Mr. Adler could get more out of it by remaining nearer the first entrance. He made a full round score, and was about an equal applause hit with Morgan, Bailey and Morgan, the Cabaret turn (New Acts), in the next to closing spot.

In between were the Frank Mills Players, with "Live Wires," the former Minnie Dupree sketch. The piece should have been on earlier. The big B. A. Rolfe production, "Puss in Boots" (New Acts), closed the show. It had to follow all the light entertainment ahead, but the bigness of it was sufficient to do that. The Rolfe act is held over for next week.

Time.

lar act will go and have a look, perhaps they will get over being peeved.

The Apollo Trio, a combination posing and hand-to-hand balancing act, closed nicely. The men work in bronze and the build of the understander is enough in itself to carry the turn. McMahon Diamond and Clemence opened the show.

Dash.

AMERICAN.

The first half of the American show the first three days of this week gave the program such an upset it was all that the very good lower portion could do to bring it out of the fire. Business on the Roof was not up to the usual Tuesday night standard, the orchestra floor being but sparsely occupied. The audience was not enthusiastic, not even when they were pleased. They laughed along for eight or ten minutes at a stretch in the case of at least three acts, but neither received any great applause at the finish.

It was well down to Girard and Gardiner who closed the intermission before anything happened at all. Kendall's "Auto Girl" (New Acts), "No. 3," had aroused interest but there was no real life. "Dooley and the Diamond" caught laughs all the way. Eddie Girard for his dancing and monkey tricks was rewarded during the running of the piece.

Welch, Mealy and Montrose followed Girard and Gardner with an intermission intervening. There seems to be a new Montrose in the act and he is a capital tumbler, turning off several routines that caught applause. Scream Welch has stuck in some new bits of comedy and a few up-to-the-minute baseball remarks caught fire. The house laughed at Scream right through and applauded the tumbling and acrobatic dancing of Sig. Mealy, but at the finish they were again closed up.

Maurice Samuels and Co. (New Acts) followed and also pleased immensely without getting more than one good curtain at the finish.

Otto Bros. were next to closing and they went without applause at the finish as well, although doing nicely during the act. The brothers need new talk. The musical stuff is not just what the audiences care for. They are good comedians of their kind and mixing English is much better for them than all the stories with points that they could secure. The singing and dancing went through swingingly.

Two Sales closed the show, putting on a very good finish. On the other end Ed. Estus opened things up with his familiar balancing. Estus has evidently missed some of the audience during his many times at the American, for there was applause for him.

Evelyn Clark sang several songs without showing much excepting a voice that will keep them guessing in the pop houses. Evelyn would do well as a Cabaret singer, where she really belongs unless she can frame up something in the way of an act. A costume change alters the girl's appearance wonderfully. She might steal some of Willard's fire and bill herself as the girl who grows thin. She looked at least twenty pounds lighter in a white gown than in a pink one worn at the opening.

Joe Lanigan, a tall thin fellow not unlike Al Carlton, had rather a hard time of it. Lanigan was "No. 4," following all quiet stuff and his ultra quiet manner just about did for him. Lanigan will need material, however, no matter where placed. His present talk is far from good, and he really takes a liberty in saying, "I only tell them, I don't explain 'em." *Dash*

HAMMERSTEIN'S.

(Estimated Cost of Show, \$3,800.)

The bulk of the audience at Hammerstein's seems to be arriving later and later. If this keeps on they won't get there at all. One large party entered the house in the middle of the act closing the first half. When the show began at 8.10, there did not seem to be 100 people present. Along toward nine o'clock, however, the house began to be comfortably filled. But business was not big, nor anywhere approaching capacity.

The headline act is George Beban and Co. in "The Sign of the Rose." All very well in its way. Beban is evidently not strong enough as a name to "draw" at the 42d street corner. With Chip and Marble as "bottom" and "Big Jim" (New Acts) in the centre, and the opening of Ziegfeld's "Follies" within a stone's throw, there was nothing in the way of "form" to entitle Hammerstein's to a capacity audience Monday night.

The show was opened by Toledo, a novel contortionist (New Acts). He was followed by Peppino, an accordion player. Mosher, Hayes and Mosher held 'em finely for "No. 3," but spoiled their good impression by being compelled to do their old encore in "one" so that the stage could be set for Kalmer and Brown. Kalmer's "Bugology" number is a replica of a song and similar make-up, done by Richard Carle several years ago. The team's encore in "one" is also patterned after the "close in one" work of the Chadwick Trio.

Barnes and Barren, Hebrew comedians, had their first whack at New York big time and after this week will probably return to big small time, where they should shine. They are not yet ready for two-a-day. The turn hasn't sufficient action, and the men lack the "punch." But they should not be discouraged. Time and industry ought to work out their salvation. A fine spot was allotted them, just one act before intermission. Beban closed the first half. He is using a new set this year.

Rush Ling Toy (New Acts) opened the second half. Goldberg, cartoonist, doesn't lose any time getting to work to the musical accompaniment of "I'm the Guy." His burlesque drama in six chapters, with the "foolish" slides thrown on the picture drop, earned for him well merited approval. Sam Chip, Mary Marble and Co. with their new act, "The Land of Dykes," disclosed a sequel to their former sketch. The audience seemed to be about equally divided as to whether it was an improvement or merely a repetition in another guise.

This brought Bixley and Lerner on at 11.03. They had the good sense to cut out all of their talk, going right into the "cream" of the act. They fared remarkably well for ten minutes with comedy singing, operatic burlesquing and Bixley's playing of instruments from the orchestra, retiring with three healthy bows. Olympia Trio, parallel bar gymnasts, closed the entertainment.

Jolo.

UNION SQUARE.

(Estimated Cost of Show, \$2,400.)

A program designed for comedy is at "the Square" this week and is succeeding pretty well in the purpose. It is a rapidly moving entertainment, going in through with speed and precision.

Sansone and Delila, one of the best of opening acts, acquitted themselves well. Then in succession came Wheeler Earl and Vera Curtis in a singing, dancing and talking skit; Graham Moffat's Players, in the Scottish sketch called "The Concealed Bed"; A. Seymour Brown, late of Brown and Ayer, singing his own songs; "And They Lived Happy Ever After," an American adaptation by Philip Bartholomae from the German, a novel travesty idea. These four numbers are reviewed under New Acts, as is also "The Girl from Child's," a comedy sketch presented by Hal Davis and Inez Macauley on Tuesday evening only for a "try-out."

Jimmie Britt gave a dignified and gentlemanly series of stories, following it with a recitation, in idealized fighting costume. As a vaudeville entertainer Britt doesn't play second fiddle to any ex-champion pugilist. In dress clothes he looks like a juvenile man from a leading Broadway playhouse.

Emma Carus was in fine fettle. Emma cannot work without tangible appreciation on the part of her auditors. When it comes she cuts loose. Tuesday evening it "came" with a vengeance and Emma was there with the "pep." She has two new numbers, "Love, Honor and Obey" and "Take Me to That Suwanee Shore," the latter having a strain of "Robt. E. Lee" running through it. Finding the house with her, Miss Carus obliged with an additional number after her regular routine, with a ballad in which she poured forth some of her high notes, which seemed to surprise her listeners.

Avon Comedy Four held down the next to closing spot in fine form and Mlle. Buckley's animal act closed the show. *Jolo.*

86TH STREET.

As a rule the audiences at the 86th Street theatre is pretty soft picking and a good comedy picture or one with a little and goes home with the bacon. When both acts and pictures are uncommonly good the show goes like a house afire. The 86th Streeters are not one bit stingy with their applause. The latter part of last week offered a bill which filled the house at each show. Friday night there were many standees.

Several of the pictures were exceptionally good. The Pathe Company (American) has a late one, "The Striped Bathing Suit," which is very funny. It was a well diversified bill. Each of the acts was well received. Lawrence and Wright stopped the show. These boys, with some late songs, found a good spot and made the best of it. Any time you invite that 86th Street audience to sing or whistle a topical song hit you are sure of big returns.

Martha opened the show with her songs. She got started nicely with "Somebody's Coming to Town," but slipped back a few paces with her Italian number. Her French number didn't get a ripple, but her dancing at the close boosted her stock considerably.

James H. Klernan and Co. followed with their farcical offering, "The Royal Cook." Between the wife who couldn't cook, the husband who couldn't stand for his wife's cooking and the new cook, the audience found sufficient cause to laugh. The "Royal Cook" is of light comedy texture and may never reach the bigger houses but they find humor in it in the pop houses. The act has a typical farcical ending with the hubby forcing the cook into the kitchen at the point of a gun.

Lawrence and Wright were followed by Grob Brock and Co. (New Acts), Billy Kenny (New Acts) should have been on earlier. Burgess and Clark (New Acts) proved a good closer. *Mark.*

THE WAIL OF THE HICK

BY JOHN J. O'CONNOR.

(Wynn.)

"Say, Steve, I suppose you hear a lot o' kickin' about the cheesy orchestras around the country, but after you get an earful o' my grouch against the one we went again last week, you'll think the rest o' these harmony mobs are nothin' but a flock o' Wagners, Strausses and Charley Fishers. What gets me crazy is the deal the agents handed us when they told us to go out and get orchestrations made for a whole crowd and now after sinkin' fifteen hard bucks in gettin' the stuff manufactured on papers with our monicleer on, we ain't never got a chance to flash 'em.

"The best we go up against is a squeaky old second hand piano what's generally tickled by some dame that got stuck on an actor and blew a happy home for art's sake. We don't need any drums in the act except where I slam the Kid over the bean with the bladder, so that leaves us flat with the piano. You know Cribbage ain't no boob on harmony and he can spot a ringer the minute he flops on a stool.

"But gettin' back to the orchestra we bump again last week, it was orful. Why that guy was the worst pianist that ever laid his dogs on the soft pedal, but talk about fourflushin', gee he was there. I guess he picks us for a coupla jaspers cause the day we land he pulls us aside and starts explainin' the meanin' of allegretto and all that other stuff and then he made us sit still and listen. That guy was so bad he couldn't even fill a disappointment in a Salvation Army Band."

"And to make it worse still, he was one o' them tenor singers what sound like their pipes had been bathed in crude oil whenever they talk. You see I got a lot o' stuff where I kid the orchestra leader and he works through the act with me, but this guy was a rum. No one could hear him. I got the idea from a bloke named Tinney, a nigger impersonator what does a lot o' stuff like that only he gets more outa it than me. I guess he does it different, cause I used exactly the same talk what he did, but they don't give me a tumble nohow.

"I'm a little leary about bringin' Cribbage into high-brow society. You know how it is with them rough hicks. He's a good kid and all that, but a Harlem can-rusher is hard to ween onto classy stuff. And Cribbage was some can-rusher in his day. Why he got round shouldered from lookin' under the swingin' doors to see which bartender was on duty. We're goin' east pretty soon and I'm gettin' a lot o' swell jewelry on the dollar down plan to make the big front when we hit the main stem. I'm thinkin' about a trip to England and maybe we'll beat our way down to Zanzibar. I understand the goin's good down that way and if we can make good in Zanzibar maybe we can come back and get a route over the 'Association' time."

The Park, Terre Haute, Ind., playing burlesque in other years and recently given over to Sunday shows only, has closed. Manager Joe Barnes has gone ahead of the "Jersey Lilies" burlesque company.

"WITHOUT AN EQUAL"—London Daily Telegraph, June 8, 1912.

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NEW BUILDINGS.

An irregular plot at Flatbush and Bedford avenues, Brooklyn, has been purchased by John Mason. Plans are being drawn for the construction of a modern moving picture theatre. Plans have been filed for the construction of another moving picture house at 1750 Pitkin avenue, Brooklyn, to be run by Morris Kerman.

The Zarland Realty Co. (M. Durland, president) has leased ground (375x160) on the west side of Prospect avenue, between 163d and 165th streets, to the Midas Amusement Co. for theatre building purposes.

A house, seating 1,800, will be erected on half of the site with a summer garden planned for the other half.

The Zarland Co. has also leased the two-story amusement building on the west side of Third avenue, about 112 feet north of Wendover avenue, for twenty years, aggregate rental, \$211,000, to Rudolph Landauer, S. B. Tobin and others.

Hoosick Falls, N. Y., Oct. 16.

H. R. Cromwell, of this place, has completed plans for building a moving picture house 60 by 120 feet in the ground plan. C. D. McCarthy will operate the enterprise.

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

PALACE (Mort Singer, mgr.; agent, Orpheum Circuit).—With a fairly good bill this week, following two excellent ones in succession, the Palace business is running close to the capacity mark, although the record established two weeks ago will hardly be strained this week because of a bad break in the weather. "The Eternal Waltz" remains the headliner and with the addition of some comedy it

is running along quite smoothly. The bill opened with Winslow and Stryker who suffered slightly because of the light house during their presence. They managed to pull up fairly well at the finish, however. Harry Breen landed nicely with his extemporaneous patter and walked off with a good sized hit. Clark and Hamilton were one of the early hits, the comedy going especially good. Sherman, Van and

Hyman with their familiar routine of popular songs managed to keep up the good work and ran quite as strong as any of the numerous rathskeller acts that have been shown at the house. After "The Eternal Waltz" Lester and his dummy registered their usual hit. Klutzing's Entertainers, closed the bill. WYNN.

AMERICAN MUSIC HALL (Sam P. Gerson, mgr.; Shuberts).—"The Military Girl," doing fair business. Saturday and Sundays, selling out.

AUDITORIUM (E. Ulrich, mgr.; Frederic Donaghey in charge; K. & E.).—"The Garden of Allah," business still big. Last week. BLACKSTONE (Augustus Pitou, mgr.; K. & E.).—"Milestones," playing to growing business.

CHICAGO OPERA HOUSE (George W. Kingsbury, mgr.; K. & E.).—"The Girl From Montmartre" and "A Slice of Life," with Richard Carle and Hattie Williams as stars. Doing good business and pleasing.

COHAN'S GRAND OPERA HOUSE (Harry Ridings, mgr.; K. & E.).—"The Red Widow," doing record business for the house at \$2 prices.

COLONIAL (James Jay Brady, mgr.; K. & E.).—"A Winsome Widow," playing to big business. Last week. "The Spring Maid" will follow.

CORT (U. J. Hermann, mgr.; Ind.).—"Fine Feathers," one of the hits of the season. Business good. To be followed later by "Bachelors and Benedicts."

GARRICK (Asher Levy, mgr.; Shuberts).—"The Blue Bird," now with indications of big business.

ILLINOIS (Will J. Davis, mgr.; K. & E.).—"Kismet," with Otis Skinner. Record business for the house.

LA SALLE O'ERA HOUSE (Harry Askin, mgr.; Ind.).—"The Girl at the Gate." Business has been picking up and the house sells out at nearly every performance.

McVICKER'S (George Warren, mgr.; K. & E.).—"The Fortune Hunter," with Will Deming, doing capacity business at nearly every performance.

POWERS' (Harry J. Powers, mgr.; Harry Chappelle, bus. mgr.).—"Dark." Will open Oct. 28, with Mrs. Fiske in "The High Road," new play by Edward Sheldon.

PRINCESS (Edward Doyle, mgr.; William A. Brady).—"Bought and Paid For," opened the house under the Brady regime, Monday night.

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IN

"THE PIANO MOVERS AND THE ACTRESS"

STUDEBAKER (E. J. Sullivan, mgr.; George Ade Davis, bus. mgr.)—Dark.
COLLEGE (T. C. Gleason, mgr.; stock)—The Gleason Players in "The Spendthrift."
CROWN (Arthur Spink, mgr.; Stair and Havlin)—Traveling company in "The Confession."
FINE ARTS (Andreas Dippel, mgr.; Pert Perry, bus. mgr.)—Kinemacolor pictures. Coburn Players will probably follow.
NATIONAL (John Barrett, mgr.; Stair & Havlin)—"The White Slave."
VICTORIA—Traveling company in "The Shepherd of the Hills."
WHITNEY (Frank O. Peers, mgr.; B. C. Whitney)—Hagenback-Wallace Circus Pictures.

"The Candy Kid," a tabloid act, closed in Oshkosh last week. Will Kilroy is the manager and promoter.

Charles Thall is preparing to go out in advance of "The Military Girl."

Mrs. Julia Remington will rebuild the Remington theatre, Kankakee, Ill., and have it ready for occupancy March 1.

Hert St. John, general manager for B. C. Whitney, was in town this week in the interests of the Whitney Opera House.

Jack Gilmore is doing the advance work for "The Shepherd of the Hills," now playing in Indiana.

William Kibble, manager of Martin's "Uncle Tom's Cabin," reports that his show got \$537 at Lafayette, Ind., Oct. 12 and \$432 at Huntington the following day.

"The Isle of Spice," in tabloid form, will open at Ottawa, Ill., Oct. 28. Boyle Woolfolk is putting it out.

Beth Hardy, a chorus girl, took Florence Holbrook's role in "The Military Girl" at the American Music Hall last Thursday night. Miss Holbrook was out of the cast on account of some trouble with her eyes.

Dick Collins is doing the press work for the Hagenback-Wallace circus pictures at the Whitney Opera House.

Mike Bernard and Al White have doubled as a vaudeville team and are showing their new act at the Wilson Avenue theatre this week.

Tom Bourke, whose non-de-plume is "C. Sharp," and who writes observations for the theatrical department of the Chicago American, is spending a few days in New York this week, visiting with C. E. Bray and Aaron Jones. This is the scribe's first visit to the eastern city.

George Blumenstock, brother of Irving B. Lee (Togo), who died recently in Denver, Col., is collecting the many manuscripts left by the author and will shortly arrange for the publication of several of his acts. Lee also left a number of lyrics which will be duly disposed of by his estate.

The mother of Stanley Thompson is particularly anxious to hear from him. He has not been seen by his folks in seven years. Thompson hails from Canada. After several engagements with metropolitan dallies he vamped into vaudeville where he exhibited his prowess as a hypnotist.

Charles Rose, brother of Joe Adams, the well-known restaurateur and one of the partners in their famous gold mine, has moved over to the firm of Lewey Brothers, a local diamond concern, where he will look after their theatrical sales department. Rose was until recently with Strellis Brothers.

Wilton Lackaye will again be seen in the character of John Brand in Eugene Walter's production of "Fine Feathers." Lackaye will return to the Walter's piece Nov. 11. Frank Sheridan is now playing the role created by Lackaye and which he deserted after a lengthy legal battle between Harry Frazee and the management of "Oliver Twist."

"By Products" was presented again this week at the Academy, a trout house for the "Association." Although several daily papers spoke glowingly of the piece, it took to the air after one night's engagement.

"The Golden Gate Girls" is the title of a new tabloid production being produced by Minnie Palmer. The troupe numbers eighteen with the Popular Four and the Lewis Sisters featured. It opens at Michigan City next week. Al Shean wrote the book.

Gene Hughes, the New York agent, passed through Chicago last week en route to Omaha where he joined Mrs. Gene Hughes, who is just completing a tour of the Orpheum Circuit. During his stay in town Mr. Hughes ruled a number of his attractions over the "Association" time.

Burdine Zuber formerly with "The Sweetest Girl in Paris" at the La Salle Opera House is appearing in "Kitty of the Chorus," a vaudeville sketch written and staged by herself.

"Officer 666" got \$1,098.25 on two performances at Rockford, Ill., October 12.

"The Eternal Waltz" is being held over for an extra week at the Palace Music Hall and will play Milwaukee next week.

The Criterion on the North West Side is now playing Sullivan & Considine vaudeville.

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The house was opened with combinations, but the traveling companies did not meet with much success.

Oscar Rugland has left "The Military Girl" at the American Music Hall and his place has been taken by Steve Colvin.

Ashton Stevens, dramatic editor of the Chicago Examiner, who has been very ill, is now resuming his work.

Mort H. Singer has two companies on the road playing "A Modern Eve," one playing west to the Pacific coast and the other playing the middle west time, and later will go east.

Albert Spink has been made manager of the Victoria, playing combinations.

Albert Perry, business manager of the Fine Arts theatre, announces that the Coburn Players will be seen at his house in their repertoire soon.

Ned Barron, formerly in "Dope," has been playing in "Chums" with Florence Templeton.

Chauncey Olcott will open at McVicker's Sunday night in "The Isle O' Dreams."

SAN FRANCISCO

By HARRY BONNELL

ORPHEUM (Martin Beck, gen. mgr.; agent, direct).—Joseph Jefferson and Felice Morris gave an intelligent and excellent interpretation of a classy sketch ("In 1900") and scored a hit. The La Ballet Classique, pretentious and artistic, Melville and Higgins returned west with their comedy turn and scored decidedly. Asahi and his Japanese band of illusionists put on their mystifying act with splendid results. Among the holdovers were Quive and McCarthy, Gautier's Toyshop, and Jack Wilson Trio.

EMPRESS (Sullivan-Conslidine, gen. mgrs.; agent, direct).—In a virile playlet, well acted, Charles Wildish and Co. got substantial returns. Delmore and Adair, with a tame opening and some talk that was too long, got in better favor with their closing stuff. McRae and Levering did well with a pleasing routine and some good comedy. Hylands and Farmer got over nicely. Scott and Wilson were applauded but Phil Bennett's work was only fair. The Columbia Park Boys' military band, a local organization, did not make the impression desired. Their work was very amateurish.

PANTAGES (Alex. Pantagea, gen. mgr.; agent, direct).—The Hassel Ben Ali troupe of acrobats are helping business at this house. This aggregation considered one of the best ever seen here. Mercedes in old mind reading, amused. Lowell and Drew showed in a tiresomely chatty sketch which proved only ordinary. Flo and Ollie Walters scored, while Copeland and Payton put over a big hit. Harrah and Co., skaters, did well, their work being favorably compared with other acts of its kind. Sylvia Sabolcsy and her violin proved a local filver, owing to the amateurish performance of Miss Sylvia.

PORTOLO (Ralph Placius, mgr.; agent, Bert Levey).—De Lucia was passable. Prof. Guyble offered a mediocre turn. Dick Cummings and Co. put on two sketches at different performances. One was fair while the other registered a decided hit. The Lees acquitted themselves creditably, while Harry Davis, doing a comedy juggling act that was strongly suggestive of the W. C. Fields brand, pleased. Three Madcaps cancelled and the Palermo Duo, a singing act, filled. Mabel Maitland's work was satisfactory.

COLUMBIA (Gottlob. Marx & Co., mgrs.; K. & E.).—"The Woman," second and last week.

CORT (Homer F. Curran, mgr.; Shuberts).—"Rose of Panama," with Chapine; opening week.

SAVOY (Charles H. Muehlman, mgr.).—"In Old Kentucky," opening week.

ALCAZAR (Belasco & Mayer, mgrs.).—Dramatic stock, Maude Fealy & James Durkin in "The Inferior Sex."

NATIONAL (Charles Goldberg, mgr.).—Melodramatic stock.

AMERICAN (Ed. Armstrong, mgr.).—Stock "pop" musical comedy. Opening week.

Mme. Galski is announced for a matinee concert at the Columbia Oct. 27.

Signatures to 50,000 or more have been secured in the schools of this city to a huge petition that is to be sent to the Mayor and City Council of Philadelphia requesting permission for the public exhibition of the old liberty bell here during the Panama-Pacific Exposition in 1915.

Negotiations are reported to be on foot again between Bert Levey and Oliver Morosco for the lease of the Belasco, Los Angeles, for "pop" vaudeville.

Tom Chatterton is spoken of as a future possibility with the Belasco stock company at the Alcazar.

A report comes from authentic sources that the construction of two hippodromes here by local interests is seriously contemplated. The identity of the promoters has not been revealed. If the theatres are built, "pop" vaudeville is expected to be the policy.

Among the several unusual exactions demanded by the Moving Picture Operators' Union of acts playing the vaudeville theatres in this city is an "extra" fee of \$1.50 a week in every case where there is a slide or film announcement of any sort. This is separate from and in addition to the "extra" exacted for hanging a drop curtain.

Art Hickman, formerly manager of the old Chutes Park, is recovering from the effects of a recent operation in a local hospital

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for varicose veins in his limbs. He is reported to be convalescing nicely.

The German theatre company is scheduled to play a benefit performance Nov. 8 at the Cort in aid of the family of one Carl Stippe Kohl, who was the victim of a local automobile accident last August.

A fifth theatre is shortly to be erected in Chico, California. It will be located in the Silberstein Block. The promoters are local business men.

Walter Newman has closed his "rep" company and has taken out "East Lynne," headed by Bertha Foltz.

The recent loan of \$175,000 to W. H. Leahy, by the German Bank for the erection of a playhouse on the old Tivoli Opera House site on the north side of Eddy street, between Powell and Mason, would seem to indicate that this is to be the location of the new Tivoli, instead of across from the Orpheum in O'Farrell street.

The Post Musical Comedy Co. in Sacramento has lately been reinforced by Larry Weaver and Esco Ives.

Richard Hotelling, known hereabouts as "The Shakespearean Millionaire Actor," is expected to succeed Lander Stevens in at the Liberty, Oakland, when the latter shall have concluded his engagement there.

The management of the "Mission Play" is reported to have lately been taken over by a new company which is to build a theatre here in the immediate vicinity of the Old Mission Dolores for the presentation of the attraction during the Exposition in 1915.

Harold Holland has left the Alcazar theatre stock company.

Ward Morris is managing the Lincoln, formerly the Richmond, and which reopened Oct. 20 with pop vaudeville booked by the Western States Association offices.

The organization of the Mortimer Dodge Musical Comedy Company for a road tour is announced. Coast time will be played principally.

Garvin Gilman, recently a member of The Great Raymond's company at the Savoy, has been confined to St. Mary's Hospital in this city as a result of injuries sustained from a hold-up here a few weeks ago, when he was robbed of some valuable jewelry and a sum of money.

Herbert Bashford, literary editor of a local daily newspaper, has completed a three-act psychological study play entitled "The Voice Within," which is a prospective early attraction for the Alcazar.

The Pla Trio and Martha Golden sailed from here Oct. 19 for Honolulu, where they are scheduled to open the last of this week at the Liberty.

Johnson and Wells, colored, arrived here last week from Australia.

The scheduled date for the opening of Grauman's new Imperial theatre is Thanksgiving Day. Irving Ackerman and Charles Brown, lessees of the new California "pop" vaudeville theatre have selected Easter Sunday for the opening of that house.

Flossie Everette, a former chorister at the Adolphus, Los Angeles, and known as "the dancing demon," is with Lew Cantor's Merry Kids.

John Conslidine is here and expects to return to Seattle the last of this week, though a flying trip to Los Angeles is possible.

It is reported Tony Lubelski is planning another vaudeville tour with his Chinatown act, revised, and probably minus the Mongolians.

The Three Madcaps are reported as having split here last Sunday on account of internal dissensions.

The Washington Square, a "pop" theatre at North Beach, Fresno, is reported to have been closed last Saturday night by the W. S. V. A. management. Frosty business is the probable reason.

LOS ANGELES

By "BUNNY"

ORPHEUM (Clarence Brown, local mgr.; Martin Beck, gen. mgr.; agent, direct).—Week 14, Nat Wills, hit; E. Frederick Hawley & Co., excellent; McIntyre and Hart, good; Annie Kent, clever; Williams and Warner, fair. Holdovers—"The Antique Girl," Bertish, Minnie Allen. Usual business.

EMPRESS (Dean B. Worley, mgr.; agent, S. & C.).—Well balanced bill. Business excellent.

PANTAGES (Carl J. Walker, local mgr.; Alex. Pantagea, gen. mgr.; agent, direct).—Good bill and business.

CENTURY (A. & M. Loewen, mgrs.; agent, Bert Levey).—Curran and Edwards, fair; The Edwards, pleasing; Chet Wilson, clever; Burton's Dogs, hit; Rose McDonald, well liked. MASON O. II (W. T. Wyatt, mgr.; K. & E.).—Current, McKee Rankin in repertoire.

MAJESTIC (Oliver Morosco, mgr.; Shuberts).—Dark.

BURBANK (Oliver Morosco, mgr.).—Current.

"A Dollar Did It." Dramatic stock.

BELASCO (Oliver Morosco, mgr.).—Current.

"The Money Moon." Dramatic stock.

REGAL (Smith & Allen, mgrs.; agent, direct).

Vaudeville and Walter Reed company in musical comedy.

ADOLPHUS (Robert I. Fargo, mgr.).—Stock burlesque.

When answering advertisements kindly mention VARIETY

PRINCESS (F. A. Pollock, mgr.)—Pictures and chorus.

McKee Rankin and supporting company, headed by Margaret Drew, began a two weeks' engagement at the Mason Opera House Oct. 21. "Magda" was the opening bill with "The Fires of St. John" to follow for second half of week.

During the second week the Rankin company will be seen in "The Typhoon."

The big benefit for John P. Bruce, the pioneer minstrel, to take place at the Adelphi on afternoon of Oct. 29, is going along swimmingly and everything points a grand success, both financially and from an artistic standpoint.

Florence Stone (Mrs. Dick Ferris) has been specially engaged by Oliver Morosco to play the leading role in Paul Armstrong's new play, "The Escape," which will follow "A Dollar Did It" at the Burbank.

Ethel Barrymore will be at the Orpheum for two weeks, beginning Oct. 28.

The Lombardi (Pacific Coast) Grand Opera Company, said to number upwards of 135 will, on Oct. 28, inaugurate a season of grand opera at the Temple Auditorium. The organization is headed by Mme. Tarquinia Tarquini.

Frances Ring will success Marguerite Leslie as leading woman at the Belasco, following the run of "The Money Moon."

Leonard Martin and Co., presenting "Convincing Hubby," failed to make good and were closed during first performance at the Century Monday.

The early part of this week the "Examiner" caused many a smile, openly on the part of the outsider and surreptitiously on the part of those associated with the paper, by publishing a letter from Junius Calder taking exception to Othman Stevens' review of "The Money Moon" at the Belasco. Inasmuch as "Junius Calder" is Max Ihmsen, general manager of the "Examiner," the smile have not been without reason. Incidentally, the letter signed by "Calder" is written in such a manner that one familiar with the style of the Honorable John Blackwood, the publicity genius of the Morosco forces, is liable to stop and wonder whether the fine Italian in the hand of the rhetorical marvel wasn't there or thereabouts during the composition of the Calder epistle. No doubt it's a mere coincidence, but if I am not badly mistaken the Belasco ad. in the "Examiner" was larger than usual for the announcement of the continuance of "The Money Moon."

Mabelle Elliott, formerly with the Olympic and Lyceum choruses in Los Angeles, was a member of "The Antique Girl" act which closed its local engagement at the Orpheum Sunday.

George Field, former vaudevillian and dramatic stock actor, is now with the Universal company in Hollywood.

Fred Mace, comedian and connoisseur of buttermilk, is happy in the anticipation of a visit from his aged parents, who will arrive from Philadelphia within the next two weeks. They will be accompanied on the trip west by Marguerite Loveridge, who is spending her vacation in the east.

In future the Princess in First street will be devoted to pictures, with a chorus of ten comely girls as a special feature. F. A. Pollock is the new owner, having purchased the lease of the house from Elmer Workman.

The members of the Kinemacolor company have arrived in Los Angeles and the studio on Sunset boulevard is a scene of activity these days. The location is that formerly occupied by the Fox company. Del Henderson, Eddie Dillon and others of the Biograph company have arrived in the city.

The team of Mischa Rubino and Grace Maynard is no more. Miss Maynard, who is Mrs. Rubino, having packed bag and baggage and leaving her husband without the formality of asking his permission. Rubino says he is happy to be once again single, but it was an awful awakening after eight months of married life, all of which was not perfect bliss, according to his story.

George Morrell, Tommy La Rose and Harry Russell are among the new faces at the Adelphi this week.

PHILADELPHIA. By GEORGE M. YOUNG.

KEITH'S (H. T. Jordan, mgr.; agent, U. R. O.)—Two sketches of widely different character figured in a bill which reached a good average of entertainment throughout. Both sketches scored solidly. The principal one was "The Countess Nadine," a Russian story by Joseph A. Golden, who very likely got his suggestion for the sketch from "La Tosca," as it is very much like the second act of Sardou's play. It is a strongly dramatic offering for vaudeville

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and gives Miss Walsh excellent opportunity to display her ability as an emotional actress, even if the later situations savor strongly of the "meller" drama. The star has excellent support from George W. Howard and Theodore

cutting in the early part might help some, but once the sketch gets into real moving order it travels at a high rate of speed and holds up right to the finish. Much of its merit is due to the clever work of Lynne Overman, who

has condensed "Mrs. Temple's Telegram," but it is a dandy little farce for vaudeville and should go as well anywhere as it did here. Cliff Gordon was a solid laughing hit. It is some time since Gordon has graced the Keith stage here, but his return was marked with something that will last, for no monolog turn heard here since Cliff appeared last, has scored stronger. He still holds to a lot of familiar material, but there is enough of the up-to-the-minute talk to keep everything fresh and the laughs came steadily for him. Conly and Webb's comedy musical act with the foolish stuff running wild through it and the big smash at the finish caught a liberal share of the honors. They give a very good idea of how easy it is to get along with nonsensical stuff when it is handed out in the right way. The same goes for Mullen and Coogan who call their act "Odd Nonsense," and they live up to every bit of it. Alan Coogan injects some nifty stepping which stands out for real merit, but the rest of the act is just pratle. Two or three of the guys used ought to be stricken out as long as the boys are bidding for the big houses and those who remember Al Stinson are sure to notice the trading. Mullen and Coogan, however, were a bit of no small dimension and there are only a few little spots to be cleaned up. They can handle

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Babcock and the piece was very well received Monday night. The other sketch, "Who Is Brown?" is a farce in the broadest sense, but it is a sure laugh winner and held the house amused through a rather long period. A little

does splendidly in the principal comedy role. Lora Rogers also handles a character role very well. The others are of ordinary kind, but are capably taken care of. "Who Is Brown?" offers no new theme, Frank Wyatt

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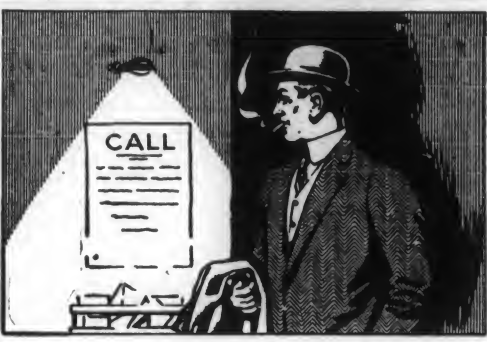
Direction FRANK BOHM

their material for laughs and it might just as well be the best material. Robinson and Newbold and Marie Gribben were one of the four acts new here. The "stage" impressions by Newbold were made good for warm appreciation, the Hitchcock and Herz bits being especially pleasing. Miss Gribben has a good voice, but her selections have not been too well chosen. The act went over nicely. Martinetti and Sylvester closed a late show and the boys added three or four minutes through their final stalling trick. It was so well worked up, however, that nearly everybody remained seated to see what was coming off. The early portion of the act went big as usual, the comedy end of the team doing some great falls. The Three Dixon Sisters did as well as could be expected in the opening position. They have a nice looking number and dress prettily although the big bows on the boots detract some. The Juggling Burkes won plenty of favor with their club throwing.

NIXON (F. G. Nixon-Nirdlinger, mgr.; agent, Nixon-Nirdlinger Agency).—An evenly balanced bill pleased a well filled house Tuesday afternoon. Frances Clare at the head of a new "girl act" (New Acts) featured. Rice and Franklin started things rolling with their singing and talking turn. It is of the usual run, but is nicely handled and met with favor. Stain's Circus got through on the antics of the trick mule and revolving table bits. There is little else to the act, the ponies being put through a few simple tricks. The trick stuff is worked up to a burrah finish by "plants" from the audience. Masters musical novelty act was well liked. He is a clever musician and has worked out some trick stuff by playing two instruments at the one time which furnishes him with material that ought to go over fine in the small time houses. The act lacks showmanship. With it Masters might hit the big time if there was a little more to his act. "Bill Jenks, Crook" is a sketch and for a few minutes at the start and a big surprise finish it looks like a regular high class vaudeville skit. But it falls off right after the start and is of very ordinary calibre until the big blow-off when the detective is outwitted. Once the woman's disguise is penetrated, the sketch begins to fall. It went well enough here and will probably fit in where the audiences are not close students of detail. Burns and Franklin have a piano act of the usual rathskeller style, better than many and not good as some. The singer puts his stuff over and held the audience well in hand through several recalls.

BIJOU (Joseph Dougherty, mgr.; agent, U. B. O.).—Bill lacked speed and started nothing until Dooley and Parker stole everything down next to the closing spot. Dooley's Scotch bit was a riot and kept the applause going until Parker was forced to exit and give Dooley a chance to sing the chorus over. Parker added a good singing voice and the act went over solidly. It should do the same as a feature act on the better class of small time bills. Warren Blanchard and Co. closed the show with an oddly arranged act. It opened like a burlesque magic turn, switched into one or two other channels and wound up as a "strong-man" act. Most of the latter stuff was fakey and the act finished weakly after getting a fairly good start. The spring pulling and piano lift is being done this week in a picture house. The pull is not so well done or as showy as Blanchard does it, but the piano lift of Blanchard's is so poor as to be almost a comedy bit. It could be made a real laugh and that seems to be the best hope for the act. Jere McAniff and Co. offered their military sketch with fair results. After a good start, the man sings a couple of parodies which do not fit. The girls' songs were liked. The act needs re-framing. Clifford and Frank are a couple of girls with a violin and a piano. One also has a voice, but it does not help the act any. The girls can get by with a musical act if it is put over in the right way. This one is not and as they have a well beaten path to follow, it looks like a tough job for this pair. They are musicians above the average and make a nice appearance. They should take advantage of this. Ted and Corinne Breton offered a comedy talking skit of very light merit and V. P. Woodward filled in the opening spot by spinning several tambourines. "The Last of the Regiment," a double reel film, held considerable attention.

VICTORIA (Jay Mastbaum, mgr.; agent, Jules E. Aronson).—Show ran above the average with two or three acts coming in for an equal divvy of the chief honors. Dalbeane and Co. with a balancing ladder and wheel act held down the headline position in satisfactory style. They have a routine of nicely handled tricks and their efforts were warmly appreciated. It is a nice act for any of the small time bills. The shooting act of the Georgian Brothers still ranks as the best shooting act seen in the small time houses and will compare favorably with any of those on the big time. With a special drop now used the act looks bigger and better and the shooting is always up to the high mark. Martini and Troike made a strong bid for top honors as applause winners with their "street-musician" act. There is just a bit too much talk, but the act catches up nicely and the finishing bit hits the mark. Margie and Fritzie have a bike act which goes along on the appearance of the woman who does her stunts in a close-fitting black jersey suit with bare legs and a smaller partner does an ordinary routine of tricks. The act will do as a small time number. The



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woman could be made a billing feature of the "cycling Venus" type, though she won't steal any of her predecessor's glory. Irene Lee is doing a "single" now finishing with a "boy" number which is her best. She was last at the head of the "Kandy Kids" act and the present offering may be new. It needs brushing up. The "boy" song will do for one number. A sketch of the rough-comedy type put Farnum and Delmar in good favor. They work in breezy style and make the comedy secure results through handling it cleverly. As a small time sketch it will hold its own. Spence and Spencer got as much applause as any dancing act seen for some time. They are well above the usual run of small time dancing teams. The boy is a dandy stepper with some new steps and the team work gives them a nice finish. Goldrick and Moore is a new singing and talking act on the small time. The talk drags. The singing is the strong card and should be played up more. Moore was formerly with Whirl's Harmonists and Goldrick was with Dumont's Minstrels for several years. They can build up a pleasing singing turn. Mack C. Wills offered a "single" singing and talking act which was helped along to fair results by his dancing.

PALACE (Jay Mastbaum, mgr.; agent, Jules E. Aronson).—It was pretty hard to get a line on the bill this week. It was a poor show to start with and after four acts had been replaced on Tuesday, it was still far from being a good bill. The Cleveland Trio, two boys and a girl with a new dancing act, got off badly and never recovered. They need some work to get the act into shape. Wells G. De Veaux got through nicely with his comedy musical turn, but the talk was sad. His xylophone number was one of the best applause winners, and as applause was very scarce, De Veaux might be classed as a hit. Ruth Wright, who used to use a song sheet, is doing just a plain "single" singing turn. A couple of snapper songs will help her. She has a good, strong voice, one of the best that fits ballads, but a lively number is needed. Ruth is also a little shy on dresses to keep her in the running with so many well dressed singles in the market. Something was the matter with the skating act of the Rollers. They missed several times each taking a tumble and the drop came down before the act was ended. Jack and Asta Shannon offered a comedy singing turn which met with mild returns. The Arnold Sisters offered singing and dancing. One of the two did a hornpipe in tights which proved the act needed some fixing up. It is just an ordinary "sister" act. The Apache dance offered by the Varrovas was a sort of a mystery to the Market Street throng. If they understood what the dancers were trying to do they showed no evidence of it after the pair was through. The act may have been suggested by the "Artist" dance used by Deane and the shooting finish was much like that used in Mollie Williams' dramatic sketch. They may not have been "lifted," but are close enough to remind those familiar with the big acts. The Flying Werts were billed but could not use their apparatus. La. Parise was the big type act. A woman and dogs do a series of poses which are nicely done and were well received. Kaplin and Baraldi, a new musical act, was added to the bill Tuesday and proved a very likable number. Oaks and Calkins missed fire with a blackface act. The Sheridan Brothers have an idea for two boys, but are trying too much. The muscle display should be dropped first. The piano lift and spring-pull are new strength tests on the small time. The opening is poor. The boys will profit by having some one tell them just what to do and how to do it.

EMPIRE (E. J. Bulkeley, mgr.).—"The Oriental" is one of the shows of the Western Wheel which failed to pass the censorship of the committee when the season opened. Probably a good bit of it has been made over since the orders to improve were given, but there is still plenty of room for work to be done before it can be classed as a good show. What it needs most is some one to whip the show into shape, put in some good numbers and show the comedians how to handle the material. Just now many opportunities are being missed because good bits are being poorly handled. This is principally found in the first part which gives the show a poor start. It is always harder to gain speed after a slow start and it was not until the burlesque was well under way that the laughs began to come as they should. Then it was due principally through the dry comedy of Frank Bamard, who secured good results in his tramp make-up. The comedy acrobatic turn of Swan and Bamard was placed in the second place instead of being a part of the olio and it did a lot toward building up the comedy, although Swan and Bamard are doing exactly the same act they did with "The Orientals" years ago. Had there been as many laughs injected into the first part, the show would have gone over in good shape. "At the Costumer's" is the first part and while it is along a line pretty well worked in burlesque. It offers opportunities for good, snappy comedy. Joe Burton, Charles Blake and Frank Bamard have the comedy roles with Will H. Ward as a Dutch store keeper and Joe Dixon playing a blustering show manager. Joe still wears his funny black mustache and light derby. It would not look like Joe if he didn't, though you could never mis-

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take the voice. The first part ran less than 45 minutes and the one big situation for laughs is a measuring bit with the three comedians using the tape on three husky models. But they did not get anything big out of it. In fact, it was so slow that Lisette Howe, who was taking down the measurements, fell into state of coma and missed a couple of cues. It should have been worked into a big laugh, but it was not. The comedy in the burlesque, a war travesty, was just as weak, excepting when Bamard was on the stage. Ward did not have as much chance as the others in the first part, but got all there was to be had and did much better later. With the material at hand the pieces should have gone better. The principal women and the chorus have also been overlooked in the construction of the show. Grace Harvard, Lisette Howe and Gertie DeMilt are never in evidence long enough to add their worth. Miss Harvard led only one number and then it was a "rag" which belonged to the soubret. Miss Harvard should have had at least two more, and instead of working alone should have a showy number backed up by the girls. It was not until the burlesque, when she wore a natty white outing suit that Miss Harvard really looked the part she holds in the company. Miss Howe had a couple of numbers in the burlesque and wore two or three pretty costumes which set off her complexion nicely, but she suffered along with the others in being poorly cast. It was the same with Gertie DeMilt. The latter has not been prominent in burlesque lately, but she is still a very useful girl for she can put a song over, has a pleasing style about her and can dance. Monday afternoon the audience plainly showed how much they liked her and really made a number that was only fair into a bit. Miss DeMilt goes in for tights in one number and she can wear them, too, but not those ugly brown ones nor the "seemore" jacket that went with the leg coverings. If the manager of the company likes to see his women in tights he is losing a chance by not supplying Lisette Howe and Gertie DeMilt with some shape display. When Gertie is posing as the daughter of a Mexican president she should not wear a soubret dress, though most Mexican presidents have been funny. Patsy Conroy from the chorus stepped out in front long enough to win three encores for her violin solos. Patsy has a nice little specialty that could be made to stand out as a big number, but not with the girls standing round like statues. It could be made into a pretty and showy street musician number with attention, and Patsy might be told that she plays her numbers too fast. Ollie Ramsey and one or two others have small roles. The chorus is up to the full role and one or two sets of costumes are pretty, but the dressing of the show is not up to a very high standard and at times it is cheap looking. Grace Harvard with songs and a weak attempt at telling gags; Burton and Dixon in the act which the latter has been doing a long time now and which is not improved any; Gertie DeMilt with a couple of songs and a bit of stepping which went over fine and Will H. Ward and Co. in the sketch "When the Devil Comes to Town" made up the olio. The sketch held plenty of attention and got its share of the applause. Ward has been doing it some time now, but it seems to last. Pearl Blackburn, Joe Dixon and Runny Abbott form the "company." It is not known whether the work of making the show over is considered completed. If it is the Censor Committee can find a lot of weak spots. The show needs speed, some numbers to give the chorus which appears capable and the principal women something more to do. The first part needs the most attention. If it can be brought up to the burlesque the average will round out a good show, not one of the best, but a good show.

English Jack O'Brien, Willie Fitzgerald and Link Russell have fixed up a new boxing act called "High Life in Paris" which they will try out next week at the Howard Boston. O'Brien has been playing vaudeville. Fitzgerald and Russell are former fistic stars of this city.

BOSTON.

BY J. GOULTZ.

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KEITH'S (Harry E. Gustin, mgr.; agent. U.

HEADLINERS KEITH'S UNION SQUARE,

NEXT WEEK (Oct. 28)

TEMPEST AND TEN

Introducing the song especially written for
Miss Tempest by Cooper & Oppenheim

"OH WHAT A BEAUTIFUL
DREAM YOU SEEM"

SUCCESS THIS WEEK (Oct. 21), COLONIAL, NEW YORK

AUSTRALIAN WOOD CHOPPERS JACKSON and McLAREN

BOOKED SOLID UNITED TIME

B. O.).—Mrs. Langtry, headliner, just passing on her name. Her sketch not what was expected. Charles and Fannie Van, laughs; Pat Rooney & Marion Bent, good; Mori Brothers, lively; "The Hold Up," good; "Rube" Dickinson, scream; Richard Walley, scored; Lyndell & Littlefield, pleased; Mr. and Mrs. Stuart Darrow, opened good. Pictures.
TREMONT (John B. Schofield, mgr.; K. & E.).—"The Wall Street Girl" with Blanche Ring, opened to good business.
SHUBERT (E. D. Smith, mgr.; Shubert).—"Broadway to Paris," with Gertrude Hoffmann doing capably. Engagement extended two weeks.
BOSTON (Al Levering, mgr.; K. & E.).—"Robin Hood" ends a run this week. Business fair.
HOLLE (Charles B. Rich, mgr.; K. & E.).—"Coming Home to Roost," fair business for second week.
PLYMOUTH (Fred Wright, mgr.; Liebler).—"Disraeli," with George Arliss, doing well.
MAJESTIC (E. D. Smith, mgr.; Shubert).—"Little Boy Blue" doing well for third week.
COLONIAL (Thomas Lathan, mgr.; K. & E.).—"The Quaker Girl," eighth week. Business beginning to slacken. Has been leading everything in town for receipts.
PARK (W. D. Andreas, mgr.; K. & E.).—"Maggie Pepper," with Rose Stahl, holding up well. Eighth week. Two weeks more.
CASTLE SQUARE (John Craig, mgr.).—Stock "The Man of the Hour."
ST JAMES (M. H. Gueltsian, mgr.).—Stock: "The Deep Purple."
CASINO (Charles Waldron, mgr.).—Burlesque: "Midnight Maidens."
GALEITY (George T. Batchelor, mgr.).—Burlesque: Dave Marion and "Dreamlands."
GRAND OPERA HOUSE (C. Lothrop, mgr.).—Burlesque: Dante's Daughters."

Gertrude Hoffmann was robbed of her jewels, and it was really so. When the story was first given out "wise" editors said "nothing doing on the lost jewels. You will have to dig up a better one than that even if your show is good." But Max Hoffmann was not to be denied. He bristled up at the police and told them that if they didn't get busy he would call in the Pinkertons. Then the manager of the Touraine, one of Boston's finest hotels, came to bat with a statement that Miss Hoffmann had really been robbed. Seven police inspectors attached to headquarters got busy and arrested Mose Silverstein and Alex Fread for the larceny of the diamonds and other valuables. The police charged them with stealing \$1,000 worth of jewelry. Max Hoffmann at first reported the loss as \$12,000. After the arrest he remembered that some of the jewels had been left at home. The larceny took place Monday night, after the Hoffmanns

BLOSSOM SEELEY AND RUBE MARQUARD FEATURING MISS SEELEY'S ORIGINAL HIT "THOSE RAGTIME MELODIES"

ENORMOUS SUCCESS AT HAMMERSTEIN'S NEXT WEEK (October 28)

"THOSE RAGTIME MELODIES" WRITTEN BY GENE HODGKINS

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A Southern March-Rag Song

by Ballard MacDonald & Carroll Conners

OH! WHAT A BEAUTIFUL DREAM YOU SEEM

A Wonderful Song-Ballad

by Cooper & Oppenheim

GOOD BYE, ROSE

The Most Beautiful Ballad Ever Written by Herbert Imboden & Addison Parkhurst

MY SUMURUN GIRL

The Sensational Winter Garden Hit—written by E. AL JOHNSON

by Lew A. Hirsch

I'M SAVING MY KISSES FOR SOMEONE

(WHO'S SAVING HIS KISSES FOR ME)

A Wonderful Single or Double

by Cooper & Oppenheim

SHAPIRO MUSIC PUB. CO., (LOUIS BERNSTEIN, Managing Director) B'WAY & 39TH ST., NEW YORK.

had gone to the theatre. It was claimed that the crooks had women accomplices who tipped them off to the loot.

Three performances are to be given by the company from the Comedie Francaise, in Paris, March 6, 11 and 13 next. They will present a first-timer in Daudet's "L'Arle-siene." Andre-Caplet will conduct the music.

Edward Guither, a negro hotel and moving picture house proprietor, of Cincinnati, came to the local immigration station to meet a white girl he claimed was his wife. He was greeted with trouble at once. The authorities refused to believe him despite the fact that Mrs. Morris Tilly, the girl's mother, was with her and that the girl had an infant in arms that she claimed was their child. The women came on the Cynric. Washington was asked for advice, and before the girl was allowed to land a local Justice of the Peace and an immigration inspector performed another ceremony.

Another picture house building is to be built in Dorchester, a local suburb. It will be erected at the corner of Dorchester avenue and Park street at a cost of \$100,000 and will contain offices in addition to the theatre. Seats will be placed for 800.

The program for the benefit of the Henry H. Harris Home for Stage Children to be held at the Boston theatre next Tuesday afternoon will include Ina Claire, Percival Knight, Rose Stahl and her company, Gertrude Bryan, Blanche Ring, Will Rogers, May Vokes, The Melstersingers, George Arliss, an act from "Coming Home to Roost," and many others.

Henry Miller, in "The Rainbow," will follow Blanche Ring at the Tremont, Nov. 4.

Henry Childs, who had been stage manager of "Little Boy Blue" since the first performance, left the production at the Majestic theatre here Saturday night to take charge of a new Savage production now in rehearsal in New York. The members of the company chipped in and gave him a number of gifts. Otis Harlan made the pre-entertainment speech.

The Toy theatre will open next month. It will give a number of new plays at intervals of every three weeks.

Raymond Hitchcock is coming to Boston in a return engagement of "The Red Widow." The piece opened here last season and scored heavily.

Donald Meek and Al Roberts of the Castle Square Stock company wrote the words and music of a ballad that will be tried out at the Sunday night concert.

ATLANTIC CITY.

By I. B. PULASKI.

SAVOY (Louis Weoley, mgr.; agent, U. B. O.).—Edw. Blondell & Co., in perennially funny

"Lost Boy"; Grace Wilson, dandy costumes, dialect songs won fine applause; Fay, Two Coleys & Fay, funny; Five Martelles, exceptional cyclists; Deane & Price, enjoyable; Kennedy & Melrose, very clever; Raymond & Hall, well liked.

MILLION DOLLAR PIER (J. L. Young, mgr.; Wister Grootkett, bus. mgr.).—M. P. CRITERION (I. Notes, mgr.).—M. P. CITY SQUARE (E. O'Keefe, mgr.).—M. P. ROYAL (W. R. Brown, mgr.).—M. P.

CENTRAL (Karrer & Short.—M. P. APOLLO (Fred. E. Moore, mgr.; agent, K. & E.—"The Greyhound," all week.

The Bijou Dream, a picture house a few doors from the Savoy, was closed last week on the order of the police. This house came under the ban because it was not up to the fireproof requirements of the new law. The Bijou was a venture in which Brown & Wesley were interested and during the summer was a money maker. With the closing of this house, the Criterion and the Million Dollar Pier are the only places on the Boardwalk showing pictures.

Louis Winsch, who, with his former wife, Dorothy Regal, were in vaudeville about a year ago, is in town to answer charges of atrocious assault and battery preferred by the latter. He had been under indictment here and, according to reports, was arrested in New York last week on a bench warrant. He entered bail to obtain his release and came here and also gave bonds for his appearance, apparently waiving extradition. He is going to fight the charges. Winsch, well known here, was a cafe singer and married Dorothy Regal two years ago. Last fall after the alleged assault Mrs. Winsch went to Chicago and obtained a divorce. In the meantime Winsch had obtained another stage partner in Josephine Poor. He went out over the Orpheum time with her. A couple of months ago John J. Collins married Mrs. Winsch. Winsch started suit against Collins for alienation of affections.

The last three days of next week Cohan & Harris will present Douglas Fairbanks in a new version of "Hawthorne, U. S. A.," by J. Bernard Fagan. Irene Fenwick is leading woman. Others are Ruth Allen, Annie Hughes, Allan Poolock, Ivyn Simpson, Walter Howe, Louis Lebay, Sam. B. Hardy, Martin Altop, Herbert Standing, Stapley Holmes, W. Leonard Howe, A. Helton, Mayme Lynton, Eric Blind, Frederick Powell.

NEW ORLEANS

By O. M. SAMUEL.

M. (Martin Beck, gen. mgr.; agent, Stewart Sisters and Esports, musicals; general; Frosini, hit; Hickey, Grand; Grace Van Studdiford, pleased; L. B. O.).—K. & Co., went over big; Wynne and L. B. O. used new material. The Sayons, new. T. C. Campbell, mgr.; K. & E.

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DAUPHINE (Henry Greenwall, mgr.; Shubert)—Betha Williams in "A Man's Game," crude drama, crudely interpreted. Light house.

GREENWALL (J. J. Holland, mgr.)—Students of Euripides, Aeschylus, Sophocles, Shakespeare and Schiller will find little to admire in the current attraction at the Greenwall. The more erudite and scholarly will be bored, and, maybe, prove boredome, for there is no exposition of historic endeavor that will appeal to the more altitudinous of brow. It is burlesque—burlesque of the kind we used to view in the old days before it graduated into musical comedy and received a diploma entitling it to attract the very best patrons. There's the old school room burletta; the bank bit; the poker bit, and the photograph gallery bit. Then there are the German, Irish, and Hebrew comedians, not to mention the portly maidens; also maidens long since, whose plumpness developed into corpulence, and thence into embonpoint, as the French say. It, or might have. To these variously variegated attractions the audience lent willing ears and eyes, their cerebrums remaining inert and impervious, just as it should be, or was, as burlesque and brains do not coalesce, patronwise, so to speak, or, rather, write. In the olio, cunning is offering an advanced fall-breaking number, an improvement over the common or garden variety of escape entertainment. The Galloways told jokes and sang songs that were new once. Princess Tokyoito is this week's cooch dancer. She overdressed her act, employing eight yells.

CRESCENT (T. C. Campbell, mgr.)—Fiske O'Hara in "The Rose of Kildare."
LYRIC (C. D. Peruch, mgr.)—Peruch-Gypzene Stock Co. in "Forty-five Minutes from Broadway."
MAJESTIC (L. E. Sawyer, mgr.)—Maori Italian Dramatic Stock Co.
LAFAYETTE (Abe Seligman, mgr.)—Vaudeville.

The name of the Winter Garden has been changed to the Baronne Theatre.

Herman Fichtenberg, the south's most affluent picture magnate, has returned from a visit to eastern cities.

William Guerlinger, manager of the Alamo, underwent an operation for appendicitis successfully.

The opening attraction of the Baldwin-Melville Stock Co. will be "The Spendthrift."

John V. McStea has been appointed manager of the Baronne theatre.

Low Rose has taken apartments atop the Dauphine theatre.

The French Opera House opens 31 with "La Juive," in which MM. Tharaud, Delval, Mestre, Combes, and Mmes. Thierry and Charpentier will make their debuts.

The Greenwall choristers change with the fashions in order that the latest shapes may always be on view.

Lillian Bayer, the stock actress, is visiting friends in this city.

As Harold Christy, the facile feuilletonist, in concluding his interlude in a local vaudeville theatre, walked out to bow, a woman in the balcony applauded. Christy, thinking they were expecting him, emerged for a bow. The house became suddenly frigid. Christy, always to the fore in an emergency, apologized for the intrusion. "You will pardon me," he said, "but I thought I heard another person clap."

ST. LOUIS

By JOHN S. BERNST.

COLUMBIA—Maria Galvani, first American appearance, triumph; W. H. James & Co., bit; Carson & Willard, scored; Cabaret Trio, nicely; Keaton Family, tremendous; Reddy & Currier, excellent; Adpale's Circus, amused; Belle Onra, dandy opener.

HIPPORHME (Frank L. Talbot, mgr.)—Cinghese Dancers, attractive headline; International Polo Teams, interesting; Axel Christenson, big; Meade Girls, good; Cabaret Comedians, bit of bill; Arthur Hahn, liked; Sturte & Five Howards, clever; Hippodrome Elphanta & Alvarado's Goats, closed.

PRINCESS (Dan Fishell, mgr.)—Princess Maids, scored; Chas. Swinhardt, big; Knickerbocker Four, good.

KING'S (F. C. Melnhart, mgr.)—Hughes Trio, first honors; Ryan & Dee, good; Curtis-Roosters, amusing; Miss Pelester, applause; Zig-Zag Trio, good.

SHENANDOAH (W. J. Flynn, mgr.)—Musical Goodman, featured; El. Winchester, bit; Noble & Brooks, well received; Mantels Manikins, pleasing; Chester's Dogs, entertaining.

OLYMPIC (Walter Sanford, mgr.)—Fritz Scheff in "The Love Wager," large opening audience.

CENTURY (W. D. Cave, mgr.)—"Spring Maid" with Mizzi Hajos.

AMERICAN (H. R. Wallace, mgr.)—Heulah Poynter in "A Kentucky Romance." Three matinees, "Lena Rivers" by special request.

SHUBERT (Melville Stoiz, mgr.)—Molly McIntyre in "Bunt Pulls the Strings," held over another week. Business great.

GARRICK (Mat Smith, mgr.)—"Within the Law."

LA SALLE (Oppenheimer Bros., mgr.)—"The Power Behind the Throne."

GAYETY (Charles Walters, mgr.)—Haastings Big Show.

STANDARD (Leo Reichenbach, mgr.)—"New Century Girls."

CINCINNATI

By HARRY HESS.

GRAND (John H. Havlin, mgr.; T. Aylward, representative; K. & E.)—"The Enchantress," Kitty Gordon heads.

LYRIC (James E. Fennessy, mgr.; Shuberts)—"Little Women." Well patronized.

WALNUT (W. W. Jackson, mgr.; S. & H.)—"The Old Homestead."

KEITH'S (J. J. Murdock, mgr. agent, U. B. O. rehearsal Sun, 10).—Perrell Brothers, opened Windsor Trio, good; Hugh J. Emmett & Co., excellent; Thurber & Madison, pleased; Mrs. Sumko, disappointing; Master Gabriel & Co., featured; Hoey & Lee, scream; Jungmann Family, closed.

EMPRESS (George F. Fish, mgr.; S-C; rehearsal Sun, 10).—"The Wow-Wows," featured; Gilbert Losee, very good; Les Adlers, clever; Pierce & Mazze, pleased; Leonard & Meredith, good.

LYCEUM (Harry Hart, mgr.; agent, Gus Sun).—Whiting & Gerard, bit; Sprague & Dixon; Agnolins Lewis & Co.; Wright & Clayton; Rosars.

AUDITORIUM (R. J. Gomes, agent).—Boyd & Howland; Harrison Jones; James A. Welch & Co.; Elmore Bartlett; Frank Burt.

PEOPLE'S (J. E. Fennessy, mgr.)—"Tiger Lillies."

STANDARD (R. K. Hynicka, mgr.)—"The Merry Whirl."

BALTIMORE

By ARTHUR L. ROBB.

MARYLAND (F. C. Schanberger, mgr. agent, U. B. O.; rehearsal Mon, 10).—Laughing honors, Mr. & Mrs. Sidney Drew; Lillian Shaw's, enjoyed; Phila and Picks, pleased; Matthews and Al Shayne, scored; De Vole Troupe, skilful; Willis Family, delighted; Cross & Josephine, pleased; Baltos Troupe, good.

NEW (George Schneider, direct).—Sunders Troupe, mediocre; Sylvester, laughing honors; Lester and Lester, got by; Collins and Reilly, laughs; Ida James & Co., impossible sketch; Johann Friederich 3, closed.

VICTORIA (C. E. Lewis, mgr.; agent, Nixon-Nirdinger; rehearsal Mon, 10).—Staley and Birbeck, headline honors; El Roy Sisters; Lee and Wasburn, laughs; Les Jeunettes; Premier Duo, pleased; "The Woman Haters," laughter.

FORD'S (C. E. Ford, mgr.; K. & E.)—"Madame Sherry."

ACADEMY (Tunis F. Dean, mgr.; K. & E.)—Helen Ware in "Trial Marriage."

AUDITORIUM (R. McBride, mgr.; Shubert).—"Butterfly On the Wheel."

GAYETY (Wm. Ballauf, mgr.)—"Gaiety Girls" Show.

EMPIRE (George Rife, mgr.)—"Stars of Stage Land."

HOLLIDAY ST. (Wm Rife, mgr.)—Stock

AUSTRALIA

(By MARTIN C. BRENNAN.)

11 Park St., Sydney, Sept. 23.

HER MAJESTY'S—Revival of "Chocolate Soldier."

ROYAL—"Camille," presented by Harcourt Beatty and Hilda Spong, played to paucity on its opening Saturday. Quite an unusual proceeding, of late years, for a Williamson production.

ADELPHI—"The Queen of the Redskins," drama; good interpretation and capacity audience on its first appearance.

PALACE—"What Women Suffer." Usual lurid abortion, produced by Phillip Lyton & Co.

CRITERION—"Wallingford." The show draw has surprised even the most sanguine. It bids fair to run until it must needs be removed.

TIVOLI.—Since the advent of Hugh D. McIntosh great things are doing. The entire staff is now fitted up in trim cutaway jackets of white, with red facings. This innovation obviates the difficulty in recognizing the ushers from the ordinary dress-suit habits.

The program contains the Marcate Sisters, La Freya, Rallis and Wilson Trio, Chinko, Minnie Kaufmann, Fred Buett, Vande and Verne, Fanny Powers, Borneo Gardiner, Marshall Crosby, Bright Sisters, Walker & Sturm &

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Harry Linden. A huge bill tomorrow night. The Henriette de Servis crowd comes along for a reappearance.

NATIONAL.—Hawlin & Mack, American dancers, bit of bill; Hugh Huckam's Serenaders, clever; Do Re Mi Musicians, Lawrence Barclay, Leo Coney, Ted Herbert and Harry Sadler. Tonight Beaumont Collins reappears.

BAIN'S PRINCESS reopened with the usual compliment of Australian talent. Business good. The suburban shows run by this small time manager, are doing well.

"The Woman" will be the next feature at the Royal. It will feature William Desmond, Florence Gleason, A. J. Patrick and Hilda Spong. Y. M. C. A. Margaret Cooper, the English pianologist, is doing good business on her return.

The Great McEwen opens at the Town Hall, Oct. 1. He will play under the direction of Max Steinberg and W. J. Morgan, two shrewd American showmen now located here.

Owing to my Interstate mail being mislaid, other shows are unavoidably omitted.

Captain Rose's Cowboys came over two weeks ago. They will fit in with Wirth's Circus. There are about seven in the bunch. No detailed particulars are available as to their opening.

In the meantime Bud Atkinson, an American showman, connected with the J. D. Williams enterprises, is over your way in order to send a Wild West show over this way. With strong support behind him, Atkinson must make good money.

John E. Donnellan, manager of the picture theatre connected with the J. D. Williams enterprises, will sever his connection with that company in order to manage the Great McEwen when he opens at the Town Hall next Tuesday week. Subsequently Donnellan will tour the mesmerist around the world—the pair playing shares. Donnellan's loss will be keenly felt by the Williams' people, as he is one of the best liked men in the city.

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LAWRENCE GRATTAN

Direction, JO PAIGE SMITH

FIFTH AVE. THEATRE, NEW YORK, Next Week (Oct. 28)

NOTE—Above title will be used henceforth, instead of "Just Married," which, it is learned, is the title of another act.

The straight man of the Raleigh wire-walking act was married last week to Beattie McDonald.

Fanny Powers, a well-known act here since her childhood, will probably leave the stage in favor of matrimony ere the year is out. Her prospective spouse is reported as being very wealthy.

The Great Jansen Show is now in Brisbane and doing well. Nelson Story will probably

frame up a two-act after the conclusion of the Australian engagement.

The Billy Kersands Minstrels came over from New Zealand three weeks ago. Failing to secure a city house, the boys hung around for a week, after which they played the suburbs for two nights and then worked overland to Melbourne, where they opened last night. The Era Comedy Quartet, the big act, is anxious to fix up with an Australian management, but the latter wish to see the act first.

The \$5,000 tug-of-war carnival, promoted by

Hugh D. McIntosh, commences next Saturday night. It should draw a huge crowd, as the billing has been extensive.

Earl Taylor and Dick Arnold, a rathskeller act, "blew in" by the last mail. They came with excellent credentials and were booked by McIntosh to open at the Tivoli next week.

Ben Fuller has decided to cut out the usual corner man first part owing to the scarcity of good material.

Fred Niblo, the "Wallingford" comedian, has

the reputation of being one of the best dressed men in Sydney and there are some good clothes here, too.

Harnes & West are now touring New Zealand. Other prominent American acts over this side are Nella Webb, who opens at the Tivoli Saturday; O'Dell & Hart, Jourdaire Quartet, Hamlin & Mack and a number of others round about. In fact, there are more of your people over here than at any other time within ken of the oldest inhabitant.

Tell Claude Golding (Golding & Keating) that his grandfather and VARIETY'S representative drank his health on the receipt of the fifty dollar bill from the comedian.

ALTOONA, PA.

ORPHEUM (Wilmer & Vincent, mgrs.; U. B. O.; rehearsal, Mon. 10).—Bartlett, Breton & Richards, hit; Reinsner & Gores, big; Kild Kabaret, big hit.

ATLANTA, GA.

GRAND (H. L. Cordoza, mgr.).—Week 14. Haverlocks, good; Sampson & Kelly, fair; Joe Jackson, great; Cabaret Trio, splendid; Valerie Bergere, good; Howard & Snow, hit; Mirana Bros., hit.

LYRIC (H. L. Cordoza & H. L. DeGlive, mgrs.).—Week 14. "Call of the Heart"; week 21. "Madame X."

FORSYTH (H. L. Cordoza, mgr.).—Stock; good business.

BIJOU (H. L. DeGlive, mgr.).—Longworths, good; Uno Bradley, fair; Pierce & Roslyn, hit. Aerial Browns, splendid.

ATLANTA (Homer L. George, mgr.).—14-15. "Madame Sherry," good business; 16. "Flake O'Hara."

BATTLE CREEK, MICH.

BIJOU (Will Marshall, mgr.).—17-20. De Long Trio, nimble; Bud Williamson, pleased; James Grady & Co., fine; Maggie Le Clair, clever; Col. A. J. Patton & Co., hit; 20-24. Emil Spats, good; Dairay Brothers, fine; Lizzie Wilson, pleased; Harry Beresford & Co., good; Hill, Cherry & Hill, scream.

HEIMAN

BUFFALO.

TECK (John R. O'Shea, mgr.; Shuberts).—"Blindness of Virtue," darling, capacity house. STAR (P. C. Cornell, mgr.; K. & E.).—"Ben Hur."

SHEAN (Henry J. Carr, mgr.; U. B. O.; Mon. 10).—Helen Henschel-Morris, first honors; Ramsdell Trio, artistic; Halligan & Sykes, popular; Scott & Keane, favorites. Reed Bros., above average; Swor & Mack, hit; Edna Goodrich, headliner; Phil Staats, amused; Jordan Trio, agile.

MAJESTIC (John Laughlin, mgr.).—"A Woman's Name."

GARDEN (M. T. Middleton, mgr.; Columbia).—"Trocadero."

LAFAYETTE (C. M. Bagg, mgr.; Empire).—"Bohemian."

FAMILY (A. R. Sherry, mgr.; Loew; Mon. 10).—Robin, very funny; Bobby Stone, pleased; De Camps Pets, scream; Beale Brennan, fair; Harrigan & Giles, passed; Bobby Pandor & Bro., fine.

ACADEMY (Henry M. Marcus, mgr.; Loew; rehearsal, Mon. 10).—Frank Carmen, creditable. Eccentric Wheeler, ordinary; Seven Byrne Bros., feature; Katherine Selsor; Kelly & Mack, capable; Will Lacey, clever; Root & White, classy; Hagerty & Le Clair, held interest; Inez, entertaining; Whirling Eridors, sensational.

E. P. THAYER.

BURLINGTON, IA.

GARRICK (John M. Root, mgr.).—"Mother Goose Girls"; Radcliffe & Hall; Ed Foster & Mike; Bert Melbourne, Seymour & Robinson; John Baxley; Nadell & Kane; Four Cordas.

GRAND (Ralph Holmes, mgr.).—"Putting It Over"; 29. Evans Minstrels.

CLEVELAND, O.

HIPPODROME (H. A. Daniels, mgr.; U. B. O.; rehearsal, Mon. 10).—Rudford & Winchester, good; Jimmy Lucas, pleased; Bell Family, headliner; Hunting & Francis, good; Trovillo, clever; "Dance Dream," feature; Harry Fox & Millership Sisters, big; Kitty Trancy, neat.

FRISCOLLA (Proctor E. Seas, mgr.; Gus Sun, rehearsal, Mon. 10).—"Polly Pickle's Pets," headliner; Logan & Torres, Torleys, Columbia Musical Four, Ethel McPhee, Bob & Lyons, Marcena, Nevano & Marcena.

STAR (Drew & Campbell, mgrs.).—"Miss New York Jr."

EMPIRE (E. A. McArdel, mgr.).—"Social Molds."

COLONIAL (R. H. McLaughlin, mgr.; Shubert).—"C. O. D."

OPERA HOUSE (Geo. Gradner, mgr.; K. & E.).—Charles Cherry, "Passers-By."

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"The Yoke."
CLEVELAND—Stock.
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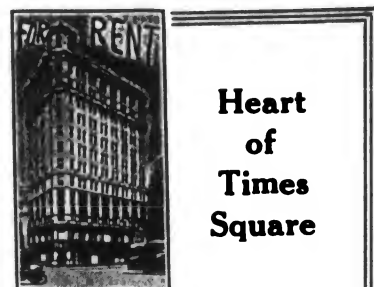
DALLAS, TEX.
MAJESTIC (O. F. Gould, mgr.; Inter-State;
rehearsal Monday 10).—Week 14, Swain's
Cockatoo, excellent; Three Dixie Girls,
pleased; Laypo & Benjamin, fair; Roach &
McCurdy, hit; Schrode & Mulvey, fair; Car-
roll & Fields, well received.
COLISEUM (State Fair Grounds).—Con-
way's Band, excellent; Josephine Dunfee, fine;
Rappol, very good; Sutcliffe Troupe, well re-
ceived; Nielson's Aerial Ballet, spectacular;
edy Circus, pleased. GEO. B. WALKER.

DECATUR, ILL.
BIJOU (A. Sigfried, mgr.; agents, W. V. A.)
—Sidelas, well received; Wilson & Wash-
ington, laughs; Haviland & Thornton, neat; Tom
Moore & Stasia, clever; Nettie Carroll Trio,
good.
EMPRESS (Thos. Ronan, mgr.; agents S-C.)
—Otto Stelnert & English Idols, very good;
Sam Hood, pleased; Toney & Norman, well
received; Nielson's Aerial Ballet, spectacular;
The Brahams, excellent. RACE.

DETROIT, MICH.
TEMPLE (C. G. Williams, mgr.; U. B. O.)
rehearsal, Mon. 10).—Digby Bell, immense;
Julius Tannen, laughs; Olive Briscoe, very
good; Corell & Gillette, humorous; Kirk-
smith Sisters, good; Delmore & Lee, excel-
lent; Puck & Lewis, hit; Sidney Baxter, en-
tertaining.
MILES (C. W. Porter, mgr.; U. B. O.)
rehearsal, Mon. 10).—Mabel McKinley, pleas-
ing; Bartoletta & Dalley, hit; Noble & Brooks,
good; Six Abdallahs, clever; Nerin Carman,
novel; Marzellas Birds, pleased.
DETROIT (Harry Parent, mgr.).—"The
Woman."
GARRICK (Richard Lawrence, mgr.).—"The
Talker."
LYCEUM (A. R. Warner, mgr.).—"The Di-
vorce."
FOLLY (H. W. Shutt, mgr.).—Stock Bur-
lesque.
AVENUE (Frank Drew, mgr.).—Watsons
Beef Trust.
GAYETY (William Roche, mgr.).—"Love-
makers." JACOB SMITH.

ELMHURST, N. Y.
MOZART (Feller & Shea, mgrs.).—21-23,
Conroy & Le Maitre, excellent; Roy & War-
ren, well received; Marika & Carmen, good;
Tom Sidelas, good.
MAJESTIC (M. D. Gibson, mgr.; U. B. O.)
—Olivette & Co., entertaining; Francelli &
Lewis, ordinary.
FAMILY (George W. Middleton, mgr.).—
21-23, King, Mulholland & Co., good; Tur-
rilly Duo, pleased; Harry Rose, good.
LYCEUM (Lee Norton, mgr.; Rel's Circuit).
—26, "Alma." J. M. BEERS.

ERIE, PA.
COLONIAL (A. P. Weschler, mgr.; A. V.
O'Brien, asst. mgr.; agents, Gus Sun & U. B.
O.).—rehearsal Mon. 10).—LaToy Bros., clever;
Mary Dorr, good; Moore & Elliott, good;
Texas Tommy Dancers, big; Ronald & Ward,
good; Norris Baboons, well trained.



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Walnut Street, oppo. Eighth, Philadelphia.
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Cafe Cabaret every night.

PARK—Stock.
MAJESTIC (J. L. Gibson, mgr.).—22-24,
"Life's Shop Window"; 24, "Madame Sherry";
25, Mme. Schumann-Heink; 26, "Spring Maid."
M. H. MIZENER.

FALL RIVER, MASS.
SAVOY L. M. Boas, mgr.).—22, Aborn Opera
Co.
ACADEMY (L. M. Boas, mgr.; Loew; re-
hearsal, Mon. 10).—21-23, Honey Johnson,
very good; Alice Hanson, excellent; Texas
Tommy Dancers, good; Chief Red Feather &
Princess No-No-to-ah; 24-26, Eldler & Shel-
ton; Force & Williams Texas Tommy Dan-
cers.
PREMIER (L. M. Boas, mgr.; Loew; re-
hearsal, Mon. 10).—21-23, Fred & Clara
Steele, very good; Frank Case, good; Mozart
Quartette, hit; 25-26, Nellie Smith; Morton
Bros.; Mozart Quartette.
EDW. F. RAFFERTY.

HAMILTON, O.
SMITH'S (Tom A. Smith, mgr.).—20, "Get-
Rich-Quick-Wallfording." Good business, 21-
23, "The Grafter"; 24-25, "Escaped from the
Harem"; 26, "Madam Sherry."
GRAND (J. E. McCarthy, mgr.; Gus Sun,
Sun, Tues. & Thurs. 10).—20-21, Ivy & Ivy,
Ollie Woods; 22-23, Chester Wilson, Field
Barnes; 24-26, Franconia Trio, Iva Donata
Business good. QUAD

HARRISBURG, PA.
ORPHEUM (Wilmer & Vincent, mgrs.; U.
B. O.).—Monday 10).—Low, Hoffman, very
good; Mr. & Mrs. Mark Murphy, well received;
Holmes & Buchanan, pleased; 3 Emersons,
very good; Lyons & Yocco, encores; Top of
the World Dancers, well liked.

HAVENHILL, MASS.
COLONIAL (L. B. Mayer, mgr.; Agent, U.
B. O.).—21-22, Baker & Burns, amused; Kelly
& Adams, pleased; Nick Conway, entertained;
Sampson & Douglas, fine; Riva-Larsen Troupe,
good; 23, "The Fortune Hunter"; 24-26, Gus
Edwards' Newsboy Sextet; The Runtins; Ma-
rie Sparrow; Wilson & Wilson; 27, Liberator's
Band. "HINE"

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Max Bloom, assisted by competent company
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DUVAL—Dark. JNO. S. ERNEST.

KANSAS CITY, MO.
ORPHEUM (Lehman, mgr.; W. V. Assn.).
—"The Drums of Oude." Hena Sisters, W. C.
Field, Mildred Grover, Chick Sak, The Rexos,
Lydia Nelson.
EMPRESS (S-C).—"House Boat Party."
Van Hampton & Josephine, "Leap Year Girls."
Low & Edwards, Joe Cook, Jack Altman.
GLOBE (C. W. Jacobs, mgr.; W. V. Roche).—
Lamont & Milham, De Voe Bros., Courtney &
Jeanette, Three Ramblers, Bert Taylor, Harry
Wharton.
CENTURY (Jos. Donegan, mgr.).—"The
Dandy Girls."
GAYETY (Burt McPhail, mgr.).—"Girls of
the Gay White Way."
GARDEN (E. P. Churchill, mgr.).—Edward
Jose & Co., Rutans Song Birds, Mexican
Marimba Serenaders, Paul Azard Troupe,
Van's Scotch Minstrels, Harry Flaher & Co.,
Omego Trio, Marie Lewis, Temper Trio, Frank
Elinor, Snyder & Perry.
SHIREBILT (Walker Whiteside).
WILLIS WOOD—James H. Hackett
GRAND—"The Country Boy."
PHIL. McMAHON

LINCOLN, NEB.
OLIVER (F. C. Zehrung, mgr.).—18-19
"Girls from Missouri"; 21, Nell O'Brien's Min-
strels.

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ORPHEUM (Martin Beck, gen. mgr.; agent,
direct; rehearsal Mon. 6).—Week 14, W. C.
Fields, big hit; Mildred Grover, very good;
Lew Cooper, pleased; May Tully, scored; Romy
La Rocca, excellent; Rexos, fine; Bradshaw
Bros., ordinary.

LYRIC (L. M. Gorman, mgr.; agent, W. V.
A.).—Schoen's School Kids, scored; Zuhn &
Drina, laughs; Chas. Mack, pleased; Charter
Holiday Co. LEE LOGAN.

MACON, GA.
GRAND (Jake Wells, mgr.).—14, Al G.
Field's Minstrels, packed houses; 15-19, Hel-
deberg Four, good; Ernie & Ernie, hit; Roy
& Wilson, scored; Camm & Theri, pleasing;
Helen Vincent, pleasing; Adams Bros., satis-
factory; Smillette Sisters, good; Five Brag-
dons, hit.
PALACE (J. B. Melton, mgr.).—Duncan &
Hot, black face, good.
MAJESTIC (J. B. Melton, mgr.).—Baby
Moll, good; Majestic Quartet, fine.
ANDREW ORR.

MERIDEN, CONN.
POLI'S (R. B. Royce, mgr.; agent, Church).
—21-23, Beau Brummel Trio, pleased; Owley
& Randall, hit; Unholts Bros., good; McDon-
ald & Trovalato, fair; 24-26, Madame Leache's
Lions; Telegraph Trio.

MINNEAPOLIS, MINN.
ORPHEUM (Martin Beck, gen. mgr.; agent,
direct; rehearsal Sun. 10.30).—Tuscano Bros.,
good; Carl McCullough, well received; Visions
D'Art, pretty; Morris & Allen, fair; "Every-
wife," scored; Travato, hit; Rosina Caselli's
Midgots, hit.
UNIQUE (Jack Elliot, mgr.; S-C; rehearsal
Sun. 11).—"Fun in a Cabaret"; Rox & Ward;
Jack Rananah; Two Hedders; Five Musical
Lunda.
MILES (Wm. Gallagher, mgr.; T. B. C.).—
Thos. Four; Zeb Zarrow Troupe; Elsie Mur-
phy; Klein, Ott & Nicholson; Anita Diaz's
Monkeys; Richards & Montrose.
METROPOLITAN (L. N. Scott, mgr.; K. &
E.).—Rainey's Pictures.
SHUBERT ("Burr" Bainbridge, mgr.; Shu-
bert).—"A Modern Eve," good business.
BIJOU (Theodore Hayes, mgr.).—"Alma,
Where Do You Live?"
GAYETY (Wm. Koenig, mgr.).—"Cherry
Blossoms."

MOBILE, ALA.
MOBILE (J. Tannebaum, mgr.; K. & E.).
—17, Al G. Field Minstrels; 19, "Quaker Girl";
22-24, "Louisiana Lou"; 26, "Madame
Sherry."
LYRIC THEATRE (F. C. Fourton, mgr.;
Wells; U. B. O.).—Paul Stephens, applause;
Nina Espey, pleasing; Valerie Bergere's Play-
ers, applause; Cunningham & Coventry, en-
tertaining; Zeno, Jordan & Zeno, well re-
ceived.
KEISERHOFF (P. H. Hamill, mgr.; Geo.
B. Greenwood).—Alva & Alva, well liked;
Bailey & Edwards, applause; Tecuma, pleased;
Sando Bros., entertaining.
DREAMLAND (W. C. Pooley, mgr.; Hod-
kins).—Ringling, pleased; John B. Vincent,
applause; Joers & Hogue, well liked; Chand-
ler & Aines, applause.
B. J. WILLIAMS.

MONTREAL, CAN.
HIS MAJESTY'S (H. O. Bros., mgr.; K. &
E.).—"Pink Lady"; 18, Grand Opera season,
13 weeks.
PRINCESS (H. C. Judge, mgr.; Shubert).—
Faversham & Co., in "Julius Caesar"; 28,
"Excuse Me."
ORPHEUM (G. F. Driscoll, mgr.; U. B. O.).
—"The Trained Nurse"; Primrose, Four; Gil-
lette's Animals; Edwin Barry & Co.; Creigh-
ton Bros.; Billy K. Wells; The Seabacks.
GAYETY (H. F. Arnold, mgr.; Eastern
Wheel).—"Runaway Girls."
ROYAL (O. McBrien, mgr.).—"City Sports"
"SHANNON."

MUNCIE, IND.
STAR (Ray Andrews, mgr.; Gus Sun; re-
hearsal, Mon. 10.30).—The Raymond Mid-
gots, pleased; Naville, good; Hunter & Rose,
scored; "The Girl from Shanley's," hit.
GEO. FIFEN

NEWARK, N. J.
PROCTORS (G. C. Stewart, mgr.; U. B.
O.).—rehearsal, Mon. 9).—Liddle Cliff, hit;
Woods & Woods Trio, scored; "Kublick,
How 'Gonim" and "Gonim," fair; Gladys Vance,
pleased; Thos. Four, entertaining; amused;
Hale, Nancross & Co., clever; Maxini Bros.,
& "Bobbe," hit.
LYRIC (Proctors).—Warren & Frost, good;
Tanner & Potter, clever; Luder & Hines,
good; Musical Fredericks, pleased; J. Jungling

THE "NEW SIN" IS NEGLECTING TO SEE MY ACT

DU CALION

THE TALKATIVE ENGLISHMAN ON THE TOTTERING LADDER
(COLLOQUIALLY REFERRED TO AS DUKE)

This Week (Oct. 21), Orpheum, Brooklyn; Next Week (Oct. 28), Colonial, New York; Union Square and Alhambra following

Then, out into the Provinces as we say in ENGLAND, until May, 1913. Then "A Life on the Ocean Wave" and back home for a tour of the Music Halls in England, Ireland, Scotland, Wales and the Giddy Little Isle of Man.

All arranged by the New York Branch of THE H. B. MARINELLI, Inc., to whom address all, etc., etc., etc.

Johnsons, scored; Hibbert & Kennedy, amused.

WASHINGTON (O. R. Neu, mgr.; Fox).—Runaway Comedy Four, hit; Mr. & Mrs. Thomas, scored; Fuller & Priest, amused; The Lockwoods, nicely; Lovera & Wilbur, good; Dolly West, dainty.

ODEON (Charles Butts, mgr.; U. B. O.).—Baby Grace, fine; Woodwards Posing Dogs, hit; Cornelia & Wilbur, good; Carolina Comedy Four, well; Mysterious Nadie, novelty; Grace Anderson, charmed.

ARCADE (L. O. Mumford, mgr.).—Big 4 Quartet, hit; Frank Roberts, good; Little Lord Park, scored; Greyson Sisters, entertain; Park & Tilford, amused; Emerson-Mack & O'Brien, scream.

SHUBERT (Lee Ottelengul, mgr.).—Robert Mantel & Co.

NEWARK (George Robbins, mgr.).—Leo Ditrachstein, in "The Concert."

JACOBS (George Jacobs, mgr.).—"The Fatal Wedding."

ORPHEUM (M. S. Schlesinger, mgr.).—"What Happened to Jones."

ROSS (Mr. Ross, mgr.).—Carlo Opera Co.

MINERS (Frank Abbott, mgr.).—"High Life in Burlesque."

GAYETY (Leon Evans, mgr.).—"Columbia Burlesques."

NEW HAVEN, CONN.

POLI'S (Ollie Edwards, mgr.; U. B. O.).—Mon. 10).—Gus Edwards' "Song Review,"

generously received; Kenny, Nobody & Platt, good; Black & White, entertained; Marshall Montgomery, splendid; Billy "Swede" Hall & Co., good; Barto & Clark, hit.

OMAHA, NEB.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct).—Week 13, Flying Weavers, good openers; Venita Gould, good; Lydia Nelson's Boys & Girls, pleased; Merrill & Otto, hit; "Drums of Oude," good sketch, well presented, hit; Lew Sully, entertained; Rosina Cassell's Dogs, excellent.

HIPPODROME (E. L. Johnson, mgr.; agent, T. B. C.).—Week 14, Frank C. Elmore, pleased; Harry Fisher & Co., laughs; Omega Trio, pleased; Walter Hale, good; Ricci's Saxophone Quartet, hit; capacity.

GAYETY (E. L. Johnson, mgr.).—Week 14, "Star & Garter Show."

KRUG (Chas. A. Franke, mgr.).—Week 14, "Dandy Girls."

BOYD (Frank Phelps, mgr.; Shubert).—13-14, "Alma, Where Do You Live?"; 17-19, Walker Whiteside in "The Typhoon."

BRANDEIS—Eva Lang, in "The Spend-thrift."

S. L. KOPALD.

PATERSON, N. J.

MAJESTIC (W. H. Walsh, mgr.; U. B. O.).—rehearsals, Mon. & Thurs. 11).—21-23, Rice & Percival, clever; Amenia, good; Miller & Russell, funny. Five Merry Youngsters, scream; 4-26, Jim & Essie Hazleton, Ned Dandy, Seven Tuscan Troubadors, Foster, Lamont & Foster.

ORPHEUM (Chas. F. Edwards, mgr.).—21-23, "Auto Girls"; 24-26, "Jardin De Paris Girls."

EMPIRE (Floyd Lauman, mgr.).—21-23, "Jolly Follies"; 24-26, "College Girls."

OPERA HOUSE (Zabriskie & Reid, mgrs.).—Stock.

LYCEUM (Chas. F. Wilbur, mgr.).—21, "Rigoletto"; 23, "The Trail of the Lonesome Pine"; 24-26, "School Days."

DAVID W. LEWIS.

PITTSBURGH, PA.

GRAND (Harry Davis, mgr.; U. B. O.).—"Detective Keen," very good; Louise Gunning, superb; Marceline, hit; Three Ernesto

BILLY "SWEDE" HALL

with JENNIE COLBORN and CO.

This Week (Oct. 21)—Poli's, New Haven

Next Week (Oct. 28), Garrick, Wilmington

Booked Solid

Direction LOUIS WESLEY



THE 3-RASCALS-3

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KAUFMAN

WOLF

BOOKED SOLID UNTIL UNION SQUARE WEEK NOV. 18

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ELI DAWSON

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Touring the Sullivan-Consdine Circuit.

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SALERNO

Sailed Oct. 17, S. S. America

to fulfill European Contracts

Direction CHAS. BORNHAUPT

Sisters, remarkable; Carlton & Kay, fine; Donovan & McDonald, amusing; Kate Watson, scored; Langdons, funny; Carl Demarest, well received.

HARRIS (Harris & Davis, mgrs.; U. B. O.).—Six Whirlwind Girls, good; Willett, Thorne Co., hit; Johnson, Howard & Listette, good; Golden & Keating, creditable; Murafayne, entertaining; Martin & Powell, good; E. J. Haicen, clever; Green, Brown & Black, well received; Willie Grow, pleased.

FAMILY (John P. Harris, mgr.; U. B. O.).—Florence Langdon, Armand Melotte, The Marlowes, Caden & Clifford, Blondin & Fox, Lou Sutton, Joe Delaney, Roy Raceford.

KENYON (Titus Kenyon, mgr.; Pollock).—George Paul & Co., hit; Powers & Wilson, pleased; Marie Hrdickia, good; Brown & Foster, hit; Deodata & Co., clever; Tyler, St. Clair Trio, good.

ALVIN (John P. Reynolds, mgr.; Shubert).—"The Sun Dodgers"; 28, "The Gypsy."

NIXON (Thos. R. Kirk, mgr.; K. & E.).—Eddie Foy in "Over the River"; 28, Kitty Gordon.

LYCEUM (C. R. Wilson, mgr.; S. & H.).—"The Grain of Dust"; 28, "The Divorce."

DUQUESNE (Harry Davis, mgr.).—Stock.

GAYETY (Henry Kurtzman, mgr.; Eastman).—"The Taxi Girls"; 28, "The Winning Willows."

John P. Hill is new manager for the Harris Theatre. Ed. R. Salter resigned.

The "Ne'er-Do-Well" Co. closed at the Alvin last Saturday evening; the company returning to New York.

W. S. Kennedy, stepfather of Geo. P. Skipper of Skipper, Kennedy & Reeves, died at the Savannah hospital, Savannah, Ga., on October 13, of paralysis.

SINCLAIR.

PORTLAND, ME.

PORTLAND (I. P. Mosher, mgr.; U. B. O.).—rehearsal, Mon. 10.30).—Palzin Bros., clever; Arthur Harris, good; Bimberg, Marion & Day, hit; Manchester Bros., excellent novelty.

GRIFFLEY'S (J. W. Greeley, mgr.; Quigley; rehearsal, Mon. & Thurs. 10.30).—21-23, Mary Kay, good; 6 Imperial Dancers, hit; 24-26, Stokes & Ball, Caroline Peters.

JEFFERSON (Jullus Cahn, mgr.).—21-23, Alice Lloyd in "Little Miss Fix-It"; 28, In Arizona.

KEITH'S (James W. Moore, mgr.).—Frances McHenry in "Green Stockings."

SCENIC (Westbrook).—Guy P. Woodman, mgr.; U. B. O.; rehearsal, Mon. & Thurs. 11).—H. C. A.

PROVIDENCE, R. I.

UNION (Chas. Allen, mgr.; Quigley).—Maud, funny; Cook Bros., very good; Bond & Clayton, good; Robbins & Treman, pleased.

BULLOCKS (P. L. Burke, mgr.; U. B. O.).—Low Fields Youngsters, fine; Burbank & Danforth, good; The Duranda, clever; The Sharks, good; Knetzer, pleased.

SCENIC (F. W. Honeau, mgr.).—Musical Stock.

KEITH'S (C. Lovenberg, mgr.; U. B. O.).—"Spirit Paintings," Morton & Glass, Bert Melrose, Three Shelby Boys, McCormick & Wallace, Laueon-Lucler & Co., Lorette & Budd, Brown & Blyler.

COLONIAL (C. Burke, mgr.; K. & E.).—"Our Wives."

EMPIRE (Max Braunig, mgr.).—"The Octoroon."

WESTCHESTER (G. Collier, mgr.; Eastern Wheel).—"Cracker Jacks."

OPERA HOUSE (F. Wendelshofer, mgr.).—"Aviator Girl," Two Judges, Fielding & Fisher, Frank McIntyre, Pictures.

THE INTERNATIONAL COMEDIAN

HARRY JOLSON

Just Returned from Europe after a Successful Tour of Moss' Empires. Going Back Next Summer, Opening June 9, Hull Palace, for Moss. Meantime Going West.

GEORGE FOSTER, European Representative

MANUEL HERZOG'S STALLIONS

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6 RUSSIAN BLACK HORSES in a military drill and remarkable display of intelligence.

"EMIR," a black Anglo-Arabian, blue ribbon high school horse, without an equal.

"BOBY," a white pony stallion as football player.

THIS IS THE ORIGINAL AND THE ONLY ACT ENTITLED TO THE NAME OF HERZOG'S STALLIONS

PLAYING UNITED TIME

READING, PA.
ORPHEUM (Wilmer & Vincent, mgrs.; U. B. O.; rehearsal Mon. & Thurs. 10.30).—Gordon & Kinley, liked; Atlas Trio, good; Ingalls & Reading, excellent; Berlin Madcaps, well received.

HIPPEDROME (C. G. Keeney, mgr.; Prudential; Mon. & Thurs. 10.30).—Nalda Sisters, pleased; Seymour & Dupre, nicely; Billy Morse, laughs; Edmond's Opera Trio, very well; 4 Harmonious Girls, good; Shaw's Circus, big.

ACADEMY—Oct. 29, Moulin Rouge; 30-31, "Trail of Lonesome Pine"; Nov. 1, Flying High, local. G. R. H.

ROCKLAND, ME.

ROCKLAND (Al. V. Rosenberg, mgr.; agent, U. B. O.; rehearsal Mon. & Thurs. 11).—14-19, Taylor Stock Co., good business; 21-23, Conner & Legault, excellent; Pewitt & Co., good; 24-26, Asaki; "Ye Olde Home Choir." A. C. J.

SAN DIEGO, CAL.

PANTAGES (Scott Palmer, mgr.; agent, direct; rehearsal Mon. 10).—Week 14, Loraine & Dudley, good; Proval, good; Capital City Four, very good; Lillian Sisters, pleased; Apollo Trio, thrilled; "The Star Bout," headline.

PRINCESS (Fred Ballen, mgr.; agent, Bert Levy; rehearsal Mon. 10).—Week 14, McCall Trio; The Bartemes; Asakia, all good.

SPRECKLES (Dodge & Hayward, mgrs.).—20-22, Maclyn Arbuckle, in "The Round Up"; 14-15, George Damerai, in "The Heart Breakers." L. T. DALEY.

SAVANNAH, GA.

NEW SAVANNAH (William B. Seeakind, mgr.; K. & E.).—17, "Alma."

BIJOU (Corbin Shelds, mgr.; U. B. O.; rehearsal, Mon. 11).—George Wilson, great; "Herrera," excellent; Camm & Theirs, appreciated; Five Bragadons, exceptional; Austin & Taps, delighted.

ARCADIA (Jake Schrameck, mgr.).—Doc Baker, excellent; Sarah Bernhardt picture, strong.

POLLY (H. C. Dorsey, mgr.).—Sarah Bernhardt picture "Queen Elizabeth"; tremendous attendance. "REX."

SCHENECTADY, N. Y.

PROCTOR'S (Chas. Goulding, mgr.; U. B. O.; Mon. & Thurs. 10.30).—17-19, Luda & Hines, hit; Musical Bells, pleased; Don Pulano, fine; Maude Parker & Co., scored; Nellie Nice, good; 21-23, Pearl Evans & Co., headlines; Brent Hayes, Mabel Carey, Mac Stock Trio, Ferguson & Mack; 23, "Officer 666."

ORPHEUM (F. X. Breymaler, mgr.; Joe Wood; Mon. & Thurs. 12).—17-19, Anten & Andrews, Renaud & Luckland, Young Bros., Gladys Lane; 21-23, The Six Saratoga Chaps, Lane & Kenney, Morello Bros., Jock Anderson. **VAN CURRIER** (Chas. G. McDonald, mgr.; Shubert & Co.).—17, Annette Kellermann & Co., good audiences; 19, "Mutt & Jeff"; 21-23, "One Day"; 24, David Warfield in "The Return of Peter Grimm." "HOWY."

SIOUX CITY, IA.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct; rehearsal Sun. 10.30).—Week 14, La Vier, good; Marion & Jenie Standish, good; Armstrong's Players, fine; LaRocca, very good; Paul Dickey & Co., excellent; Lew Sully, scored; Bradshaw Bros., good. DEAN.

SOUTH BEND, IND.

ORPHEUM (A. J. Allard, mgr.; agent, W. V. M. A.; rehearsal Mon. & Thurs.).—21-23, Nanyon's Birds, hit; Valentine & Bell, applause; Auro Trio, fair; Willison & Washington, good; Mr. & Mrs. Allison, excellent; 24-27, Seymour Dogs, Craig & Williams; O'Brien-Havol Co.; Guerrero & Carmen; Great Leon.

AUDITORIUM (S. W. Pickering, mgr.).—"Bachelor Days," fair business.

OLIVER (S. W. Pickering, mgr.).—21, "He

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A FEW WEEKS OPEN BEFORE GOING WEST

FIFTH AVE. THEATRE, NEW YORK, THIS WEEK (Oct. 21)

5 PIROSCOFFIS

AFTER A TRIP OF THE ORPHEUM CIRCUIT
PUTTING IT OVER AS USUAL

Fell in Love with His Wife," fair business; 22, Newman's Pictures; 24-25, "White Slave"; 28, Sousa's Band; 31, "Shepherd of the Hills." **MAJESTIC** (Ed. Smith, mgr.; agent, F. Q. Doyle; rehearsal Mon. & Thurs.).—21-23, Bowen & Brown, fair; Lawrence & Harvey, hit; 24-27 Bingham & Cable, Knapp & Murray. W. M. H. STEIN.

SPRINGFIELD, MASS.

POLI'S (Gordon Wrighter, mgr.; U. B. O.; rehearsal, Mon. 10).—Alice De Garmo, fine; Eddie Ross, fair; Cartmell & Harris, very big; "The Love Specialist," went well; Cunningham & Marion, good; "A Persian Garden," clever. GILMORE (P. F. Shea, mgr.).—21-23, "Gold-en Crook." G. A. P.

ST. JOHN, N. B.

OPERA HOUSE (D. H. McDonald, mgr.).—14-19, Stock, fair business; 23-24, Aborn Opera Co.

NICKEL (W. H. Golding, mgr.; agent, U. B. O.).—Inez Miller, Margaret Breck, Floyd Baxter.

LYRIC (Steve Hurley, mgr.).—14-16, Pearl Stevens; Flying Lamars; 17-19, Caldwell & Felton. L. H. CORTRIGHT.

ST. PAUL, MINN.

ORPHEUM (Martin Beck, gen. mgr.; agent direct).—Mrs. Louis James, pleased; Keno & Green, fine Robert De Mont Trio, good; Belmont & Hart, very good; Godfrey & Henderson, fair; Flying Weavers, good.

EMPRESS (S. C.).—"Macy Model," highly pleasing; Eva Westcott, good; Virginia Grant, very good; Don Carney, good; Jacobs Dogs, good.

MAJESTIC—21-23, Claude Ranf, good; Bernholdt & Ellwood, good Eddie Foyer, very good; Rosco & Sims, good.

PRINCESS—Martine, Grey & Peters, Barbee Hill & Co., Haynes & Wynne.

METROPOLITAN—Donald Brian in "The Siren."

SHUBERT—"Ready Money." BENHAM.

GRAND—"Rose Buds."

SUNBURY, PA.

CHESTNUT ST. (Fred J. Hyrod, mgr.).—19, "Freckles"; 22, Henrietta Crossman in "The Real Thing"; 24, Bob Fitzsimmons. R. J. GOLDBERGER.

SYRACUSE.

GRAND (Charles Plummer, Chas. G. Anderson, mgr.; U. B. O.).—Prossit Duo, fair; Ben Linn, liked; Rosalind Coghlan & Co., pleased; Four Musical Kings, well received; McIntyre & Heath, hit; Olga Petrova, liked; Tom Davies Trio, good.

EMPIRE (Frederic Gage, local mgr.).—25-26, Mrs. Nazimova in "The Marlonettes"; 28-29, James Forbes in "A Rich Man's Son"; 31-Nov. 2, David Warfield in "The Return of Peter Grimm."

BASTABLE (Stephen Bastable, mgr.).—24-26, "Easy Money"; 28-30, "Beauty, Youth & Folly."

CRESCENT (John H. Breslin, mgr.).—Karl Groene, Harbour & Lynn, The Halkings, Kid Canfield, Jimmie & Flora Coatta.

TERRE HAUTE, IND.

VARIETIES (Jack Hoefler, mgr.; W. V. M. A.; Mon. & Thurs. 10).—Gormley & Cartney, good bank; Breazeal Duo, classy; Zig Zag Trio, fair; Heron & Douglas, fair; Moore & Browning, fair; Prof. Roberts Rats, Cats & Dogs, hit; Rogers & Wiley, good; Richards, hit; Sherman & McNaughton, good; Don Carlos Marionettes, good, good business.

GRAND (J. W. Bartholomew, mgr.).—14, Thos. W. Hows, capacity; 15, "Common Law"; 20, "Smart Set"; 21-23, "White Slave"; 23, Mrs. Fiske. MCURTREY.

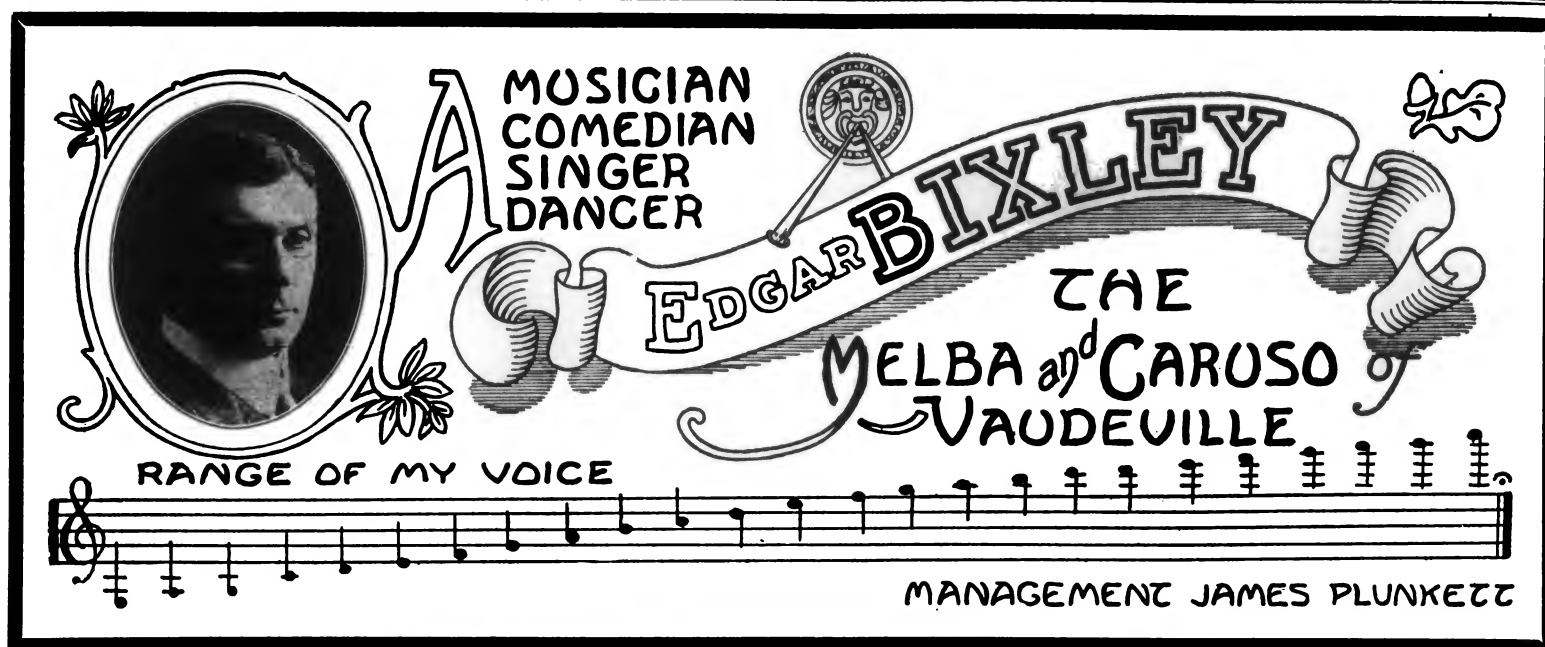
TORONTO, ONT.

SHEA'S (J. Shea, mgr.; Julius Steger & Co., splendid; Billy Reves & Co., scream; Edwin Ford & Co., good; Frank North & Co., favorites; Ralph Smalley, clever; Delmar &

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Delmar, sensational; Ben Beyer & Brother, pleased; Al & Fanny Stetman, good.
MAJESTIC (Peter F. Grimm, mgr.).—Coulter & D'Arcy, Elio & Isho, Wouns Animals, Geo. Martin, Dalley Brothers.
STRAND (E. W. Well, mgr.).—Marie Arvelle, Master Toby Ross, Trafalgar Day was celebrated by the Overseas Club at this popular resort 21 under distinguished patronage.
PRINCESS (O. B. Sheppard, mgr.).—The Littlest Rebel.
ROYAL ALEXANDRA (L. Solman, mgr.).—“Merry Widow.”
GRAND (A. J. Small, mgr.).—“The Rosary.”
GAYETY (T. R. Henry, mgr.).—“Knickerbockers.”
STAR (Dan F. Pierce, mgr.).—“Queens of the Folies Bergere.”

TRENTON, N. J.

STATE ST. (Herman Wahn, mgr.; Prudentia; Mon. & Thurs.).—21-23, Cabaret Four, good; Baby Zeida, pleased; McAleney Marvels, great; Tunnle & Ralston, good; Josephine Reilas, novelty; 24-26, Hermanus Trio, Beatle Evans, Cook & Oaks, Kearny, Buckley & Cook; Cabaret Four remain.
BROAD ST. (George E. Brown, mgr.).—21-26, in the Bishops Carriage, big business.
A. C. W.

VIRGINIA, MINN.

LYRIC (Henry Sigel, mgr.; W. V. M. A.; rehearsal Sun. & Thurs. 12).—13-16, Hallowell Concert Co., pleased; The Brinkleys, good; 17-19, Mack & Shettels, clever; Hayes & Wynn, very good; Ernest & Mildred Potts, good.
ROYAL (R. A. McLean, mgr.; Webster; rehearsal Mon. & Thurs. 12).—14-16, Mosher & Liker, fair; Lewis Trio, good; 17-20, The Barnells, entertained; Doc Doll & Francis Blatters, pleased.
“RANGE.”

WASHINGTON, D. C.

CHASE'S (H. W. De Witt, mgr.; U. B. O.; rehearsal, Mon. 10).—Pouchot's Flying Ball.

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Princess, Niagara Falls, Can. This Week (Oct. 21)

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Singing Character Songs

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let & Arthur Deagon, comedian, hits; Steiner Trio, scored; Clara Inge, encores; Guerite & Conrad, applause; Sully & Hussey, well received; Hal Stephens, clever.

POLIS (J. Thatcher, mgr.; Nelson Burns; rehearsal, Mon. 10).—Five Musical Lawyers, headliner; Carl Statzer & Co., Billy McDermott, hits; Kariton & Kilford, applause; Bert & Lottie Walton, encores; Keno, Welsh & Melrose, scored; Clare & West, clever.

COSMOS (A. J. Brylawski, mgr.; Jeffries; rehearsal, Mon. 10).—“Stars Revue” and Gypsena, hits, Pickett & Brown, scored; Ralston & Son, well received; Parise, applause; Farber & De Voe, laughs.

CASINO (A. J. Bachrach, mgr.; Jeffries; rehearsal, Mon. 10).—Passerl & Band, headliner; Billy Barlow & Libbey & Trayer, hits; Marie King Scott, applause; Faust & Faust, clever; Vincent & Carr, encores.

NATIONAL (W. Rapley, mgr.; K. & E.).—Douglass Fairbanks in “Hawthorne, U. S. A.”

BELASCO (L. S. Taylor, mgr.; Shuberts).—Aborn Opera Co.

COLUMBIA (F. Berger, mgr.; Independent).—Henrietta Crossman in “The Real Thing.”

ACADEMY (J. Lyons, mgr.; S. & H.).—“Happy Hooligan.”

GAYETY (Geo. Peck, mgr.).—“Winning Widows.”

LYCEUM (A. C. Mayer, mgr.).—“Moulin Rouge.”
ERNIE.

WEST CHESTER, PA.

GRAND (J. F. Small, mgr.).—Equillo & Clara Cubitt.

PALACE (G. Brosius, mgr.).—Bugler Blatters; Gypale Nanette; Lo-Dont.
J. E. FOREMAN.

WHEELING, W. VA.

ORPHEUM (J. F. Lee, mgr.; U. B. O.; Mon. & Thurs. 10).—21-23, Aldro Bro., good; Doan, Lindsey & Doan, good; “Art Models,” clever; Miller & St. Clair, classy; Flelds & Lewis, very funny.
C. M. H.

YOUNGSTOWN, O.

PARK (L. B. Cool, mgr.; Felber & Shea).—Manning Twins, pleasing; Joe Carroll, good; Alexander & Scott, fine; Homed Lind & Co., excellent; Donlin & Lewis, good; Ishikawa's Japs, fine.

GRAND (John Elliott, mgr.; S. & H.).—Thurston, the Magician.
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VARIETY ARTISTS' ROUTES

FOR WEEK OCTOBER 28

WHEN NOT OTHERWISE INDICATED

The routes given from OCT. 27 to NOV. 3, 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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Alvin Peter H Dresden Ohio
Alwood Vera 17 W 58th N Y C
Ameto Minni Grand Atlanta Ga
Andrews Abbott & Co 3962 Morgan St Louis
Ardelle & Leslie 19 Broesell Rochester
Atwood Vera 17 W 58 N Y
Ayres Howard 908 N 60th St West Philadelphia

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Barry & Black 1528 Fairmount av Phila
Barry & Wolford Orpheum Des Moines Ia
Bartell & Garfield 2899 E 53 Cleveland
Barks & Clark 2221 Cumberland av Phila
Bartoa Three Princess Memphis Tenn
Behren Musical 52 Springfield av Newark N J
Bell & Bell 37 John Bloomfield N J
Belmont Joe 70 Brook London
Belsac Irving 259 W 12 N Y C
Bennett Klute & King Jahukes Cals Los Ang
Bentley Musical 121 Clipper San Francisco
Bentner Vera 5724 Ridge Chicago
Beverly Sisters 5722 Springfield av Phila
Billy & Burns 859 Home Bronx N Y C
Blombos 872 Lawe Appleton Wis
Blasett & Weston 5 Green at London Eng
Black & Leslie 3722 Eberly av Chicago
Blake & Amber 5th av N Y C
Bogert & Nelson Keiths Louisville
Bowers, Walters & Crocker Winter Garden
Berlin Ger Indef
Boyd & Allen 2706 Howard Kansas City
Bradleys The 1314 Brush Birmingham
Brennan George Trocadero Burlesquers B R
Bretton Ted & Corinne 114 W 44 N Y C
Brinkley The 424 W 30 N Y C
Brinkman & Steele Sisters Bway Lorain O
Britton Nellie 140 Morris Philadelphia
Brooks & Carlisle 38 Glenwood av Buffalo
Brooks Thos A Girls From Happyland B R

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Featured this Season with the Primrose and Dockstead Minstrels.

Brown & Brown 69 W 115 N Y C
Brown & Foster Empress Cincinnati
Brown & Wilmot 71 Glen Malden Mass
Brydon & Hanlon 26 Cottage Newark
Burbank & Danforth Berlin N Y
Burke Minnie Trocadero Burlesquers B R

Burt Wm P & Daughter 138 W 14 N Y C
Busse Dogs Empress Los Angeles
Byron Gleta 170 Blue Hill av Roxbury Mass

C.
Carlisle's The Hippodrome N Y Indef
Carmen Frank 465 W 163 N Y C
Carmen Sisters 2183 Washington av N Y C
Carroll Chas 425 E Kentucky Louisville
Carroll Nettie Miles Cleveland O
Carrollton Mrs C G 1311 E Flower Los Ang
Case Paul 31 S Clark Chicago
Chameroys 1449 41 Brooklyn
Chandler Claude 219 W 68 N Y C
Chantrell & Schuyler 219 Prospect av Bklyn
Chapman Sisters 1628 Milburn Indianapolis
Chase Dyer 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 807 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 178 E 103 N Y C
Close Bros 41 Howard Boston
Codan & Clifford 21 Adams Roxbury Mass
Collins Will E Girls from Happyland B R
Comets Four Musical Odeon Clarksville W Va
Compton & Plumb 2220 Emerson av Minneap
Connolly Bros 1906 N 24 Philadelphia
Cook Geraldine 675 Jackson av N Y C
Corbett & Forrester 71 Emmet Newark N J
Corelli & Gillette Temple Rochester
Costello & La Croix 313 Ewing Kansas City
Cressy & Dayne Orpheum Minneapolis
Cromwell 6 Danforth Gardens London
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De Grace & Gordon 922 Liberty Bklyn
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De Vere & Roth 549 Belden av Chicago
De Witt Burns & Torrance Orpheum Lincoln
Neb
Dean & Sibley 465 Columbus av Boston
Deary Frank 204 West End av N Y C
Delmar & Delmar Palace Chicago
Delton Bros 261 W 88 N Y C
Demonto & Belle Englewood N J

Jim Diamond and Brennan Sily
Next Week (Oct. 28), Bronx, New York.
Direction, M. S. BENTHAM.

Devau Hubert 284 Prospect pl Bklyn
Dickerson & Libby 1239 Rogers av Bklyn
Dodd Emily & Jessie 201 Division av Bklyn
Donlter & Co Garden Kansas City Mo
Donner & Doris 343 Lincoln Johnstown Pa
Doss Billy 102 High Columbus Tenn
Doyle & Fields 2348 W Taylor Chicago
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M.
Earl Robert & F C Vardsi Lumberg Utica
Edmond & Gaylor Rex 49 Richmond Ind

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Next Week (Oct. 28), Maryland, Baltimore.
Direction, MAX HART.

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Emelle Troupe 604 E Taylor Bloomington Ill
Emerald & Dupre National Sydney Australia
Emmett Hugh J 305 W 72d at N Y C
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Evans Bessie 3701 Cottage Grove av Chicago
Evelyn Sisters 280 St James pl Bklyn

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Feman Arthur S Girls from Happyland B R

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Fisher & Co Novelty Topeka Kan
Fitzsimmons & Cameron Keith's Columbus O
Florentine Singers Sherman Grand Calgary
Flynn Frank D 65 W 123 N Y C
Fonda Mabelle Troupe Pantages Seattle
Forbes & Gowanman 201 W 112 N Y C
Ford Corinne Trocadero Burlesquers B R
Fords Four 1946 St Bensonhurst L I
Fox & Summers 517 10 Saginaw Mich
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Francis Willard 67 W 128 N Y C
Furman Radio 829 Beck at Bronx N Y

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Gardner Georgi 4646 Kenmore av Chicago
Gates Earl Monte Carlo Girls B R
Gayle & Grant 385 W 4th Street Brooklyn
Girard Marie 41 Howard Boston
Gladstone & Talmage 145 W 45 N Y C
Godfrey & Henderson Orpheum Des Moines
Golden Claude Proctors Empire Edmonton
Golden Max 5 Alden Boston
Goldsmith & Hoppe Sherman Grand, Calgary
Gordon Ed M 6115 Drexel av Chicago
Gordon & Barber 26 S Locust Hagerstown Md
Gordon & Marx Polle Hartford Conn
Gomans Bobby 400 So 6 Columbus O
Granat Louis M 788 Prospect av N Y C
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Gray & Gray 222 Birch Joplin Mo
Great Kirsch 323 18th av Newark
Green Ethel Orpheum Spokane
Grimm & Elliott Novelty Topeka Kan
Griffith John P Trocadero Burlesquers B R
Guillfoyle & Charlton 206 Harrison Detroit

H.
Hall & Co Billy Union Sq N Y C
Halls Dogs 111 Walnut Revere Mass
Hanson Boys 21 E 98 N Y C
Haiton Powell Co Colonial Indianapolis Indef
Harcourt Frank Girls from Happyland B R
Harris Maude Girls from Happyland B R
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Hart Maurice 156 Lenox av N Y C
Harrison West Trio Bljoi Knoxville Tenn
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Kenney & Hollis Howard Boston
Kenton Dorothy Felix Portland Hotel N Y C
Kesser Rose & Adele 438 W 164 N Y C
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Lash Great 1611 Kater Phila
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Layton Marie 252 E Indiana St Charles Ill
Le Grange & Gordon Liberty Winston-Salem
N C
Le Roy Geo 36 W 115 N Y C
Leonard Gus 280 Manhattan av N Y C
Leslie Elsie Trocadero Burlesquers B R
Levy Family 47 W 129 N Y C
Lightning Weston Rockland Rockland Maine
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Lockwoods Musical 132 Cannon Poughkeepsie
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Lowell Esther Drew Pantages Tacoma
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M.
MacDonald Dr Howard Boston
Malloy Dannie 11 Glen Morris Toronto
Mann & Franks Terrey London
Manning Trio 154 N Wansmaker Phila
Manelli Harry Trocadero Burlesquers B R
Marathon Comedy Four 309 W 28 N Y C
Marriott Twins Gran Circo Brown Buenos
Ayres S A
Masco Hippodrome Middleborough Eng
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Redmond Trio 251 Halsey Bklyn
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Reed Bros Shea's Toronto
Reiff Clayton & Reiff Grand Minneapolis Minn
Renaldas The 2064 Sutter San Francisco
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Roberts C E 1881 Sherman av Denver
Roberts & Downey 36 Lafayette Detroit
Rogers Ed Girls from Happyland B R
Roller Henry 91 Trenton East Boston
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Direction MAX HART.

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Sherlock Frank 514 W 135 N Y C
Sherman & De Forest Blou Jackson Mich
Shermans Two 252 St Emanuel Mobile
Shields Sydney & Co Orpheum St Paul
Simons Murray J Trocadero Burlesquers B R
Smith Lee 23 Vienna Newark N J
Springer & Church 3 Esther Terrace Pittsfd
Stanley Harry Grant Hotel Chicago
Stanley Stan 905 Bates Indianapolis
Stanwood Davis 364 Bremen E Boston
Steppe A H 33 Barclay Newark
Stevens E J 498 Marlon Bklyn
Stevens Paul 323 W 28 N Y C
St Claire Annie Central Atlanta Indef
Stone Paul & Marmon Majestic Houston Tex
Sully Dan & Lora 34 Brewer Newport R I
Sullivan James F 350 Court Brooklyn
Summers Allen 1966 W Division Chicago

T.
Temple Luella Girls from Happyland B R
Terry Charles 5th Ave N Y C
Thomson Harry Orpheum Peoria Ill
Thurston Leslie 831 W 46 N Y C
Tinney Frank Colonial Chicago Indef
Travers Billy Monte Carlo Girls B R

U.
Unique Comedy Trio 1827 Nicholas Phila
Universal Four 1760 Greene av Bklyn

V.
Van Bros Orpheum Kansas City Mo
Van Fred C Orpheum Montreal Can
Vagges The Grand Circuit South Africa
Valdare Troupe Majestic E. Louis Ill
Valentine & Bell 1451 W 108 Chicago
Van & Bates 5 W 104 N Y C
Van Dille Sisters 514 W 135 N Y C

CHAS. and FANNIE VAN

Next Week (Oct. 28), Orpheum, Montreal.

Van Horn Bobby 139 West Dayton
Variety Comedy Trio 1515 Barth Indianapolis
Vasa Victor V 85 Bishop Providence
Venetian Serenaders 676 Blackhawk Chicago
Vernon & Parker 187 Hopkins Bklyn
Village Comedy Four 1812 Ringgold Phila
Vincent & Slager 820 Olive Indianapolis
Vino Val Ringling Bros C R
Violetta Jolly 41 Leipziger Berlin Ger

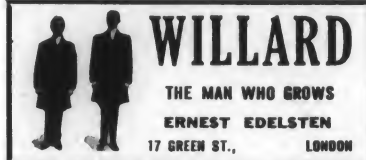
W.
Walker Musical Ringling Bros C R
Walker & Ill 202 Warren E Providence
Walker & Sturn 55 Railway av Melbourne Aus
Wallace & Van 679 E 24 Paterson
Ward & Bohman Taxi Girls 2 R
Ward Mack 300 W 70 N Y C
Washburn Dot 1930 Mohawk Chicago
Watson Billy W Girls from Happyland B R

KATE WATSON

NEXT WEEK (Oct. 28),
ALHAMBRA, NEW YORK.

Watson Nellie Girls from Happyland B R
Watson Sammy 333 St Paul av Jersey City
Weber Chas D 526 Tasker Phila
Well John 5 Krussadt Rotterdam
Welsh Harry Monte 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
West John & Co Star Hudson N Y
Western Union Trio 2241 E Clearfield Phila

Weston Edgar 246 W 44 N Y C
Weston Dan E 141 W 116 N Y C
Weston Hod Union Sq N Y C
Wheeler Bert New Queens Galveston
White Kane & White 393 Vermont Bklyn
Whitney Thillie 36 Kane Buffalo
Whittle W E Whittle Farm Caldwell N J
Wilkerson John N 1720 Baltic av Atlantic City



Williams Clara 3450 Tremont Cleveland
Williams Chas 2625 Rutgers St Louis
Williams & Gilbert 1010 Marsfield av Chic

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Piano-fun-ology
Direction. BEHLER BROS.

Williams & Sterling Princess Nashville Tenn
Williams & Stevens 3516 Calumet Chicago
Wilson & Aubrey 489 So 12 Newark
Wilson Jack E 5430 Loomis Chicago
Wilson Lottie 2208 Clifton av Chicago
Wilson Raleigh 210 N 22 Lincoln
Wilson & Ward 2744 Grays Ferry av Phila
Winkler Kress Trio Fair Brockton Mass
Wise & Milton Brennan Circuit New Zealand
Wixon & Conley 30 Tecumseh Providence
Wood Ollie 524 W 152 N Y C

X.
Xaviers Four 2144 W 20 Chicago

Y.
Yeomane Geo 150 W 36 N Y C
Young & April Keith's Lowell
Young & Young 215 W 111 N Y C

Z.
Zabrah & Zelmar 126 Atkins Meriden Can
Zanfrelas 131 Brixton London
Zig Zag Trio 300 W 48 N Y C
Zolas 234 W 48 N Y C

BURLESQUE ROUTES

WEEKS OCT. 28 AND NOV. 4.
Americans Krug Omaha Nov 4 Century Kansas
City
American Beauties L O Nov 4 Star & Garter
Chicago
Auto Girls Trocadero Philadelphia Nov 4 Em-
pire Baltimore
Beauty Youth & Folly 28-30 Bastable Syra-
cuse 31-Nov 2 L. O. Nov 4 Gayety Montreal
Behmans Show Star Brooklyn Nov 4-6 Empire
Hoboken 7-9 Empire Paterson
Ben Welch Burlesquers Standard Cincinnati
Nov 4 Gayety Louisville
Big Gayety Gayety Washington Nov 4 Gayety
Pittsburg
Big Review Grand Milwaukee Nov 4 Gayety
Minneapolis
Bohemians 28-30 Columbia Scranton, 31-Nov
2 Orpheum Paterson Nov 4 Bowery New York
Bon Tons Westminster Providence Nov 4 Gay-
ety Boston
Bowery Burlesquers Murray Hill New York
Nov 4-6 L O 7-9 Bridgeport
Cherry Blossoms Gayety St Paul Nov 4 L O
Nov 11 Krug Omaha
College Girls Gayety Newark Nov 4 Gayety
Philadelphia
Columbia Girls Gayety Philadelphia Nov 4
Music Hall New York
Cracker Jacks Gayety Boston Nov 4-6 Gil-
more Springfield 7-9 Empire Albany
Daffydills Folly Chicago Nov 4 Avenue Detroit
Dandy Girls Standard St Louis Nov 4 Buck-
ingham Louisville
Dantes Daughters Bronx New York Nov 4
Empire Brooklyn
Dazzlers 28-30 Empire Paterson 31-Nov 2
Empire Hoboken Nov 4 Casino Philadelphia
Follies Day Empire Indianapolis Nov 4 Folly
Chicago
Gay Masqueraders 28-30 L O 31-Nov 2 Bridge-
port Nov 4 Westminster Providence

Gay White Way Gayety Omaha Nov 4 L O
Nov 11 Star & Garter Chicago
Gay Widows Gayety Minneapolis Nov 4 Gayety
St Paul
Ginger Girls Gayety Baltimore Nov 4 Gayety
Washington
Girls Happyland Gayety St Louis Nov 4 Gay-
ety Kansas City
Girls Joyland Grand Boston Nov 4 Bronx
New York
Girls Missouri Century Kansas City Nov 4
Standard St Louis
Girls Reno Eighth Ave New York Nov 4
Howard Boston
Golden Crook Gayety Brooklyn Nov 4 Olym-
pic New York
Hastings Big Show Gayety Kansas City Nov
4 Gayety Omaha
High Life in Burlesque 28-30 Orpheum Paterson
31-Nov 2 Columbia Scranton Nov 4
Trocadero Philadelphia
Howes Lovemakers Gayety Toronto Nov 4
Garden Buffalo
Jardin de Paris Bowery New York Nov 4
Empire Philadelphia
Jolly Follies Casino Philadelphia Nov 4 Gay-
ety Baltimore
Knickerbockers Garden Buffalo Nov 4 Corin-
thian Rochester
Lady Buccaneers Empire Brooklyn Nov 4
Empire Newark
Marions Dreamlands 28-30 Gilmore Springfield
31-Nov 2 Empire Albany Nov 4 Gayety
Brooklyn
Merry Go Rounders Casino Boston Nov 4
Columbia New York
Merry Maidens Empire Newark Nov 4-6 Or-
pheum Paterson 7-9 Columbia Scranton
Merry Whirl Gayety Louisville Nov 4 Gayety
St Louis
Midnight Maids Columbia New York Nov 4
Star Brooklyn
Miss New York Jr People's Incidental Nov
4 Empire Chicago
Mollie Williams Olympic New York Nov 4-6
Empire Paterson 7-9 Empire Hoboken
Monte Carlo Girls Howard Boston Nov 4
Grand Boston
Moulin Rouge Penn Circuit Nov 4 Star Clevel-
and
New Century Girls Buckingham Louisville
Nov 4 Empire Indianapolis
Orientals Casino Brooklyn Nov 4 Eighth Ave
New York
Pacemakers Empire Baltimore Nov 4 Lyceum
Washington
Queens Follies Bergere Lafayette Buffalo Nov
4-6 Columbia Scranton 7-9 Orpheum Paterson
Queens Paris Columbia Chicago Nov 4 Stand-
ard Cincinnati
Reeves Beauty Show Gayety Montreal Nov
4-6 Empire Albany 7-9 Franklin Sq Wor-
cester
Robinsons Crusoe Girls Gayety Detroit Nov
4 Gayety Toronto
Rosebuds L J Nov 4 Krug Omaha
Rose Sydella 28-30 Empire Hoboken 31-Nov
2 Empire Paterson Nov 4 Gayety Newark
Runaway Girls 28-30 Empire Albany 31-Nov
2 Franklin Sq Worcester Nov 4 Casino
Boston
Social Maids Gayety Toledo Nov 4 Columbia
Chicago
Star & Garter Star & Garter Chicago Nov 4
Gayety Detroit
Stars Stageland Lyceum Washington Nov
4 Penn Circuit
Taxi Girls Empire Cleveland Nov 4 Gayety
Toledo
Tiger Lillies Empire Chicago Nov 4 Grand
Milwaukee
Trocadero Corinthian Rochester Nov 4-6 Bas-
table Syracuse 7-9 L O Nov 11 Gayety
Montreal
Watsons Beef Trust Star Toronto Nov 4 Lafay-
ette Buffalo
Whirl of Mirth Star Cleveland Nov 4 Peo-
ple's Cincinnati
Winning Widows Gayety Pittsburgh Nov 4
Empire Cleveland
World of Pleasure Music Hall New York
Nov 4 Murray Hill New York
Yankee Doodle Girls Avenue Detroit Nov 4
Star Toronto
Zallahs Own Empire Philadelphia Nov 4 Ca-
sino Brooklyn

LETTERS

Where C follows name, letter is in Chi-
cago.
Advertising or circular letters of any
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Arcola (C)	Brice Charlie	Beck & Hennyay (C)	Carney James
August Sam (C)	Britt Louis	Beldon Mildred	Carpenter Eva
	Bulger Harry	Belle Jessie (C)	Cassel Lillian
	Burkhardt Maurice	Belmer Ruth	Chairmont Bros
Barea Mabel Miss	Burns & Franklin	Bennett Kute & King	Cherry Mrs D (C)
Barnes H D (C)	Butt Alfred	Bernard & Richard-	son (C)
Barry & West	Byron & Nelson	Birchett Ross (C)	Clark Billy
Barrmore Amy		Booth Hope	Clark Maude (C)
Shaffer		Bothwell Harry (C)	Clark Mr & Mrs

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Cook Walter
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Conrad Ethel & L
Graham
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Cotter & Boulden
Craig Florence (C)
Cromwell Will

Levering Wilbur
Lorella Wm J (P)
Lorraine Fred
Lo Ve & Wilbur
Loveland Lelah
Lucio Lanton
Lynn H S

Solis Four Bros (C)
Spalding Haver
Stanly Florence
Stewart Chas (C)
Stewart H S (C)
Stone Betty
Storey Belle
Styles Loretta
Sutherland Jack
Swan Edith (P)

Vontella & Nina
W

Wander & Stone
Ward Will H
Wardell Edith
Warren Allyn
Warren Mr
Washburn Lillian
Watson Jessie
Weber Chas D
Welch Frank A
West Lew
Weston & Bently
Whitford Amabelle
Whiteside Pearl
Whittier Roy
Williams Lew (C)
Wilson Hans B
Wilson Duk (C)
Winters Sid
World & Kingston
Wychoffe Fred

Mack Hathaway
Maglan Eddy & Roy
(C)
Mahr Agnes
Marnell & Consineau
Marvin Grace
Maximus Mr
Mayer, Amy
McDonald Frank (C)
McCann Mr & Mrs J
R (C)
McNabb Howard
Mendigo M (C)
Merritt Frank R
Migone Frank
Moguel E (C)
Moore Tom & Stacia
(C)
Moore Fred D (C)
Muller Gene
Musical Spillers Five
Myers May

Talline Co
Taylor Gussie
Temple S W
Trenor Frank (C)

Velde Marie (C)
Vernoy Franklyn B
Vesta Dan
Vincent Sidney
Vivian George

Earle Bert
Earle Burt (C)
Eber & Bates
Edwards Louis
Emmett Hildred
Enoch
Evans Pearl

Ferrari Martin
Fields Dick "The Nut"
Fisher Marj
Foley John
Foxes Two (C)
Forde Edwin
Forrest Ernest (C)
France Chas H
Frank Addie
Friscoe Olive
Fults O L (C)

Neilson Francis
Norbury Arthur
North Frank

O'Connell Tom
O'Donnell C H
O'Donnell John
O'Hara Kitty
O'Karus The

Gilard Frank
Girard Palmer
Gluckstone Harry
Gordon The Flying
Gould Rita
Grote Fred
Guy Hoppe

Patterson Flo
Pelkington Paul (C)
Perriga Kitty (C)
Phipps Cullenbine
Trio (C)
Piquo Henry
Pitrot Richard
Plinton Jack
Powell Clarence
Preston Frances (C)

Haney Edith (C)
Harned Virginia
Harten Fred
Hayward Jessie Mrs
Haywood Jessie
Higgins David
Hoppe H

Quirk Billy

Jarrott Jack
Jewell Jack
Jupiter Buck (C)
Judd H C (C)
Juggling Nelson

Ralston Elton (C)
Randall Bernard
Redford & Winchester
Reinsch Carl
Rennie Juggling
Rennie James
Retten Mabel T
Rice Arthur
IRice Sully & Scott
(C)

Kauthe Bros
Kay Harry
Kearney Anna
Keller Miss Y
Kellesser M W
Kelly & Pollock
Kendall's Auto Girls
Keno, Walsh & Mel-
rose
Kershaw & Ivins
King Trio
Kross Fred

Rigby Arthur
Rinehart Goldie
Rockner Marie
Rogers Ed (C)
Rogers Frank (C)
Rogers Rena (C)
Romano Paul (C)
Rolland Geo
Rooney Pat
Rose Della
Russell Fred
Ryan Elsie

La Clair Maggie (C)
Lamb Irene (C)
Lassere Fred (C)
Lauder Elsie
La Valle Louis
Lawrie Geo
Leiber Allen (C)
Le Roy Della
Lesso
Lester Hugh

Sander Hilda
Saxones Eight (C)
Seaton Billie
Seymour Harry (C)
Simpson Cora
Sinnott Francis
Siem Raymond (C)
Smally Ed
Smith Geo A
Smith Geo T
Smith Margaret

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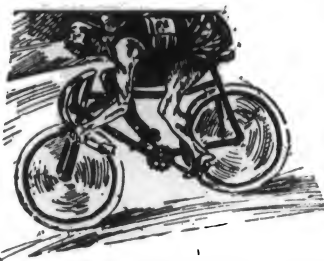
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Rube Dickinson

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