

TEN CENTS

VARIETY

VOL. XXVIII. No. 9.

NEW YORK, FRIDAY, NOVEMBER 1, 1912.

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VARIETY

Vol. XXVIII. No. 9.

NEW YORK CITY, FRIDAY, NOVEMBER 1, 1912.

PRICE 10 CENTS.

HUGE PLAYHOUSE CIRCUIT IS DIPPEL AND ULRICH'S PLAN

Operatic Impresario and Auditorium Manager Believe Big House May Be Utilized in Open Season by Series of Spectacles at Popular Prices. Houses Now Standing Mentioned.

Chicago, Oct. 30.

Plans are on foot in Chicago to establish a circuit of huge playhouses where spectacles such as "The Garden of Allah" and "Ben Hur" may be presented. The plan, now being formulated by Andreas Dippel, of the Chicago Grand Opera Co., and Bernard Ulrich, manager of the Auditorium, contemplates a wide scope of endeavor.

The list includes the Auditorium, Chicago; Metropolitan, Philadelphia; Opera House, Boston; Music Hall, Baltimore, and Academy of Music, Brooklyn. Negotiations are also under way for Chases, Washington, a big vaudeville house now owned by the Government, and at present sub-leased to S. Z. Poli.

This chain would permit big spectacles to be organized and played for a number of months each year at reasonable prices, bringing in a big revenue. As it is grand opera is only played about ten weeks each season and the remainder of the time these big houses are idle or must depend upon rentals.

It is further planned that if the big theatrical concerns are unable to furnish the bookings for this circuit a company shall be formed for the purpose of providing spectacles of one sort or another for the houses. One idea is to organize big English grand opera companies at prices running from 25 cents to \$1.50, and offer standard opera to the people throughout the country. The recent enormous success of "The Garden of Allah" at the Auditorium, which played to \$202,000 in eight weeks, is said to have set Messrs. Dippel and Ulrich to thinking, and they evolved the present scheme.

Mr. Dippel recently opened the Fine Arts Theater in this city with "The Secret of Susanne," the opera by Wolf-

Ferrari, which made a sensation. Members of the Chicago Grand Opera Company appeared. The little excursion into the producing field appears to have whetted Mr. Dippel's appetite for more.

BARRYMORE IN "CARROTS."

Chicago, Oct. 30.

Three stars will appear at the Palace Music Hall within the next three weeks. Lulu Glaser next week, Edna Goodrich the week following, and Ethel Barrymore in "Carrots" the third week.

STRAW VOTE FAVORS TEDDY.

A straw vote of the Wilmer & Vincent theatres in Pennsylvania (only men voting) shows the sentiment for Roosevelt. The Colonel got four votes to three for Wilson.

NANCE O'NEIL'S OFFER.

Boston, Oct. 30.

Nance O'Neil has an offer to tour in repertoire. Adolph Mayer placed the proposition before Miss O'Neil. He will finance and manage the tour, if she accepts.

BEN STERN LEAVING.

Ben Stern, booking representative for the Henry B. Harris attractions, severs his connection with the Harris Estate Saturday night.

WIGWAM CLOSING.

San Francisco, Oct. 30.

The Wigwam is reported as closing Nov. 12. It is understood it will give way to a brand new theatre.

Manager Bauer is planning to play Bert Levey's brand of vaudeville at another house nearby, commencing a week later.

ORPHEUM ADDS REGINA.

The Orpheum Circuit will add Regina, Canada, to its circuit Nov. 18 when the Orpheum in that town commences to play vaudeville. Martin Beck, upon setting forth on his tour of inspection over the chain, stated he might add the Canadian stand to his other houses.

Regina will be the first stop for Orpheum acts after playing Winnipeg. Remaining in Regina two days, they will then go on to Calgary, opening Thursday, and playing Edmonton for the first three days of the following week, before starting for Spokane.

JACK ROSE ON TOUR.

Jack Rose, one of the most important informers in the recent Becker trial, is slated for a lecture tour.

Frank Arnold, a regular attendant of the Green Room Club, is sponsor for the scheme.

A tour is to be arranged and will commence almost immediately on Rose's release from the Tombs.

SOPRANO FALLS DOWN.

St. Louis, Oct. 30.

Marie Galvany, the \$1,000-a-week soprano, imported from the other side to appear in vaudeville over the Orpheum Circuit, made a poor start on her initial American appearance, at the Columbia, this city, last week. The singer may be said to have fallen down as an act and attraction.

From this point she was ordered to San Francisco, and will open at the Orpheum there Sunday, having lost this week in travel.

ONE LINE FOR "UGLIEST BOY."

William Nutt, hailed as the "ugliest boy in London," arrived on the Oceanic Wednesday to appear in "The Whip." He will only have one line in the piece.

BENNETT AT LANCASTER.

Richard Bennett and company, now rehearsing in the Garden theatre, will open in "The Stronger Claim," a new play which Bennett personally selected for himself, at Lancaster, Pa., to-morrow.

CORRECTING PASS EVIL.

Chicago, Oct. 30.

The Shuberts have inaugurated a system whereby they have been enabled to circumvent the pass evil, a difficult problem in the Windy City.

All applications for passes are now sent to Sam P. Gerson, general press representative. If the applicant is approved, his or her name is entered on the "courtesy" list for this or that house. The name of the applicant, the reason for the courtesy, and the price is marked down on the list.

Each evening the lists are distributed at each house at 7:30 o'clock, and upon the application in person of the one asking for admission, tickets are issued.

In this way all trading in passes is eliminated, and applications for passes cut down to a minimum.

\$100 FOR OPERA SEATS.

Speculators in New York have standing offers of \$100 for a pair of seats for the opening of the opera at the Metropolitan.

TEAL HOLDS AN OPTION.

When in Europe recently, Henry Blossom purchased a German musical comedy, which he has adapted.

Ben Teal has an option on the work. He and George W. Lederer may produce it after election.

GLEN DAVIS, DRAMATIC EDITOR.

Glenmore Davis is going to work on a daily newspaper. He will become dramatic editor of the reinvigorated New York Press, lately purchased by Frank A. Munsey. Mr. Munsey claims he will spend \$2,000,000 if necessary to make a real paper out of it.

Quite recently Mr. Davis accepted the position as press representative for A. H. Woods. He pondered long before accepting the big offer made by the Press.

Some time ago Glen, or "Stuff," as he is better known, was on Munsey's Magazine, in charge of theatricals. They say that a magazine man doesn't take to the work of the daily. Mr. Davis will most likely upset all tradition, for he is one of those go-get-it kids that never falls.

SHUBERTS BOOK CANNED OPERA WITH PANTOMIMIC PLAYERS

**Mystifying Entertainment Which Created a Stir on Other
Side to Have New York Showing at
Daly's Early This Month**

(Special Cable to VARIETY.)

Paris, Oct. 30.

The Shuberts have engaged Pathe Freres' phonograph opera, "The Troubadour," at Daly's theatre, New York, opening Nov. 25. The troupe sails for America Nov. 9.

The attraction was contracted for through the H. B. Marinelli agency, which will receive 5 per cent. of the gross receipts for its participation in the arrangements.

"The Troubadour" is a grand opera in four acts and nine tableaux, running nearly three hours. It is played by seven principals and a chorus of forty, including a ballet of sixteen.

All the performers are pantomimists only, neither singing nor talking, all the sounds emanating from a gramophone concealed in a prompter's box. The voices are wonderful, since the greatest artists were employed to secure the records, and the illusion is said to be complete.

Should this kind of entertainment prove a success, it might revolutionize the theatrical business, as by this means it is permitted to give operas in any theatre with great voices while the artists seen may be merely pantomimists. Furthermore, no orchestra is needed. By this means grand opera with the best voices may be given in the smallest towns at a minimum charge. It holds unlimited possibilities, if successful. Given a trial performance in Paris some months ago, it created much discussion.

BRUSSELS HIT IMPORTED.

(Special Cable to VARIETY.)

Brussels, Oct. 30.

"Lieutenant Cupidolin," music by A. Mauprey and book by Celval and L. Charley, which has made quite a hit here, is slated for an American presentation.

Joseph W. Stern & Co., music publishers, of New York City, have secured the publishing rights.

Several American managers are very anxious to land the piece.

GIANT MACHNOW DEAD.

(Special Cable to VARIETY.)

Paris, Oct. 30.

The Russian giant, Machnow, died in Russia recently, leaving a widow and five children. He was 34 years of age.

Machnow exhibited at Hammerstein's during the summer some few years ago. He was a very big fellow, of little intelligence.

"BUNTY" COMING OFF.

(Special Cable to VARIETY.)

London, Oct. 30.

"Bunty Pulls the Strings" will be withdrawn Nov. 16, although still doing business.

"The Younger Generation" by Stan-

ley Houghton and "Golden Doom" by Lord Dunsany follow at the Haymarket.

CURTAIN RAISER SUCCESS.

(Special Cable to VARIETY.)

London, Oct. 30.

"The Ferret," a new curtain raiser to "Ready Money," is a success.

TWO ACTS GET OVER.

(Special Cable to VARIETY.)

London, Oct. 30.

Cretienne and Louise, at the Palladium, opening Monday, went big. Jupiter Bros., at the same hall, are a hit.

SEPARATION IS FINAL.

(Special Cable to VARIETY.)

Berlin, Oct. 30.

The rumors of a split between Director Monti and his backer, Herr Sliwinski, have been confirmed. The separation will occur about Jan. 1.

Monti will probably produce "The Pink Lady" at his theatre in the spring.

PELISSIER "BOOED" BACK.

(Special Cable to VARIETY.)

London, Oct. 30.

Pelissier and The Follies company reopened at the Apollo Monday, appearing for the first time in "Career Postile," and met with a hostile demonstration.

At the finish Pelissier came before the curtain and "booed" back at the noisy audience.

NEW BERLIN HOUSE OPENS.

(Special Cable to VARIETY.)

Berlin, Oct. 20.

Theatre Gross opens Nov. 1, under the management of one of the Rosenfeld Bros., with a program made up of Jean Guilbert's new operette and a cast containing Max Pallenberg and Fritz Massary as stars.

The vaudeville portion of the bill contains, among others, the Uessemes, Four Perez, Solea and partner, Bekely Sisters, Maude Elton (colored singer and dancer).

3 SHOWS OPEN.

(Special Cable to VARIETY.)

Berlin, Oct. 30.

Morti's theatre has a good operette in "Die Frauenfresser" ("The Woman Haters").

The new comedy, "General Secke," at Komedienshaus, was also well received.

Hauptmann's "Gabriel Schilling's Flucht" created a deep impression at the Lessing theatre.

LOOKING FOR "AUNT MARY."

Leander Sire will reproduce "Aunt Mary" for the road; if he can secure someone for the title role. The play is May Robson's former piece.

LONDON'S PURITY CRUSADE.

(Special Cable to VARIETY.)

London, Oct. 30.

A vigorous purity campaign is organizing here—the Bishop of London leading—against salaciousness in vaudeville.

Bedroom sketches and disrobing acts (started by Gaby Deslys at the Palace) are responsible for the movement.

"The Master of Music" at the Alhambra, with Muriel Ridley, shows Cocotte in a bedroom with a violinist, where she disrobes and dances to "Ave Maria" music.

It is stated the Puritans are looking for a scapegoat.

The renewal of the license for the Palace Music Hall will probably be opposed by the puritans interested in the movement.

FRENCH PLAY IN BERLIN.

(Special Cable to VARIETY.)

London, Oct. 30.

Victor Jacobi is writing the music to a book by DeFleures and DeCaillavet, a production of which is to be made by Max Reinhardt in Berlin. The presentation of a French play in Berlin is exceptional.

MARINELLI COMING OVER.

(Special Cable to VARIETY.)

Paris, Oct. 30.

H. B. Marinelli has decided to sail for America. If he does not change his mind, the international agent will leave this side next week.

It is six years since Marinelli last visited New York.

"BAGATELLE" PRODUCED.

(Special Cable to VARIETY.)

Paris, Oct. 30.

The Comedie Francaise, Monday, produced Paul Hervieu's new piece "Bagatelle," successfully.

WILLY PANTZER SICK.

(Special Cable to VARIETY.)

Paris, Oct. 30.

Willy Pantzer is sick here and will be unable to open at the Wintergarten, Berlin, Nov. 1. Morris Cronin will deputize until he is well.

FLOCK FOR SOUTH AFRICA.

(Special Cable to VARIETY.)

London, Oct. 30.

Sydney Hyman says he intends building four new halls in South Africa, sending out a complete company every week and routing it on the road show principle.

HIP REVUE LENGTHY.

(Special Cable to VARIETY.)

London, Oct. 30.

"The Blue House," at the Hippodrome, runs one hour and needs condensing.

Shirley Kellogg is a substantial hit, especially in a number dealing with the ragtime craze. Bert Coote is fine as the aristocratic laundry proprietor and Cyril Clensy offers a clever military study.

Scenically the revue is well conceived.

APOLLO, BERLIN, REPLACED.

(Special Cable to VARIETY.)

Berlin, Oct. 30.

The Apollo will give up the vaudeville policy Feb. 1, 1913, when the new variety house at the Zoo will be ready.

NOT GOOD FOR AMERICA.

(Special Cable to VARIETY.)

Berlin, Oct. 30.

"Zigeunerprimas," by Kalmer, which received its premiere at Vienna, Oct. 11, is not a big success there.

The music is too heavy, and the plot deals with a 60-year old violinist who did not come back.

The piece has been bought by Henry W. Savage, but it is hardly suited for America.

LINDER FOR 15 DAYS.

(Special Cable to VARIETY.)

Berlin, Oct. 30.

Max Linder, the Pathe picture comedian, opens at the Winter Garten Nov. 16 for fifteen days. Fifteen days were all that Linder was able to take.

EDGAR TINEL DIES.

(Special Cable to VARIETY.)

Brussels, Oct. 30.

Edgar Tinel, the famous music composer of Belgium and director of the Royal Conservatory of Music, died here Monday at the age of 58.

YVETTE HAS NERVOUS ATTACK.

(Special Cable to VARIETY.)

Berlin, Oct. 30.

Yvette, the American violinist, has suffered a nervous attack and has been compelled to put her Budapest date back. Before resuming her engagements, she will take a month's rest in Southern France and Italy. Yvette's mother returns to America Dec. 1.

ENGLISH RAGTIME BAND.

(Special Cable to VARIETY.)

London, Oct. 30.

Al. B. Alexander and his Ragtime Band are the latest thing here in the form of a ragtime production.

Alexander is an Englishman. He will have thirty players. It is promoted by Feldman, the publisher.

EXCLUSIVE PICTURE HOUSE.

(Special Cable to VARIETY.)

Berlin, Oct. 30.

The new Kino, built by F. Goldosh and managed by Kinsella, is rapidly being finished.

It will be the only theatre building in Berlin exclusively devoted to the exhibition of moving pictures.

"LITTLE CAFE" COMING OFF.

(Special Cable to VARIETY.)

London, Oct. 30.

"The Fortune Hunter" will follow "The Little Cafe" at The Playhouse immediately, the latter show is not a success.

LONDON DATE SET.

(Special Cable to VARIETY.)

London, Oct. 30.

"Get-Rich-Quick-Wallingford" is scheduled for its London premiere at the Queen's theatre Jan. 12, the production to be made by Arthur Collins.

PALACE'S REVOLVING STAGE.

(Special Cable to VARIETY.)

London, Oct. 30.

A revolving stage has been built for the Palace for Max Reinhardt's big spectacle, "A Venetian Night." It is in thirteen scenes and will employ forty people.

SUNDAY SHOWS STRAIGHTEN UP UNDER POLICE SURVEILLANCE

Vaudeville Acts in Several Houses Obligated To Trim Down To Sunday Observance Law. Becker Case and Other Things Bring About Official Strictness

There was a general straightening up of the vaudeville shows in New York last Sunday. Several played under surveillance of the police, who obliged acts appearing to trim down to the Sunday observance law.

All theatres giving Sunday shows were not affected. Some were merely notified to be careful of their bills and not to permit anyone in tights to appear.

It is reported the Becker case may have been the reason for the sudden activity on the part of the law officers, although another cause is also rumored. The Becker case is brought into the Sunday show matter through, it is said, managers allowing facetious remarks to be made about the police, for audiences to laugh at. Some of the dialog on the police recently has been very pointed. Two or three house managers are said to have been told to stop that line of comedy without having paid any attention to the warning. The other rumored reason is the usual one in connection with the police and Sunday shows.

WHITNEY'S ROAD SHOW.

A road show will take to the one-nighters about Nov. 12. The Aarons' Associated Theatres is laying out the time for John J. Collins, who will engage the aggregation of vaudeville talent, and play it under the name of the Fred C. Whitney All-Star Revue of 1912.

Mr. Collins may send a couple of more companies to follow his first show in the smaller towns.

MABEL BERRA, PRIMA.

Milwaukee, Oct. 30.

Monday at the Majestic Mabel Berra joined "The Eternal Waltz" in the prima donna role, replacing Shirley Rives.

FOX IN SPRINGFIELD.

Beginning Monday, William Fox will take over the Nelson, Springfield, Mass., the pop theatre, formerly operated by S. Z. Poli. The policy of six acts and pictures will be continued. Poli has been running the Nelson in opposition to his own big time house, Poli's, in the New England town.

OLYMPIAN PICTURES SHOWN.

Marcus Loew's Herald Square picture house exhibited special pictures of the Olympian games at Stockholm Wednesday. The prices were not tilted for the extra film. They were on view one day only.

HENNESSY VACATIONING.

Monday Daniel F. Hennessy, manager of the Family Department, United Booking Offices, left for Mt. Clemons on a vacation. He will remain there four or five weeks, until recovering

from a stomach trouble Mr. Hennessy invited through irregularly eating. After a light breakfast, "Dan" would remain in the office all day, lapsing his lunch, but heartily eating of dinner at home, remaining in the house all evening.

JOE SHEA LEASES 110TH ST.

The 110th street pop vaudeville theatre, known as Lowe's 5th Avenue and Harlem's 5th Avenue, has been leased by Jos. Shea for one year. Mr. Shea is attending to the bookings himself, playing a split week, with six acts in each half.

The house was promoted by Albert E. Lowe, after whom it was first named. Differences between the partners in the venture found their way to the courts.

H. R. JACOBS' TROUPE.

H. R. Jacobs who has been out of the theatrical business since he gave up his Albany theatre, has taken an office in the Gaiety theatre building and is booking the tour of Mrs. General Tom Thumb.

The route leads over some of the Stair & Havlin and some of the "Syndicate" time. Mrs. General Tom has just passed her 71st birthday anniversary. She has been spending the time since the close of her last tour in Middleboro, Mass., her birthplace. The little midget is said to have amassed a fortune of more than half a million. She will be surrounded by a specialty show. It opens in Troy Nov. 11.

MILLIE HYLTON'S ONE SHOW.

Millie Hylton, the English girl booked to show her wares at the Orpheum, Brooklyn, Monday, left the bill after the matinee. The management announced that illness caused her withdrawal. Earl and Curtis substituted.

"THE LOST PAR-O-DICE."

Joe F. Millard and John E. Cain have been signed by the F. C. Whitney Producing Company to head an act in vaudeville, to be entitled "The Lost Par-o-dice."

JEFFERIES' NEW SETTING.

Tuesday, at one table in the grill room at Shanley's were Norman Jefferies, "Buck" Taylor, Freeman Bernstein and Harry Pincus.

The meeting was called to look over Mr. Jefferies' new fall setting. It was a striking check suit, with flannel shirt, flannel collar, neat tie and a boutonniere. Mr. Taylor stated it was the best thing in scenery Philadelphia has ever turned out.

The honors were modestly borne by Mr. Jefferies. Everyone was so enraptured in admiration of the special set that Mr. Bernstein found no opposition to his payment of the luncheon check.

BOGANNY INTERFERED WITH.

Joe Boganny was interfered with before reaching New York Sunday. A couple of the midgets in the "Lunatic Bakers" act were detained at Ellis Island. Mr. Boganny was informed a bond for \$500 would have to be furnished to guarantee their departure for England, when the time arrived.

Up to Tuesday morning no one in the United Booking Offices had effected the release of the young men, though Mr. Boganny and his act were billed to open at the Colonial Monday matinee. The English comedy-acrobat became quite disgusted with the interest shown in his appearance by the managers he was under contract to appear for.

A sketch was sent to the Colonial Monday to fill in the open spot on the program.

"MOVIES" IN SKETCH FORM.

"Movies," first entitled "In a Moving Picture House," the work of C. H. W. McLaren, a Denver newspaper man, with ten people, including Doris Hardy and Bud Sweeney, went into rehearsal this week.

R. G. KNOWLES' TOUR.

R. G. Knowles will return to America in time to begin his lecture tour at the Academy of Fine Arts, Brooklyn, Nov. 15.

HARRY GILFOIL RETURNING.

After several seasons in productions, Harry Gilfoil is prepared to return to vaudeville as a single act.

M. S. Benthams has the booking direction of the turn.

GOOD "DOPE" FOR BEN HARRIS.

Atlantic City, Oct. 30.

The theatrical "dope" just now looks good for Ben Harris, the former vaudeville manager of this city, who has pleasant recollections of his dealings with the United Booking Offices.

A report says the lease for the Apollo theatre, held by S. F. Nixon, will expire next year. Mr. Nixon has held it for five years, paying \$14,000 annually. Jos. Fralinger, the owner, mentions he will increase the rent on the next lease to \$25,000 a year. If he does that, Mr. Nixon, it is said, will take the theatre now building on the old pier, which will leave the Apollo open for Mr. Harris, if he wants it, and he does.

52 WEEKS AT \$2,000 WEEKLY.

It is reported that Oscar Hammerstein has placed Ching Ling Foo, the Chinese magician, under contract for fifty-two weeks, commencing Nov. 18, at \$2,000 weekly.

The original Oriental illusionist will open at Hammerstein's, New York, on that date.

"WE SHOULD WORRY" ACT.

The Bartholomae-Pecbles company is rehearsing a new act called "We Should Worry," written by Adele Rowland. Gretchen Hartman is to be featured in it.

CISSIE LOFTUS, INDEF.

The reappearance of Cecilia Loftus in New York vaudeville is indefinite. Miss Loftus was to have appeared at the Colonial Nov. 11, having had the date postponed from Oct. 21. Now it has been further adjourned at the request of the mimic, without any day set.

This leaves the Keith New York Theatres Co., with one headliner in view, up to Jan. 1. That is "The Drums of Oude" late this month. Wilkie Bard, upon whom much dependence had been placed as a holiday's attraction, has thrown over the American offer.

Up to Wednesday no one in the United Booking Offices knew who would headline the Colonial, New York, show for next week. John J. McGraw was signed as this week's feature eight days before he opened.

DRESSER, GARDNER & MARSHALL

Louise Dresser and Jack Gardner, with Henry Marshall at the piano, will head a new act, written by Thomas J. Gray.

The booking of the Dresser-Gardner turn is said to be at the salary Miss Dresser was to have received for the big act and to carry with it the withdrawal of Miss Dresser's suit against the United Booking Offices.

DATES FOR IRENE FRANKLIN.

A vaudeville route is being gathered together by Louis Wesley for Irene Franklin and Burt Green. The act may first reappear this season in Chicago, Nov. 18.

FOREIGNER'S NEW SKETCH.

Spokane, Oct. 30.

When Adrienne Augarde, the English girl, appears at the Orpheum next week she will present a new sketch that was successfully produced by her for the first time at Winnipeg week before last. It is entitled "A Matter of Duty," written by Mrs. Richard Burton, a Minneapolis newspaper woman.

Miss Augarde played "Dick's Sister" when first starting her Orpheum Circuit tour. She was engaged by Martin Beck abroad, having appeared in "The Rose Maid" in New York before taking to vaudeville.

HENDERSON, JR. MARRIES.

Los Angeles, Oct. 30.

The marriage occurred here Monday of Fred Henderson, Jr., and Marjorie Harington, a Denver young woman.

Young Mr. Henderson's father is on the Coast and may remain here all winter.

LARRY'S LIFE STORY.

George Macfarlane is sending a press story around that Lionel E. Lawrence, erstwhile actor and producer, is to make his bow in a New York vaudeville house, telling the story of his life and singing a little ditty entitled "Hail to the Bride."

BECK RETURNS.

The trip over the Orpheum Circuit, made by Martin Beck as a tour of inspection, came to an end yesterday, when Mr. Beck was due to return to his New York office.

WHAT IS
ZELAYA?
—Advertisement—

GENERAL STAGE MANAGER MAY HELP VAUDEVILLE

United Booking Offices Reported Driven At Last To Engage a General Stage Director To Help Acts and Programs. Idea Ridiculed Some Years Ago

A general stage manager may be engaged under salary by the United Booking Offices to help vaudeville, out of its present dilemma. It is reported discussion of the idea is now favorably going on.

The installation of a general stage director may lead to the United Offices organizing a producing department. The lack of big vaudeville material is becoming more evident each day as this season progresses.

The argument for the stage manager is that by proceeding from theatre to theatre, he may by suggestion, help many acts and prevent others falling by the wayside.

Some years ago when the stage manager scheme was suggested, it was ridiculed by the big managers. With the affiliation of the Orpheum and United Circuits, the plan may now appear more feasible. The former argument against it was that whoever aided to fix up an act, did not do so for his own good, but for the next manager it played for.

ADDISON MANAGING SHUBERT.

Utica, N. Y., Oct. 30.

H. M. Addison, late business manager of E. J. Carpenter's "School Days," has accepted the management of the Shubert theatre here. The Shubert is playing big time vaudeville under Wilmer & Vincent's direction.

NEW SKETCH AT THE SQUARE.

The new Alfred Sutro sketch, "The Man in Front," which will carry Minnie Dupree back into vaudeville, is due to open at the Union Square Nov. 11.

CANCELED; FULL SEASON.

Philadelphia, Oct. 30.

A full season's bookings in the small vaudeville theatres has been secured by George C. Auger, after having eight weeks from the United Booking Offices canceled through appearing in "opposition" houses here.

Auger returned to New York from the West. No one in the U. B. O. wanted him immediately. He played the Keystone, Alhambra, Liberty and Nixon in this city (at the Nixon this week). The drawing capacity of the turn worried the big time men, and they canceled Auger for punishment. M. W. Taylor and other local agents immediately furnished him with contracts until May 6, next, at \$25 weekly more than his salary on the big time.

MIDNIGHT ELECTION SHOWS.

Proctor's Fifth Avenue is playing up a special midnight performance for election night. The regular artists will be persuaded to give the extra performance while returns of the election are received by special wire arrangement. Several other theatres will probably give a second night show, in-

cluding several burlesque houses. The Peoples will "double."

Philadelphia, Oct. 30.

For the first time in the history of the house, Manager Harry T. Jordan has arranged a "Midnight Show" for election night. The bill will be given in its entirety, the third show starting at 11.30, ending at 2 a. m., when it is expected the returns will all be in.

UPTOWN HOUSE OF 1,800.

The theatre Felix Isman is erecting at 107th street and Fifth avenue is expected to be ready for occupancy Jan. 1.

The ground floor will have a seating capacity of 1,800.

QUICK REALTY PROFIT.

Not so long ago Victor Moore purchased some lots in Elmhurst Heights Extension, on Roosevelt avenue, Borough of Queens, paying \$8,100.

Monday the city notified him that they had condemned his property to cut a new street through it and had awarded him \$12,000 for his holdings.

PRODUCING COLBY'S COMEDY.

Chris O. Brown is producing for vaudeville a one-act comedy of love and politics, by Archie Colby, called "The Girl and the Governor."

Eugene Weber and Helen May Page have been engaged for the roles mentioned in the title.

TRAINOR ACTION FAILS.

Justice Greenbaum in the Supreme Court Tuesday denied the application of Val Trainor for a writ of mandamus compelling his reinstatement as a member of the White Rats Actors' Union, from which he was expelled recently. Said the court:

"If he (Trainor) had remained (at his trial before the Rats Directors) and heard the testimony adduced against him in substantiation of the charges, he could have presented reasons why an opportunity should be accorded him at an adjourned meeting for refuting the charges. If an arbitrary and unconscionable advantage had then been taken of him, possibly some arguable claim for injustice might be asserted."

In effect the decision supports the right of membership corporations to conduct trials and maintain discipline among its members.

Dennis F. O'Brien & M. L. Malevinsky appeared for the White Rats. Summers & Murray will file an appeal on behalf of Trainor.

Charles Vion has been sent ahead of one of the "Madame Sherry" road companies. Harry Sweatnam, formerly in advance, has returned to New York to go out with another attraction.

MARQUARD & SEELEY vs. KANE.

It looks though Rube Marquard is out for another record. He and Blossom Seeley form the headline battery at Hammerstein's this week. They appear to have placed Joe Kane on the bench. Joe seems to have had a low batting average lately, and he wasn't doing so well in the field, as Blossom hauled him into court Tuesday. She claimed Joe had made a balk, by flourishing a revolver around the home grounds. The umpire on the bench issued a summons, and the newspaper boys present noted that the great left-paw appeared to occupy all the space on the coaching line.

Monday when the battery started its fall series against vaudeville, Blossom called in the bench warmer, saying she would give him \$500 for a release. Joe replied it wasn't a fair ball, but if she would stand for a three bagger, something like \$1,500 cash and \$60 weekly while the act worked, he would waive all contract clauses. There the game stood Wednesday, 0-0 on the third day.

Marquard isn't taking any chances of being ordered to the clubhouse through talking back. He's keeping mum.

To keep the team together Miss Seeley has moved herself to the Hotel Endicott, where Marquard also resides when not in uniform.

At the theatre, Blossom has the star dressing room. Marquard is next door, with Cliff Gordon. Joe Kane, still Miss Seeley's husband, finds himself barred from the Hammerstein diamond. They are afraid he might break up the game if allowed through the gate.

SHOPPERS LIKE CABARET.

One of the Sixth avenue department stores made a feature this week of a Cabaret show in the lunchroom. The women shoppers fell for the idea hard. The entertainment was vividly displayed in the daily advertisements of the store and drew crowds.

Early in the week Jerome Siegel, one of the members of the corporation which operates half a dozen of the biggest department stores in the city, called up a booking agent in the Knickerbocker theatre building and asked him to interview John R. Butler, manager of Siegel-Cooper's.

Butler declared that the heads of the corporation had about decided to introduce shows in all their establishments. He got the facts and figures from the agent. A tentative agreement was made with the agent to supply attractions when the plan was in shape to be carried through.

"CARDIFF GIANT" REVIVED.

Boston, Oct. 30.

The "Cardiff Giant" that has been in cold storage at Fitchburg, Mass., where he has been in "hock" for a storage debt there, was released on the payment of the debt and will be featured in a revival. The owners are looking for open dates in museums. This freak had been featured in museums for thirty-five years. The storage debt was \$893 and was sold by the deputy sheriff for \$200 to Mrs. S. S. Lawrence. The "giant" was "unearthed" at Cardiff, N. Y., in 1864.

The wife of Henry Lewis gave birth to a boy, Oct. 25.

PALACE, NEW YEAR'S.

It is unlikely the new Palace theatre will open before New Year's. Its policy is still believed to have been outlined by the B. F. Keith-Martin Beck direction for the house as vaudeville. In what guise the vaudeville will be displayed has not been settled upon.

According to report, the arrangement and stage installation bespeak the variety show.

The United Booking Offices and Orpheum Circuit will probably occupy an entire floor of the building, perhaps the loft known as the Studio floor, about two stories from the roof.

It is said the outside agents doing business with the large circuits have been asked to forward their applications for space reservations in the office portion of the building. Several agents hold leases upon their present suites in the Putnam Building, as do the Orpheum Circuit and U. B. O.

Reports are about once more of impending difficulties between Oscar Hammerstein and the United Booking Offices. The possible vaudeville policy of the Palace seems to be behind the talk, although it is said Mr. Hammerstein is greatly annoyed through being continually euchered out of headline acts that he goes after.

REVISING KELLERMANN SHOW.

Buffalo, Oct. 30.

The Kellermann show, which is playing at the Teck this week, will lay off for a short time for various revisions. The personnel of the organization will be changed and the frameup of the entertainment will be altered. "A Barnyard Romeo" will be added to the entertainment.

MOVING FROM METROPOLE.

A score of the "regulars" at the Metropole hotel received notice Monday that they must vacate Friday night, Nov. 1.

They had to administer ether to Lee Harrison and Fred Ward to get them out of the hotel. Charley Brown and May Newman, Jimmie Britt, Matt Keefe and Tom Nawn departed regretfully but without a struggle.

The house, which has been operated under a receivership, is now "dark." No one knows what its future will be.

WHAT SORT OF NOVELTY?

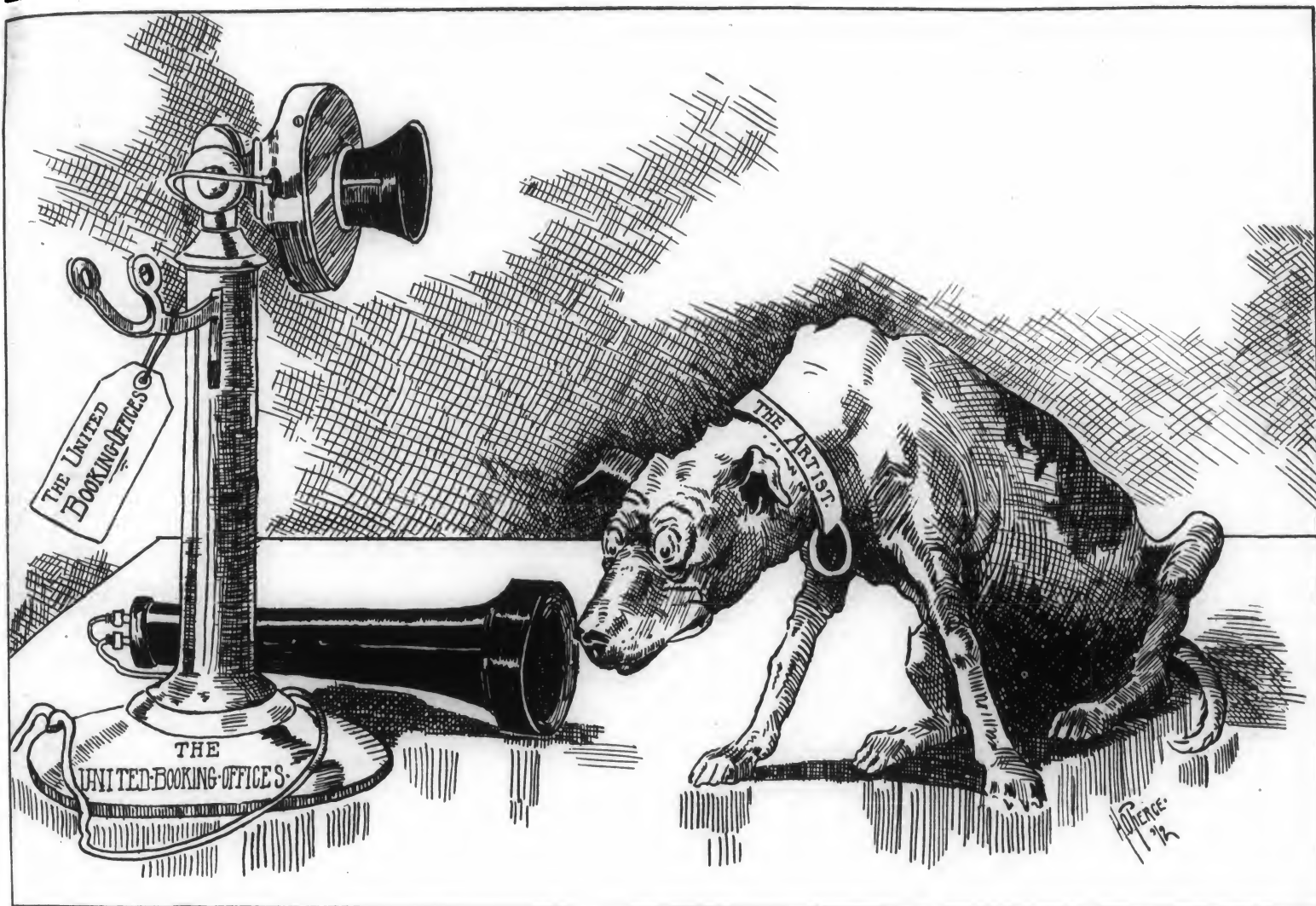
Monday there was pasted over the name of "Vaudeville Collection Agency" in the Putnam Building, a large placard bearing the strange device, "The Putnam Novelty Co." The door was locked and the placard vouchsafed no other information to the curious.

Briefs were submitted to Attorney-General McQuade Tuesday in the matter of Jack Levy against the Vaudeville Collection Agency before him. A decision may be handed down daily.

VIRGINIA JUDGE A VISITOR.

Judge Crutchfield, the eccentric magistrate of Richmond, from whom W. C. Kelly took his stage characterization, was a visitor in New York this week. Harry Allen, who met him during the Richmond fair a short time ago, took His Honor to the Hippodrome.

Joe Barton has joined Miner's "Americans" (Western).



"HIS MASTER'S VOICE" HAS IT COME TO THIS?

COLONIAL'S SELL OUT.

For the first time this season, at the opening shows of the week, the Colonial was sold out Monday, when John J. McGraw opened his vaudeville tour. The same thing happened at Hammerstein's where Marquard reappeared.

In the afternoon at the Colonial the ticket speculators seemed to have all the coupons. Several stood outside the house with bunches in their hands. There was a large advance sale at the Colonial for the end of the week.

The engaging of McGraw by the Keith people broke down all precedent of the Keith vaudeville houses. "Freak acts," in which class McGraw goes, have not been looked upon favorably by Keith, until they have made good elsewhere, and then only when the box office value had been fully attested to. Upon McGraw being first offered to the Keith managers, he was given a cold shoulder.

The route secured for Mr. McGraw by M. S. Bentham, who placed him as an act in vaudeville, runs for ten weeks, and will take in the following theatres in the order given: Next week—Keith's, Boston; Alhambra, New York; Keith's, Philadelphia; Orpheum, Brooklyn; Bronx, New York; Grand O. H., Pittsburg; Keith's, Cincinnati; Hammerstein's, New York; Colonial, New York (return).

A FRIVOLOUS CAST.

The following frivolous cast for "Everywife" was mailed to a booker in the United Booking Offices this week:

WOMEN.

Everywife.....	Lillian Russell
Happiness.....	Kate Elinore
Jealousy.....	Lillian Shaw
Squabina.....	Mrs. Stuart Robson
Care.....	Mrs. Langtry at \$2,500
Vanity.....	Lydia Barry
Elegance.....	Bessie Wynne
Drama.....	Bessie Wynne
Gaiety.....	Bessie Clifford
Romance.....	Edna Goodrich
Amusement.....	Adele Ritchie
Kindness.....	Eva Tanguay

MEN.

Everyhusband.....	Nat Goodwin
Rhyme.....	Oscar Hammerstein
Reason.....	Martin Beck
Drink.....	Jim Thornton
Gamble.....	John McGraw
Nobody.....	Jules Ruby
Sporty.....	Joe Schenk
Money.....	Lewis Waller
Highflier.....	Fred Snodgrass
Expectation.....	Arthur Klein

NOONAN AFTER TWO MORE.

Chicago, Oct. 30.

If the plans of Thomas Noonan, who promoted the American Music Hall and Palace Music Hall in this city, materialize, two new vaudeville houses will be built in Chicago.

The plan is to construct one in the Wilson Avenue neighborhood while the other will be built in the extreme southern part of the city, exact location not yet divulged.

Milton S. Plotke announces the erection of a new theatre at Lawrence and Clifton avenues, on the North Side, to be devoted to pop vaudeville.

WHAT COUNTRY LIFE DOES.

Percy G. Williams, accompanied by his wife, came into New York from his country home Monday evening, and attended a theatre. After the show he repaired to the Hotel Astor and put up there until morning.

About noon Tuesday he was seen dodging across the street, bag in hand, headed once more for his rural domicile. "I'm going back before I get run over," he said. Safely landed on the sidewalk, he stopped for a moment and among other things said:

"About two A. M. I was awakened by the noise of bells and opening my eyes saw a blaze of light from Broadway. Jumping up I yelled to my wife, 'The barns are on fire!' She sat up a moment, sniffed derisively and replied: 'Come back to bed; you're in New York.'"

EDDIE STIRRING 'EM UP.

Boston, Oct. 30.

Edward Small, in charge of the local Loew Booking Office, since coming to town has electrified the city with his new ideas.

He started in by getting four houses away from the opposition the first week.

FRANK JONES BOOKING ONLY.

The duties of Frank Jones at Hammerstein's will be to attend to the bookings for the house only. An idea had gathered force that Mr. Jones would assume the general management of the theatre. That will probably be left to Oscar Hammerstein, and his son, Arthur, who have looked after the operation of the Victoria since William Hammerstein left it. There is little chance that William will return to take charge of the vaudeville house he made so successful. Several reports are current as to "Willie's" future plans. Nothing is officially stated.

Hammerstein's will give an Election Night show on the roof. A Sunday night performance upstairs will be commenced Nov. 10. Mr. Jones will secure an "outside" bill for these performances, not drawing upon the regular program down stairs for acts. The first full bill booked by Jones will be the Hammerstein show for the week of Nov. 18. Until then the programs were pretty well filled in by Aaron Kessler, who remains at the theatre in the capacity of assistant.

A story printed early in the week connecting Percy G. Williams with Hammerstein's and through him, the appointment of Mr. Jones was merely "dope," rather a poor brand. Oscar Hammerstein entered a denial of it.

WHO IS
ZELAYA?
—Advertisement.

INJUNCTION ROUTE TAKEN NOW TO ENFORCE ACTOR'S CONTRACT

Moss & Brill Secure Restraining Order Against Harry First and Co. Several "Disappointments" Lead to Action by Small Time Vaudeville Managers

Moss & Brill, managers of the 86th Street theatre, took to the injunction route this week, restraining Harry First and Co. from appearing for the first half of the week at the Loew's Yorkville theatre Monday, after his first performance there. There is intense rivalry between the two houses. Either would "pull out" an act from the other if opportunity presented itself.

First was booked on the Consolidated Booking offices time for a week and a half. He played the McKinley Square and DeKalb Avenue last week. Those houses are also supplied through the Consolidated. When the time came for First to open at the 86th Street he gave as a reason for not appearing that his agent was not authorized to book for him for that theatre, although the agent had signed the contract for it at the same time as the others.

First was taken to the office of Henry Fluegelman, attorney for Moss & Brill, where the matter was talked over. During the confab the office clock was turned backward, until First, who had no watch, found he had to leave the office to appear at the Loew house, due there about 3.30. The first time he noticed outside the office told him he was long delayed, but the sketch was put on for the first show. A process server with the temporary injunction order arrived at the theatre after six.

Argument was set down for Wednesday, but was adjourned until yesterday. The restraining order kept Mr. First from playing both halves of this week.

At the Consolidated offices it was said that any act signing with it hereafter would either play as per contract or be summoned into court.

At the DeKalb Monday were Carroll and Catherine McFarland, an act that had just returned from the south, after having been cancelled on the Jake Wells time for ten weeks of a contract for fifteen weeks. Upon playing five weeks of the engagement they were told they could be used no longer. Reaching New York a suit was started against the circuit by the act. Calling at the United Booking offices, the couple were informed that unless they withdrew their legal action, they would never appear in American vaudeville again. Telling the Consolidated managers of the awful things said to them in the United, the act was placed aboard an auto and opened at the DeKalb within an hour.

It is but one of several turns that have complained of treatment received south when booked through the U. B. O.

Lottie Mayer, a western diving act, who was to have opened at the McKinley Square Monday, lost her tank between Detroit and New York. She

did not open, and has started suit through O'Brien & Malevinsky against the railroad company for damages.

SMALL TIME LITTLE OFF.

Business at the "small time" vaudeville houses has fallen off a trifle during the past three weeks, around Greater New York.

The indications are that the patrons of this form of amusement are seeking what they consider the best shows. With the competition somewhat centered in the several neighborhood localities where "pop" vaudeville is the strongest, opposition in the smaller time is becoming brisk.

REVERSING PANTAGES TOUR.

Cincinnati, Oct. 30.

J. C. Matthews, Chicago representative of the Pantages Circuit, is in Cincinnati this week looking over the Orpheum bill. This visit is in line with the recent determination to start some of the eastern bookings at Cincinnati and sending them from that point to the coast. Other acts start the tour in Calgary.

Davenport, Ia., Oct. 30.

J. C. Matthews, Chicago representative for Pantages, was in Davenport recently. He was accompanied by a lawyer. They looked at several parcels of real estate suitable for a theatre.

Charles E. Berkell, of the American theatre, holds the Pantages franchise for Davenport. Failing to close for a site for a new house, it is reported Matthews opened negotiations with Berkell for the reconstruction of the American. What arrangement was made was not disclosed.

USHERS IN MESS UNIFORM.

Philadelphia, Oct. 30.

This week Fred Leopold of the Nixon theatre dressed his ushers in the mess uniform of the English army. It is a very natty outfit.

\$500 FOR TWO-ACT BILL.

The Victoria, Rochester, has undergone a change of policy. Walter Plimmer has been commissioned to book in a vaudeville bill of two acts to go with the movies. The manager placed a limit of no more than \$500 for the two acts. He may go beyond that for a special feature.

THREE-PORTION WEEK.

The Whitehall, Whitehall, N. Y., the Library, Bennington, Vt., and Star, Hoosic Falls, N. Y., have been coupled in the betting, now constituting a single week. Acts are booked into Whitehall by Walter Plimmer and play the week with the show remaining intact. Each house takes the show for two days. The houses formerly booked three days each with no mutual understanding.

ZIMMERMANN'S BIG HOUSES.

Philadelphia, Oct. 30.

The name of the new J. Fred Zimmermann theatre has been selected. It will be The Fairmount, and seat 2,100. The location is Girard avenue and 26th street. Building operations are to start next week. The house will be a duplicate of the Liberty, excepting it will have eight boxes. About March 1 will see the theatre open.

The Germantown house that is in course of construction for Mr. Zimmermann has been named the Orpheum. Work on this was renewed last week. It will seat 2,500 and open some time during February next.

It is well reported here that M. W. Taylor, general manager of the Zimmerman theatres, will shortly have a house in West Philadelphia.

Besides the two new ones, Mr. Taylor has the Liberty, Alhambra and Keystone.

MAJESTIC, ST. PAUL, OUT.

St. Paul, Oct. 30.

Vaudeville will be discontinued Saturday of this week at the Majestic, and the house will be turned over to the picture form of entertainment exclusively.

The Miles Circuit people have let it become known that they propose to build a theatre here costing \$200,000. It will be located near the Majestic.

RIGHT, BUT WRONG TOWN.

In last week's VARIETY it was reported under a Toledo date line that the new Broadway theatre under construction would probably play Sullivan-Considine vaudeville instead of being annexed to the Weber pop circuit. This item should have been credited to Detroit.

It is true, however, that E. D. Stair is going to build in Toledo, but it is stated on good authority the site has not yet been selected. The new Toledo house will take the place of the present Lyceum now being used for commercial purposes.

The American, Toledo (Stair's), is now being converted into a garage. The house, formerly Burt's, was at one time run by Frank Burt, recently appointed director of concessions of the Panama Exposition.

N. Y. STATE "SPLIT" CIRCUIT.

Mittenthal Bros., according to a circumstantial story which was current in theatrical gossip this week, have in mind the organization of a separate corporation to take over leases of theatres and establish a "pop" vaudeville chain in New York state.

It was stated that the legitimate producers proposed to work independently, opening their own booking offices. With this purpose in mind, they are reported to have made overtures to Walter H. Plimmer, who already has a list of eighteen small time theatres in the state playing "split weeks."

Aubrey Mittenthal was reported to be on the road this week, looking up available houses suitable for the pop style. He is said to be now interested in the vaudeville production end extensively.

The firm started the season with five legitimate productions. Three of them have closed.

MOORE TIRED BY METHODS.

Chicago, Oct. 30.

That the too-evident inactivity of the bigger eastern circuits, in the matter of booking big vaudeville attractions, has extended to this section of the country, became known this week when Menlo Moore announced that he had called off pending negotiations with the United Booking Offices and was arranging with Chris O. Brown for a route over the Sullivan-Considine time for his "Mother Goose Girls," "Rah Rah Boys," "Sorority Days," "Stage Door Johnnies," "Summer Girls" and "Lads and Lassies." Moore had practically arranged to move his attractions east, but postponements following one another finally forced him to open negotiations outside of the U. B. O.

Moore is the only Chicago producer who devotes his attention exclusively to vaudeville needs and up to date has been content to place his acts on the middle-western time. When it looked as though a United route might be forthcoming, Moore went ahead with preparations to produce two more "girl acts" on a big time basis, but the deal was called off before he had made any extensive investments.

In addition to the productions mentioned, Moore owns five vaudeville theatres in Indiana which he operates from his Chicago office.

KEEFE BACK IN CHICAGO.

Walter Keefe was not at the Consolidated Booking Offices this week, nor had Mr. Keefe returned to the agency after leaving last week for his Chicago headquarters. It was reported about the Consolidated, Keefe would remain in the western city, directing his bookings (including the Miles Circuit) from that point hereafter, although occasionally visiting New York.

Another person absent from his usual desk was Jim Sheedy, son of M. R. Sheedy. Jim left his father's routing department to "sell acts," which he is reported as successfully doing. Benny Piermont is in full charge of the Sheedy books at present.

Reports of various natures and kinds are still floating about regarding the future of the Consolidated agency.

WHERE 5c. HOUSE IS ALLOWED.

Chicago, Oct. 23.

A sub-committee has been appointed by the council building committee to take up the question of allowing five-cent theatres in buildings of other than fireproof construction.

LOEW BOOKINGS.

"Motoring" and Rex Fox, the foreign ventriloquist, have been placed on the Loew Circuit, commencing next week. Gus Williams opened at Loew's National, Monday.

"BEAUTY CHORUS" PROMISED.

In the advance billing for "The Merry Go-Rounders" at the Columbia next week, Leffler & Bratton inform the public that the "Beauty Chorus" of the show is under contract for two years, and its members have agreed not to marry during that period.

Crouch and Welch are due to arrive in New York Nov. 18.

VARIETY

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CHICAGO
Majestic Theatre Bldg.
JOHN J. O'CONNOR

LONDON
5 Green St., Leicester Sq.
W. BUCHANAN TAYLOR

PARIS
66 bis, Rue Saint Didier
EDWARD G. KENDREW

BERLIN
15 Karl St.
E. A. LEVY

ADVERTISEMENTS.

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Adeline Genée is on the ocean due to arrive in New York next week.

The Skatelles have joined the Gertrude Hoffmann show in Boston.

Carrie Reynolds has the Orpheum Circuit, starting at Winnipeg Nov. 4.

William Harris has been replaced by Jimmie Dunn in "The Lady Buccaneers."

Gus Williams opened on the Loew time at the National, New York, this week.

Nick Kaufman sailed back to Germany Tuesday. He will return in February.

The Exposition Four leave the Neil O'Brien Minstrels to-morrow at St. Louis.

Jack Howard is now singing with the Primrose Four, replacing Roswell Wright.

"Mme. Sherry" in the middle west, at first slated to close shortly, will continue.

Bernhardt will start her tour under Martin Beck's direction in Chicago during December.

Clifford Bruce, with John Cort's "Ransomed," has handed in his part. He will accept another engagement.

Jos. Weber, brother of L. Lawrence Weber, has returned to New York after several months in Saranac.

Kathryn Quinn, for seven years stenographer for Jack Levy, is now in the Edw. S. Keller agency.

Vittoria and Georgetta will return to New York Jan. 6. They are now at the London Hippodrome

HOW TO TAKE CARE OF YOURSELF

By KID MCCOY

The good that lies in the wasted powers of the performers who furnish amusement for the public, could, if rightly directed, be of great value to humanity. By benefiting others, you only help yourself; every act we do is recorded and, like a boomerang, returns to each and every one. Not in the hereafter, but in your every day walk of life, knock for knock, boost for boost!

Everything that happens is for the best! Think and believe it. Nature's universal law is: GROW OR GO!

If one sits down and waits to let things happen, without extending one's own powers, to the best of one's ability, one would be guilty of neglect and disobedience of the great law: GROW OR GO! and when I say the wasted powers, I mean about the human machine the body.

The public is greatly swayed by stage folk. The class who watch the suave leading man or graceful woman, will practice from the time they leave the theatre. Therefore, it is a valuable opportunity to teach the proper carriage of the body, so essential to health, by standing, walking and sitting in an erect and upright position.

Have you ever seen soldiers marching to music, and noted how erect they were, that you did not straighten up, if only for an instant? The convincing ability of any one before the public carries great weight. Therefore, that you may know or be reminded of the laws of Nature, that you may co-operate with them and tell them to others, I gladly pen these lines for the love I bear my fellow beings.

Keep your backbone straight, walking, standing, sitting or lying; that your internal organs may have room to perform their functions. The base of the spine is the natural centre of gravity for the body and head. Chin up and chest out!

Breathe through your nose; inhale and exhale through it; exhaling through the mouth rots the teeth. Fill your lungs with fresh air, at every opportunity. Forceful breathing causes forceful blood circulation.

Take sufficient nourishment. Eat to live! Let reason govern your appetite. Don't let palatable foods or passions overrule your reason.

Don't eat if tired, angry, worried or ill. Temperament has many things to do with digestion. False appetites, like false friends, are no good to you.

Masticate your food; if you chew more, you eat less.

M. Tallis arrived in New York Monday. He represents J. C. Williamson, the Australian producing manager.

John J. O'Connor, VARIETY's representative at Chicago, has a daughter. The baby is named Lorena O'Connor.

Hans Herbert and Emma Abbott have joined F. A. Wade's western company of "The Girl Who Dared."

Fred Ward started hiding himself behind a bunch of whiskers Monday. No one knows who is looking for him.

Don't wash down with liquids, alcohol preserves; it does not aid digestion. Fletcherize! There is no strength in foods; they are to the human body what bricks and mortar are to the builder.

Drink sufficient water; glass an hour. Wrinkles and lines in the face are Nature's telltale of neglect; the body is not getting sufficient water. Water is the only cure for removing wrinkles.

Wash the body daily. Keep pores open. Plenty of light, air and water are Nature's tonics.

Sleep flat on your back; no pillows to obstruct the flow of blood to your brain and all parts of your body, nor interfere with the air passage to the lungs.

Think pleasant thoughts and banish evil ones! They work chemical changes in the blood, for good and bad, respectively.

There is a positive and a negative condition of everything:

The negative of Knowledge is Ignorance.

The negative of Light is Darkness.

The negative of Heat is Cold.

The negative of Health is Sickness.

The negative of Wealth is Poverty.

Ignorance is the lack of Knowledge.

Darkness is the lack of Light.

Cold is the lack of Heat.

Sickness is the lack of Health.

Poverty is the lack of Wealth.

By developing your positions, you wipe out your negatives. Now, it's up to you—what do you want to do!

You can't make a horse drink, if he doesn't want to! "There is none so blind as he who won't see!"

Health is that condition produced by the harmonious workings of body and mind.

Muscular development is produced by nourishment and use; likewise your will-power is strengthened by exercise.

Endurance means to bear up; lung power is the greatest necessity for endurance.

All illness is the result of disobedience to Nature's laws. All colds come from overheated bodies. When the pores are closed, the body is being consumed, and by not breathing fast enough to eliminate the wastes, Nature seeks to throw off the refuse matter, in the form of colds, coughs and sickness.

Reduce the heat of the body by drinking plenty of water. Flush the body with warm water. Ventilate your system by forceful breathing.

Norine Fitzgerald of the "Merry Whirl" is recovering from an operation at the American hospital, Chicago.

An all-night moving picture place in Chicago is the only one in the country that gives a performance from sun to sun.

Miller and Lyle, the colored act, have been placed by the New York branch of the Marinelli agency to open at Edinburgh, Scotland, Dec. 2, following with a tour of the Moss houses

Jeanette Dupre, who has been doing an act abroad with a pianist, Jess Feiber, will appear alone after Feb. 4 next.

Burt Burtino was married Oct. 25 at Omaha to Ethel Beaudreau, his stage partner.

William Flemen is in New York with his new comedy sketch, "The Line Between." Mr. Flemen will show it next week.

The Four Athletas (it is now a four act) arrived on the Zealand Tuesday. They open in Detroit Nov. 18, playing United time.

Robert T. Haines and his company open at Baltimore next week playing vaudeville once more in a tabloid of "The Coward."

Clem Bevins leaves the Mollie Williams show next week. George F. Hayes will replace Bevins with the Williams organization.

When John E. Kellard opens his engagement at the Garden theatre Nov. 18, Amelia Gardner will be Queen Gertrude in "Hamlet."

Mr. and Mrs. Hayes Greenwald (Ruth Handforth) are happy over the arrival of a son Oct. 23 at 126 Leet street, West Haven, Conn.

Stanley Murphy and Wilson Mizner are collaborating on a musical comedy. The provisional name is "Little Miss Right."

C. D. Willard returned from England last week. He will put out as elaborate turn, entitled Willard's "Palace of Music," also retaining his "Temple of Music" acts.

I. N. Koneke of the Wilmer & Vincent office organized a ten-act show and took it over to Blackwell's Island a few nights ago to entertain the patients in the Metropolitan hospital there. Fred Ward was master of ceremonies.

James Thornton begins a vaudeville trip next week. He goes to Chicago first. Alf. T. Wilton booked the engagements, but Jim's monolog to the managers one afternoon when he penetrated the inner sanctum helped a lot.

Porter Emerson Browne, who wrote "A Fool There Was" and "The Spendthrift," departs for London Saturday, where he will personally direct the English production of the latter show, opening Nov. 14 with Fannie Ward playing Thais McGrane's original role.

Capt. Jack and Violet Kelly, the Australian whip experts, returned to New York Sunday, after a lengthy tour over England. They go back there to open Feb. 3 at Brighton, and will sail for South Africa June 20, thence visiting their native land, Australia, after an absence of four and one-half years.

SHOWS AT THE BOX OFFICE IN NEW YORK AND CHICAGO

Election Now Affecting Business. "Within The Law," "Merry Countess," "Oh, Oh, Delphine," "Count of Luxembourg," "The Governor's Lady," "Fanny's First Play," Hippodrome and "The Case of Becky" Still Remain Broadway's Best Cards

The excitement of Election is just now felt all over the country. It first made itself manifest about ten days ago. In New York, attendance at the theatres seemed to fall off for the past three or four weeks. The large number of successes divided up the patronage. Later the business narrowed down to the biggest hits, and these have held up. Others trailed along.

In the country where the shows play one, two and three-night stands, the recognized attractions have been drawing. Those not so fortunate have not. The "one-nighters" are as fruitful as ever for the big shows, leaving the same precarious future for those that go out on a chance.

The current condition of business at the New York theatres is reported to be about as follows:

"A Scrape o' the Pen" (Weber's)—Good show, but bad business. House too far down town without doubt. Doing about \$2,500 weekly, perhaps less.

"Broadway Jones" (Cohan)—Still playing to capacity, with Geo. M. Cohan equal drawing attraction with piece. Upstairs a little off.

"Fanny's First Play" (Comedy)—One of the big hits. Doing between \$9,000 and \$10,000 weekly. Night houses have touched the capacity limit, \$1,057.

"Hanky Panky" (Broadway)—Leaves this week for the road. Dropped for the past two weeks, but has excellent record, averaging for long run (since early in August) between \$10,000 and \$11,000 weekly. Held up against all the newer musical comedies. Business fluctuated peculiarly during stay. When bottom seemed to have dropped out, revived interest was shown. This occurred several times. New York has won for the management what was lost by the show in Chicago. Next week "The Dove of Peace" opens at the Broadway under a percentage agreement, with a clause setting minimum amount (reported around \$8,000) box office must not fall below for two consecutive weeks.

"Little Miss Brown" (48th Street)—Well liked comedy that has been growing in favor, although having its box office ups and downs. Playing to around \$5,000. Next week will be the last of the New York engagement.

"Little Women" (Playhouse)—Unbroken box office line since opening. Can remain indefinitely.

"Milestones" (Liberty)—Not a strong card. Perhaps drawing around \$8,000 weekly. Successor for theatre reported being sought.

"Mind the Paint Girl" (Billie Burke) (Lyceum)—Going along evenly be-

tween six and seven thousand (8th week).

"My Best Girl" (Park)—Not accepted as a success. Leaves Nov. 9 for Boston. Gross said to have fallen to \$5,000 weekly.

"Officer 666" (Gaiety)—All through, after a long Broadway engagement. Leaving shortly. John Cort's "C. O. D." opens Nov. 12.

"Oh, Oh, Delphine" (Knickerbocker)—Big business all the time and show well spoken of. Between \$13,000 and \$15,000 a week.

"Ready Money" (Elliott)—Fallen below expectations of its early days here. Now doing about \$5,000 weekly, fair business for the house. (11th week).

Sothorn and Marlowe (Manhattan)—Last week of the Sothorn-Marlowe rep engagement. Successful stay. Will turn in \$70,000 on the five weeks. "Bought and Paid For" Nov. 4. New show, "The Whip," during week Nov. 11.

"The Affairs of Anatol" (Little Theatre)—Capacity continuously. 299 seats. \$2.50 admission. Plays to between \$5,000 and \$6,000 weekly.

"The Attack" (John Mason) (Garlick)—Bad business. Running around \$4,000. Show being held in the house for some reason.

"The Case of Becky" (Frances Starr) (Belasco)—Drawing very big. Capacity claimed, but this is probably an exaggeration. \$14,000 reported to be the house's limit. Piece excites interest.

"The Count of Luxembourg" (Amsterdam)—Standard box office attraction. Playing to between \$12,000 and \$14,000 on the week.

"The Daughter of Heaven" (Century)—No hope for this expensive show. Reduced prices helped top of house some.

"The Governor's Lady" (Republic)—Business strong, with first two days of week seemingly little off. Doing around \$12,000, nearly capacity.

"The Master of the House" (Lyric)—Moving to West End, third stop in New York. Did between \$4,000 and \$5,000 a week at Lyric. Liberal estimate. William Faversham opens Monday.

"The Merry Countess" (Casino)—Playing to \$15,000 weekly (11th week).

"The New Sin" (Wallack's)—Doing nothing. Leaves there tomorrow. Show closing and company returning to England. "Our Wives" opens Monday.

"The Passing Show" (Winter Garden)—Business dropping to \$14,000 or below. Will move within a couple of weeks. Gertrude Hoffmann show follows Nov. 18.

"The Lady of the Slipper" (Globe)—Opened Monday. Excellent notices.

Will remain a long time. Expensive cast and production.

"The Blindness of Virtue" (39th Street)—Well spoken of here for two weeks. Opened Monday. Fair notices. Slight advance sale.

"The Perplexed Husband" (John Drew) (Empire)—Nothing sensational about engagement. Around \$8,000 weekly. Leaves next week for the road.

"The Red Mill" (Academy)—Business picked up with revival of "The Red Mill." William Fox reported \$30,000 behind on the musical comedy stock venture. Expects to recover amount by changing piece weekly and daily matinees, commencing with "Havana" next week.

"The Woman Haters' Club" (Astor)—Disappointment to management. Successful Boston run broken by removal of show to Broadway, where large things were expected. Good notices also. Going on the road. "Hawthorne, U. S. A.," next week.

"Trial Marriage" (Hudson)—Opened Wednesday night. Reviewers appear to have dodged the issue on expression. Broad treatment of delicate theme may prove box office winner.

Hippodrome—Immense business. Night performances hold around \$4,500 regularly. Matinees packed. Doing between \$50,000 and \$60,000 on the week.

"Within the Law" (Eltinge)—New York's biggest hit so far this season. Playing to \$1,000 over capacity on the week. House will hold between \$10,000 and \$11,000. Theatre stands Al Woods for rent \$21,000 a year. Show management netting nearly \$4,000 profit weekly out of its share. Advance sale of over \$40,000.

Ziegfeld's "Follies" (Moulin Rouge)—Not liked as a rule by those who see it, but has drawn well from its opening (last week, did \$16,000) and has a good advance sale. One of the shows the hotels buy for. Change in last act places Palace of Beauty scene to close

the show, and circus scene (formerly closing) opening the act. Said to leave improved show greatly.

Chicago, Oct. 30.

General conditions have improved within the past month and more especially within the past two weeks. The big spurt in business came with the city league ball games. It has kept up since. There has been a peculiar condition existing, in that three of the foremost houses have been dark at one time, while some of the other houses have been crowded to the doors, which seems to argue that Chicago has too many playhouses.

Powers', the Studebaker and Lyric have been closed at the same time, the two former on account of the failure of plays, and the latter because of change in ownership.

The outlook is encouraging. The list of attractions now in town is an excellent one.

"The Garden of Allah" (Auditorium)—Played to \$26,000 on its final week. Total receipts of the eight weeks, \$202,000. Top price, \$1.50.

"Milestones" (Blackstone)—Business growing and stay extended.

"Girl from Montmartre" (Chicago Opera House)—Not encouraging. Richard Carle appeared to be the only drawing card. Will make way for "The Siren" in a fortnight.

"The Red Widow" (Grand Opera House)—Played to \$2,000 Saturday night, which is capacity. Record business for the house for some years.

"The Spring Maid" (Colonial)—Opened to flattering advance sale. Second helping of this piece at this house. "A Winsome Widow" did a corking business its last week.

"Fine Feathers" (Cort)—Still keeping up good business. The house seats a few less than 1,000, and the prices are from \$2.00 down. Expensive cast.

"The Blue Bird" (Garrick)—Playing to better business since it came from the Lyric. Played to about \$9,000 first week at the Lyric. Steady increase since. Matinees capacity.

"Kismet" (Illinois)—Playing to \$15,000 weekly. \$4,000 Oct. 26. Has but two more weeks to run.

"The Girl at the Gate" (La Salle Opera House)—Has been growing in favor. House seats about 830. High price, \$1.50. Three matinees a week.

"The Isle o' Dreams" (McVicker's)—Opened Sunday night to one of the biggest advance sales of the season. Chauncey Olcott, a big Chicago favorite, starred.

"The Man Higher Up" (Olympic)—Now doing a good business. Had hard struggle at first. Strenuous work among politicians has brought the receipts up. Has two more weeks.

"The High Road" (Power's)—Opened Monday night. Advance sale rather good. House dark for two weeks after "The New Sin."

"Bought and Paid For" (Princess)—Doing practically capacity business in a small house. Second company opened the William A. Brady regime a week ago.

American—Dark. Primrose and Dockstader's Minstrels next week.



ETHEL WHITESIDE
In vaudeville, with her Picks.

ASK ABOUT
ZELAYA
—Advertisement—

HOFFMANN SHOW AT GARDEN; MINSTRELS DUE AT AMERICAN

The Many Changes of the Week Include "From Broadway to Paris" for New York, and Primrose & Dockstader's Minstrels at American, Chicago. "Passing Show" Going to Boston

The Gertrude Hoffmann show, "From Broadway to Paris," will open at the Winter Garden, New York, Nov. 18, replacing "The Passing Show of 1912," which will exchange houses with it, appearing at the Shubert, Boston, the same day.

Chicago, Oct. 30.

The American, dark for this week, after "The Military Girl" left Saturday, will reopen Monday with Primrose & Dockstader's Minstrels, to stay three weeks. The Gertrude Hoffmann show had been announced to reopen the house, which was to have been called the Winter Garden, but a shift in the bookings brings in the blackface organization.

The Minstrels canceled a route through the south to take to the Shubert time. They will travel over it until late in January.

Boston, Oct. 30.

Comstock & Gest have paid William A. Brady \$2,500 for another two weeks of his time at the Shubert for "Bought and Paid For." This will leave the Gertrude Hoffmann Revue there until Nov. 16, when it moves to New York. "The Passing Show of 1912" opens at the Shubert Nov. 18.

Mr. Brady has received \$5,500 for skipping the Boston engagement of his piece. The firm gave him \$3,000 for the first extension of two weeks.

CHICAGO CHANGES.

Chicago, Oct. 30.

Changes in the "loop" theatres this week were not of great import. At the Auditorium "The Girl of My Dreams" began an engagement of three weeks for Policemen's Benevolent Association. Christie MacDonald began her second engagement at the Colonial Sunday night with practically the same cast she had last season. Chauncey Olcott opened at McVicker's Sunday night in his new piece, "The Isle o' Dreams." The American Music Hall is dark, pending alterations.

Changes next week will include the passing of "The Man Higher Up" from the Olympic to give way to "The Million" and the opening Nov. 11 at the Studebaker of "My Little Friend" under the direction of Fred C. Whitney.

WARFIELD IN BLACKSTONE.

Chicago, Oct. 30.

David Warfield will come to the Blackstone in "The Return of Peter Grimm" Nov. 25, following "Milestones."

"HANKY PANKY" LEAVING.

Tomorrow marks the finish of the long run of "Hanky Panky" at the Broadway. Next week the piece will play the Majestic, Brooklyn, going in-

to the West End, New York, for Election week.

"Hanky Panky" has proven a strong metropolitan box office attraction. Opening at the Broadway early in August, it has held the stage to rather big business against the many musical successes that came later. Edward L. Bloom, who has managed the production since it started in Chicago last season, will go on the road with it, carrying all the original cast, excepting probably Carter De Haven.

Walter Damrosch's "Dove of Peace," with book and lyrics by Wallace Irving, opens at the Broadway Monday.

HACKETT NEXT AT ILLINOIS.

Chicago, Oct. 30.

James K. Hackett comes to the Illinois after the departure of "Kismet."

CHICAGO OPENINGS.

Chicago, Oct. 30.

Chauncey Olcott opened his annual engagement at McVicker's Sunday night in the new piece, "The Isle o' Dreams," to an audience that packed the theatre from pit to dome. The star and the play were received with much enthusiasm.

The piece does not differ materially from his other offerings. It is by Rida Johnson Young.

Mr. Olcott has some new songs, but was compelled to sing some of his old ones.

At the Colonial, Christie MacDonald returned in "The Spring Maid" and was received by a good house. The piece appears as sprightly as it was last season.

"WOMAN HATER'S" ROUTE.

When, "The Woman Hater's Club" leaves the Astor theatre tomorrow, it will go to Baltimore for a week, then on to Washington for another week, opening at Philadelphia Nov. 18 for four weeks, after which the show opens in Chicago for a run.

Ned Wayburn has been called to fix up some of the numbers of "The Woman Hater's Club."

Sallie Fisher, the prima donna is reported as having suffered a nervous breakdown and has gone with her mother to Lakewood, N. J. Sophy Barnard is in the role.

VERA MAXWELL INJURED.

The injury suffered by Vera Maxwell of Ziegfeld's "Follies" may retire the dancer from the stage for this season. Miss Maxwell fractured her knee-cap while appearing with the show in Philadelphia. She was unable to open with it in New York.

Clara Von Loan has joined "The Jersey Lillies."

FIRST-NIGHT SEATS AT AUCTION.

There will probably be another auction sale of seats by Weber & Fields, this one for the opening of their new music hall. No official date has as yet been set, but the premiere will occur either Nov. 14 or 21.

Over 350 checks and as many telephone requests for seats for the first night have already been received, the demand to date being almost as large as that of the Jubilee initial performance. Weber and Fields see no other way out of the dilemma but to place the entire house at auction in order to give all applicants an equal chance.

The eighty girls and eight English dancers are now in constant rehearsal under the direction of Gus Sohlke, who is putting on the numbers.

Besides the day of opening remaining in doubt, it is not yet settled whether the Music Hall will give a matinee each Monday.

There has been a little delay in the completion of the book, owing to an attack of nervousness—hardly prostration—with which Edgar Smith is suffering.

There is also a slight complication in the form of a dispute over the publishing rights to the music. Smith is under contract to one publisher and Lou Hirsh, the composer, is tied up with another. Both claim exclusive publishing rights for their respective people and refuse to yield. Some sort of a compromise must be effected before any score can be printed.

Paul Schindler, musical director of "Hanky Panky" at the Broadway, has been offered the baton wielding job at Weber & Fields' New Music Hall.

THEO. KREMER IS HOME.

The father of the melodrama, Theodore Kremer, returned to New York Sunday, after six months on the other side.

ISMAN BEHIND MACK.

Andrew Mack has arranged with Felix Isman for the former to go to Providence with a company and present a series of Irish plays there at the Providence Opera House.

Mack is expected to get started in the Rhode Island town as soon as possible.

CRAWFORD WITH SHUBERTS?

Boston, Oct. 30.

After "My Best Girl" finishes its run here, Clifton Crawford, the star of the production, will, it is said, be found under the management of the Shuberts. The show opens Monday.

MUSICAL "TEXAS STEER."

Chicago, Oct. 30.

Harry Askin has secured the rights to "A Texas Steer" which he will musicalize for the opening of the new La Salle Opera House next June.

Herbert Cothrell, now in "The Girl at the Gate," will have the role of Maverick Brander, made famous by Tim Murphy.

"The Girl at the Gate" will probably run until February, when the present house will be torn down to make room for the new one.

COHAN & HARRIS IN BASEBALL.

Philadelphia, Oct. 30.

George M. Cohan was trying hard to become a baseball magnate this week. The comedian-playwright and his partner, Sam H. Harris, are the backers of Jack Gleason, who has forsaken the fight game for baseball and who was the strongest bidder in the field for the franchise of the Philadelphia National League Club.

The Phillies are, or were, for sale, and Wednesday or Thursday of this week was set down as the date when Horace S. Fogel must dispose of his holdings in the disorganized Quakers. Gleason spent several days in this city last week and made a proposition to President Fogel to buy the club. Fogel named his price and Gleason had until Thursday to make the deal. It is said he held instructions from Cohan & Harris to "go as far as his judgment willed" in making a deal.

Since President Fogel was charged by President Lynch, of the league, with writing an article for a Chicago paper charging that the Giants won the pennant with the aid of the umpires and that Lynch was in on the conspiracy, the league officials have been after Fogel's head. Charles P. Taft is said to hold the controlling stock of the Phillies covering notes given him by Fogel when the latter engineered the deal which gave him the club. Now, it is said, Taft has declared that Fogel must make good the notes which call for a sum close to \$200,000 and has given him until Thursday to do it. Fogel has been trying to sell the Phillies so that the deal will give him a profit and has set a good price on the club to Gleason.

Cohan has been anxious to get into baseball for a long time. He was back of Gleason last year when the latter tried to buy the Boston Nationals, but the deal fell through. The Phillies look good to Gleason and when he went to Cohan for financial aid the latter told him to get an option on the club. Fogel has admitted that he placed a price to Gleason, but up to Tuesday night nothing had been done.

There were several other bidders in the field and the closing of the sale depended only upon the time one of the prospective buyers would meet the price set by Fogel.

MABEL BARRISON VERY LOW.

Toronto, Oct. 30.

Mabel Barrison, former musical comedy star, and wife of Joseph Howard, for some months a victim of tuberculosis, sank into a comatose state Sunday night. Her death is expected momentarily.

Compelled to forego stage work two years ago, Miss Barrison endeavored to regain her health. A long stay at Saranac Lake helped her, but later hope for an ultimate recovery was abandoned and she came to the home of her aunt, Mrs. Girven, here to die.

Her husband (Jos. E. Howard) learning of her grave condition, left his company in Nebraska to be with Miss Barrison until the end.

Miss Barrison's last New York appearance was in "Lulu's Husbands."

White and Coverdale have been placed by Max Hart to open in London next year.

THE EIGHTH WORLD WONDER
ZELAYA
—Advertisement—

RINGLINGS CHOOSE VERMONT FOR NEW WINTER QUARTERS

Baraboo Circus Trust Buys Big Farm in Granite State to Accommodate Shows Between Seasons—Show People Wonder at Abandonment of Bridgeport

Burlington, Vt., Oct. 30.

Ringling Brothers' Circus has established its winter quarters in Williston, Vt., on a 400-acre farm that they just purchased. Papers have been passed between Maria Walston and E. W. Freeman, of Richmond, Vt., who are the owners of the property, to J. M. Kelly, secretary of the circus trust, and confidential attorney for the Ringling Brothers. A large amount of live stock was sold with the land.

For many years Baraboo, Wis., has been the quarters for the Ringlings. It was intimated last summer that they might move from there on account of the high taxation, but the license fees for their new quarters are very high and it is puzzling other circus men for the real reason concerning the change.

Smaller tent shows have dodged Vermont on account of the high fees. They would play the surrounding states but would leave Vermont out of it. The agents for the Ringling people went all through the New England states before deciding on this site. The purchase price was not made public. The new site is between Burlington and Essex Junction and is easily reached by railroad. Why they did not go to the winter quarters of the Barnum and Bailey show, at Bridgeport, Conn., which they own, is also a matter of talk. It is claimed that special taxation fees will be asked by the Ringlings for their new place.

ZACH HARRIS' ENTERPRISES.

Zach M. Harris, formerly general press agent for the Princess Amusement Co., Chicago, has severed all business relations with Mort H. Singer and associates, although he still retains stock in the Princess company's enterprises.

Harris, now in New York, will shortly put out two popular-priced shows, starting the first about Nov. 10, one playing the south and middle-west and the other eastern time.

MARRIED IN BOSTON.

Boston, Oct. 30.

Alice M. Sullivan, who plays the ingenue in "The Wall Street Girl," at the Tremont theatre, and Paul W. Porter, the comedian of the company, were married here by Edward J. Lord, assistant clerk of the local Municipal Court, last week. The couple had to get a special dispensation from the court, to get by the five-day law. They told the court that it would be impossible to wait that length of time.

"FIVE FRANKFORTERS" START.

The Shuberts production of "The Five Frankforters" was to have opened last night at Poughkeepsie.

USED WIFE FOR TARGET.

Boston, Oct. 30.

Laura Cooper Tofte was divorced from her husband, Ludwig Tofte, the

professional violinist, by Judge Hardy, in the Suffolk Divorce session, on the ground that he struck her on the head with his violin because she didn't play a piano accompaniment to his liking. She also claimed that he threw a peck of good potatoes at her. She was allowed to resume her maiden name.

ARRESTED FOR ASSAULT.

San Francisco, Oct. 30.

Charles G. Shye, formerly a Lyceum promoter at Portland, Ore., now a producer in a small way with offices in the Forrester's building, was arrested here yesterday on the complaint of Mrs. Ella Tipton, a former pupil and semi-professional vocalist, charged with attempted assault in her apartments at 563 Fillmore street following her refusal to buy a half interest in Shye's producing venture.

Mrs. Tipton fainted twice yesterday in the police court. The case looks pretty strong against Shye and will probably reach the Grand Jury.

The complainant is the ex-wife of a prominent Portland business man. Her father is an architect in Birmingham.

VAN STUDDIFORDS REMARRYING.

St. Louis, Oct. 30.

There is a story around that Grace Van Studdiford and her former husband, Chas. S. Van Studdiford, will shortly remarry. They were divorced in this city.

The singer denied that there was any truth in the report.

STOPPING A LEAK.

Toledo, Oct. 30.

"The Gamblers," financed by the Authors' Producing Co., with Boyd Nolan, Willis Granger and Lola Downing as its principal players, will close its tour here Nov. 2.

The backers are calling it in before losing any more money.

"C. O. D." COMPANY.

When John Cort's "C. O. D.," a new American farce by Frederick Chapin, goes into the Gaiety Nov. 12 the following will be in the cast: Charles Murray, Sam Edwards, Charles Brown, John T. Baker, Percy Plunkett, Chas. Walton, Anotino M. Moreno, Vernon H. McDonald, Folliet Paget, Clare Krall, Adelyn Wesley, Eva Condon, Grace Morrissey, Maude Hanaford.

ROAD "LAW" SHOW CLOSED.

The A. H. Woods' road show of "Within the Law" closed its season Saturday night in St. Louis.

BEATRICE NICHOL OUT OF CAST.

San Francisco, Oct. 30.

Beatrice Nichol, of "A Romance of the Underworld" company, is too ill to appear and her part is being understudied by Anna McDonald.

WEBER CIRCUIT CHANGES.

Lew Fields' "Tillie's Nightmare," organized for the Weber pop circuit, has been permanently shelved. It was the largest organization on the Weber time, and had applied for bookings over the one-nighters.

Columbus, Oct. 30.

The Southern, which was to play the Weber popular priced attractions three days of the week and Shubert attractions the other three days, has had its policy changed. Under the arrangement only Schubert shows will be booked.

BREACH OF PROMISE SUIT.

Madeline Marshall, who had a small speaking part with Richard Carle's "Jumping Jupiter" show, has commissioned Jacob Weissberger to begin a breach of promise suit against John W. Hanfort, a Yale senior, son of a Pittsburgh steel magnate.

Miss Marshall asks \$10,000 damages, saying that Hanfort not only asked her to marry him, but wrote 130 love letters, which she has in her possession. Hanfort married another woman about two weeks ago. Miss Marshall is no relation to the Madeline Marshall who died some time ago.

"Mlle. Beulemans," OPERETTA

Brussels, Oct. 21.

The popular comedy, "Mariage de Mlle. Boulebens," by Fanson and Wicheler, which had a great success here and in Paris, and at present is at the Vaudeville, in London, has been turned into a musical play by Van Oost, and was produced at the Theatre des Galeries yesterday. It met with a good reception, but will not have the run as when first given as comedy.

CAST FOR "RANSOMED."

When "Ransomed," the new John Cort production, has its road premiere Nov. 11, the following will be found in its cast: Hope Latham, Anne Sutherland, E. L. Davenport, Lola May, George Guerre, Franklin Carlyle, Edward Poland, Guineo Socola, Franklin Underwood, Robert Payton Gibbs, Sidney Ainsworth.

"YOKE" KEEPS OUT.

"The Yoke" did not close at Canton, O., Oct. 19 as reported. Some trouble arose in the company and the booking offices in New York were led to believe the show had stopped. It continued, however, with John Kennedy as manager, in place of Charles J. Reilly, who had been handling the show. J. R. Grainger is ahead of the company.

Last week "The Yoke" played the Grand, Cleveland, opening Monday to \$514.

"BELL HOP" GOING SOUTH.

Tom Kress, who is putting out a company of twenty-five people in a new musical farce, entitled "The Bell Hop," will start his troupe going Nov. 4, playing Kentucky, Tennessee, Mississippi, Arkansas and Texas. Kress lives in Chicago.

WEEK IN FRISCO.

San Francisco, Oct. 30.

Amelia Bingham, who opened at the Orpheum under auspicious conditions, has boosted business and the increased attendance presages capacity receipts during her fortnight's engagement here.

Julian Eltinge opened this week and is at the Columbia, drawing big houses. An increase in business after the first night promises prophetic sell-out by the end of the week. Eltinge is a big local favorite, his popularity resulting from his former visit here with the Harry Lauder show.

At the Cort is "A Romance of the Underworld," which brought out a diversity of opinion among the critics. The opening business was reported as satisfactory, but it is doubtful whether it will hold up throughout the engagement.

The revival of "Lonesome Town" at the Savoy struck the fancy of its followers as fine business is the result.

Maude Fealy and James Durkin in their stock presentation of "The Man From Home" are liked.

Melodramatic stock at the National is reported as financially successful.

SHOWS IN PHILLY.

Philadelphia, Oct. 30.

The managers generally are looking hopefully forward to the closing of the presidential campaign to boost business, which is far from satisfactory at present. This week's start promised no increase.

The revival of "Robin Hood" at the Chestnut Street Opera House received an enthusiastic welcome and unstinted praise uniformly from the press, but only light business. Monday night the downstairs part of the house was three-quarters filled, but the balcony was empty. It was smaller Tuesday night.

"The Woman" opened nicely at the Garrick. Press comment was favorable, though the criticism of unpleasant features was general. The company was praised.

The sudden closing of "The Dove of Peace," which played to light business here, brought "Two Little Brides" with James T. Powers into the Lyric for a week preceding the Sothern and Marlowe engagement. The piece is of light merit and was mildly received.

"Look Who's Here" got started Thursday of last week. Business is bad. The piece is considered fairly good, but not at the price.

"MODERN EVE" EAST IN APRIL.

Milwaukee, Oct. 30.

On a five nights' stand here, Mort H. Singer's "A Modern Eve," totaled \$9,700. The show got nearly \$2,000 in Davenport and \$1,400 in Madison, Wis. The show is working its way to the Pacific Coast.

It has been practically decided for "A Modern Eve" to come to New York in April, but just what theatre it will occupy has not been determined.

There was talk of it coming to the Eltinge, but A. H. Woods swears by all that's holy that "Within The Law" is good there for two years.

Clara Morton presented her husband with a baby, Oct. 29.

WAGENHALS & KEMPER WILL COME BACK WITH PRODUCTION

**Monday Night a Big Night for New Shows. Voting Whether
"Point of View" is Good or Bad. Fred C. Whitney
Going West. Has \$400,000 Estate Unencumbered.
Grace George in "Carnival" Opening
November 18 in Toronto**

By LEANDER RICHARDSON

Wagenhals & Kemper are coming back into the production field before very long. This fact is settled. Mr. Wagenhals is in Europe just at present, but will head for home shortly. Mr. Kemper is up in the northern part of New York State on an automobile tour, just roaming around having a good time.

Probably if it were left to him, Mr. Kemper would remain out of harness for some years to come. But Mr. Wagenhals is uneasy with an indefinite vacation on his hands, and is hunting around for something to employ his mind beyond the mere sights of European travel.

The play with which Wagenhals & Kemper will return to the field of management was written by Avery Hopwood, author of "Seven Days." When that piece was running at the Astor theatre Mr. Hopwood promised his managers that he would write for them another work along more distinctively comedy lines than the one they were playing at the moment. Other matters interfered with the immediate carrying out of this plan, but some six or seven weeks ago, the manuscript was turned in and accepted, with the suggestion that some changes be made in the last act.

Two days ago Mrs. DeMille, who is Hopwood's agent, notified George Bowles, who has charge of the Wagenhals & Kemper affairs, that the work had been finished to the author's satisfaction.

The piece will be produced before very long, and the managers will find it in a good state of forwardness when they come back to New York. Mr. Bowles will cable Mr. Wagenhals this morning acquainting him with the situation, and presumably he will lose no time in starting for home.

Looks Like Big Hit.

"The Lady of the Slipper," at the Globe theatre, looks to be a very great success. For the first time in the history of the house (excepting during the brief engagement of Sarah Bernhardt), two box offices are open, one to handle the seats for the current performances, and the other for the advance sale. There certainly is no managerial buncombe about this, as the lines of purchasers at both windows will testify.

The show is a very big one and must cost a lot of money to handle. I believe Mr. Montgomery and Mr. Stone are "in with" Mr. Dillingham as investors in the production, just as they are in the Globe theatre and in some of the other enterprises with which this gentleman is associated.

It naturally is very pleasant to Mr. Dillingham to come back to town just at this time with a great financial suc-

cess. He has had a bad session of it with his health for the past two years, and this of course has interfered with the prosecution of his business interests, although he has held up surprisingly well under the circumstances. He now is as sound as ever, and the reception of "The Lady of the Slipper" will give renewed impetus to his energy.

Big Night Coming.

Monday night will be a big one in the matter of new productions along Broadway—one of those nights that seem bound to happen occasionally in spite of managerial foresight and care. We shall have "The Yellow Jacket" at the Fulton; Douglas Fairbanks in "Hawthorne, U. S. A.," at the Astor; "The Point of View" at Daly's; William Faversham's big scenic revival of "Julius Caesar" at the Lyric; "Our Wives" at Wallack's, and the transfer of "Bought and Paid For" to the Manhattan House for election week as the final engagement of this play in New York with the original cast from the Playhouse.

I don't suppose there is any way of rearranging these matters, at least while the different elements in the amusement world remain at war, but if it were at all possible to cut out these collisions of interest on opening nights, it would be a great thing for everybody concerned.

The reviewers don't like the complication, and neither does the public. The situation reacts upon managers, because only one at a time can command the attention of the top notch critics, and those who have second choice visited upon them suffer by getting the worst of it in next morning's showing in the newspapers.

Some of the reviewers, to be sure, take the different plays on different nights, but the newspaper scheme in general is to cover the openings the morning after they occur, and cover them all.

Changes In This Case.

When "The Point of View" goes to Daly's next Monday night there will be some changes in the cast, which was organized very largely for matinee purposes. This made it possible to have the services of Howard Estabrook, from the "Little Women" company, and Madge Kennedy and William Morris, from "Little Miss Brown," none of whom can be spared at night.

To overcome this, Ernest Glendinning will succeed Mr. Estabrook in "The Point of View," while the places of Miss Kennedy and Mr. Morris are taken by Georgie O'Ramey and Francis Carlyle, respectively. Mr. Carlyle was in the play when it first was produced in Philadelphia. After that engagement the

piece was laid aside pending a New York opening.

"This drama will set them talking when it reaches Broadway," said the management. It did. Many said it was a great play. Others just as firmly insisted that it was no good at all. The audiences at Daly's will be asked to vote on the subject—which is good practice to be started election week.

Whitney In the West.

"Hereafter," said Fred C. Whitney, "I will make my headquarters for productions in Detroit and Chicago. I am headed in that direction now, and will begin with the new musical piece, 'His Little Friend,' by the composer of 'The Chocolate Soldier.' We will launch this in Detroit and then go to Chicago for a run.

"I have been living in Greenwich, Connecticut, lately. Some years ago I bought an estate there and gave it to Mrs. Whitney. I suppose it is worth approximately \$400,000, so you see I haven't done as badly as some of my supposed friends have been good enough to imagine. Mrs. Whitney will keep the Greenwich property, and it never will be encumbered.

Dark and Sinister.

There seems to be a dark, sinister conspiracy against the English woman who writes over the pen name of George Egerton and as such has contributed the local versions of "The Daughter of Heaven" and "The Attack" to our stage. The reviewers toasted both these examples of theatre literature to a deep, crisp brown, while on the other hand, and to prove that she has no ill feeling at all, the authoress frankly admits that she is one of the very best—probably the best—of the English dramatists of the present day.

Under these circumstances, when George Egerton meets one or more of the critics and firmly remarks that literary taste in America is at a disgustingly low ebb, isn't it mean and crabbed for nobody to give her an argument? Wouldn't it jar you to see these newspaper malefactors gaze benignly at George Egerton, just as though they had

not heard a word, and then voice some small nothing about the weather?

Let me tell you, there is more in this talk we hear about our newspaper men being banded together than we sometimes believe. If there wasn't, George Egerton, with her important views about American literary taste, would bust into print at some time or other.

Grace George In "Carnival."

The season of Grace George in "Carnival," a free adaptation of the story as told in the very successful novel of the same name, by Compton McKenzie, will begin in Toronto Nov. 18. Rehearsals have been in progress for some little time under the direction of Mr. McKenzie himself, who, in addition to being a novelist and dramatic author of wide experience, also is a practiced stage director.

The new play does not attempt to follow the book, or to encompass all the material in that large volume. It merely takes the story of the ballet girl who is its principal figure, and works this out upon dramatic lines.

"Carnival," the novel, has had a tremendous circulation in the Canadian cities, and there is great interest in that territory over the stage production. The play will be seen for about three weeks in Canada before coming to New York for a run.

Miss D'Armond Coming Home.

The team of D'Armond and Carter, who have been playing at the Palace in London, are coming home in the course of the next few weeks, when their English engagements are concluded. Miss D'Armond writes to a New York manager sounding him out on the question of a possible engagement in musical comedy, showing that, in common with a good many other performers, her views of the state of things in vaudeville here are not entirely optimistic.

Some Random Notes.

The Sothorn and Marlowe engagement at the Manhattan Opera House has been the biggest in point of receipts ever enjoyed by this attraction in New York. The spacious auditorium has been packed and jammed at every performance, the "popular" prices probably contributing largely to this condition.

Jerry Coventry, who was stage manager at the Casino in the Canary and Lederer days—and a very good one—will direct the new Sam Bernard piece. Coventry has been in Australia for several years past.

TRENTINI MAY STAY OUT.

Emma Trentini in "The Firefly" may stay out of New York until about Christmas. Last week the show played Columbus. This week it is in Cleveland. Baltimore and Washington will follow. There is a chance the piece will follow "The Quaker Girl" into the Colonial, Boston. A New York theatre will be sought to house Trentini after that, unless Arthur Hammerstein, the producer of the show, decides to bring his attraction into New York previously.

Trentini and her new piece are proving a big box office magnet on the road.



JULIET?

Will appear in a new act, not imitations but character studies from life. This will be JULIET'S first appearance in New York in two years.
Next week (Nov. 4), Fifth Ave. Theatre.

WITH THE PRESS AGENTS

In looking over the press agents' valorous deeds of the passing week the palm goes to the Ralph Herz-Edna Goodrich engagement which incidentally brought out more pictures of Nat Goodwin's ex-wife.

Just when rehearsals were at their height for the new H. H. Frazee show, "Bachelors and Benedicts" in which Herz is the featured player, the papers carried a story Tuesday that Herz had excused himself to go to Toronto where confirmation of his marriage to Miss Goodrich was expected to be made later.

Other stories that got space were one that Mr. Compton, who wrote Grace George's new play, would also play one of the principal parts. Anyway, he was rehearsing with the company, so the press agent reported.

The other was Frederic Rodman Law's parachute jump from the Williamsburg bridge. Young Law has been playing vaudeville dates on the strength of his ability to leap from high buildings and New York bridges with a parachute as his life-saver.

Both parties came promptly to the front the next day with denials that had every mark of sincerity.

In "The Dove of Peace," the new Walter Damrosch opera, which opens at the Broadway next Monday evening, will be Arthur Deacon, Alice Yorke, Jessie Bradbury, Henrietta Wakefield, Jack Henderson, William Welp, Ernest Torrence, Frank Pollack, Thos. Harlie.

"The Blindness of Virtue," William Morris' production of Cosmo Hamilton's piece, which opened Monday at the Thirty-ninth Street, will stay there two weeks, and may then be transferred to another New York theatre.

"Mere Man," Augustus Thomas' new comedy, which will be given an out-of-town premiere Nov. 13 under William Harris' direction, will come into New York Nov. 23.

Juliet Day has been engaged for one of the principal roles in the new Chinese play, "The Yellow Jacket," opening at Wallack's Nov. 4.

Three of New York's best known dramatic critics will be burlesqued in a special matinee performance of "Fanny's First Play," to be given soon at the Comedy Theatre.

The American Tobacco Company has been giving away everything from a clothespin to a town lot with its coupons is out with an announcement that its Tokio coupons will hereafter be accepted at picture houses throughout the country.

Each package of cigs carries a cash coupon worth one-half cent. Picture managers sending in coupons representing \$5 or more will receive an amount equal to the cash value of the coupons plus 5 per cent.

H. H. Frazee has announced that James Montgomery is the co-author of the new comedy "Bachelors and Benedicts," at the Criterion tomorrow night. Jackson D. Harg wrote the piece and it was presented in stock in Pittsburgh.

Among the grand opera stars arriving in New York this week were Titta Ruffo, "The \$2,000 Baritone." Ruffo makes his first American appearance Monday night in "Rigoletto" in Philadelphia. He has a forty days' contract with the Philadelphia-Chicago Co. He will appear in New York but once this season. With Ruffo came three other baritones, Antonio Scotti, Pasquale Amato and William Unshaw, and the Spanish soprano, Lucretia Bori, who goes to the Met. Others now here are Mrs. Amato, Mme. Edvina Janee Maubourg, mezzo soprano, and the conductor, Maestro Sturani, Putnam Griswold, Bella Alton and Albert Relsa.

PRESS OPINIONS.

TRIAL MARRIAGE.

"Trial Marriage" is the kind of a play which may arouse discussion and as such is not without possibilities.—Times.

This play, so called, was in three acts, mercifully short. But there was Miss Ware whom

I never liked before and who is a bad play did some really exquisite work.—American.

There are long discussions about subjects that might cause blushes if they were interesting, which they are not. To quote from this strange dramatic mixture: "Trial marriage is a masculine excuse for dodging matrimony." But it takes more than that to make a play.—Herald.

THE LADY OF THE SLIPPER.

In a word, it contained so much fun and so many novelties that it would take a No. 9 shoe, widest last, to hold them all. A slipper is not nearly big enough.—Herald.

"The Lady of the Slipper" is, in fact, a mighty good show of its particular kind.—Times.

Nothing mattered in the least. Book, lyrics and music can go hang. The important feature last night was Mr. Fred Stone—the sort of Stone you wouldn't mind getting even if you asked for bread.—American.

The result was such a complete triumph for the manager—in the first place of course for the actors and the whole performance—that similar combinations may be expected from the theatre managers who are so eager to welcome any idea that a pioneer in their calling may originate.—Sun.

The result was a big sensational success, which will carry this new Triple Alliance through the season at a pace which will be almost as fast as that of the ponies who bore Cinderella and her attendants to the ball at such furious treadmill speed.—Evening Sun.

BLINDNESS OF VIRTUE.

The play is irritating in many ways; it is clumsy in places and its pathos comes perilously near bathos, while more than once it becomes just plain mawkish; but, for all that it holds interest from the first to the last.—Sun.

"The Blindness of Virtue" is well worth seeing. As a play it has its weaknesses, to be sure, but it is so uncommonly well done. And then there is Cookey. She's a delight in herself.—Evening Sun.

"THE POINT OF VIEW."

Its success with a general audience seems reasonably certain.—Times.

The verdict of the audience, after being in less than three hours, was that it is one of the best plays of the season. The sentence probably will be that the play stay around New York for a long time.—Herald.

The drama is in four acts and stronger on its purely technical side than in the matter of logic and worldly experience. Mr. Goodman has built up in both the second and third acts two interesting scenes.—The Sun.

These two virtues—virtues in the writing rather than in the tale itself, which did not deal largely with virtue—had the result of winning for the piece almost constant applause and perhaps some sincere respect.—World.

MORRISON'S "LITTLE NEMO."

Leigh Morrison, by special arrangement with A. H. Woods, will send on tour "Little Nemo," the cartoon piece, opening the attraction Christmas day.

Lebanon, Pa., Oct. 30.

"Easy Money," the new Leigh Morrison production, which was placed on the road a few weeks ago, closes here Saturday night.

Morrison is said to be abandoning the show to devote all his time to taking out a production of "Little Nemo" through the south.

"STRONGER LOVE" WEAKENING.

Chicago, Oct. 30.

"A Stronger Love," which went out about a month ago, appears to be weakening from all reports. Monday night the company played on the commonwealth plan at Danville.

The show is by Dave Fischer, who had it produced at the Evanston theatre in stock last spring. He organized a company and took the show on the road.

WAYBURN WITH FIELDS?

Lew Fields is so busy with rehearsals and other preparations incidental to the opening of the new Weber & Fields' Music Hall, that it is very likely he will engage Ned Wayburn to assume the stage direction of the to-be-revived and re-organized "Sun Dodgers." Wayburn and Fields have patched up their differences which arose during the rehearsals of "The Hen Pecks."

No decision has been arrived at with regard to the heading of the cast. Among those mentioned are Amelia Stone.

THURSTON'S NEW SHOW.

Adelaide Thurston is to return to the stage in a new piece.

She will start a tour of the south early in January.

"PRINCESS" MOVING AROUND.

John Cort's "Miss Princess" will be tried Nov. 1 at Allentown, Pa. It opens at Toronto Monday for a week's stay.

The Lina Abarbanell show starts at the Park here Nov. 11.

BIGAMY CHARGED.

Oakland, Cal., Oct. 30.

George Harcourt Lodge, an actor with "The Round Up," was taken into custody at the McDonough theatre here last night on a bigamy charge brought by Lieut. Leigh of New York.

There is an indictment East against Lodge on complaint of Genevieve Harcourt, of Elizabeth, N. J., who alleges Lodge was married eight years ago to a Tilly Harcourt, now a dressmaker in New York City.

Lodge and the complainant were married two years ago. Lodge, whose real name is understood to be Holmes, claims that he believed that his first wife was dead at the time of his second matrimonial venture.

LOS ANGELES LITTLE THEATRE.

Los Angeles, Oct. 30.

The Egan School people have made an announcement of their purpose to build a "Little Theatre" here. The location is to be on Figueroa street, the centre of the business district. The building is to be three stories high. It will house the theatre, a recitation hall and the rooms and offices of the school.

SECOND TALE OF WOE.

Notwithstanding her failure to make a road tour of "The Volunteer Parson" pay, Edythe Totten got a small company of players together and went on a second road journey and thereby hangs another tale of woe.

The Totten company alternated with productions of "Faust" and "The Volunteer Parson," but lack of patronage caused the company to dwindle down to six people. At Wilmington, N. C., two girl members sued Miss Totten for back salary and got judgment. According to a late report from the south that was all they did get.

The remainder of the company is said to be on the go somewhere in the wilds of the south.

WALLER RESUMING TOUR.

Another company of "The Butterfly on a Wheel" will be shortly sent out by the Shuberts, to play the larger cities in the east. It will be the fourth "Butterfly" show on the road. The stars will be Lewis Waller and Madge Titheradge.

After a brief tour, Mr. Waller will produce a new piece under the direction of the Shuberts, in which he and Miss Titheradge will jointly star.

The decision to have the English players head the show Mr. Waller originally staged for the Shuberts, was arrived at last week, after Mr. Waller's proposal to appear in vaudeville was rejected by the managers of the United Booking Offices through the amount of salary asked. Although the big time vaudeville managers would not accept Mr. Waller as an attraction, they attempted to secure the prestige of his name in connection with vaudeville by issuing a press story he would play for B. F. Keith in the "Forum Scene" from "Julius Caesar."

SHAY STILL AT KNOXVILLE.

Knoxville, Oct. 30.

There have been no new developments in the labor trouble between the theatre managers and the stage employees' union.

Charles C. Shay, president of the International Alliance Theatrical Stage Employees, is still on the ground, though slightly ill, and expects to have the situation cleared within a short time. Two theatres and several picture houses are involved. The union is demanding recognition from the managers.

Sacramento, Cal., Oct. 30.

In two weeks the demands of stage hands and operators for union recognition in two theatres, resulted in the executive chiefs of the I. A. T. S. E. being called upon to help straighten out the tangle.

Charles Crickmore, eighth vice-president, in response to a wire from general headquarters, New York, hurried here, and twelve hours after his arrival had adjudicated matters.

Word was received Wednesday from President Shay at Knoxville that he had signed up satisfactory contracts with some of the Knoxville theatre managers and that a speedy settlement of the labor controversy was expected there within a day or so. Shay expects to return to New York to-day or to-morrow.

SANTLEY'S NEW SHOW.

Joseph Santley has accepted a new musical comedy in which he will be featured in a Chicago theatre next summer. Philip Bartholomae is responsible for Santley getting the piece.

Bartholomae made announcement Wednesday he had placed Santley under a three-years' contract.

Joe Jackson wanted a picture of his five months' old baby, but the photographer could not persuade the kidlet to remain quiet long enough, until the man behind the camera (Rem Brandt) made himself up as Mr. Jackson does in his tramp comedy bicycle act. Then the operation was successful.

"McFADDEN'S FLATS" ALMOST INTERNATIONAL CASUS BELLI

Documents In Case Now Resting With Emancipation Proclamation and Monroe Doctrine. Some Spaniard With His Dates Mixed Crew Excited

Philander C. Knox, United States Secretary of State; the Charge d'Affaires of the Spanish legation at Washington; Gov. Cruce and Charles E. Barton, owner of "McFadden's Flats," make up the cast of an international comedy entitled, "You Can Never Be Too Careful."

The book and lyrics are included in a three-pound packet filed away in the archives of the State Department under the title of "852.015311-2-3," together with the Hay-Ponceforth treaty, the Monroe Doctrine and the Emancipation Proclamation.

It is made up of heavy correspondence between this government and the Spanish representative over an alleged insult to the Spanish flag on the stage of an Oklahoma City theatre during the engagement there of "McFadden's Flats."

An indignant Spaniard complained to the legation at Washington that during the performance a troupe of dogs was set upon a Spanish flag and tore it to pieces. Thus "McFadden's Flats," from being a bone of contention between Gus Hill and the A. O. H., became for two hectic days an international casus belli, a protocol and most of the other Latin names for an international mess.

The following documents explain themselves. The first is a wire from the Secretary of State to Charles E. Barton, owner of the "McFadden" show:

"Mr. Charles E. Barton,
"Columbia Theatre Bldg.,
"46th Street and B'way,
"New York.

"The Department is advised that you are the owner of a theatrical company known as 'McFadden's Flats' Co., which is performing in Oklahoma. The Spanish Charge d'Affaires complains that this company has as a part of its performance a scene in which a Spanish flag is torn to pieces by dogs, the flag being labeled 'This Is a Spanish Flag.' The Charge calls attention to the impropriety of such a scene and requests that this part of the performance be eliminated.

"In view of these facts and bearing in mind the feeling we should entertain were it a question of indignity to an American flag in another country. I would suggest that you immediately take steps to put a stop to this reported unseemly performance, which is so contrary to the courtesy and consideration which should exist between two friendly peoples. I shall be pleased to convey to the Spanish Charge your assurances that this exhibition will be eliminated from the performance.

"P. C. Knox,
"Secretary of State"

Mr. Barton replied:
"Mr. P. C. Knox,
"Secretary of State.
"Dear Sir:—

"I beg to acknowledge receipt of

your message of even date, registering a complaint against the performance given by a "McFadden's Flats" company, in which undue liberty is taken with the Spanish flag.

"I beg to state that I have no knowledge whatsoever of any such scene as mentioned in your message, to wit: the tearing of a Spanish flag by dogs, being a part of the performance. In the first place, there are no dogs with the show and there is nothing of an offensive nature against any nation, sect or class portrayed during the course of the entertainment given by the aforesaid company. It is merely a jumble of nonsense, concocted for laughing purposes only.

"Please convey to the Spanish Charge d'Affaires my respects and personal assurance that I have no intention or allow anyone connected with me to insult the flag of any country.

"I have the honor to remain,

"Yours very truly,
"Chas. E. Barton."

The department replied as follows, and the incident was closed:
"Mr. Charles E. Barton.

"Dear Sir.—I beg you to accept the Department's thanks and appreciation for the information and assurance contained in your letter relative to the report that the "McFadden's Flats" Co., now performing in the middle west, has a scene in which the Spanish flag is torn to pieces by dogs, and to inform you that I have taken pleasure in communicating to the Spanish Charge d'Affaires your most satisfactory response.

"Your obedient servant,
"Alvey A. Adoo,
"Acting Sec'y of State."

OPENING TICKETS HIGH.

The speculators securing tickets for the opening performance of the new Charles Dillingham show, "The Lady of The Slipper," at the Globe, Monday night, reaped a harvest and had no trouble in disposing of them at fancy prices.

While it is generally known that the big theatre agencies hold what tickets are passed outside, many got away to outsiders which in turn found their way into the hands of the speculators.

The demand the opening night sent prices skylarking. Reginald Vanderbilt gave \$50 for a pair. Young Gould also forked over a similar amount.

"MY LITTLE FRIEND" MONDAY.

The new Fred C. Whitney opera, by Oscar Straus, will have its first showing at the Garrick, Detroit, Monday next.

Margaret Lotus has joined the Henry Woodruff company which opened at the Majestic, Chicago (vaudeville), Monday in "A Regular Business Man."

POSSIBLE TIE-UP IN FRISCO.

San Francisco, Oct. 30.

At the conference last Friday between the committees from the managers and machine operators no agreement was reached and another meeting will be held Nov. 1. The operators claim that the Labor Council at its last meeting endorsed its stand in the present labor trouble.

Members of the International Alliance of Theatrical Stage Employees also claim their side of the matter was endorsed by the Labor Council.

The operators consider their demands just and within reason, citing as evidence alleged refusals by several life insurance companies to accept them as risks, leaving their families deprived of insurance benefits.

The men say they are not courting trouble but are fully prepared to assert their rights if necessary, but that they are hopefully confident that an amicable settlement will be reached at the next meeting of the committees Friday.

It is understood that the operators are contemplating the operation of shows under canvas on vacant lots here in event of a general theatre tie-up.

A campaign by the union operators to run their own open-air picture shows would probably cut into the patronage of the five-cent shows. In such an event it is greatly doubted whether the small managers would give their support to the managers' confederation.

The little fellows, being excluded from membership in the managers' association, are not unlikely to accede to the demands of the strikers. They are actuated by the belief that in the event of a general walk-out there will be a famine of entertainment in the bigger variety houses and they (nickelodeon owners) will benefit.

A VARIETY representative called at the New York headquarters of the International Alliance of Stage Employees, but was unable to obtain any statements on the San Francisco trouble. President Charles C. Shay is in Knoxville.

If a general strike results on the Pacific Coast it is almost a certainty President Shay will hurry to that point to lend his executive assistance.

JULIE RING SHOW SHUT.

San Antonio, Oct. 30.

The Julie Ring company played three shows here, opening last Friday night, after which it closed its season. Business here was good, the first night takings being \$604.

The cause of the closing is due to the attachment against it by Frederick Edward McKay, who leased the attraction ("A Yankee Girl") to J. P. Goring, manager for Blanche Ring. McKay was to have received \$50 a week for the use of the production but until the attachment nothing was paid, as business had not been very good.

Frank Winninger was acting manager with "A Yankee Girl" for Goring.

KATHLEEN CLIFFORD ILL.

Chicago, Oct. 30.

Kathleen Clifford, who appeared here with "A Winsome Widow," at the Colonial has been removed to a hospital, said to be seriously ill. The show went on to Cincinnati, where it opened Monday without her.

EVA TANGUAY'S SIDE.

Eva Tanguay has a side to the closing of "The Sun Dodgers" at Pittsburgh last week, although Miss Tanguay does not seem to care particularly about anything in connection with it, excepting to make the point clear that she did not abruptly leave the company or in any way contribute to the sudden ending of the tour.

To a VARIETY representative Miss Tanguay said Wednesday that she offered to remain with the show for the customary two weeks, until Lew Fields could replace her, and that she had expressed a similar desire after the opening performance at Albany. She had but eleven minutes of dialogue throughout the performance and delivered this while on the stage at five different times during the show. Besides Miss Tanguay sang her own songs.

Realizing the show had been built for George W. Monroe as the principal, Miss Tanguay claims that to protect her professional standing she felt it was necessary to sever her connection with it, although she had expended \$1,500 on wardrobe in addition to the elaborate clothes she brought to the part from her last vaudeville appearance.

A denial is entered by Miss Tanguay that she "walked out" at rehearsal or did anything unprofessional. One evening, the singer says, when called for rehearsal at seven, she remained patiently waiting until nine. No one appearing to rehearse, she left for home.

Vaudeville is beckoning to Eva once more, at the former salary scale, \$2,500 weekly. The United Booking Office would like to have her open at the Colonial, New York, Nov. 11, but Miss Tanguay states she has not decided. There is a piece in prospect for her, although Blanche Merrill has been commissioned to write some new numbers in the event she accepts the vaudeville engagements.

"The Sun Dodgers" were called for rehearsal Wednesday morning. No successor to Miss Tanguay or Belle Blanche had been chosen up to that time. The reorganized show may start off on the road, or perhaps follow "The Dove or Peace" into the Broadway. The latter show is due to open Monday. It was closed in Philadelphia before the expiration of its scheduled stay, for repairs and has been rehearsing over there this week. Arthur Deagon, who will take the principal comedy role in the Damrosch opera, has been rehearsing with it.

"JUNE BRIDE" AFTER ELECTION.

Lew Fields thinks so well of "The June Bride" that he expects to send it out again soon after election. Mr. Fields plans to give it a better singing cast than before, as he believes the music will send the play over.

The book will undergo certain alterations, but nothing will be done to the music. Fields expects to engage some big dancing star for the dinner scene.

HACKETT SHOWS "THE CROOK."

St. Louis, Oct. 30.

James K. Hackett gave his new play, "The Crook," its initial presentation at the Olympic Monday night. The performance was a bit rough, but the offering was well received.

BIG AND LITTLE BURLESQUE WHEELS IS THE NEW PROJECT

**Talk Now Centres in Scheme to Pool Competing Circuits
and Form Major and Minor Wheels. Lesser
Shows To Cost About \$800 Weekly**

Discussion of the amalgamation of the competing burlesque circuits goes on. It is of course vague and hazy just now, but sentiment is taking definite shape among the executives of the two Wheels.

The newest plan proposed has as its object the framing up of one double Wheel. The process of bringing this end about would be to pool the sixty or so theatres of the two Wheels and to divide them into two non-competing circuits of about thirty weeks each. One circuit would be known as the Major Circuit and the other the Minor Circuit.

The Major Circuit would include those houses which the managers have learned by experience can support the so-called "advanced burlesque." The Minor Circuit would play shows costing between \$700 and \$900 and would make a bid for the element which takes its entertainment "in the rough."

The proposition was put up to a veteran producing manager in one of the Wheels by VARIETY this week and he was asked to comment upon it. He said:

"I have heard that some such compromise was in the air, but have received no official word of it from headquarters. Personally I should be pleased to see such a state of affairs brought about. It would make very little difference to me which circuit I was cast for. The old style of burlesque—you might call it the orthodox burlesque—has an invincible following. Everywhere there is an element in the burlesque clientele which demands 'rough stuff.' This element is permanent and must be catered to. You can depend upon it.

"The 'advanced burlesque' audience is an uncertain quantity because we do not know much about it. I would be more than willing to take my chances on the proposed 'Minor Circuit' with a show costing \$700 a week. I do not know that I would prefer it to going on the 'Major Circuit.' I think in the long run there would be little to choose from."

Other of the "old line" producing managers do not regard the scheme in the same light. They feel that there is behind the project—if the indefinite discussion could be called a project—the beginning of a movement to push them aside. So revolutionary a change in burlesque, they argue, would involve a shake-up of existing conditions, and they fear that some of the old timers might be cast aside.

Those who favor the scheme advance many arguments in its support. It would, they say, make possible innumerable economies. The concentration of all burlesque, for example, would make it possible to contract for large quantities of paper at rock bottom prices. Co-operation also in the purchase of costumes and scenery

would in like manner bring about an important saving.

These arguments, of course, are aside from the main purpose of eliminating competition. The well versed burlesque men admit, however, there are several phases to a possible merger.

ALICE GILBERT ILL.

Alice Gilbert, the "Irish Nightingale," for five years soubret with Billy Watson's Western Wheel show, has closed for the remainder of the season. At Omaha she was operated at Nicholas Senn hospital and went home to Cincinnati to rest.

"COLLEGE GIRLS" MARRYING.

Paterson, Oct. 30.

Bertie Sneitz, a "pony" with "The College Girls," and Murray Harris, one of the "College" boys, were married here Oct. 24.

This is the third wedding in the company within a week. The first was Harry Hedges, the manager, who did the deed in Hoboken, and the other was that of George Dickinson and Florine Linden, one of the principals.

AFTER BURLESQUE IN WASH.

Washington, Oct. 30.

Social workers in the capital have opened a campaign against the Lyceum (Western Burlesque Wheel). In an application before the Commissioners a score of clergymen and settlement workers demand that the license of the house be revoked. They allege the shows presented there "are not in keeping with moral decency."

A. C. Mayer, manager of the house, retained counsel and in an argument before the Commissioners contended that there was no real ground for complaint, since there was a general demand on the part of the public for the style of burlesque given.

Commissioner Johnson showed Mr. Meyer a copy of the lyrics of a song, alleged to be unsavory, which had been sung during a Lyceum performance. Mr. Mayer declared that the words were different when he heard the song.

PEOPLES' OPENS BIG.

Much to the surprise of the Empire circuit directors the first week on the change from Miner's Bowery theatre to the People's brought big returns, the "Zallah Show" getting nearly \$5,000 on its engagement there.

The Zallah show management made joyful comparison between this mark and the last stand at the Bowery. For some seasons the Western shows have been averaging between \$2,700 and \$2,800 at the Bowery.

The shows will offer a "feature act" on their Peoples' engagement. The house has a capacity of 2,200.

CANVASSING PHILLY.

Zallah's Own Company opened at the Empire theatre, Philadelphia, Monday, the first show to play under the management of the Governing Body of the Empire Circuit Co. The day's receipts were reported at the New York headquarters of the concern as \$100 more than those of the previous Monday. This in the week preceding Election, was looked upon as a hopeful sign.

The Governing Body has changed managers, Wash Martin being in charge now. In the past two weeks the Governing Body has spent \$3,000 in a whirlwind advertising campaign. More than 60,000 circular letters were sent out, covering the entire district from which the burlesque house draws its patronage.

To the employees of the Baldwin Locomotive Works, one of the largest industries in Quakertown, 19,000 letters were sent.

Another innovation is the employment of women ticket sellers, ticket takers and ushers.

HILL AND MARTELL AGREE.

The controversy between Gus Hill and Harry Martell over the use by the latter of the names "Jeff and Mutt" in his burlesque show (Western), "The Whirl of Mirth," has been settled out of court.

Martell agreed to take out the material in his show which Hill objected to as an infringement on his copyright and to change the name of the principal characters to "Tom and Jerry."

Upon this agreement Hill's application for an injunction was called off.

WESTERN SHOWS FIXING UP.

Some of the Western Wheel managers are still doctoring up their shows where they think revision and injection will do the most good.

Among the attractions being bolstered up and strengthened are Miner's "Bohemians," "The Orientals" and "The Girls From Reno."

LETTER GOT DIVORCE.

Boston, Oct. 30.

William Maxwell was given a divorce from his wife, Janet Maxwell, who left him Jan. 15, 1908, to join a burlesque show at Cincinnati. Judge Hardy, in the Suffolk divorce session, at Boston, granted him a decree on the ground of desertion. He received a letter three months after she departed, saying that she was infatuated with the stage, and that she never wanted to see him or speak to him again. The letter was shown to the court and was the strongest point in securing the divorce. They were married in Dublin, Ireland, in 1905, when he was 19 and she was 17 years old. He is a jeweler by trade.

MOROSCO BUYS LYCEUM.

Los Angeles, Oct. 30.

Oliver Morosco has purchased the Lyceum theatre and will turn it into a home for high-class melodrama. It will open Nov. 24 with "The White Slave."

Dick Ferris has been secured by Mr. Morosco as manager of the house. A company is being engaged in New York.

The scale of prices will range from 10 to 50 cents. This gives Morosco five theatres in Los Angeles.



GABY ?

Now meeting with success at Hammerstein's. Booked solid on United Time immediately after her initial appearance. GABY presents a first class posing act. Staged by G. MARIE.

London, Oct. 23.

London is struggling in the toils and coils of "ragtime." I witnessed a scene the other night, the equal of which I do not remember. It was at New Cross Empire, a suburb of London. The Ragtime Octette from the Hippodrome appeared there for the first time. It was their initial venture outside the West End. It is no exaggeration to say that the people in the crowded house lost hold on their senses. They just went crazy. The Octette took at least a dozen calls and the crowd was still clamoring for more. Then unable to get order in the place the management put on a film and the audience simply howled at it, demanding as with one voice, an encore. Just where this craze is going to end it is difficult to say, but it seems as though we are in for at least a twelve months' session.

The first effort of the New Alhambra management may be writ down with success, that is as far as the Revue is concerned. It was written by George Grossmith, Jr., the bulk of the music was prepared by Melville J. Gideon and was produced in the main by Julian Alfred, the American dancer. It has a decided American flavor running through it, culminating in a Cabaret scene in which Ragtime and a burlesque of "Rebecca of Sunnybrook Farm" are the chief features. In the first scene J. F. McArdle is masquerading as an American policeman. He hands out a long string of New York slang and presently finds himself confronted by a London "Bobby"; the two compare notes. An inoffensive citizen comes along and inquires of the English policeman the way to a certain store. The policeman is elaborately polite, to the intense disgust of the New York "cop," who instructs him in the art of incivility. It was a funny piece of business, hugely enjoyed. There is a presentation of a theatre stage as in "Everywoman," but apart from McArdle's impersonation of George Edwardes there is nothing much in this scene, though the finish goes big on account of the use of the old Shadowgraph device in which the girls seem to leap out of the picture into the auditorium. In the Cabaret scene we have Melville Gideon at the piano and Muriel Hudson endeavoring to deliver a medley of Ragtime. In this her voice is altogether unfitted for such a house. Its quality is good, but it has not that strength demanded of a rousing ragtime effort. One of the best numbers in the piece is a Honolulu love song sung by Miss Hudson and Julian Alfred. On the opening night the performance ran so late the Jupiter Brothers could not get on. The Flying Banvards, opening the show, were the best act on it. Chretienne and Louisette proved a good enough act, but it seemed strangely out of place in the Alhambra. The other turns do not matter. Reverting to the subject of the Revue it will interest Americans to know that the commere and compere are a female drummer and a journalist, respectively. It gives an idea of how strong the American influence has been. The female drummer is quite an unknown character here. Then for the finale of the Cabaret scene was a rough idea of an American musical comedy.

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.

A big minstrelsy revival is now certain in England. The Palladium announces that it will offer a minstrel show at matinees throughout the Christmas season. The troupe will be about one hundred strong. All the recognized features of minstrelsy will be included. Just whether the promoters will be able to get in England all the performers they want for this project is a question, because minstrelsy had fallen into such disuse that there are very few left who know anything about the business. It is not unlikely that they will take into the fold a number of vaudevillians who have not previously worn the blackface.

Charles Hawtrey goes back to vaudeville for a time, and his new excuse is a playlet called "A Little Sowl Play," written for him by Harold Owen. It is down for production at the Palace, Manchester, prior to being brought to the London Coliseum.

"The Blue House," which is to be done at the London Hippodrome, with Shirley Kellogg and Bert Coote in the chief parts, is described as a musical farce. The title is the name of a West End laundry.

Gene Greene landed a day late in England, and his opening at the Palace did not take place until Tuesday night. Meantime, Patsy Doyle deputised for him and made good. Gene sang six numbers at his first showing, but only two really got home. These were a "Marriage" song and "Ma Loving Piano Man." The others were too eccentric to be properly grasped by a Palace audience. At his next performance he had substituted four new numbers, everyone of which was well received. At his third effort, Gene had established himself firmly and it now seems as though he will have to stay at the Palace for more than the month for which he was engaged. He is reckoned the most direct and business-like artist that has ever come over, and at a time when most artists are indulging in an extraordinary waste of time, howling and scraping and taking curtains or calls it is refreshing to find one at least who occupies all of his time on the stage by sheer endeavor. Greene is helping that "ragtime" boom along.

The Olympic, Glasgow, which closed a while ago, will reopen Oct. 28. The booking agents are Jack de Frece and Willie Edelsten.

Five Kinemacolor operators of the Charles Urban Company have gone to the Balkans to get pictures for the Scala theatre.

The title of the Alhambra show is "Kill That Fly," which has been a sort of summer bye-word, originated by some cranks who desired to check the spread of disease.

There is talk of Frank Stayton's other piece, "A Waster," being done here very soon.

Harry Roxbury has left vaudeville for a time to play George Graves' part in "Princess Caprice" on tour.

Horace Cole, one of the Booking Committee of Moss and Stoll concerns some years ago, and latterly located at the Olympia, Liverpool, is to be the manager of the Finsbury Park Empire.

Paul Barnes reopened in London at the Finsbury Park Empire and had no difficulty in making good with a new bunch of stories.

Drury Lane will pay a dividend of ten per cent. on the year ending June 30 last. After allowing for depreciation, the profits amounted to \$36,700.

"Buzl" has been secured by Frederick Harrison for presentation some time or other at the Haymarket theatre, where "Bunty" is still pulling them in. Other plays bought by Mr. Harrison include, "The Golden Doom," by Lord Dunsany; "The Younger Generation," by Stanley Houghton; "A Thief in the Night," by Cyril Harcourt, and a new play by Rudolph Besier. It is also probable that "The Pretenders" (Ibsen's play) will be revived in this theatre.

Almost immediately after his debut at the Palace, Gene Greene was booked on the Moss Circuit for sixteen weeks at \$600 per week.

Lucien Guitry is in London at present, arranging with Edward Knoblauch for "Kismet" at the Theatre Bernhardt, Paris, in December.

Six ragtime octets have been formed as a result of the success of the octet at the Hippodrome. The Ragtime Six, composed of Vardon, Perry, Wilbur, and three girls, is a success at Brighton this week.

MANY "LAW" SHOWS.

Not content with "Within the Law" —or possibly inspired by its success—we are to be regaled with a couple more plays of more or less similar title and topic. "The Unwritten Law" was announced a few weeks ago, and this week at the Duquesne, Pittsburgh, the Harry Davis stock company is presenting "Under the Law," said to be the work of a newspaper man of that city.

Please read my advertisement in the Xmas number of the VARIETY. Frank Byron, Jr.

THE WAIL OF THE HICK

By JOHN J. O'CONNOR.

(Wynn.)

"You know, Cull, I've been turnin' over that idea o' goin' abroad in my knob and its beginnin' to give birth to some real ambition, so this week I kinda squints around for possibilities and I learns how we can make the jump across the pond for nothin' if we're willin' to take a long chance.

"You understan' there's a couple swell wars goin' on over around Turkey, and I hear the Irish is gettin' ready to take another wallop at Home Rule. I see by the papers where there shippin' over a flock o' peanut grinders and banana guys to do some high and lofty knife-work around Turkey, so I figures it out with Cribbage that we can get them to import us to do some o' that black-hand stuff and when they let us off the boat at Greece we can make a bee-line dive for a freight train and ride the rods right into England. If they make a holler we'll tell them we thought they wanted us to go over and fight the Orangemen.

"All them countries have a bloke on hand to look after visitors what they call Consul, and we'll make a yell for the guy what represents America. I'll hand him a spiel and the rest will be easy.

"Anyhow I always wanted to get over around Turkey, because you can buy swell rugs as cheap as dirt over there and if we're lucky we might be able to pick up a troupe o' trained Arabs and bring them back with us. Then we could open a producin' office and put ourselves in right.

"Cribbage says he wouldn't bother with the Arabs, but he might take a flash around the town for a good wrestler. Them Turkey guys are there forty with the wrestlin' stuff. I know its goin' to be tough ridin' across, cause they sink you down in the steerage, but me and Cribbage have traveled on cattle cars and we're willin' to take a chance with a load o' steers. Anyhow if we did ride upstairs with the high-brows, we'd feel outa place cause you know a hick can't behave himself with a swell suit o' clothes on.

"The only thing that stands in the way o' our gettin' away is a small board bill what we owe out here in Chi. If I could only push my pan into a groupe o' lives ones that felt like shootin' a little disc, I'd stick in the tops and carry away with price of a first class ticket and a two buck flop in a Pullman between here and the big city. Anyhow you can bet you're life we'll be on our way in a coupla more weeks, cause I'm sick o' monkeyin' around on this shootin' gallery time and I crave some excitement. I guess we'll get it too, if we get mixed up with them foreigners.

"I'm gonna leave you flat now cause I'm dated up with a swell felly, and to night's her pay night, so I'm in right for a regular feed. S'Long."

FITZSIMMONS SHOW IN.

Robert Fitzsimmons and his all-star company were out just one week and a half. The show, under the management of Caldwell & Harras, closed Oct. 22 at Shamokin, Pa.

BILLS NEXT WEEK (November 4)

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 Offices; "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; "Clan," James C. (New York); "M. J. James," M. J. James; "Craw," O. T. Crawford (St. Louis); "Day," Frank Q. Doyle (Chicago); "Con," Consolidated Booking Offices (Milwaukee, Shedd, Moss & Brill, Cunningham & Flugman Circuits)

New York
 Colonial (ubo)
 Reed Brothers
 Sherman Van & Hyman
 "Who's Brown?"
 Leo Carillo
 The Bandits Players
 Avon Comedy 4
 Blanche Walsh Co
 Liddle Cliff
 Eight Madcaps
 Dennis Bros
 BRONX (ubo)
 Bison City 4
 Ed Blondell
 Matthews & Aleshayne
 John P. Wade
 Van & Schenk
 Bartholomew's Players
 Lillian Shaw
 Laven Cross Co
 ALHAMBRA (ubo)
 Woods & Woods 3
 Merlin
 Ed F. Reynard
 Vanderbilt & Moore
 Jessie Busley
 Du Callon
 "Trained Nurses"
 Ray Cox
 Australian Woodchoppers
 HAMMERSTEIN'S (ubo)
 Victor Moore Co
 Mable Adams Co
 Hart & Johnson
 Edna Aug
 Three Ernests
 Brown & Blyler
 Mullen & Coogan
 Dingle & Esmeraldas
 Peggie Lennie Co
 Prevost & Rossaire
 Rena Brandt
 The Powers
 5TH AVE (ubo)
 Cliff Gordon
 Bonita & Hearn
 Genaro & Bailey
 Mason-Keeler Co
 Juliet
 Diamond & Brennan
 Powell Panto Co
 Earl & Curtis
 Marcus & Gartelle
 UNION SQ (ubo)
 Donlin & Lewis
 Tom Terris Co
 Lambert & Ball
 Hoey & Lee
 Athletic Girls
 Montgomery Mealey Co
 Cartmell & Harris
 Irene D'A'ville
 Eugene Trio
 Gibson & Stewart
 4 Mayors
 (2 to fill)
 24 half
 Smith & Walling
 Force & Williams
 Murry Livingston Co
 Palace 4
 Romano Bros
 (One to fill)
 24 half
 De Russo & La Due
 Geo Darling
 Harry First Co
 (Three to fill)
 DELANCEY (loew)
 Melnotte Twins
 Bookblack & Four
 Kenny & Hollis
 (Five to fill)
 24 half
 Dill & Ward
 Jere Sanford
 Berry & Wilhelm
 Clifford Hipple Co
 Marie Russell
 (Three to fill)
 PLAZA (loew)
 Ryan & Ryan
 Cortes & Florence
 De Merry Youngsters
 De Merry La Due
 (One to fill)
 24 half
 Madeline Sachs
 Jack Case
 Murry Livingston Co
 Barnes & Robinson
 Grant Tallman
 AMERICAN (loew)
 Red Fox
 Harry Leighton Co
 Berry & Wilhelm
 "Motoring"
 Al Herman
 Orville & Frank
 (Two to fill)
 24 half
 Harle Langdon
 "Girl Haters"
 Temple 4
 "Motoring"
 Al Herman
 (Four to fill)
 SEVENTH (loew)
 Hardie Langdon
 Lamb's Mannikins

Clifford Hipple Co
 Lander Bros
 (Two to fill)
 24 half
 Harry Antrim
 Tossing Austins
 Melnotte Twins
 "Arm of Law"
 Smith, Vol & Cro
 (One to fill)
 YORKVILLE (loew)
 Harry Antrim
 Ford & Hyde
 "Arm of Law"
 Powers' Elephants
 (Two to fill)
 24 half
 Red Fox
 Harry Leighton Co
 Klein Bros & Shall
 Hanlon & Hanlon
 (Two to fill)
 NATIONAL (loew)
 The Syphonos
 Smith, Vol & Cro
 Frank Stafford Co
 "Honey" Johnson
 Corrigan Vivian 3
 (Two to fill)
 24 half
 Leonard Kane
 Caulfield & Driver
 Frank Stafford Co
 Ethel Whiteside Picks
 Bennett Sisters 3
 (Two to fill)
 LINCOLN (loew)
 Billy Barron
 Tossing Austins
 Welch, Mealy & Mont
 Dorothy Rogers Co
 (Two to fill)
 24 half
 The Syphonos
 Lamb's Mannikins
 "Son of Solomon"
 Lander Bros
 Orville & Frank
 (One to fill)
 GREELEY (loew)
 Pearl Trio
 Jere Sanford
 "Son of Solomon"
 Evans & Vidocq
 (Three to fill)
 24 half
 The Holdsworths
 Ford & Hyde
 Luba Miroff
 Temple 4
 Ethel Whiteside Picks
 Bennett Sisters 3
 24 half
 Pearl 3
 Dick & Al McAvoy
 Cadets de Gascogne
 Honey Johnson
 Powers' Elephants
 (Two to fill)
 JONES (loew)
 Friendly & Jordan
 Hong Fung
 5 Romero Family
 24 half
 Al H. Wild
 "Wall Between"
 Love & Haligh
 LIBERTY (loew)
 Hazel Corby
 Harry First Co
 Lillian Doone Co
 (Two to fill)
 24 half
 Smith & Walling
 Thomas & Hewins
 Romano Bros
 (Two to fill)
 24 half
 Winnipeg
 ORPHEUM
 Clark & Hamilton
 Torvato
 Carrie Reynolds
 Ken & Green
 Empire Comedy 4
 Robt De Mont 3
 Ann Arthur, Mich.
 MAJESTIC (loew)
 Bothwell Browns
 Nevins & Erwood
 Moneta & Wilbur
 Stuart & Hall
 Black & McCone
 24 half
 Banjo-Phlends
 Jones & Grant
 Willis & Hassan
 Miller & Russell
 Dolliver & Rogers
 ALTON, Ill.
 HIPPODROME (wva)
 Oberita Sisters
 Harry Johnson
 24 half
 Johnson & Mercer
 4 Victors
 Atlantic City
 SAVOY (ubo)
 Bond & Benton
 Dillie & Marie Hart
 Zanettos
 Princeton & Yale
 Laura Buckley

"WHO'S WHO"?

FOSTER AND MEEKER

SHUBERT (loew)
 The Holdsworths
 Gus Williams
 Luba Miroff
 Temple 4
 "Nerve"
 Ethel Whiteside Picks
 Bennett Sisters 3
 24 half
 Pearl 3
 Dick & Al McAvoy
 Cadets de Gascogne
 Honey Johnson
 Powers' Elephants
 (Two to fill)
 JONES (loew)
 Friendly & Jordan
 Hong Fung
 5 Romero Family
 24 half
 Al H. Wild
 "Wall Between"
 Love & Haligh
 LIBERTY (loew)
 Hazel Corby
 Harry First Co
 Lillian Doone Co
 (Two to fill)
 24 half
 Smith & Walling
 Thomas & Hewins
 Romano Bros
 (Two to fill)
 24 half
 Winnipeg
 ORPHEUM
 Clark & Hamilton
 Torvato
 Carrie Reynolds
 Ken & Green
 Empire Comedy 4
 Robt De Mont 3
 Ann Arthur, Mich.
 MAJESTIC (loew)
 Bothwell Browns
 Nevins & Erwood
 Moneta & Wilbur
 Stuart & Hall
 Black & McCone
 24 half
 Banjo-Phlends
 Jones & Grant
 Willis & Hassan
 Miller & Russell
 Dolliver & Rogers
 ALTON, Ill.
 HIPPODROME (wva)
 Oberita Sisters
 Harry Johnson
 24 half
 Johnson & Mercer
 4 Victors
 Atlantic City
 SAVOY (ubo)
 Bond & Benton
 Dillie & Marie Hart
 Zanettos
 Princeton & Yale
 Laura Buckley

Champaign, Ill.
 ORPHEUM (wva)
 Sidonias
 Valeria Sisters
 Pearl Bros & Burns
 Sutcliffe Troupe
 24 half
 "Cat and Fiddle"
Chicago
 MAJESTIC (orph)
 "Everywife"
 Zelda Sears Co
 James Thornton
 Kara
 Wotpert & Pualan (1st
 American appearance)
 Alexander & Scott
 Carlton & Kay
 Trivello
 PALACE (orph)
 Lulu Glaser Co
 Stuart Barnes
 Wilfred Clarke Co
 Chandler Sullivan &
 White (local)
 Venita Gould
 Redini & Arthur
 4 Londons
 Stewart & Keeley
 The Seabacks
 EMPRESS (sc)
 (Open Sun. Mat.)
 Lee Jardy
 Marie Stoddard
 Moore & Elliott
 Grant Gardner
 Nick's Roller Girls
 JULIAN
 5 Columbians
 Murray K. Hill
 Miller & Cleveland
 Lew Woods
 Sam Albertus
 24 half
 Bonessett Troupe
 Berry, John & Conway
 24 half
 The Salles
 Hodge & Lowell
 The Medoras
 LINDEN
 Bonessett Troupe
 Berry, John & Conway
 Hodge & Lowell
 Josephine Le Roy
 The Medoras
 24 half
 5 Columbians
Brooklyn, Mass.
 CITY (loew)
 Dill & Ward
 Joe Lanigan
 Fluke & McDonough
 24 half
 The Skatella
 Girard & Gardner
 Alva McGill
Buffalo
 FAMILY (loew)
 Francis Wood
 Scintilla
 Wallace & Girls
 Billy Falls
 Lawrence & Edwards
 3 Eddy Family
 ACADEMY (loew)
 Jonathan
 Nick Aliman
 Norton & Ayres
 Flying Kays
 Fouchere
 Smith & Zito
 Irene Lee
 The Browns
 Bernhard Pictures
Butte, Mont.
 EMPRESS (sc)
 3 Loretta
 Milt Arnsman
 Lind
 Gavard & Herron
 Pichland Troupe
Calgary, Can.
 SHERMAN GRAND
 (orph) (Nov 7-9)
 Paul Dickey Co
 Barnes & Crawford
 High Life 3
 Oscar & Susette
 3 Bremmens
 Lew Cooper
 De Witt Young & Sis
 EMPRE
 (Open Thurs. Mat.)
 Palmer's Cabaret
 Jane Madison Co
 Moore & Davey
 Holman Bros.
 Harry Waymann

Minneapolis
 First Part
 Dollar Troupe
 Alva York
 Harmony Kings
 Schnee & Fish
 Wright & Stanley
 24 half
Danville, Ill.
 LYRIC (wva)
 Cook & Aubrey
 Emilie Egmar
 Dunbar & Turner
 (One to fill)
 24 half
 Work & Play
 Pearl Bros & Burns
 Harry Johnson
 3 O'Berita Sisters
Davenport, Ia.
 AMERICAN
 Cantor's Kids
 Moffatt Claire 3
 Olivatti Troubadours
 4 Southern Sing Girls
 Figaro
Denver
 ORPHEUM
 "Antique Girl"
 E. F. Hawley Co
 Minnie Allen
 Bertisch
 McIntyre & Hardy
 Ren Lewin
 Ryan Bros
 EMPRESS (sc)
 (Open Sun. Mat.)
 Lee Jardy
 Marie Stoddard
 Moore & Elliott
 Grant Gardner
 Nick's Roller Girls
 JULIAN
 5 Columbians
 Murray K. Hill
 Miller & Cleveland
 Lew Woods
 Sam Albertus
 24 half
 Bonessett Troupe
 Berry, John & Conway
 24 half
 The Salles
 Hodge & Lowell
 The Medoras
 LINDEN
 Bonessett Troupe
 Berry, John & Conway
 Hodge & Lowell
 Josephine Le Roy
 The Medoras
 24 half
 5 Columbians
Detroit
 TEMPLE (ubo)
 "A Persian Garden"
 Nina Morris
 Robbie Gordone
 Swor & Mack
Halligan & Sykes
 Benx Linn
 Honors & Le Prince
 MILES (tbc)
 Fred Ireland Girls
 Zeb Zarrow Troupe
 Plastro
 Moore's Rah Boys
 May Duryea Co
 Bornhold & Cellwood
Delath
 ORPHEUM
 (Open Sun. Mat.)
 Low Bully
 Standish Sisters
 Sydney Shields Co
 The Stanleys
 3 Hassans
 Bobbe & Dale
 Flying Weavers
Edmonton, Can.
 ORPHEUM
 (Nov 4-6)
 Same bill as at Sher-
 man Grand, Cal-
 gary, this issue.
Evansville, Ind.
 NEW GRAND (wva)
 Carl & Lil Mueller
 Emil Chevrel
 Harry Brown Co
 Forratty & Kirk
 Pekin Zouaves
 24 half
 Hick McCoy
 Mack & Williams
 La Feydia
 Sutcliffe Troupe
Full River
 PREMIER (loew)
 Ward & Cullen
 (One to fill)
 24 half
 Rissett & Scott
 Joe Flynn
 ACADEMY (loew)
 5 Mue Waltons
 Blake's Circus
 (Two to fill)
 24 half
 Pringle & Allen
 Blake's Circus
 (Two to fill)
Flakhill, N. Y.
 MAJESTIC (loew)
 Geo Darling
 Teddy Dupont
 "Wall Between"
 (One to fill)
 24 half
 (To fill)
Flint, Mich.
 BIJOU (wva)
 (Open Sun. Mat.)
 Holden & Harron
 Rogers & McIntosh
 Daniels & Conrad
 Deadma
 Fujiyama

De Maest & Chavot
 Will & Kemp
 24 half
 5 Armenis
 Willie Hale & Co
 Anthony & Sullivan
 Great Keltors
Fort Wayne, Ind.
 TEMPLE (wva)
 Inter Polo Team
 Tom & Stac Moore
 Barry Halvers Co
 Roly La Rocca
 Carl Pantzer 3
 Nestor & Dalberg
Fort Worth
 MAJESTIC (inter)
 John & Mae Burke
 4 Casting Campbells
 Gardiner & Vincent
 Wolf & Zabella
 Mus-art 3
 Mite Moore
 El Barlo
Galveston
 MAJESTIC (inter)
 Willard's Temp Mus
 Roach & McCurdy
 Lajoie & Benjamin
 Swain's Cockatoos
 3 Dixie Girls
Grand Rapids
 COLUMBIA (wva)
 Henry Woodruff Co
 Otto Bros
 "Old Soldier Fiddlers"
 Shriner & Richards
 W. E. White
 Lohse & Sterling
 (One to fill)
Haverhill, Mass.
 COLONIAL (ubo)
 Aubrey & Fowler
 O'Brien & Lear
 4 Lukens
 (One to fill)
 Adams & Terrell
 Hayes & Sultes
 Adonis
 (One to fill)
Hoboken, N. J.
 LYRIC (loew)
 Billy Kinkaid
 Love & Haligh
 Thomas & Hewins
 Klein Bros & Shall
 Great Tallman
 24 half
 Ryan & Ryan
 Broughton & Turner
 Wm Fleming Co
 Harry Le Clair
 Lillian Doone Co
Hot Springs, Ark.
 PRINCESS (inter)
 Winnings Miss Co
 Carroll & Fields
 H. T. McConnell
 Carroll & Fields
 Swain's Rats & Cats
 Gibson & Ranney
 Vera Bettina
 24 half
 "Sunny Side Broad-
 way"
Los Angeles
 ORPHEUM
 Ethel Barrymore Co
 Jack Wilson 3
 Quive & McCarthy
 Mary Elizabeth
 Gautier's Toyshop
 Owen McIlveney
 Owen Clark
 EMPRESS (sc)
 (Open Sun. Mat.)
 McRae & Levering
 Hylands & Farmer
 John Delmore Co
 Chas Wildsch Co
 Scott Wilson
 Ed & Robinson
 Ed Doring
 PANTAGE'S
 Mercedes
 7 California Poppies
 Lowell & Es Drew
 Copeland & Payton
 Flo & Ol Walters
 Great Harlow Co
Louisville
 KEITH'S (ubo)
 Gabriel & Co
 8 Vassar Girls
 Madden & Fitzpat
 Jimmy Lucas
 3 Joettys
 Jungman Troupe
 Edna Luby
Memphis
 ORPHEUM
 Mountain Ash Choir
 Flor Meilen Co
 Watson's Farmyard
 Stewart & Donohue
 Red & Currier
 Claude Roode
Milwaukee
 MAJESTIC (orph)
 Bertha Kallish Co
 Bell Family
 Fox & Millerships
 Kaufman Bros
 Harry B. Lester
 4 Florimonds
 Carstens & Brosius
 (local)
 EMPRESS (sc)
 (Open Sun. Mat.)
 Les Adlers
 Pierre & Maizie
 Leonard & Meredith
 Gilbert Lossee
 Karnos Co
CRYSTAL (tbc)
 "Mether Gome"
 Rulan's Song Birds

GARDEN
 "Lion Bride"
 Coogan & Parks
 Arthur Dunn Co
 Chester's Dogs
 Foster & Meeker
 Ching Ling Foo
 Irwin & Herzog
 Dora Pelletier
 Richards & Montrose
 Bush 3
GARDEN (tbc)
 "Lion's Bride"
 Coogan & Parks
 Arthur Dunn Co
 Foster & Meeker
 Williams & Wolfus
 Richards & Montrose
 Irwin & Herzog
 Chas Carter Co
 Dora Pelletier
 Kent's Seals
Lafayette, Ind.
 FAMILY (wva)
 La Gravel
 Flanagan & Edwards
 Chari Ravenscroft
 Leroy & Paul
 Clark Sis & Sterling
 24 half
 Pekin Zouaves
 Carl Randall
 Mr & Mrs Thorne Co
 Fred Hamill
 Anita Bartling
Lansing, Mich.
 BIJOU (wva)
 (Open Sun. Mat.)
 5 Armenis
 Willie Hale Co
 Anthony & Sullivan
 Great Keltors
 (One to fill)
 24 half
 Great Leon Co
 Prince & Deerie
 Seymour's Dogs
 De Maest & Chavot
 Will & Kemp
La Porte, Ind.
 PHOENIX (wva)
 Rother & Anthony
 Kelly & Wentworth
 24 half
 Moore & Browning
 Roberts & Vevera
Lincoln, Neb.
 ORPHEUM
 Howard's Animals
 Ashley & Lee
 "Visions D'Art"
 Caesar Nest
 Bounding Pattersons
 The Takkines
 John Higgins
Little Rock, Ark.
 MAJESTIC (inter)
 H. T. McConnell
 Carroll & Fields
 Swain's Rats & Cats
 Gibson & Ranney
 Vera Bettina
 24 half
 "Sunny Side Broad-
 way"
Los Angeles
 ORPHEUM
 Ethel Barrymore Co
 Jack Wilson 3
 Quive & McCarthy
 Mary Elizabeth
 Gautier's Toyshop
 Owen McIlveney
 Owen Clark
 EMPRESS (sc)
 (Open Sun. Mat.)
 McRae & Levering
 Hylands & Farmer
 John Delmore Co
 Chas Wildsch Co
 Scott Wilson
 Ed & Robinson
 Ed Doring
 PANTAGE'S
 Mercedes
 7 California Poppies
 Lowell & Es Drew
 Copeland & Payton
 Flo & Ol Walters
 Great Harlow Co
Louisville
 KEITH'S (ubo)
 Gabriel & Co
 8 Vassar Girls
 Madden & Fitzpat
 Jimmy Lucas
 3 Joettys
 Jungman Troupe
 Edna Luby
Memphis
 ORPHEUM
 Mountain Ash Choir
 Flor Meilen Co
 Watson's Farmyard
 Stewart & Donohue
 Red & Currier
 Claude Roode
Milwaukee
 MAJESTIC (orph)
 Bertha Kallish Co
 Bell Family
 Fox & Millerships
 Kaufman Bros
 Harry B. Lester
 4 Florimonds
 Carstens & Brosius
 (local)
 EMPRESS (sc)
 (Open Sun. Mat.)
 Les Adlers
 Pierre & Maizie
 Leonard & Meredith
 Gilbert Lossee
 Karnos Co
CRYSTAL (tbc)
 "Mether Gome"
 Rulan's Song Birds

Oeta
Fannie Rice
Jack Boyce
Idiana Troupe

Minneapolis
ORPHEUM
(Open Sun. Mat.)
Grace Cameron
Chris Richards
Mr & Mrs J Barry
Hopkins & Astell
Wm Raymore Co
The Schmittans
Nellie's Boys
UNIQUE (ac)
(Open Sun. Mat.)
3 Alex
Harry Sauber
"I Died"
Ines Lawson
"Fun at Sea"
MILES (tbc)
Juggling Normans
Walter Hale
Mable McKinley
Jonahs Dudley Co
Moratti Opera Co
Richey & Roundard

Montreal, Can.
ORPHEUM (ubo)
Scott & Keene
Hart's 6 Steps
Darrell & Conway
Gmythe & Hartman
Romalo & Delano
Felix Adler
(One to fill)
FRANCAIS (loew)
Kit Carson
Hanson Boys
French Stock Co
Teddy Osborn's Pets
Sadie Sherman
Zenda

New Orleans
ORPHEUM
Elliot Savona
"Between Trains"
Wilson Bros
Arlene & Adler
Kelly & Laferty
Apdala's Animals
Dare Bros

New Rochelle, N. Y.
LOEW'S (loew)
Cook & Stevens
Broughton & Turner
(One to fill)
2d half.
5 Merry Youngsters
(Two to fill)

Oakland, Cal.
ORPHEUM
(Open Sun. Mat.)
"In 1909"
Silvers
Ballet Classique
Meville & Higgins
Asahi 5
Frank Morrell
Two Alfreds
Beatrice Michelena
PANTAGE'S
American Beauties
Schepps Circus
Cal Stewart
Espe & Roth
Mabel Johnston

Omaha
ORPHEUM
(Open Sun. Mat.)
Lolo Cotton
W C Pivida
French Girls
Polly Moran
Johnson's Travelers
Armstrong & Clark
La Vier

Philadelphia
BLUJOU (ubo)
Passeri's Band
Fentelle & Valorie
Maximus Co
Robinson & La Favor
Miller & Zailman
(One to fill)
KEITH'S (ubo)
Ada Reeve
"Concealed Bed"
Kate Ellmore
Tornados
Coombs & Aldwell
Dave Ferguson
La Tosca & Co
Montambo & Wells
Farber Girls

Pittsburgh
GRAND (ubo)
"Helping the Cause"
Walter C Kelly
Phina & Co
Hunting & Francis
Ebel McLaughlin
(Four to fill)

Portland, Ore.
ORPHEUM
"California"
James J Morton
Nonette
Schlicht's Mannikins
S A Ayres Co
The Astaires
Atkin Whitman 3
EMPRESS (sc)
Falls & Falls
Howell & Scott
Pritzkow & Blanchard
Leonard & Whitney
Glen Ellison
"Fun in Harbor Shop"
PANTAGE'S
Ellis Nowlin Troupe
Gert L Polson Co
Twin City 4
Mabel Elaine
3 Kelcey Sisters

Providence
KEITH'S
"In the Barracks"
Don Fulano
Rooney & Bent
The Behrens
Art Bowen
Kenny, No & Platt
Chas & Ada Latham

Rochester
FAMILY (loew)
Root & White
Restivo
Haggerty & Le Clair
Moore & Young
Sam Morris
De Camp's Pets

Rockford, Ill.
ORPHEUM (wva)
Roberts & Roberts
Howard & Lawrence
John T Ray Co
Tom Mahoney
Kuma Troupe
2d half.
Nellie Berger
Carier & Bluford
Andrews Opera Troupe
Great Lester
Paul Kleist Co

Sacramento
DPNRECK (orph)
(Nov 6-9)
McConnell & Simpson
Geo H Watt
Ward Bros
Nat Nazarro Troupe
Ferguson & Northane
Hilda Hawthorne
Meredith & Snaz
CLUNIE (sc)
(Open Sun. Mat.)
Neusa & Eldred
Klass & Bernie
"Waltz Dream"
Bohemian
Verona Troupe

PANTAGE'S
Woolfolk's Chidlets
Keene 3
Gordon & Rica
Tom Kelley
Alice Teddy

Saginaw, Mich.
JEFFERS (wva)
(Open Sun. Mat.)
"Time, Place & Girl"

Salem, Mass.
SALEM (loew)
(Open Sun. Mat.)
The Skatells
Alva McGill
Girard & Gardner
2d half.
5 Mus Waltons
Joe Lancia
Fiske & McDonough

Salt Lake
ORPHEUM
(Open Sun. Mat.)
Nat Wille
Franklyn Ardell Co
Annie Kent
Williams & Warner 3
Collegians
Bowman Bros
Berg Bros
EMPRESS (sc)
(Open Sun. Mat.)
Chapman & Berube
Russell & Church
Jura R & St John
Ward Kiani Co
Green McH & Deane
"Night Roof Garden"

San Antonio
MAJESTIC (inter)
"Colonial Septet"
3 Leightons
Le Roy Harvey Co
Mattle Lockette
Paul & Mar Stone
Wilson & Aubrey
Crackerjack 4

San Diego, Cal.
EMPRESS (sc)
(Open Sun. Mat.)
O'Rourke & O'Rourke
Busse's Dogs
Musette
Thos Potter Dunne
Harry Brooks Co
Hugh Lloyd Co
SAVOY
Monkey Hippodrome
Dewey & Dolls
Davis & Scott
Eldridge & Barlow
Van & Pierce

San Francisco
ORPHEUM
(Open Sun. Mat.)
Marie Galvano
"Meln Liebschen"
Howard
Les Marco Belli
Claudine & Scarlet
Chas Olcott
Nellie Nichols
Amelia Bingham Co
EMPRESS (sc)
(Open Sun. Mat.)
Ilmg & Long
Weston & Leon
Barney Gilmore
Walter Brown Co
"Delicatessen Shop"
PANTAGE'S
(Open Sun. Mat.)
"Girl Golden Gate"
Millard Bros
Eleanor Oils Co
Esmeralda
De Lea & Orma

St. Louis
COLUMBIA (orph)
"Drums Ouden"
Morris & Allen

Burr & Hope
Simondet
Bogert & Nelson
Omeor Sisters
Delmar & Delmar
COLUMBIA
"Drums of Oude"
Burr & Hope
M George Simondet
Morris & Allen
Bogert & Nelson
O'Meer Sisters
Delmar & Delmar
HIPPODROME
Ollie Eaton Co
Krage Trio
8 Bannons
Del Costa Trio
Four Olfans
(Four to fill)

PRINCESS
Princess Maids
Colonial Minstrels
Curt Jones
Barclay & Grey
ARCO (craw)
Musical Goolmans
Hillman & Roberts
Stock Co
CHEROKEE (craw)
Wood's Animal actors
Herbert
Jessie Kellam
KINGS (craw)
Brooks Lorella
Georgia 3
Dave Vine
Rotan Song Birds
SHENANDOAH
(craw)
Lemay & Co
Leonard & Haley
Rowson & June
Asard Troupe
Josh Daley
BREMEN (craw)
Castelle & Hall
Bert Leona
Richmond & Shuman

St. Paul
ORPHEUM
(Open Sun. Mat.)
Crosby & Dayne
Chas Case
Merrill & Otto
O'Brien Havel Co
Konars Bros
Dixon & Fields
Katie Gultini
EMPRESS (sc)
(Open Sun. Mat.)
The Bimbos
Quaker Girls
Fred & Eva Mozart
John Neiz
"Circumstantial Evi-
dence"

Seattle
ORPHEUM
Ethel Green
Felix & B Girls
Grace Emmett Co
Rayno's Dogs
David Kidd
Ombus 3
Edwin George
EMPRESS (sc)
Early's Dogs
Ell Dawson
Morton Jewel Troupe
"No 44"
Brooklyn Comedy 4
3 Staleys

PANTAGE'S
Linton's Jungle Girls
L H Rose Co
Rayno's Dogs
Thiessen's Dogs
Paul Florus

Sheboygan, Ill.
SHEBOYGAN (tbc)
4 Casters
Chester's Dogs
Gibney & Earle
Seymour Duo
5 Johnsons

St. Louis
ORPHEUM
(Open Sun. Mat.)
Toots Paka
Ed Hayes Co
Chick Sales
Hess Sisters
Groves & Richards
Lowe & Lavers
The Rexos

South Bend
ORPHEUM (wva)
Kennedy & Mack
Seamon & Killian
Howard & Snow
Carter & Bluford
Martin's Dog Bandits
2d half.
Le Roy & Paul
Rother & Anthony
Harry Brown Co
Davis & Walker
La Graciosa

Spokane
ORPHEUM
(Open Sun. Mat.)
Florentine Singers
Adrienne Augarde Co
Ed Morton
Goldsmith & Hoppe
Herbert's Dogs
Chas Drew Co
Flying Martins

EMPRESS (sc)
3 Gerts
Mab & Weis
Lottie Williams Co
Will Oakland
Geo B Reno Co
PANTAGE'S
(Open Sun. Mat.)
5 Greens
4 Cook Sisters
Frank Rogers
Mahr & Wykoff
Shaw & Watson
3 Elliott Bros

Springfield, Ill.
MAJESTIC (wva)
"Cat and Fiddle"
2d half.
Stodhart Co

Tacoma
EMPRESS (sc)
Marcellies
Fred Morton
McClain & Mack
McGinnis Bros
Prince Floro
Cathryn Challoner Co
PANTAGE'S
Marimbaphone
Whitney's Dolls
Grace Leonard
Greene & Parker
John Zimmer
Rutherford & Munroe

Vancouver
ORPHEUM (sc)
Martinek & Doll
Dale & Boyle
Hyman Adler Co
Aster Leonard
Davey De Mus & Getay
Paul Spadoni

PANTAGE'S
"Stage Door John"
Arlington 4
Mabel Fonda Troupe
At Carleton
Howard's Bears

Victoria, B. C.
EMPRESS (sc)
Collier & De Waide
George Garden
"Beaus & Belles"
Van & Carry Avery
3 Spa Bros

Washington
CHASIS (ubo)
Chip & Marble
Lyons & Yosco
4 Regals
McMahon, Dia & Clem
Oliver Briscoe
Martini & Maximill
Felix & Cairn
POLI'S (ubo)
Hugh Emmett Co
Colonial 3
Harry Breen
Middleton, Spell Co
(Three to fill)

Waterloo, Ia.
MAJESTIC (wva)
Nellie Feger
Bros McG & Betty
Kelly & Pollock
Broomstick Witches
2d half.
Mardo & Hunter
Roberts & Roberts
Rag Trio
Mareon & Del Bros
VILMINGTON, DEL.
DOCKSTADER'S
(ubo)
Alvares
Rippon
Hufford & Chain
"Fun in Suburbs"
Budini Bros
"Puss in Boots"
(One to fill)

Winthrop
EMPRESS (sc)
(Open Sun. Mat.)
2 Hedders
That Kid
"Fun in Cabaret"
Fox & Ward
5 Musical Lunds

PARIS
ALHAMBRA
(Nov. 1-15)
Loyal's Pigeons
Nino Nina
Therons
Dugors
Vera Nixon
Egbert Brothers
Les Dorino
General E La Vine
Gauthier's Pony Boy
O Hana San
Horton & Latriska
Kremel Family
FOLIES BERGERE
(November)
Misses Mitchell
Elsie Dante
Mistinguett
Yane, Printemps
Olga Daunal
Alfred Troupe
Russell Girls
M Chevalier
Lewis Douglas
Morion, Brouett
Tramel, Vernael
Antonette & Grock

SHOWS NEXT WEEK.

NEW YORK.
"A SCRAPE O' THE PEN"—Weber's (7th week)
"BACHELORS AND BENEDICTS"—Criterion (1st week)
"BOUGHT AND PAID FOR."—Manhattan (1st week)
"BROADWAY JONES"—(Geo. M. Cohan)—Cohan's (7th week)
"FANNY'S FIRST PLAY"—Comedy (8th week)
"LITTLE MISS BROWN"—48th Street (11th week)
"LITTLE WOMEN"—Playhouse (4th week)
"MILESTONES"—Liberty (8th week)
"MIND THE PAINT GIRL" (Billie Burke)—Lyceum (9th week)
"AWTHORNE U. S. A." (Douglas Fairbanks)—Astor (1st week)
"JULIUS CAESAR" (William Faversham)—Lyric (1st week)
"MY BEST GIRL"—Park (9th week)
"OFFICER 666"—Gaiety (13th week)
"OH, OH! DELPHINE"—Knickerbocker (8th week)
"OUR WIVES"—Wallack's (1st week)
"OVER THE RIVER" (Eddie Foy)—Grand O. H.
"READY MONEY"—Elliott (12th week)
"SPOONER STOCK"—Metropolis (63d week)
"THE AFFAIRS OF ANATOL"—Little (4th week)
"THE ATTACK" (John Mason)—Garlick (8th week)
"THE BLINDNESS OF VIRTUE"—30th St. (2d week)
"THE CASE OF BECKY"—(Frances Starr)—Belasco (6th week)
"THE COUNT OF LUXEMBOURG"—New Amsterdam (8th week)
"THE DAUGHTER OF HEAVEN"—Century (4th week)
"THE DOVE OF PEACE"—Broadway (1st week)
"THE GOVERNOR'S LADY"—Republic (9th week)
"THE LADY OF THE SLIPPER"—Olebo (2d week)
"THE MASTER OF THE HOUSE"—West End.
"THE MERRY COUNTESS"—Casino (12th week)
"THE PASSING SHOW"—Winter Garden (18th week)
"THE PERPLEXED HUSBAND" (John Drew)—Empire (10th week)
"THE POINT OF VIEW"—Daly's (1st week)
"THE RED MILL"—Academy (3d week)
"THE YELLOW JACKET"—Fulton (1st week)
"THE MARRIAGE" (Helen Ware)—Hudson (2d week)
"UNDER MANY FLAGS"—Hippodrome (10th week)
"WITHIN THE LAW"—Eltinge (9th week)
"ZIEGFELD'S 'FOLLIES"—Moulin Rouge (3d week)

PHILADELPHIA.
"THE ARGYLE CASE"—Broad.
"THE ENCHANTRESS"—Forrest
"THE WOMAN"—Garlick.
"ROBIN HOOD"—Chestnut St. Opera House.
"BUNTY PULLS THE STRINGS"—Adephi.
"SOTHERN & MARLOWE"—Lyric.
"LOUISIANA LOU"—Walnut.
"DINGBAT FAMILY"—Grand.
"CHECKERS"—Stock, Chestnut St.
"RAFFLES"—Stock, Chestnut St.
"THE RED WIDOW"—G. O. H. (5th week).
"THE BLUE BIRD"—Garlick (8th week).
"THE SPRING MAID" (Christie MacDonald).—Colonial (1st week).
"THE MAN HIGHER UP"—Olympic (8th week).
"BOUGHT AND PAID FOR"—Princess (3d week).
"THE ISLE O' DREAMS" (Chauncey Olcott)—McVickers (2d week).
"THE GIRL OF MY DREAMS"—Auditorium (1st week).
"THE GIRL AT THE GATE"—La Salle (10th week).
"KISMET"—Illinois (7th week).
"PRIMROSE & DOCKSTADER'S MINSTRELS, American (1st week).
"FINE FEATHERS"—Cort (10th week).
"MILESTONES"—Blackstone (7th week).
"THE GIRL FROM MONTMARTE"—Chicago 9. H. (6th week).
"THE TRAVELING SALESMAN"—Victoria.
"WHEHE THE TRAIL DIVIDES"—Crown.
"THE CONFESSION"—National.

"MUTT & JEFF" ROYALTY \$25,000.

Gus Hill has paid Budd Fisher, creator of the "Mutt & Jeff" cartoon series in the American, about \$25,000 in royalties including last year's payments and those made to date on the 1912-13 tour of the six companies now playing all over the country. It is estimated that Fisher's "bit" for this season will be more than \$30,000. Hill's winnings will, it is estimated, be in the neighborhood of a quarter of a million.

This is the property that was peddled around the theatrical district by Fisher's representative a little more than two years ago and turned down right and left. Fisher was willing at that time to dispose of the stage rights on a royalty basis, with an advance payment of \$1,000, or sell outright for \$5,000. Practically every one of the popular price producers replied to the solicitations of the newspaperman's representative that the day of the cartoon extravaganza was past.

After taking over the rights on the royalty proposition Hill retired to his country place over the summer and constructed a book and had music written. He spent a large amount for the initial production and started it off in September, 1910, in Newport News. The showing of the first night was to be the test and Hill billed the town like a circus. The Newport News house ordinarily plays to small returns. From \$350 to \$450 is a "Denman Thompson" showing. "Mutt & Jeff" played to more than \$800.

The next day Hill started to organize a "No. 2" organization, and George H. Nicolai expressed his opinion two more companies could go out. It is said he offered to take a 25 or 50 per cent. "piece" of these additional enterprises.

The piece was the theatrical surprise of last year. It continues to defy precedent. Two of the Toronto newspapers last week complained in their editorial columns that "that sterling actor, William H. Crane, played the Grand Opera House to most unsatisfactory returns, while the people fairly fought to get in to see such a rough arrangement of horseplay as 'Mutt & Jeff'."

WEEKLY CHANGE AT ACADEMY.

Commencing next week, when "Havana" will be put on by the musical stock company at the Academy of Music, a weekly change of program will be given at the house.

A new departure in the way of daily matinees also goes into effect at the same time. So far but three or four matinees weekly have been given.

The company, including the large chorus, will rehearse daily, besides giving two, public performances of the current attraction.

This week "The Red Mill," held over, is being played.

Of the original cast of "Havana," Helen Darling and Sue Willis have been engaged. Stella Tracey and the other members of this week's production will be held over. Nov. 11 "The Wizard of Oz" will be put on by J. Gordon Edwards, stage director.

NOTHING TO DO TILL TOMORROW

Elizabeth Murray is in a quandary. Two weeks ago she was without future engagements. Then she received contracts to play in the forthcoming production of "Frigorous Geraldine," the Joe Howard show. While she was considering this engagement A. H. Woods approached her for a new production called "Exceeding the Speed Limit." This week the United offered her three weeks as the beginning of a tour, through Alf Wilton. These are in addition to the offer made by Churchill's for a substantial amount as the feature of the restaurant's cabaret, and another offer of \$2,500 for four weeks at Rector's, Chicago.

William L. Wilken, formerly ahead of William A. Brady's "Over Night," is now in New England doing the advance for the Waller road company of "A Butterfly on the Wheel."

NEW ACTS NEXT WEEK

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

Edna Aug (New Act), Hammerstein's.
Tom Dingle and Esmeralda Sisters,
Hammerstein's.

Peggie Lennie and Co., Hammerstein's.
The Powers, Hammerstein's.

Mike Donlin and Tom Lewis, Union
Square.

Tom Terris and Co., Union Square.

Montgomery and Mealey Co., Union
Square.

Irene D'Arville and Co., Union Square.

Gibson and Stewart, Union Square.

Powell Pantomime Co., Union Sq.

Tom Wise and Co., Bushwick.

"Dance Dream."

14 Mins.; Full Stage.
Colonial.

"Dance Dream" received its initial public view at the All-Star Gambo of the Lambs Club. Arthur Hopkins secured the vaudeville rights and is the presenter. "The Dream" has been on the road for some ten or twelve weeks. This is the first New York showing. The thing is sort of a "Reveries of a Bachelor" affair. The reveries are dancing girls of different periods, wearing the costume and doing the popular dance of the day. Colt Albertson is the dreamer. On a darkened stage hung in black velvet he sings under the spot. At the end of each chorus a frame in the back illuminates and a girl steps forth. A short dance with Albertson follows, and then repeated with the next. At the finale all are together for a short rollick. To lowered lights the girls slowly slip away, leaving the dreamer alone. The idea is pretty and sweet. Though it won't be considered a big act, it is more in line with what present-day vaudeville needs, entertainment of a better grade and more likely to please the class of people who for the past year or two seem to have been deserting vaudeville. A very good company has been gathered, although Mr. Albertson is not altogether satisfactory. His forte is not dancing and in this he holds the girls back. In appearance and voice he is all right. Good looking girls help; the costuming is quaint and interesting. Fay Tinchard and Esther Hall (the "turkey-trotting chicken" and the "hoop skirted girl") stand out. They are fortunate in having the choice selections. The act closed the first half at the Colonial. It held interest throughout, but did not receive any great applause at the finish. It will never be a big applause getter.

Dash.

Musical Bells.

13 Mins.; Full Stage.
125th Street.

Man, with "Dutch" dialect, straight woman. Open with a bit of conversation. Woman retires; man plays concertina, then piano; woman re-enters and renders a comedy song; both play bells for finish or rather he plays while she "jangs" accompaniment. Which recalls to mind that there hasn't been a real bell ringer since Musical Dale played around here. Fair big small time opening act.

John.

John J. McGraw.

"Inside Baseball."

12 Mins.; Full Stage.
Colonial.

John J. McGraw in all his career as a baseball player and manager, during which time he has often faced from over 25,000 to 40,000 howling fans without giving them a second thought will probably admit that Monday night, before a house full of vaudeville patrons, he was ready to turn and run. McGraw probably would have if Bozeman Bulger hadn't had two or three stage hands stationed in each entrance to see he couldn't get out. It was a great reception they gave McGraw, a welcome Roosevelt would not have complained of. Full three minutes elapsed before the house finally quieted immediately upon his entrance. The noise started during the second act, when Mathewson took a scat in a stage box. The popular pitcher had the time of his young life. McGraw's inside baseball consisted of four or five stories that amused the house greatly. They were bright and surprisingly well told. It will only take a few days for the manager to find himself, then he will be a regulation monologist. Flowers and speeches were in order and McGraw gracefully pushed the burden of a speech on to Matty's shoulders. The pitcher responded from the box. Of course, it was nothing for Matty; he qualified as an actor some time ago. Business at the Colonial Monday night could not have been any bigger. If it so continues for the balance of the week, the McGraw engagement will be a success. The box office statement will tell the only accurate story.

Dash.

Melnotte Twins.

Songs and Dances.

13 Mins.; One.

The Melnotte Twins, following several attempts with big acts, have finally found themselves as an out-and-out sister team. Good-looking girls with plenty of ability to handle material, they have the right idea. It is simply a question of material with them now. At present using all published songs and after many others have used the same material, they are at a disadvantage. In spite of that, the Melnottes are doing better than just good. They are giving a very entertaining performance and adding class to the pop bills. Accustomed to working with and depending more or less upon a male partner, the twins need just a little working to give them the proper confidence. Their singing is a big surprise. Although not possessing big voices their singing is very easy to listen to. The enunciation is particularly good. They have a cute manner of delivery, and one of the twins, with a sense of humor, manages to insert a laugh here and there without apparently striving for it. A very good finish comes from a rag dance, which the sisters have worked into a lively affair without taking away from the cleanliness and daintiness of the turn. The Melnotte Twins, with proper material, will be able to hold down an important position in the bigger houses.

Dash.

Florence Roberts and Co. (3).

"The Woman Intervenes" (Comedy
Drama).

20 Mins.; Five; (Library).
Union Square.

It is a J. Hartley Manners sketch Florence Roberts is playing at the Union Square this week, for her first New York vaudeville appearance. The playlet was tried out by Miss Roberts on the Coast during the summer. It was pronounced successful there, and the same verdict will be given it here. Though in spots the piece evidences a hurriedness in the writing, or the author's absence from any performance of his sketch, as interpreted by Miss Roberts and her company (singing out Charles Wyngate as her most capable support), "The Woman Intervenes" becomes a likeable, pleasing comedy drama, even with its inconsistencies and confusing detail. The latter occurs near the opening, when Paul Winthrop (Mr. Wyngate) calls attention to his writing desk, a small parlor affair that ordinarily would attract no attention. He mentions he is so rushed to catch a train there is no time to lock it, though afterward for "comedy relief," Paul found time to run back to the library twice, for his hat and for his gloves. Then he missed the train. Returning, Paul found at his home "The Woman" (Miss Roberts), a sweetheart of ten years before, who is also the close friend of Mrs. Col. Brent, in love with Paul. The Woman finds a miniature of the military man's wife in the desk. She purloins it while Paul is missing his train, and warns him upon his return to leave Mrs. Col. Brent severely alone, for a couple of reasons. The first is that the Colonel is a fierce fighting man. He cleaned up a bunch of barbarous natives in the Philippines, and might do the same for Paul. The other reason is not so good, nor is it necessary, but may have lent heart interest to the undersized plot. While they are threshing out the subject, the Colonel arrives. He gets right down to business. The Colonel thinks he will blow Paul's head off and explain afterward. The Woman stops him by saying she is engaged to Paul, that Paul's frequent visits to the Colonel's wife were at her direction, to prevent her friend growing lonesome, and she produces the miniature the husband missed, claiming it as her own property. Then the Colonel exits. At several points a servant (Tom Maguire) was given an opportunity to break loose in dialog and action. "The Woman Intervenes" will do very well. Miss Roberts and Mr. Wyngate make it decidedly interesting and enjoyable, but if they can find a manuscript that calls for themselves alone, they could do just as well, for it is more the playing than the play in this instance that wins. Entering New York vaudeville under the classification of an actress, Florence Roberts is well worth retaining as a vaudeville attraction.

Sime.

Billee Claire.

Songs.

7 Mins.; One.
125th Street.

Three published songs conventionally rendered by a regulation big small time soubret in a beautiful evening gown.

John.

NEW SHOWS NEXT WEEK

Initial Presentation of Legitimate
Attractions in New York
Theatres.

"Hawthorne, U. S. A." (Douglas Fairbanks).—Astor (Nov. 4).

"Julius Caesar." (Wm. Faversham, Lyric (Nov. 4).

"The Dove of Peace."—Broadway (Nov. 4).

"Our Wives."—Wallack's, (Nov. 4).

"The Yellow Jacket."—Fulton Nov. 4).

"The Point of View," Daly's (Nov. 4).

Paul Morton and Naoma Glass.

"My Lady of the Bungalow" (Musical
Comedy).

16 Mins.; Two.
Union Square.

Something has been accomplished in vaudeville when two people can put across the footlights a musical comedy. This is done by Paul Morton and Naoma Glass, at the Union Square this week. Mr. Morton was of the Four Mortons. Miss Glass is a stranger to the variety stage. It won't be long before the young woman will rival Mr. Morton in popularity. She is exceedingly pretty, and plays her role winsomely, besides possessing a contralto voice that is as pleasing as it is unusual nowadays. Mr. Morton is completely described as a good performer. Two songs sung are new and probably especially written for this turn. They are "A Light in the Window" (during which there is comedy by-play) and "A Bungalow on Broadway," the latter a pretty melody for a nicely written story song. A little tale of youthful love which allows of snappy dialog carries the couple along to the conclusion of a particularly classy act, in material, setting and players, not overlooking Miss Glass' solo of "My Gal Sal," with self accompaniment on an organ. Mr. Morton and Miss Glass had to follow a small time first half of a big time show at the Union Square Monday evening. That they were liked goes without saying.

Sime.

Alvamer Duo.

Novelty Equilibrists.

10 Mins.; Full Stage.
Hammerstein's.

The Alvamer Duo are an importation, showing this week for the first time over here. They are man and woman. The specialty consists of a series of balances on the swinging trapeze. In the nature of such a turn, the action is rather quiet and closing the show at Hammerstein's this week, after a thoroughly interesting bill, was scarcely a fair test of their ability to hold. Some of the balances were almost startling. The two-high, with the man's only support his foot-hold on the trapeze bar, was striking. They do balancing also with the woman mounted on a ladder, the feet of which rest on the bar. At the close the man does an unsupported head balance on the bar with the woman swinging from a hand grip. This appears to be more a strength test than a feat of equilibrium. The man appears in street clothes and the woman in short skirts.

Rush.

Rube Marquard and Blossom Seeley.
"Breaking the Record" (Comedy).
24 Mins.; One, Full Stage, Close in One.
Hammerstein's.

Ge, it must be great to be a popular idol. Napoleon only crossed the Alps, Caesar conquered Gaul and Dewey sailed into Manila Bay. But **Rube Marquard pitched nineteen straight wins.** Hence his name on the front elevation of the Victoria packed the house. Interest in the offering as an offering was nil, but interest in the Giants' southpaw was palpitating and intense. Not that the turn is without some merit. One could not say that, for Blossom Seeley is among those present with her ragtime singing and syncopated dancing, but the mere presence of the big twirler was what made the act. The vehicle, by Thomas I. Gray, will carry the pair along nicely. The act opens before a drop showing the entrance to the Polo Grounds clubhouse. Miss Seeley has a short conversation with herself as a lady fan and works up an easy entrance for Marquard. There is some inconsequential dialog between the two, as the baseball player enters the clubhouse. Marquard enters the clubhouse and Miss Seeley bursts into song, a rag number, "The Marquard Glide." A change of scene shows the Polo Grounds on a back drop. Marquard pitches half a dozen balls, being visible through a small transparency, in his working togs. Back to the drop in "one," where the lady fan is waiting for the appearance of her hero, matinee girl style. More trifling talk and the pair sing "Baseball," first as a duet, and then, upon the exit of Miss Seeley, by the Giant alone. Marquard's solo was by long odds the funniest thing of the act. The audience laughed uproariously and the genial Rube helped along the merriment by assuming (or was it assumed?) an air of sheepish good nature. They made him sing it three times Monday night and laughed harder each time. Rube goes away from there for a minute and Miss Seeley, having changed from a white street dress, returns in a confection of blue and pink and sings and dances until the reappearance of the big fellow looking ridiculously like a Shubert chorus man in evening clothes. Rube, in his claw-hammer, is a revelation. He has the height to carry the clothes and he actually wears them as though they were painless. The rest of the act is a fast dance and the pair get away except for the endless series of curtain calls. Rube is making money for the Victoria. *Rush.*

The Malcomines.
Juggling.
9 Mins.; Three (Interior).
14th Street.

A slender man and a slender young woman are the Malcomines. The man does all the juggling and balancing, with the woman acting as an assistant. Malcomine has some clever tricks, but he works too provokingly slow for any audience. By putting in speed and making some of his feats seem harder the act will shape up much better. Malcomine lacks showmanship. He has ability, but is not making the best of it. *Mark.*

Saranoff.
Musical.
16 Mins.; Full Stage (Special Set); Exterior (9); One (7).
Union Square.

To place an act like Saranoff before an audience paying over ten cents admission is nearly an admission that the big time managers believe there is but little intelligence left among the patrons of the best vaudeville. An ordinary violinist, who attempts to give an unannounced imitation of Jimmy Morgan (including his smile), a simple and cheap setting that might have cost \$60 and a prop camp fire substitute for a spotlight (to which the full stage is devoted for nine minutes) are disclosed at the opening of this "act." Afterwards Saranoff, a young fellow who looks like an Italian, tries to force "personality" over the footlights while playing his head off for seven more minutes in "one," helped along by an orchestra drumming out "Robert E. Lee" before and after an exit. The four-flush has gone so far that Phillip Bartholomae permits his name to be mentioned on the program as "arranger." Saranoff may fool the small time. He is worth there just about what the setting cost. *Sime.*

Anna Buckley's Pantomime Novelty.
Animal Act.
9 Mins.; Full Stage.
Alhambra.

Mlle. Anna Buckley's Pantomime Novelty opens up rather conventionally with stage adorned with set pieces showing "saloon," "police station," etc., after the fashion now in vogue with dog acts. Dogs and monkeys go through the familiar routine such as "skirt dancing," "drunk," "policeman," etc. This done there appears unaccompanied a medium-sized bear on roller skates. After a few tricks a man comes upon the scene and makes the animal skate on his hind legs and carry a small dog in his arms. He is followed by Mlle. Buckley, a comely woman, attired in knee-length leopard skin one-piece dress that is a stunning picture. Several small monkeys appear and skate around. One monk goes up in a balloon and there is a lot of action until the finish. It's a good animal act to close any bill. *Jolo.*

Alma Youlin.
Songs.
11 Mins.; One.
Union Square.

Alma Youlin has appeared in vaudeville in the west, also with productions out there. Unless Miss Youlin is locally very popular she shouldn't attempt vaudeville anywhere. The program proclaims her "The Celebrated Dramatic Soprano." Granted. And Miss Youlin had the "Repertoire of Songs" the program claimed for her as well. Her last was Annie Laurie bursting through the high grass. Another was "My Georgia Rose." Her first number was, most severely "straight." Miss Youlin did not change her costume. Even though the young woman has full cause to ask an indictment against the orchestra at the Union Square for personal injury, she can hardly believe herself fitted for vaudeville. Miss Youlin isn't. She just sings songs. *Sime.*

Those Four Entertainers.
Songs.
15 Mins.; One.
Fifth Avenue.

Those Four Entertainers debuted at the Fifth Avenue Monday and were pronounced a hit on their opening. At the matinee Tuesday afternoon the quartet was forced to take several encores. The vaudeville knowalls are bound to compare the work of this new singing combination with the Primrose Four. They will stand the comparison. Of Those Four Entertainers, two, Billy Renaud, appearing in blackface, and Pink Pinckney, tenor, formerly worked with the original Primrose Four when they were with George Van's vaudeville minstrels out west. All of the boys have done well since coming east. The Four Entertainers are undeniably at the big time class and are strong enough to take a place on any bill in New York. Renaud has a deep, bass voice which he uses to good advantage in both speaking and singing. While a few jokes which have been heard around here before are used by Renaud he manages to work them up rather effectively. The men get pretty good harmony. Only popular numbers are used. They dressed neatly in blue suits. Those Four Entertainers will do. *Mark.*

Six Grunathos Sisters.
Acrobatics.
8 Mins.; Full Stage.
Colonial.

Six Grunathos Sisters have a hard proposition at the Colonial this week, closing the show. The audience is well fed up with a long bill, and having seen the feature attraction are more than ready to leave when the clock swings around near eleven. A man helps out in the acrobatic work, although not getting in the billing. Somersaults from shoulder to shoulder are the principal work. These are well performed, as is all of the routine. It is the novelty of all women that gets over. There could be an improvement in the dressing and also more speed and ginger employed. The turn is novel enough to close the big bills. *Dash.*

Gaby?
Posing Novelty.
11 Mins.; Full Stage.
Hammerstein's.

Gaby? is one of those Simone DeBeryl arrangements. It is well handled. A comely brunette stands on a low pedestal against a white drop at the back of the stage. The pictures are highly colored, but some were very pretty. It held the interest of the Hammerstein crowd next to closing. The program does not volunteer any information except a "?" as to what right the act has to the name of Gaby, which is a plain play for trade upon the first name of Gaby Deslys, who has become locally known more as "Gaby" than her full title. *Rush.*

Kalma and Co. (1).
Magician.
14 Mins.; Full Stage (Special Drops).
125th Street.

Opens with a big cabinet "substitution" trick; a little sleight-of-hand work; the "floating ball," very well done; another big cabinet stunt. Throughout running patter. Uses woman assistant. *Jolo.*

Jerge and Hamilton.
Songs and Dances.
12 Mins.; One.
Union Square.

Jerge and Hamilton substituted on the Union Square bill this week, getting the "No. 2" position Monday evening. It is a man and woman combination. The couple were formerly of a three-act. A girl changes her clothes, and the man does the same with his, but the changes in the act are not of the proper sort. What the couple need is a new act. The little they have could never be classed as a big time number. The man is very large for the light work he is now doing. *Sime.*

New Acts in "Pop" Houses
Wilkins and Wilkins.
16 Mins.; One.
American.

A light arrangement of talk, singing and dancing, of which the best is the eccentric dancing by the man. They open with a series of gags, the man acting as feeder for the woman. The cross-fire has no special brilliancy. He exits and she essays a song, "With His Little Cane and Satchel in His Hand." Failing to win applause at the first verse, she inquires, "Can't you hear me?" and howls the second verse. There are heard sounds of a fight off the stage and the man returns for more talk. He does a pantomime bit, in which he searches for a bird, suggesting the material of Bert Melrose and others. This leads into a capital dance, really the foundation of the act. The woman dresses in an especially unsightly shade of brown, done into a tailor-made suit, and makes one costume change, consisting of taking her jacket off and displaying a white shirt waist. They were scarcely strong enough to open the intermission at the American, but should make an acceptable number in an earlier position. *Rush.*

Saden O'Brien and Co. (2).
Rathskeller Act.
15 Mins.; One.
Grand Opera House (Oct. 27.)

Three men work out the usual routine without special novelty and little distinction. The idea of making the three singers up in character—straight, Italian and blackface—seems scarcely worth while. They get little comedy out of it. The singing is entertaining, but there is no dancing. A little would have gone a long way to bolster up the turn. The Grand audience accepted it with mild approval. *Rush.*

Keit and DeMont.
Comedy Acrobatics.
9 Mins.; One.
Murray Hill (Oct. 27.)

Keit and DeMont were last seen in full stage with a special exterior drop. Since coming into New York they have apparently decided to work in "one." At the Murray Hill the boys didn't make much headway with the talk, but got the attention with acrobatics. The attempt to put over comedy like the usual two man teams is holding them back. *Mark.*

(Continued on page 23.)

"THE SKIRT" SAYS

SPEAKING OF WOMAN, MOSTLY

Alice Lloyd has the proper spirit. When she arrived in New Berlin, N. H., one day last week to appear in "Little Miss Fix-It," one of the two hotels in the town informed the troupe they did not care for the patronage of show people. Miss Lloyd was expected though. Without knowing the remainder of her company had been rejected, she started to her room, when the clerk informed her how fortunate she was not at the hotel did not take "professionals." Miss Lloyd replied she was happy he had told her that. Turning around, she walked down stairs and out, to the other hotel.

Florence Roberts (Union Square) was stunning in a black broadcloth gown combined with cut velvet, fur and dull gold. A loose coat of the cut velvet drawn tightly around the knees was trimmed in skunk. A turned-up black hat with green plumes added to this gorgeous costume.

A couple of young dancing women from one of the Broadway musical productions have been taught something about poker playing they were not aware of. The girls (who are related and always together) had indulged in the usual harmless ten and twenty-five limit, until they believed poker was an open book to them. Invited to the apartment of a woman, rather well known along the Main Line as the proprietress of a gambling establishment, the girls accepted, not knowing the reputation of the place. When seated, they found the game was a \$2 limit. Preferring not to annihilate the social amenities by running away, they played along until quite a heavy pot happened. The winner held four nines. One of the girls mentioned that was funny, and there must have been something the matter with the deck, as she threw two nines away, along with the remainder of her cards. The hostess smilingly assured her she was mistaken, while another woman at the table interposed a remark she had noticed the hand, and it held two eights, not nines. The girl kicked her sister under the table, and shortly after they departed, leaving about a week's salary behind.

Naoma Glass (Union Sq.) was pretty in a pink accordion plaited frock, covered by a robe of heavy lace, deeply fringed.

Lucile Watson's role in "The Point of View" calls for much smart dressing, and Miss Watson is there. The prettiest of the four gowns worn by her is the red afternoon dress. An evening affair of white gave Miss Watson a peculiar figure, as the train stood away from the gown. Emily Stevens (in the same play) affects simple tight frocks. Her grey dress in the first act was too tight.

The Watson Sisters ("Behman Show") are two of the best dressed women in burlesque. The larger though could choose more becoming head dresses. Their changes were too numerous to mention, suffice it to say,

each gown worn was what the boys term "right." All the "Behman Show" women are well dressed. One number late in the evening was especially pretty.

Florence Tempest's one frock was white, over a petticoat of yellow set off by a coat effect of the blue chiffon. The skirt didn't hang evenly.

Vida Whitmore is spending her resting period rather pleasantly. In Syracuse the other day she and a well-known young blood of the town were having a most pleasant tete-a-tete at the Onondaga. I don't recall his full name, but they call him "Fish" for short.

Willa Holt Wakefield is playing at Wilmington, Del., this week. After her Sunday night performance in New York, Miss Wakefield suddenly got the hunch she would like to travel to Philadelphia in her car. Jenie Jacobs accepted an invitation to go along. The chauffeur said it would take two or three hours. They left at eleven at night. When day broke Monday morning, they found themselves a little below Lakewood. Miss Jacobs returned to New York about Monday noon, without any sleep. The car finally reached Philadelphia through the driver having gotten a farmer boy out of bed to act as pilot.

I hear that a large sized scandal impends in an English household where the head of the family is a well known star on both sides of the ocean, and one to whom the English vaudeville managers have paid nearly the largest salary ever received by a legitimate recruit upon their stages. While most men are discreet in their affairs, this English actor is carrying on so brazenly, I understand, that his equally well known wife is about to seek freedom by way of the courts.

A musical comedy prima donna recently landed an "angel" with much money and proceeded to melt it with a vengeance. The "angel" acceded to her request that she be starred in a new operetta and they set sail for London to secure a vehicle to exploit her talents. She selected a well-known impresario to accompany them and negotiate for a play, paying him \$125 a week. The bridal suite on board ship was chartered for the sailing and on arrival in London she selected the "Royal Chambers" at an exclusive hotel at a cost of \$85 a day. "Angel" stood for all this, but one day he sent for the impresario and said:

"I'm not a squaler and the lady is entitled to all these luxuries. I'm willing to pay for all she eats, but when she deliberately orders a lot of food that she can't eat, just to squander my money needlessly, I'm through. I have just paid the hotel bill to date and am going back. I'm not blaming you, so if you want to return I shall be glad to take you." They arrived this week, having left the young woman in London without a word.

STOCK

ITALIAN STOCK AT BOWERY.

The executors of the Miner Estate are holding all disposal of the Bowery theatre in abeyance for the time being, pending negotiations for the opening of a musical and dramatic stock company of Italian players.

The project under consideration is to recruit an organization of players lately arrived in New York from Europe and a group of Italians who are now in San Francisco. An Italian banker on the lower East Side has expressed his willingness to back the venture.

If the scheme goes through the Miners will lease the old house to the new concern. It will be renovated and started on its new career under the imposing name of the National Italian Theatre of America. It is expected that the deal will go through late this week when contracts will pass between the owners and the banker who proposes to back the experiment.

GLEW CO. THROUGH.

St. Joe, Oct. 30.
The Glew company closed at the Lyric Saturday night.

GEORGE BARR ENGAGED.

Jersey City, Oct. 30.
George Barr will play character roles with the new stock company at the Orpheum, replacing Frank Jameson.

CINCINNATI STOCK OPENS.

Cincinnati, Oct. 30.
Monday night saw the first performance of "The Players," a new stock company, at the Grand. This house has had a varied career in the last few years and has never seemed successful since the Columbia Amusement Co. operated it with burlesque.

The new stock players, who open in "The White Sister," are headed by Adra Ainslee and J. Maurice Sullivan. Dorner & Wildberg are the managers.

MUSICAL STOCK.

Lew Morton, who has been staging the Lina Abarbanell show, "Miss Princess," for John Cort, and leaves town with it to-morrow, is planning to return to Trenton and install another musical comedy stock there.

Morton was in Trenton last season. He did profitable business with his musical stock idea.

GOING TO LOS ANGELES.

Los Angeles, Oct. 30.
Winifred Bryson has been engaged for the Belasco stock productions. She opens in "Speed" following the engagement of "The Money Moon."

STOCK ACTORS "JOBING."

That some of our best little stock players are very much in need of work at present is shown through many "jobbing" until something permanent bobs into view.

Several who have been handling leads with various companies are filling in "special engagements."

BALLYHOODING IN HARLEM.

In the lobby of the Harlem Open House every evening before the performance there is a free orchestral concert given by the band that plays for the stock company show.

It is in the nature of a "ballyhoo" and this, with the reduction in prices and the changing of leading women recently, gives indication that all is not as well as it might be.

FIRST "GREYHOUND" IN STOCK.

"The Greyhound," Wagenhals & Kempner's original production, will close tomorrow night in Newark. Cecil Owen made arrangements this week for the first stock presentation of the piece at the Prospect in two weeks.

LOWELL SHERMAN, NEW LEAD.

Jersey City, Oct. 30.
In the reorganization of the Orpheum Players here Lowell Sherman is to be the new leading man.

ORGANIZING SECOND COMPANY.

Chicago, Oct. 30.
Harry Holden is in Chicago organizing a stock company which will play at the Colonial, Indianapolis, in three weeks. He is also operating a stock company in Cleveland.

CODY BACK IN YONKERS.

Lewis J. Cody, one of the principals with the road company of "Within the Law," which closed last week, no sooner reached Broadway than he made arrangements to open a season of stock at the Orpheum, Yonkers, backed by ten moneyed men of the town.

The new Cody company, headed by L. J. himself, who formerly played in Yonkers, opens Thanksgiving week with "Brewster's Millions."

The Orpheum will furnish fresh opposition for the newly installed stock company at the Warburton.

OBITUARY

The mother of the Loretta Twins died Oct. 26.

Herman Grau, uncle of Maurice and Robert Grau, and himself a well-known operatic manager a generation ago, died Oct. 27 at his home, 601 West 142d street, New York, aged 87.

Pierre Berton, the author of "Two Little Vagabonds," "Zaza" and other successes, died Oct. 23, in Paris, at the age of 70. Before he took to playwriting, M. Berton was an actor of some prominence.

Mme. Judith, in her day one of the most famous of French actresses, and a rival of the illustrious Mme. Rachel, died in Paris Oct. 26, aged 85. She was for years a member of the famous Comedie Francaise organization.

Nat Hawkins, doorman at the Orpheum, St. Paul, died this week from tuberculosis.

Frederick Montague and Co.
"The Loan Shop."
 17 Mins.; Full Stage; (Special Set).
 American.

Frederick Montague and Co., in "The Loan Shop," should be good for a run at what was once Lowe's Fifth Avenue theatre. The hero of the piece is a Jewish pawn broker who is generous, loving and forgiving to a fault. Some reversal of form, eh! The program doesn't give the name of the author, but whoever he was should be taken out and shaken by the hand, for if nothing else he has been original. The idea of a pawn broker, who took pledges without interest and gave money to help out of trouble a poor little girl who had stolen a three-carat diamond ring never entered another author's head. We have had Jewish heroes before but never one as a pawn broker. The scene is laid in the loan shop. A young girl, whom the pawn broker thinks pretty well of, takes a diamond ring from one of the boarders at a theatrical boarding house and pawns it to raise money to take her mother to Denver. The policeman on the beat gets wise and goes after the girl. The pawn broker, however, has something on the cop and he squares it and sends the girl and her sick mother off to Denver with a few hundred besides what he has been trimmed for, being satisfied with the statement made by the girl, that he is the whitest man in the world. That's original, too. No one ever really called a pawn broker white before. "The Loan Office" can be taken as a comedy or a drama, so everyone should be satisfied. This appears to be the same sketch that Maurice Freeman played or is playing. It was no better when Freeman played it, and is merely a racial bid at best.

Dash.

Kane and Barry.
Songs and Piano.
 20 Mins.; Two (Interior).

Kane and Barry have an act that may get them their weekly coffee and — in the pop houses, but it lacks a lot of things to put it in favor in the bigger small time houses. Miss Kane starts by singing an old-fashioned song following the man's announcement that she is going to get away from the wornout ragtime thing. The man offers a "cissy" bit and attempts some comedy on the piano stool, but neither lands very hard. The woman did the best work on her last song, when she asked several men in the audience what they would do about certain things. Kane and Barry have lots of time in which to bolster up their act.

Mark.

Irving R. Walton.
Dialectician.
 14 Mins.; One.

When Irving R. Walton flounced into view in a suit that looked very much other-side-of-the-ocean, and began to sing a late song that is causing crusaders against the publishing of "blue" suggestive lyrics to stay up nights and plan new action, the audience started to fix its going home wraps. But when he jumped into his dialect bits, the audience sat down and began to enjoy itself. Walton is a capital dialectician. It would no doubt behoove him to get a good line of dialect stories and sail right through the bigger houses. Walton was one big hit.

Mark.

De Haven and Leonard.
Songs and Dances.
 12 Mins.; One.
 American.

De Haven and Leonard are one of the results of the De Haven and Sydney separation. Both boys have taken unto themselves women partners and both are doing the same style of act. It is also the same style that many other mixed teams are doing. Opening with a quiet song and neat dance, in which a bench is employed, each does a single, coming together again for the finish. De Haven's single, in which he does some very good dancing, is well worth while, but Miss Leonard should not use a ballad when she catches the audience alone. She has a voice above the usual dancing team average, but it is not quite as good as the ballad thing needs, and if it were the act doesn't call for a ballad. The finishing number is also what all the double teams do; it is one of the "Mysterious Rags" in the green light with both principals very frightened. Some times the audience becomes frightened also. The couple look and dress well, but need something a little away from the ordinary to make them stand out. Dancing ability is not evenly enough divided in the combination and so not a great deal of it is indulged in. It will take some little changing about to bring the pair up to big time standard.

Dash.

Spiegel and Dunn.
Blackface Singing and Dancing.
 16 Mins.; One.
 Grand Opera House (Oct. 27).

Spiegel and Dunn showed their new act for the first time at the Grand Sunday. It makes an unusually bright number, with plenty of variety, good singing, and, of course the capital eccentric dancing of the comedy member. At the opening the little comedian is in grotesque comedy attire, while the straight man dresses neatly in a sack suit. There is a song and some talk and the comedian exits. During his change from comedy make-up to evening dress, the straight sings a solo. The eccentric dance by the comedian follows while the straight is off making up for a female impersonation. This is not offered entirely straight, but is dressed without any play for laughs. The arrangement appears to have been made in order to give basis for further cross-fire talk and to display the high voice of the straight. The pair have several numbers together at the finish. The Grand audience voted the pair an unqualified hit. It measures up with the standard numbers doing the same sort of specialty.

Rush.

Thomas Higgins and Co.
Comedy Sketch.
 18 Mins.; Full Stage (Parlor).
 Grand Opera House (Oct. 27).

Thomas Higgins has lifted a very familiar bit from burlesque and worked it into a farcical sketch, full of the usual business of the burlesque Irish comedian. It makes good enough fun for small time audiences and there seems to be no reason why it should not continue on a prosperous career. Higgins is the familiar figure of the applicant for a job as care taker for an insane woman, answering an advertisement. The Grand laughed itself almost into hysterics Sunday.

Rush.

Frederick Rodman Law.
Parachute Jumper.
 17 Mins.; Full Stage (Special; Exterior).
 Murray Hill (Oct. 27).

Frederick Rodman Law is the young man who jumped from the Williamsburg Bridge last Saturday despite police vigilance and with the aid of his trusty parachute landed safely in the East River. Law did the trick in front of a moving picture machine and also got some new publicity. Law appeared at the Murray Hill, Sunday, in an act with three people. A drop of the Brooklyn Bridge is shown with a policeman asleep nearby. A picture machine operator and a blond young woman appear. They speak to the officer. It develops during much unnecessary dialog that Law is going to jump from the bridge for a picture. After Law's appearance with his parachute, he bribes the policeman, peels off most of his evening clothes, and climbs the stage pier at the side. The stage becomes dark and pictures of Law making the jump are shown on the sheet. For the finale he enters dripping wet. At the Murray Hill the pictures scored and Law got quite some applause. The picture was not that of his last jump. Law is a light complexioned young man who looks rather nice in evening clothes. The pictures are the best part of the act. A lot of time is wasted in leading up to the jump. Law should get the latest bridge leap working as soon as possible, as the present film shows considerable wear.

Mark.

The Sylphanos.
Xylophones.
 15 Mins.; One.
 American.

The Sylphanos get a speedy hearing on their very neat business-like appearance. The couple are young, good-looking and wear smart white uniforms which give them an air of class. The girl is especially attractive in her short white uniform dress and the pleasant personality of both do more for the couple than the playing. The act at present runs too long. At least one number should be cut bringing the running time down to not more than 10 minutes. Rags and overtures make up the repertoire. The American audience liked both immensely, giving the couple a hearty send-off.

Dash.

Paulo Cremonesi & Co. (2)
"Curing the Tenor."
 13 Mins.; Interior.
 125th Street.

Man and wife are stopping at a fashionable hotel. "Signor Selemendo," an Italian tenor, also stopping there, has been making violent love to the wife, to the indignation of the husband and disgust of the wife. Couple frame up to "slip one over" on the singer. Tenor enters, pleads with wife to elope while husband listens. Wife declares she will first kill husband so they can live on his money. Wife drugs wine apparently, husband enters, drinks and pretends to die. A small time horseplay sketch interpreted by small time players.

Jolo.

Arue.
Violinist.
 12 Mins.; One.
 Murray Hill (Oct. 27).

Arue is a violinist with the long, shaggy hair. He's rather dark-skinned, presumably a foreigner. While in evening clothes during the playing of classical numbers, he does his best to throw some of the black hair out of shape. Arue shows no extraordinary skill. The popularity of one piece kept him in the good graces. He could improve by gathering a stronger routine.

Mark.

Stone, Wahl and Jackson.
Songs and Piano.
 9 Mins.; One.
 14th St.

The Battle of Bull Run probably suggested the title of this new singing combination. Two young men and a woman offer a program of popular songs. The boys look rather nobby in their gray outfits. For an opening they have "How Do You Do, Miss Ragtime?" The girl presides at the piano during the first part of the act. She also joins in on the choruses. The smaller of the men is the life of the turn. A big point in favor of the trio is the dressing and inclination to work fast on the bases. This act should be able to get proper recognition on the bigger small time.

Mark.

OUT OF TOWN

4 Les Jardys.
Acrobats.
 7 mins.; Full Stage.
 Empress, Cincinnati.

Three women and one man compose the act, which is of French origin. Attired in striking costumes, the three girls are whirled about by the man who acts as the understander in a fashion similar to that done by Arabians. Next the understander balances two of the women on a peculiarly shaped bar which fits over his hands and arms, and finally places a bar with a hood attachment over his head, and the two women are swung around like butterflies.

Harry Hess.

116TH STREET.

"All Feature Week" was the big announcement in front of the 116th Street theatre all last week. While the show might not be a sensation at Hammerstein's it certainly was the biggest kind of a bill for pop vaudeville. Most of the turns were of the most pretentious kind possible for cheap prices and as a consequence the house was jammed to capacity Friday night with its seating and standing space of over 2,000.

From the smoking balcony it was distinctly noticeable that the acoustics were defective. All the acts appearing in full stage were more or less unintelligible with their lines whenever they stepped beyond "one."

Dele-Phone opened the show nicely. The Hackett-Morgan stock company, a permanent organization of ten, are now local favorites. They presented "Staging An Act," one of those bare stage presentations showing "just how" a production is made—that is, "just how" an audience is led to believe a new show is rehearsed by the flowing necktie stage director. This thing lasted nearly an hour, to the huge delight of the audience.

Joseph Callahan offered his "Great Men, Past and Present" and still calls attention, in his announcement, to the manner in which "changes" are made; then he consumed sixty or more seconds for each make-up. When he appeared as Shylock one man turned to his wife and child and audibly remarked: "That's Shakespeare."

Rhoda and Crampton, with their high-class operatic sketch, have improved the finish very much. The woman now has her "Carmen" gown cut close to the danger line. Coffman and Carroll, colored man and woman singing, dancing and talking act, "In Katoota and Mermaids" were also in evidence.

Jolo

LADY OF THE SLIPPER.

Huh! What show wouldn't be good with a cast that included such strong favorites as Montgomery and Stone and Elsie Janis, book by Anne Caldwell and Lawrence McCarty, lyrics by Jas. O'Dea, music by Victor Herbert, staged by R. H. Burnside, an incidental ballet with Lydia Loupoukova, ballet drilled by Ad. Newberger, scenery by Homer Emens, costumes designed by Wilhelm, London, and executed by Mme. Freisinger, uniforms by Dazian, shoes by Capezio, properties by the Seidle studios, a moving picture effect by the Kinemacolor company and produced most lavishly at the Globe theatre by Charles Bancroft Dillingham.

And what a fertile subject to draw from this "Lady of the Slipper," or, in other words, a modern version of Cinderella! My word, when you come to think of it, there is really no limit to the possibilities. These, however, were more or less discarded after the first act curtain. Until that moment the whole affair looked like a world-beater. The plot began at once—not enough to annoy the "tired business man" (no modern review of a musical comedy is now complete without a reference to the t. b. m.)—and just sufficient to entertain the children—God bless 'em—whom you really must take to the matinees to see an up-to-date adaptation of the old fairy tale.

In order to disarm analytical criticism of the plot the program carries a synopsis which in full reads as follows: "Once upon a time—" The finale of the third act is "And They Lived Happy Ever Afterwards."

Almost immediately after the rise of the curtain Vernon Castle appeared for a brief spell and did a song and dance with a chorus of girls, entitled "Fond of the Ladies," that classed with anything in the show. He then disappeared and never once returned, though heaven knows why.

Act II was made up principally of specialties. Principal among them was Loupoukova in a ballet, "Youth." She is another artist accorded but a single opportunity to shine. Montgomery and Stone in this act did a travesty on the old-fashioned song and dance teams with a number consisting of a song and "picture posing." Just before the fall of the curtain on this second of the three parts of the entertainment Fred Stone had a number called "The Punch Bowl Glide," comprising the stunt used in vaudeville years ago by Charles Guyer—that of a "drunk" endeavoring to leave the spot where the liquid refreshment was and being involuntarily drawn back to it time and again and finishing with a series of bounding tables ingeniously concealed about the stage, winding up with a headlong dive through an "oil painting" on the wall. Both bits are old to vaudeville, but as an acrobatic comedian first prize must inevitably be given Stone. In that line he has no equal. A waltz up and down stairs was also essayed in this act by Miss Janis and her tenor lover, a la "The Count of Luxembourg," but barely received one encore Tuesday night.

Act III contained nothing of any

special consequence, excepting Miss Janis' imitations which were interpolated in the form of a song, "Cinderella's Dream," giving excellent facial and vocal reproductions of Frank Tinney, Messrs. Farquhar and Briscoe in "The Merry Countess," Billie Burke, Sarah Bernhardt declaiming in her native tongue "Everybody's Doing It," touches of Eddie Foy, Ethel Barrymore and the inevitable George M. Cohan, and for an encore, one of Fred Stone's scenes in the show in which she is at present appearing.

Victor Herbert's music was, as always, excellent, but in absolute candor it cannot be said that there is a single melody that will be hummed, thrummed or whistled to any extent. When at the end of the first act the curtain was rung down on Cinderella on her way to the ball in her coach drawn by four white horses galloping furiously on a treadmill, the show looked like another "Wizard of Oz," with every reasonable certainty of daily matinees during the holidays in order to accommodate the children. But after that it all petered out into a conventional, sumptuously produced musical comedy.

Douglas Stevenson was the tenor prince and was good to look upon, with a voice of no unusual calibre. Charles Mason was a Dutch father to Cinderella. David Abraham was his usual comedy cat. David Montgomery and Fred Stone could not be bad in any musical show. Their specialties would be bound to win them out. Miss Janis, a trifle stouter and husky-voiced as ever, never once touched upon the pathetic side of the character of the neglected little slavey.

But there is so much in the entertainment that is diverting and amusing that "The Lady of the Slipper" will have a long and prosperous run in New York. *Jolo.*

THE HIGH ROAD.

Chicago, Oct. 30.

That was a formidable list of names connected with the Chicago premiere of "The High Road" at Powers' Monday night. In the first place, the play, in five parts, as it is billed, is by a vigorous young Chicagoan who reached the playwrighting game via Harvard. In the second place, Minnie Maldern Fiske, and the members of the Manhattan Company enacted it, and in the third place, Harrison Grey Fiske presented it.

Yet with all this array it did not strike fire and must be set down as only a half, if quite that, success. The play is a long, cumbrous affair, almost as unwieldy as life itself. At most it is dismal with only the white light of Mrs. Fiske's acting to lift it to a plane of interest.

The first two acts are dull, rather uninteresting and superfluous. The first is a sort of reminiscence of "Hazel Kirke" and "Way Down East." The second has a touch of "The Easiest Way," with a different ending, and the real interest comes in the third act. It is continued from that time on with third degree scenes and other theatric effects. In the last act there is just a hint of "The Nigger," one of Mr. Sheldon's earlier successes, and, in fact, there are several undercurrents in the piece that are reminiscent of that play.

The story concerns the life of Mary Page, played by Mrs. Fiske, and with the effect her life, with its mistakes and successes, has upon those with whom she comes in contact. She is first seen as the 17-year-old daughter of a skinflint and hypocritical old farmer, Silas Page, on a farm near Milford Corners, N. Y. Here she is a slave. She is berated and driven about like a dog. Into her life comes a young painter, rich and careless, and he gives the girl books to read and her starved soul begins to develop. In due time she goes away with him, "beyond the hills," and this is the first step in her character building. She is next seen in the rich apartments of the artist, but still Miss Page. Then she leaves the man voluntarily and goes out to work in a shirt factory, and becomes one of the workers in a great city. She is still on the "high road."

Eighteen years elapse and she has become a labor leader and is fighting to have an eight-hour law passed. The governor of the state of New York, who knew her when she was a little girl, is fighting for her. The governor loves her and proposes marriage. The woman confesses her "past" and the man condones her fault. Two years later the governor is running for president of the United States. The election is in his grasp. Then an unscrupulous newspaper owner, interested in women labor, announces he will reveal to the public the history of the governor's wife if he does not receive a promise that certain features pertaining to women labor in the platform are not eliminated, or not enforced after election.

There is a big scene in which members of the national committee are present and the newspaper owner cross-questions the woman. The woman, whose character has been growing through the years, is equal to the occasion and offers to throw her reputation into the balance if it will help her husband and the cause he represents. She dictates the story of her life for the Associated Press, and is about to deliver it, when the persecutor, realizing that he is beaten at his own game, relents, and the play ends with the White House in view for the governor and his plucky wife.

An abundance of material in the play is timely, but not well knit together. Three roles stand out distinctly. They are played by Mrs. Fiske, Frederick Perry as the governor, and by Arthur Byron, the newspaper owner. Scenically, the piece is flawless. The opening is beautiful in its country atmosphere effect. The second is artistic in every particular showing the home of a sybarite who has unlimited capital and a mind that is discriminating in every respect. The last three are marvels of stage setting.

But for Mrs. Fiske's acting, and at times she is electrifying, however, the piece is a dull, dreary and a waste of time. *Reed.*

URGE PICTURE CENSORING.

Berkeley, Cal., Oct. 30.

A state censorship commission for the official censoring of moving picture films has been suggested and urged here at a session of the executive board of the California Congress of Mothers.

THE POINT OF VIEW.

What a piece of string is to Charles Case a handkerchief is to Emily Stevens. Mr. Case can't tell a story on the vaudeville stage without twirling a bit of string between his fingers. Miss Stevens can't act on the legitimate stage unless she is holding a handkerchief in either or both hands. At the 48th Street theatre last Friday afternoon, Miss Stevens' handkerchief became a badge of distress. If she had it in her hands when first appearing in each act, emotionalism would flow before the scene concluded. She only missed one act of the four.

"The Point of View" was given for the first time. The audience was little short of a professional matinee crowd. Jules Eckert Goodman wrote the piece. It will have to be played before regular theatre-goers before he will know what it amounts to. The professionals applauded everyone, when they came on the stage and when they left. In between the actors and actresses discussed how much better they could handle this or that part, or told little inside stories.

About the best thing in the piece is the dialog. Mr. Goodman has turned out a comedy, minus the weepy Miss Stevens. The author based the story on the motto of the milkman, that everything is pure. According to that, Mr. Goodman intended to issue a drama. It's about a girl who had a baby and no husband. When the father wanted to atone by marrying the girl, she scorned him, with her right hand covering her face, a handkerchief clenched in her left hand and a high alto that might get her a job some day as a freak soprano. The heroine was Miss Stevens; the young man who deceived her without even telling his right name was Howard Estabrook. They met for the first time after the baby was born, in the second act. Robert Lawton (Mr. Estabrook) didn't know about the kid-let. She told him. It was one of the two big moments in the piece. Miss Stevens acted as though she expected Mr. Estabrook to tide them over. He gallantly side-stepped for the lady. So the scene flopped. Otherwise (and previously mostly) Mr. Estabrook did well as a frivolous young fellow. But when sober he was sad.

Syracuse got a great boost. Probably Mr. Goodman has never been there. A couple of girls left Syracuse to make good in New York. Miss Stevens didn't, but the other did—"In the Point of View." She was Madge Kennedy, at present engaged in walking off with the hit of "Little Miss Brown" in the title role. Miss Kennedy ran away with "The Point of View," aided by the author. Lucille Watson was second. Grace Griswold had to do a bit of silly eccentric work that ruined her part and the impression she might have left; William Morris played excellently opposite Miss Watson, and May Mallow had much leeway as an Irish maid that she also made much of. Robert Kelly was proclaimed a heroic Syracuse shop-keeper. It never happened.

But so many girls have been stage ruined!

Stma.

TRIAL MARRIAGE.

"When a small boy has learned a new bad word, he is not happy until he has chalked it up on the fence. And this also is literature." Thus Mr. Kipling.

Elmer Harris would discuss the double moral code. In the process the air in the Hudson theatre Tuesday night was pretty murky with chalk dust.

Some of the passages of dialog were fairly appalling in their frankness. No, frankness is not the word. Mr. Harris employs the same sort of naive directness that might be expected in a consultation of doctors.

The subject is world old. If there remains any new angle from which to look at it Mr. Harris has not measured it. All he has done has been the creation of a consummate cad and a woman who is human only because Helen Ware makes her so by virtue of that indefinable and elusive thing that for want of a better designation we are wont to call "personality."

What appeal there is in the play is utterly ruined by one of those "happy endings" that is as delicate and ingenious as a coffee mill. But the piece has been written with an undivided appeal to women and our girls must be sent out to the soda fountain in a contented frame of mind.

It goes something like this: Blair Thomas (Harrison Hunter) has all sorts of "advanced ideas" which he feeds to society women in the form of lectures. One is trial marriage as a remedy for the divorce evil. He loves Marie Ridgeway (Helen Ware), but he's afraid to marry her, lest the union be a failure. Whereupon he puts the question to her. He even leaves the decision to her. He won't risk unhappiness. He won't even hazard an experiment on his own responsibility which is likely to leave him with an uncomfortable conscience.

Louise knew what she wanted and she took it. So they go to a camp in Maine for an "amateur honeymoon." In the natural course of events Blair's jealousy is aroused, and Blair becomes a cave man, the one moment in which he was almost human. "You fooled your friends in this instance; why should you not fool me?" is the burden of his ravings. All of which was very ordinary, but it led to a smashing dramatic climax in which the woman sends him "forth into the night" as Laura Jean would say.

Louise comes back to her step-mother's home in New York and a roue asks her for the tenth time to marry him. Here is where Mr. Harris organizes his debating society, taking both sides of the burning question. "Why?"

"Why aren't you men willing to give as good as you demand or take as bad as you give?"

To which the roue answers, "Because we don't have to."

"Well," comes back Louise, "I can make my own living (step-mother has learned of the liason and Louise is to leave the house next morning 'friendless and alone') and I don't have to either."

If Mr. Harris had stopped at that point, he would have said something almost new, at least, in its mode of expression. But no. Our girls' peace

of mind must be cared for, so Blair is dragged into the proceedings. He pleads three minutes to no purpose, but when he displays a wedding ring, Louise sinks into his arms, the women in the audience pit-a-pat and sob and the curtain falls. It's a pretty stupid theatre-goer that doesn't beat that curtain by twenty minutes.

Some day some one is going to write a play in which regular legal, orthodox, "until death do us part" wedlock will receive kindly treatment. His producer will probably go broke for we are of late been half of a mind that respectability is dull and common. Until this playwright bursts over the theatrical horizon, the poor old ten commandments are having pretty hard going.

The success of the play depends on the women. If they can gulp down the raw points they will probably be in sympathy with Mr. Harris' argument which is this: "The remedy is not in trial marriages. If social conditions are to be improved the betterment must come from the man's side." It would be a daring (and foolish) prophet who would venture to make a guess how "Trial Marriage" will fare. *Rush.*

BLINDNESS OF VIRTUE.

The latest company of imported players from the other side to reach these shores is at the 39th Street theatre where, under the direction of William Morris, they are presenting Cosmo Hamilton's play, "The Blindness of Virtue." This English piece teaches a good lesson and is ably acted. It argues the question whether a child shall be informed by the parents of conditions to arise later in life.

It's a delicate subject deftly handled. There is a lot of dialog throughout the four acts, but it's chockful of ripping good English excellently spoken.

A slight vein of comedy is stretched through the piece by Pollie Emery as Cookie, the housekeeper. Her natural, fidgety manner, sharp retorts and quick thinking faculties make her a refreshing figure in the play.

While the piece may not remain long in New York it will leave an impression on one's mind that will last.

One thing which hurt the play was its opening on the same night as the new three-star show at the Globe. The New York dailies failed to give the Morris show the attention it deserved. *Mark.*

23RD STREET.

It was a typical pop show at the 23rd Street theatre the last half of last week. Of seven acts, two showed class and deserved a place in bigger company. While there is no stampede on the boxoffice, the theatre gets a full house.

Musical Fredericks opened. The strongest links in their act is the sweet music on the glass xylophone and the saxophone duet. Other musical bits offered that are not as pleasing.

Lynn and Howard have an act that some audiences will not shout their heads off in approval at. Thoman makes his appearance in an outlandish attire which he tells someone over the phone that he wouldn't have anyone see him in that rig. For some more, he has been dodging in alleys, afraid to go in street cars dressed that way. And no wonder! Yet audiences are expected to see him and laugh accordingly. He hardly drew a titter on his first appearance.

Kane and Barry (New Acts) followed. Franklin, Wilson and Co. came next with "Proving His Popularity." The woman playing the German maid made the biggest hit. Irving R. Walton (New Acts) was ahead of Maxwell and Dudley with their sinking act. They did well with their songs. "Don Fulano" closed. This horse seems a prime favorite anywhere. *Mark.*

BEHMAN SHOW.

Jack Singer has Lew Kelly above "The Behman Show" on the program. He's just as essential to the performance as the importance of the billing indicates. The show is in two acts. The first is "A Mix-Up at Newport," which might have been called "The Wrong Count." The second act is devoted to "A Rube in Chinatown."

The opening piece ran eighty-five minutes, altogether too long. Mr. Kelly has been content heretofore with occasional appearances. Now he is very frequent, and since his character in the two pieces is the same, Mr. Kelly really is on view too often. But the audience likes him, and for burlesque "The Behman Show" is a high-grade attraction this season.

The Watson Sisters are the principal women. Some day there will be a "Watson Sisters Show" added to the great starring Watson family in burlesque. The girls could stand featuring. Their dressing alone marks them. Kittie Watson led the most melodious song in the performance. It was "Great To Be In Love." Paul Rubens wrote it and the music of the pieces, although there are many interpolations. The Watson girls did their specialty in the opener. It is singing songs and wearing clothes. They do both well. Another specialty was in the burlesque. That was Fred Wyckoff. Mr. Wyckoff's cold interfered with his work in general, but hurt his specialty the most.

The choristers get the most credit in "The Behman Show." They are well dressed and hard workers, without voices, but that is to be expected, since they do something for the numbers. The ponies are very "lively." One little redheaded girl almost works her head off. Among the "show girls" are a couple who may have been young once, but they don't harm the appearance of the line any. Julian Alfreds staged the dances. He didn't do much for "Girls," which can't do anything for itself, but with the other numbers there can be no complaint, though none is unusually noteworthy. An Amazon march and a bathing number in the first part looked good. "Sarah," led by Lon Hascall, was the song hit of the evening, though the lyric has no especial merit. The gallery just seemed to like it. The gallery did the same for Mr. Kelly's "Broadway," principally (at the Columbia) because he mentioned Tenth avenue, the home town of a majority of those up there.

"Italian Eyes" was vigorously put over by Vic Cassmore in the second part. As a Frenchman and Italian, respectively, in the two acts, Mr. Cassmore is too strenuous and noisy to be very greatly liked in this year's show, though he does help the other principals, if suffering himself. Mr. Hascall is the "straight" with considerable good slang, some new. Kelly also has placed some new "dope" remarks in his dialog, and they all get laughs. The pieces, however, have many "old boys."

Freda Florence could train with Mr. Cassmore to exercise more repression. As a wealthy widow in the first part, she was made up like a Duchess in a comic opera ensemble. *Simé.*

MIDNIGHT MAIDENS.

State of New York.
County of New York. } ss.
Borough of Manhattan.

The deponent, being duly sworn, deposes and says that he doesn't mind living in New York City, and that on the 29th day of October, 1912, about eight p. m., while perfectly sober, he saw a theatrical troupe at the Columbia theatre in the said city, that on information this deponent believes they thought they were giving a burlesque show. That the said troupe consists of several principal players and sixteen chorus girls.

Realizing that this statement is in the form of an affidavit, the deponent further confesses to a regret that he went to the Columbia theatre in a state of sobriety, as the noise made by the troupe on the stage kept him awake until 9.30, when, unable to longer stand the imitation "The Midnight Maidens" were giving, this deponent left the theatre, still sober, although there is a bar in close proximity to the orchestra. And this deponent sets forth as an extenuating circumstance why he remained from the time the curtain rose until 9.30 that he expected to see the theatre wrecked by the audience at any moment. Said action by the said audience, however, did not occur, and this deponent has no information at hand as to how those present, among whom were many who had paid the price of admission in cash, restrained themselves.

While this deponent makes no claims of expert knowledge such as might entitle him to judge a good burlesque show, he does solemnly affirm that he knows a bad burlesque show when seeing one, and from his personal knowledge this deponent can truthfully swear that "The Midnight Maidens" is the limit.

While the deponent was in the theatre he heard one man say to another, while both were on the stage, "Who lives the longest, single or married men?" and he does hereby positively affirm that a correct answer was returned. Also this deponent heard a female principal call out to another female principal, "I seen him first," and he pleads in behalf of the language butchery that her grammar was on a par with the performance.

Before this deponent left the said theatre on the said evening, he witnessed several deaths. All the numbers, commencing with "I'd Like to Live in Loveland," died quietly, one by one. The deponent also witnessed a juggler juggle and a quartet sing, but he is in no position to swear that the juggler was a juggler by profession or that the singers were paid for singing. Nor can the said deponent relate of his own knowledge whether "The Midnight Maidens" is the poorest show on the burlesque wheels this season, not having seen all of them, but he says that in his opinion there could be none worse.

Sworn at before me this
29th day of Oct., 1912.

O. U. Gushill,

Nopoor Public.

Simé.

HAMMERSTEIN'S.

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

The Victoria booking forces have surrounded their headliner with a capital entertainment. Rube Marquard and Blossom Seeley draw the patronage and the rest of the bill does its full duty in entertaining visitors. From the Monday showing, matinee and night, the combination is invincible. Certainly it resulted in the best business the Forty-second street house has seen this long time.

The audience was not made up entirely of the "regulars." Many came late, but the house remained practically intact up to the pictures. A rather unsatisfactory opening (unsatisfactory for the Victoria, that is) did little damage to the bill, for the house was not filled until "No. 4." Mme. Silverado started the proceedings. She (something in the routine suggests that it is a man, but let the program have its own way about it) is billed as a trapeze novelty, but really she does contortion feats and hand balancing. Black shoes do not go well with turkey red tights. The work is mildly interesting, but the dressing could be brighter.

The Monarch Four do all the official comedy of comedy quartets since time began, leaving out only the seltzer bottle. The frameup is likewise of the familiar sort. The harmony is satisfactory, but the comedy needs revision.

Conrad and Widden are two nice looking young men who work out a most entertaining musical turn with the aid of a piano and violin. They did extremely well in the "No. 3" spot.

Cartmell and Harris put over a sure enough hit. Theirs is a clean straight-away specialty, with dash and ginger from start to finish. There is no parade or stalling. They have learned the valuable lesson that one thing done well is worth a whole lot of varied mediocrity. Cliff Gordon was on early. He takes his text this week from the Graeco-Turkish war and dovetails in the rest of his topical matter. Gordon did very big.

Willard Simms has to come back to "Flinder's Furnished Flat" every now and again (with the emphasis on the again). He has extended the nonsense in "One" at the close. The chorus girl burlesque is an effective bit of rough fun. Martinelli and Sylvester would do well to cut some of the more familiar Jimmie Rice knockabout tricks, at least at the Vic where the original clown is so well known.

Rooney and Bent were handed the spot just preceding Marquard and Seeley. In the nature of things it should have been the toughest location, especially so because half a dozen solid hits had gone before. The dancing pair got away with the situation with flying colors.

Marquard and Seeley, Gaby and Alva-mer Duo, who made up the rest of the show are under New Acts.

The running of the late end of the show was injured by two dangerous waits. There was a conflict, too, in the appearance of a piano twice running, first for Conrad and Widden and Cartmell and Harris. These hitches, however, were slight and the fact that the show worked out entertainingly made up for minor lapses. *Rush.*

WINTER GARDEN.

With strong opposition in the form of a benefit at the Hippodrome, the Winter Garden held capacity early Sunday evening, for a vaudeville show not up to the usual mark set by the Garden so far this season.

To avoid the too frequent repetition of the Shuberts' stars capable of providing "turns," new numbers were introduced to the program. The first part was made to appear rather light because of these, although Bernardi, Howard and Howard, and Dazie (appearing one after the other, with Dazie closing the first half) registered successive hits.

With the ballet from "The Merry Countess," Dazie provided a pretty sight number just before intermission. Her toe dancing was recognized as the genuine article, for the Winter Garden crowd has been seeing some branded as such of late that does not stand comparison with Dazie's work. Another member of "The Merry Countess" cast, on for the evening, was Claude Fleming. He sang a couple of songs (in the second half) with a piano accompanist, but Mr. Fleming had unwisely chosen his selections. Also his voice had to follow the Howards, and for singing, the two boys cleaned up for the evening.

Bernardi in his quick changes became a comedy turn. The "Mees-ter Ber-nar-di" and the transparent drop did much to help the transformer make good during his twenty-seven minutes. Howard and Howard were as strong favorites as ever, though they had nothing new to offer.

Two hits in the second half were Grant and Greenwood and Frank Stafford and Co. Mr. Stafford with his pretty setting and classy act appeared at the Garden for the first time. It made a pretentious looking number on the big stage and got over hugely. Sydney Grant and Charlotte Greenwood sang their familiar numbers from the Garden show, and were liked in the late position. Piatro and Hartley, dancers from Shanley's Cabaret, opened after intermission. The stage, without a production background for them seemed too large. They do much better on the smaller platform at Shanley's.

Corrigan and Vivian in sharpshooting opened the performance. They did well enough to start, and were followed by the New Quartet, four young men who are real opposition to the quartet in Karno's "Night in an English Music Hall."

Doblado's Sheep from the Hippodrome, with a "Butting Ram" got some laughs, though the butting portion is not worked to the best advantage, and a slow curtain ruined the finish. Johnny Hughes led his Garden show number that is too well known now. Johnny Busch, a youth, appearing as a "single," came just before Bernardi. Master Busch needs better material. His opening song and closing speech should go out. As a kid in the family act, he was a prodigy. Alone he needs a new act fitted to him. Cooper, Moore and Cameron (from "Hanky Panky"), Moon and Morris, and the Marvellous Millers made up the last three acts *Sime.*

UNION SQUARE.

(Estimated Cost of Show, \$2,790.)

The program at the Union Square Monday evening started off like a small time show, and kept it up until 9.30, when Paul Morton and Naoma Glass (New Acts) appeared as the first real modern vaudeville turn of the bill. It was an awful hour or so, made more terribly hard to bear by the small time orchestra of six pieces at the house. If B. F. Keith cannot afford a regular orchestra for the Union Square, it had better go back to the piano. When a "spite house" must cut expenses to this extent, it's wholly problematical what acts are receiving, and the estimated cost of the show includes the possible "cuts" for a "try out" or "to show."

After Morton and Glass, the program became regular. Florence Roberts and Co. (New Acts) successfully held up the excellent impression left by the two-act, and Hawthorne and Burt made them laugh again with "The Raw Recruit," just next to closing.

The last position was given to Temptest and Ten in "College Town," the new production number Temptest and Sunshine played in the summer. It was the wrong place for the turn, but they made the best of it and did extremely well. The act tells a story in a setting appropriate to the title, and while the tale is not new in any way, it's sufficient. Miss Temptest appears to much better advantage in the midst of ten grown up boys than she did as the "Kid" of the sister act. For principal assistants she has Edward Aveling and Albert Lloyd, who formerly played on the small time as a two-man act. They fill the bill very acceptably in this case, looking and dressing well, besides taking hold of their roles in the right spirit. The turn seems to have a number too many, and Miss Temptest might improve her appearance in skirts, but Temptest and Ten have a good act, the best all-boy production turn that has shown around since Virginia Earl first introduced this kind some years ago.

Opening the show were Schreck and Percival in what was billed as a comedy acrobatic turn. It is a man and woman combination. The man is a tumbler and the woman a contortionist. All the act has of any value is the lifted property of Bert Melrose, his chair toppling and the "bird business." Even with that, Schreck and Percival can't hold down the opening spot on a big time show. They are small timers.

Jerge and Hamilton (New Acts), another small time turn, replaced the Creighton Brothers, "No. 2," the latter not appearing, though programmed. "Honor Among Thieves" was "No. 3," and the sketch through its far-fetchedness, isn't much better than a pop act. Alma Youlin "No. 4" (New Acts), also helped to wearily drag the show along, while Saranoff (New Acts), a "produced violinist," made a lot of noise with the aid of the orchestra. He's another small timer.

The Union Square did not hold capacity, although Monday was a good show night.

In passing it might be remarked that the Square has about the cleanest stage in New York. Any woman in the most delicate of gowns could walk all over it without picking up a speck. *Sime.*

AMERICAN.

There is a better spirit of comedy in the American bill this week than has prevailed for the past month or two at the upstairs house. For this reason the show runs much better and seems an all-around more enjoyable entertainment. The business was about three-quarters house, which warmly greeted the players and gave them for the most part their just rewards. The roof usually holds a pretty hard crowd and there are very few acts that get more than passing notice. There were two or three real hits Tuesday night.

Halliday and Carlin well down toward the finish contributed a big laughing section. "The Battle of Bay Rum" was entirely new to the crowd and they enjoyed every point of the very well worked out travesty. Halliday was rather handicapped by a severe cold. The good-looking set and work of both the comedians called for plenty of enthusiasm.

Jessie Hayward and Co. gave the first half of the show its big laughing section. Vaudeville has had plenty of these one-room boarding house sketches, but "The Quitter" is away from most of them. There are any number of good, wholesome laughs in the piece with just a bit of pathos here and there, tripped up for a laugh at the proper moment. Miss Hayward does capital work herself, a contagious laugh aiding not a little, while the company, a good actor, who can't get a job, also does very well. There is no going to extremes for laughs, although the comedy is broad and the act finishes without the couple getting forty weeks at \$500, which is quite a relief.

Galando, with his clay modeling, opened the show. Galando is Ed Estus' nearest rival for opening shows at the American. They were emergency acts when Morris had the house and were called in many times at the last moment.

Jere Sanford whistled, yodled and told wheezes. Jerry did all right. Yodeling is always sure of mor or less applause in any vaudeville house. The act might be quickened up a bit by the dropping of the talk or at least by speeding it up.

Ethel Whiteside and Picks were next to closing. The act did not do nearly as well as it should have. Miss Whiteside is a good-looking girl with splendid wardrobe and far ahead of most of the women who lead pick acts but the picks themselves and the act need attention. The band number, the biggest of the lot, comes in the middle of the act and makes a finale that the number in "one" cannot follow. The picks are younger than most of those used in other acts and while they appear willing do not seem to have just the right idea at present. The act should easily frame up into a big number for the time.

Bennington Bros., on the flying rings, closed the show, and took care of the position in very good style. Working a bit differently from many of the others they held everyone seated.

That the house enjoyed the show was evidenced by the fact that very few left the roof until after the pictures. Three of the turns are under New Acts. *Dash.*

COLONIAL.

(Estimated Cost of Show, \$4,800.)

Monday night was like a holiday at the Colonial. It was the opening of John J. McGraw in vaudeville. The friends of the successful manager turned out in a body to see that he was properly launched. They came prepared and besides the flowers and cheering a few had rattlers and other noise devices to make sure that John understood that they were there.

The entrance of Mathewson in the second inning when Du Calion was at the bat almost broke up the game. It put Du Calion up in the air. (That's a bad boy, but the English ladder balancer was prepared and made capital out of the excitement.)

After the pitcher was seated the game was allowed to continue, but the Giants were so far ahead it lost all interest and the crowd simply amused itself by gazing about for celebrities.

The show is not a good vaudeville entertainment. The fault, however, cannot be laid at anyone's door for when a freak attraction of this sort steps in, it is usually a hard matter to place a bill right.

Then atop of this the Boganny Troupe did not appear, "And They Lived Happy Ever After" filling the vacancy. This newest of travesty sketches has for its author Phillip Bartholomae, according to the billing matter, but if the piece was not lifted bodily from one that played the London Hippodrome last May then Mr. Bartholomae must have written that one also. The idea is new and good in the way of travesty but will never be as big a laughing number as "More Sinned Against than Usual," which comes under the same head. "And They Lived Happy Ever After" will probably share the same fate in some houses that "In 1909" did. It will die without a ripple simply because there will be many people who won't know what it's all about.

Frank North got back in the game this week, without his regular pitcher, Ed Howard, but he has picked up a new feeder built along the same lines as Howard. In build and looks the new man resembles him, but not otherwise. This, however, may not be quite fair. The first man always gets the best of it and whoever follows is never quite as good. Nevertheless the pair make "Back to Wellington" a big laughing period. "No. 3" was a bit early for the act which could have been used to good advantage as a pinch laugh getter in the later rounds.

The game as originally planned looked shaky. It brought hoop rollers, balancing ladders and acrobatic turns on 1, 2, 3, with Ray Cox to follow. That's pretty poor inside baseball. As it was Miss Cox followed Frank North and was a tremendous hit. It was her baseball bit of by-gone days that did it. The "Cook's Tourist" and "The Journal," the brightest of material, which at the Colonial three or four years ago would have kept Ray Cox on the stage forty minutes, just simply passed her along. Baseball or vaudeville is a funny game.

Maude Lambert and Ernest Ball without material scored roundly. There was

ALHAMBRA.

(Estimated Cost of Show, \$4,800.)

An exceptionally enthusiastic audience that filled about three-quarters of the house was assembled at the Alhambra Monday evening. They applauded almost without stint every act on the program with the exception of the headliner, Mrs. Langtry. Her Ladyship's burlesque on the militant suffragette movement in London, did not come in for the same amount of appreciation evinced toward the remainder of the program. It's a wonderful thing to look at Lady deBathe. There are no tell-tale farewells to youth in the way of facial wrinkles, which no make-up could hide. Just why the assemblage did not enthuse over "Helping the Cause" can only be accounted for by the current impression that the former Williams houses are now patronized by the frequenters of small-time vaudeville theatres.

The terpsichorean efforts of the male member of The Grazers contributed to starting the entertainment off with a rush. Their act is much improved and better dressed than when they were around here last season. In response to an unusually demonstrative demand for an encore the young man did some Russian "bends" on his toes that are certainly novel. Cunningham and Marion's excellent acrobatics and mediocre comedy got them through with a rush. Graham Moffat's Players in "The Concealed Bed," with its incompetent cast and bad make-ups of the two character women, went over with a bang, due to the farcical situations rather than their interpretation.

Since attention was called in VARIETY to the alleged plagiarized material in her act, Kate Watson has abandoned much of it and has no cause for complaint, since she now goes better than ever. Sam Chip and Mary Marble and their company in "The Land of Dykes" have now gotten their little picture book playlet down to a point where the "heart interest" is worked up, wonderfully improving the offering. Bonita and Lew Hearn were moved up from next to closing, to open the second half, which helped the bill all around. Their "bits of musical comedy," now a trifle familiar, went well nevertheless.

Haydn, Dunbar and Haydn, with their singing, dancing and instrumental nonsense, had things pretty much their own way in the next to closing, after they got properly started. In this they were a little slow because of the first part of the concertina solos that slackened the opening. After that things went along swimmingly. Mlle. Anna Buckley's Pantomime Novelty (New Acts) preceded the pictures, going on at eleven o'clock. Nine-tenths of those present waited for the film, another manifestation of the small-time calibre. Jolo.

a music publishing suspicion about some of the applause. Two ballads and an old song like "Circus Day" sung by Melba couldn't make that much noise at the Colonial under ordinary conditions.

The Alpha Troupe opened the show, catching the running too early and the Six Grunathos (New Acts) fought the same odds at the finish. John J. McGraw and "Dance Dream," New Acts. Dash.

ORPHEUM.

(Estimated Cost of Show, \$8,150.)

Two sketches, one serious and the other farcical, consumed almost one hour of the running time of the Orpheum bill Monday night. Of the two, the George Beban act, "The Sign of the Rose," had the headline space and lights. It was easily the big thing of the show.

While it was an ordinary program, Orpheum audience liked it. One can never tell what the Orpheumites are going to do on a Monday night. Some weeks they sit and stare and applaud only when the impulse moves them; other times they laugh their heads off at any old thing and blister their hands applauding.

The bill was changed slightly after the matinee, Millie Hylton being replaced at the night show by Earl and Curtis.

The show would have done some Humpty Dumpty but for the Beban sketch. The work of Beban, Edward Gillespie and Edith MacBride stood out. The Zanettos and their comedy juggling got along nicely in the opening position. The Langdons in their auto absurdity were big laughgetters. Since coming east the Langdons have brushed up their act considerably and the improvement is noticeable. They still retain some of their old puns which, however, went over for laughs in Brooklyn.

Merlin, the card trickster, was third. He called on three men to come up and assist him. Merlin could well work up another new trick and might even profit by making his closing feat stronger than it is now. The deception is not strong enough as it stands as the pockets of the plants are not turned out at the close.

Earl and Curtis' old boys got the biggest laughs. They do well with smart repartee but the man would look much better in a neater fitting suit. At the Orpheum the act took quite well.

The Providence Players in the tabloid version of "Mrs. Temple's Telegram" scored the best with the farcical byplay at the close. Further condensation would not cause it to become wearisome. It ran thirty-one minutes.

After intermission Conlin, Steele and Carr showed. Jimmy Conlin landed his piano comedy "bits" in good shape. He also showed a little burlesque work by doing Merlin's seven of spades trick with a phoney deck.

The Beban sketch held rapt attention and it was a job to follow for Joe Welch. He proved some Horatius at the bridge and finally got the audience coming his way. Jackson and McLaren, the wood choppers, closed. Mark.

AMERICAN.

Allowing the difficulty of getting the right quantity of the various factors that go to make up a well-rounded vaudeville bill, the frame-up at the American (last half, last week) was lamentably short on good music. It was a very light bill. Comedy was to the fore, however, and this circumstance went a long way to make up for the defect mentioned.

The Skatells opened, a position immeasurably below their deserts. The pair have a highly interesting specialty, well dressed and well handled. They make the most of their dancing on skates, working out an elaborate routine in which are included most of the steps shown by hard shoe dancers and a good many excellent tricks that are not. The man has the best fitting evening dress seen this long time.

McGarvey appears inclined to kid his own act, female impersonations. He declares his sex in a single speech and then goes right on singing ballads in his high falsetto, and leaves the stage without removing his wig. Perhaps the idea is that this procedure leaves a certain amount of uncertainty in the minds of the audience which called him back sev-

eral times, probably with the idea that the usual business had to be done before the turn could be made official.

Knight Bros. and Sawtelle have built a sketch around the dancing of the eccentric member. The early talk has a fair amount of the quick give and take necessary, but it is dancing finale that makes the number. It was a substantial hit "No. 3."

John F. Clarke's methods are far from subtle, but he does know his "pop" audiences. He talk went well, his self-kidding went better and the "extem. verses" at the finish were a masterpiece riot.

The Charles Leonard Fletcher Players closed the first period, with the four-man comedy sketch. Katherine Ward and Co., billed for that position, did not show. The Fletcher act is thoroughly entertaining, although the absence of a woman robs it of some interest.

Dorothy Rogers and Co. make an old farcical subject fairly amusing. The vehicle, "Babies a la Carte," has served Lo these many years in pretty much every possible sort of composition from the first part of burlesque shows to polite French farce. Miss Rogers' sketch is not as good as some of the farces, nor as bad as some of the burlesque operas, and it hits the "pop" audiences hard where they laugh. The blackface member of the organization was the mainstay of the piece.

William Morrow and Co. contributed the only pleasing singing of the bill, and Covey Bros. closed acceptably. Wilkins and Wilkins New Acts. Rush.

GREELEY SQUARE.

If there is still a doubt in the minds of some of the big time vaudeville managers about the pop theatres grabbing off their patronage, they would do well to make a trip around some of the small time houses and size up the audiences watching these shows. Not only are they playing to capacity more than three nights out of the week but the class of people that attend and the numbers that are willing to stand up in the back awaiting a chance to get a seat would surely show them food for plenty of thought.

The Greeley Square easily filled up once and a half during the running of the show Saturday night. It was a well-satisfied audience that left the theatre after watching a two-hour entertainment that for the prices was extremely good.

Princeton and Yale, a "bench act" in "one" (of which there are many since Mack and Walker designed this style of specialty) were a big hit even though some of the finer points went for naught. The couple have a good routine of fast cross-fire talk. Both work well and the results are highly satisfactory. The finish should be changed. Although vaudeville heads for the far-fetched, the act could be improved through the girl taking her train back to New York with a comedy line by the man as a finish, instead of the falling into each other's arms after being acquainted for ten minutes.

Elliot, a "rube" comedian, went along smoothly until he played a one-string instrument made out of a broom handle. That made him a scream. Fred should count up. He is using Jim Morton's, Frank Tinney's and Bert Fitzgibbon's material without apologies.

Maurice Samuels and Co. in the "Billie Island" sketch did not get the big applause at the close, but the act was well liked during the running. The King Bros. in a very good hand-to-hand balancing act, found ready favor. The boys are well set up and carry themselves nicely. The work is of a high order and given in a fast, clean-cut manner. The contortional ability of the top mounter makes it possible for them to turn off one or two new tricks in the hand-to-hand line.

Floyd and Russell, a mixed colored team, managed to get through. The couple should stick to singing and dancing and allow the talk to rest. The act is in need of dressing. It can live in an early position on the small bills.

Melnotte Twins, New Acts. Dash.

126TH STREET.

A pretty good big small time program was presented at Proctor's 126th Street house the second half of last week. Not only was the vaudeville entertainment of the kind that appeals to the clientele but the pictures Thursday evening were interesting. The patrons of that house like melodrama, either in sketch form or pictures.

Four of the turns are under New Acts. They are Paulo Cremonesi and Co. in "Curling the Tenor," one of those farcical sketches in which a man pretends to take poison and die while another pulls out his hair believing himself to be a murderer; Billie Claire, who sings; Kama, magician, and Musical Bell.

The "biggest" turn offered was Maggie Davis. Louis Sauleburg and Porto Rico Girls. It is a colored girl act—the former Aida Overton Walker turn with a new leader, a different tenor and practically the same girl as used on the big time. The new leader, Maggie Davis, is a good dancer with a peculiar swaying, graceful method of stepping. It is as good a "production act" as can possibly be held together for big small time.

Charles Bartholomew offers "Impressions" of English music hall singers. He has a good singing voice, besides being a mimic of no mean qualities; but his manner of introducing the characterizations makes it a crude offering. Rea and Benedetto's familiar revolving ladder act was also on the bill.

Billie Burke has bought a saddle horse

"WITHOUT AN EQUAL"—London Daily Telegraph, June 8, 1912.

MISS ADA REEVE

Address Care of MARTIN BECK, Esq., Putnam Building, Times Square, New York

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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).—The bill at this theatre this week is uneven in quality, but the features are so good they act as blinders to the poorer acts. "The Drums of Oude," the Helasco melodrama, is of course the big focal point. Monday afternoon it was received with awed silence by an audience that filled the house and at the close was applauded vigorously. It was presented last season at the Palace Music Hall by practically the same company. Lydia Barry furnished a bright spot in the bill following "The Drums." Morris and Allen were received with much warmth and delivered their parodies and patter with much aplomb and gusto. One of the best things they did was a big parody in which they used excerpts from Italian operas with side-splitting effect. A novelty in the bill was the "Chung Hwa" Chinese Comedy Four. The quartet of Chinks worked hard and they sang quite well, burlesqued a little and were earnest enough in their endeavors to please, but they did not receive any great applause. Volant offered his uncanny act of piano playing in midair with a young woman balancing on the piano, and this caused a little gasp and received a modicum of applause. Belle Onra opened the bill with trapeze work and the Four Florimonds closed it with clever ladder work that had enough daring in it to keep the audience to the close. Second on the bill were McCormack and Irving, both in rather bad voice, but who passed with some sophisticated songs and lively action.

REED.

PALACE (Mort Singer, mgr.; agent, U. B. O.).—"A Great Show" is gradually becoming recognized as a household phrase around Martin Beck's new palace of mirth, this week's bill and this week's business running neck and neck with the best the house has carried since its inception. Incidentally since the orchestra at the Palace has been the recipient of many a good "panning" at the hands of local scribes, when it was first assembled, it might be appropriate to mention the fact that the present outfit of harmonists under the leadership of Eugene Wayne is becoming popular, an occasional "boost" replacing the frequent "knocks" that were distributed during the regime of the operatic composer who first occupied the pit at the Palace. The current bill is headed by Henry Woodruff and Co., in a sort of melodramatic-comedy, called "A Regular Business Man." With a capable cast behind him, the legitimate star is getting away a trifle faster than the average headliner. John Stokes who is given credit for the vehicle has done some thinking along original lines and furnishes a nifty little plot for Woodruff's speedy work. It went exceptionally big at Monday's matinee. The audiences will talk about the Bell Family, though, when reviewing the individual members on the program. It is one of those great big affairs with the word novelty written all over the face. The family consists of nine who offer various selections running from operatic to ragtime, with an occasional dance here and there. Following the Elliott-Savonas who left a great impression behind, the Bell Family are sure to clean up. They registered the afternoon's hit. What was left in the way of applause was divided between Harry Fox and the Millership Girls and Belle Baker, whose reception practically guaranteed her finish. Her routine of "rag" numbers was enthusiastically received. Harry Fox and the Millership Girls deserve a lot of credit for holding the house seated in next to closing spot. After a long afternoon that carried a succession of hits it looked practically impossible for them to get anywhere, but they did. They were a wise selection for the position for it is doubtful if anyone else on the bill could carry it through safely. Another

candidate for the "mopping-up" club was the Kaufman Brothers, who might have been working yet had they not repeated their encores. A combination of voice, volume and good song come close to bringing the Kaufman Brothers to the top of the list of two-men acts. The La Toy Brothers opened the show with a pair of dress suits and some excellent pantomimic work that affords them an opportunity to display their jumping ability. They started things very nicely for Hunting and Francis, the latter with her usual personality which is a valuable asset to any act she may be in. A good routine of patter and a dance by Tony Hunting at the finale brought the pair away to a good hand. Milton and Dolly Nobles offered their comedy sketch in third spot and the Delmar Brothers closed with the entire house on the move. Too bad too, for Delmar and Delmar do some things on their aerial apparatus that come close to the thriller point. It might also be mentioned that the Palace had mighty few empty seats at Monday's matinee. One or two more shows of this week's calibre will establish the Palace for keeps.

COLUMBIA (E. H. Wood, mgr.).—There was something decidedly "flat" about the Sunday matinee performance of the Star and Garter show. "The Flirting Widow," a few years ago considered one of the best ideas ever for modern burlesque, is beginning to show the unmistakable signs of approaching age. The edge has worn off, especially for burlesque, for the piece has moved around the Wheel until now even the most casual patron of the Eastern string would recognize the book as an old-timer. This season Frank Wiesberg has done some switching, but hardly enough to conceal the original version, which after all is the best thing in sight. The afterpiece is given on the deck of a ship instead of in the lobby of a hotel, as first written, but the producer has carried the old corridor elevator from the hotel and placed it on the ship's deck, using the staterooms now where the hotel rooms were formerly used. A noticeable weakness is the lack of a good voice. Eloise Matthews came nearest to the high notes, but what she lacks in this essential she makes up in appearance and clothes. She probably has the best dressed principal in burlesque this season; she at least tops anything the Columbia has carried up to date. Jack Conway is still the comedy character, his droll, natural and un-abused Irishman unworking a laugh at every attempt. In the burlesque his "punko-punko" bit with the slap-stick mallets wins the comedy prize without any competition. The Gaelic wit has perfected this bit and while several attempts have been made along this line by others, they fall considerably short in comparison with the originator. Lee Barth in a butch role, opposite Conway gets away great with a big part while James Collins, one of the best "straight" men on the Wheel, handles his end with excellent care. Collins, opposite the average Irish comedian would take away his honors. Working with Conway he runs always within catching distance, making the couple a great pair. Ray Montgomery in the light comedy division with a few good numbers filled in to satisfaction, incidentally sending over the song hit of the afternoon near the close of the second part. "Everybody Two Step" in Montgomery's hands called for several encores. Outside of this song, there was nothing in the vocal department that worked the orchestra overtime. Aside from the absence of a good voice, the lack of appropriate numbers is the biggest fault in the show. Marlon Blake played an eccentric character while the Healy Sisters, greatly improved over their last visit here, led numbers now and then and filled in to advantage with small parts. "The Flirting Widow,"

as far as burlesque is concerned, looks wrinkled. Originally called "The Fantastic World," the idea has apparently lost life with its creator, the late Irving B. Lee.

WYNN.

AMERICAN MUSIC HALL (Sam P. Gerson, mgr.; Shuberts).—Dark. Alterations being made in house which will be called Winter Garden. Next attraction announced is Gertrude Hoffmann in "From Broadway to Paris."

AUDITORIUM (B. Ulrich, mgr.; Harry Askin, in charge, K. & E.).—"The Garden of Allah" has gone after one of the most remarkable theatrical engagements in Chicago in years. "The Girl of My Dreams" now playing for the policemen's annual benefit.

BLACKSTONE (Augustus Pitou, Jr., mgr.; K. & E.).—"Milestones" still meeting with success. Has been growing in popularity each week.

CHICAGO OPERA HOUSE (George W. Kingsbury, mgr.; K. & E.).—Richard Carle and Hattie Williams in "The Girl From Montmartre" and "A Slice of Life." Business fair for the past week. Reported Donald Brian in "The Siren" will follow.

GRAND O. H. (Harry Ridings, mgr. K. & E.).—Raymond Hitchcock has been drawing like a magnet in "The Red Widow." Business keeping up, and there is no end in sight to the run.

COLONIAL (James Jay Brady, mgr.; K. & E.).—Christie Macdonald in "The Spring Maid." Advance sale good and the outlook for a run is propitious.

CORT (U. J. Hermann, mgr.; Ind.).—"Fine Feathers" now experiencing a slight falling off in business. Has had a run of eleven weeks. Nearly every performance to capacity. The house seats a few over 900.

GARRICK (Asher Levy, mgr.; Shuberts).—"The Blue Bird" has found favor in this house. Matinees big. Night performances growing.

ILLINOIS (Will J. Davis, mgr.; K. & E.).—"Kismet," with Otis Skinner, still the talk of the town. One of the most successful engagements of this or last season.

LA SALLE (Harry Askin, mgr.).—"The Girl at the Gate" much improved and with several changes in the cast has been experiencing a boom in business.

LYRIC.—Dark. Pop vaudeville after this week.

MCVICKER'S (George Warren, mgr.; K. & E.).—Chauncey Olcott in "The Isle of Dreams." Opened Sunday night. Olcott big favorite in this house.

POWERS (Harry J. Powers, mgr.; Harry Chappelle, bus. mgr.).—Dark. Opens Oct. 28 with "Mr. Fiske in Edward Sheldon's new play, 'The Hkx Road.'"

PRINCESS (Edward Doyle, mgr.).—"Bought and Paid For" with a second company doing flattering business. House has been heavily advertised since William A. Brady took hold. Strenuous campaign for business is being waged.

STUDEBAKER (E. J. Sullivan, mgr.; Ind.).—Dark. Will open next week with "My Little Friend" with the Whitney Opera Co., under the direction of Fred C. Whitney.

COLLEGE (T. C. Gleason, mgr.).—Stock. "The Time, the Place and the Girl," revived. Signs of increasing business.

CROWN (Arthur Spink, mgr.; S. & H.).—"The Confession" playing by traveling company.

FINE ARTS THEATRE (Andreas Dippel, mgr.; Albert Perry, bus. mgr.; Ind.).—"Kine-macolor Pictures" Coburn Players announced for the near future.

GLOBE.—Still dark.

MARLOWE.—Dark.

NATIONAL (John Barrett mgr.; S. & H.).—"The White Slave." Combination. Reports from this house are of an increasing business.

VICTORIA (Albert Spink, mgr.; S. & H.).—"The Shepherd of the Hills" doing excellent business on the road, is playing its first Chicago engagement.

Jack von Tilzer has gone to New York after a trip through the west.

Wilton Lackaye will resume his former role in "Fine Feathers." Nov. 11. It has been played by Frank Sheridan for some time.

"A Prince of Tonlight," which has been playing Pacific Coast time, is working eastward.

Fields & Gabbelin have a new singing and talking act which they will try out shortly. Gabbelin was formerly a cafe singer.

B. C. Whitney, manager of the Detroit Opera House, and also of the Whitney Opera House, Chicago, is putting out tabloid versions of some of his former successes such as "A Knight for a Day," "A Broken Idol," "The Isle of Spice" and others.

Sousa and his band played a second concert engagement at the Auditorium Sunday.

Aaron A. Jones has returned from a trip to the east.

It is announced that Rodney Ranous and Marie Nelson have signed with Marvin & Kettering for vaudeville.

A. G. Delamater's "Reverly" will open at Oskaloosa, Ia., Nov. 3, and will tour the Central States Circuit.

Jules von Tilzer, song writer and vaudeville performer has filed a petition in bankruptcy in the United States District Court. He states that his liabilities amount to \$2,627.30 and that all he owns is clothing to the value of \$100.

"The Law and the Lady," a new four-act play, will begin its peripatations of small time at Rochester, Ind., Nov. 4. Barben Keinz is the leading woman and William A. Tucker is the manager and producer. Bayles Cosner, of Hammond, Ind., is the advance.

"Madame Sherry," under the management of H. H. Frazer, opened at the New Grand Opera House, Aurora, Ill. Oct. 27. It will make a tour of Illinois and Iowa towns.

Rowland & Clifford have named the vehicle in which they are featuring Rube Welch and Kittle Frances "The Frolics of 1912." The show opened at Grand Rapids, Mich., Oct. 27, for four nights, and will play Columbus for three and then open at the Walnut Street theatre, Cincinnati, for a week's run.

A new \$40,000 vaudeville house is under course of construction in Rogers Park, a suburb of Chicago. It will have a seating capacity of 800 and a pipe organ will be installed.

Mae LaPorte has established a stock company at Anderson, Ind.

Maurice Browne, director of the Little theatre, states that the season of that organization will begin Nov. 12, when "Womenkind," by W. W. Gibson, and "On Balie's Strand," by Yeats, will be offered. There will be performances every Tuesday, Wednesday and Thursday evenings with Thursday matinees.

The song boosters' dance at Unity Hall Oct. 23 was well attended.

Winfield's Central States Circuit has been organized. It is now affiliated with the Iowa, Illinois circuit, the Crawford, Philley & Zebur circuit, Buay Brothers circuit, Henderson's circuit, Marshall's Duluth Copper & Iron circuit and the J. J. Coleman circuit.

Ralph Errolle, formerly the tenor with "The Merry Widow Remarried," has taken to vaudeville.

"The Heartbreakers," one of Mort H. Singer's attractions, got \$1,025 for one performance at Pasadena, Cal. Oct. 21, and "A Modern Eve" opened to \$1,200 in Minneapolis.

Harriet Jansen, who is about to go into vaudeville with a piano act, will play before the Norwood Park club next month.

"The Man Higher Up" will leave the Olympic Nov. 9, and will be followed by "The Million."

"Runn, the Baker of Baraboo," made famous through the "Linotype" column of the morning "Tribune," has finally reached the stage by way of a set of lyrics interpolated in "The Girl at the Gate," now at the La Salle.

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BIG JIM

A Big Hit at Hammerstein's, New York, Last Week (Oct. 21)

"THE BEAR WITH A WIGGLE"

He Dances Like a Soubrette, Skates and Wrestles With Human Intelligence

\$100 To Anybody Who Throws Him

The annual Christmas tree benefit for Chicago's poor children will be held at the Grand Opera House, Dec. 13. Ben Jerome will conduct the augmented orchestra, John W. Ball will act as secretary of the committee for the benefit and a committee will be formed of local theatrical managers to conduct the performance.

Will M. Hough, who collapsed at Saginaw, Mich., recently, has so far recovered he has returned to Chicago.

The Whitney Opera House will be dark this week. The Hagenback-Wallace pictures have not been an unqualified success in that house and will seek other quarters.

Jim Corbett is billed at the Empress for Nov. 4. This will be the ex-champ's first date since his recent operation in Philadelphia.

Walter Percival has arranged with William Anthony McGuire, the author of "The Divorce Question" to enlarge his vaudeville act, "The Choice," into a three-act play.

Seth Cabell Halsey has joined the cast of "The Man Higher Up" at the Olympic.

Marie Wayne, in private life the wife of Ben Deeley, has entered the American Hospital here to undergo an operation for stomach trouble. Up to the time of her illness she was working with her husband in his new act.

L. A. Johnson is in town doing the advance work for Primrose & Dockstader.

William Gillette spoke at the Garrick theater Monday noon in behalf of the Bull Moose ticket. This gave rise to many jokes about a K. & E. star appearing in a Shubert theater.

The executive staff for Mrs. Fluke, now appearing at Powers' theater, is as follows: R. L. Giffen, advance representative; Walter S. Powell, business manager, and Lewis Howard, stage manager.

The Whitney Opera House went dark again Thursday and the Wallace-Hagenback pictures closed. They will go on the road. Nothing definite has been settled for the future of the Whitney.

Frank Sheridan has been engaged for one of the leading roles in "The Unwritten Law."

The date of the first performance of David Belasco's "Years of Discretion," the new play by Mr. and Mrs. Frederic Hatton, at Powers' theater, has been postponed until Nov. 19.

The Marlowe has passed into the hands of the South Side Theatre Co., which also has the Monroe.

Dave and Pony Moore have left Chicago for a tour of the Pantages time.

Bertram Grashy, formerly with "A Modern Eve" during its run in Chicago, has signed with "The Military Girl," which opened its road tour at the Shubert, St. Louis, Monday night.

Henry Meyers has brought together a company and will launch "The Soul Kiss" Monday. The company will play south.

Jack Rollens, Leo Hoyt and Nell Capron have signed with Adams & Guhl.

Gaskell & McVitty have a company rehearsing "The Shepherd of the Hills," which will open at Michigan City Nov. 4. This is the fourth company.

Dan Martin, formerly of Martin & Emery has purchased the western rights to "Freckles" which he will play Pacific Coast time. The company will be organized in New York and will open about Thanksgiving time. He has also taken over the company playing "Alma, Where Do You Live?" which played at the Saxe in Milwaukee last week and will play this week over western time.

SAN FRANCISCO

By HARRY BONNELL
ORPHEUM (Martin Beck, gen. mgr.; agent, direct).—Much interest was centered in the

offering of Amelia Bingham and Co. with the well-known actress scoring a pronounced hit. Nellie Nichols was moderately successful with her turn. Frank Morrell anchored safely on "native son" popularity, and his act went over big. Silvers Oakley, remembered for his work with the "white tops," was well received. The holdovers were Le Ballet Classique, Melville and Higgins, Joseph Jefferson and Felice Morris and the Great Ashai.

EMPRESS (Sid Grauman, mgr.; S-C).—The Verona Troupe, assigned to the closing position, proved most entertaining. "The Waltz Dream" was labeled a fair success. The act scenically is very pretentious. Robert Hildreth and Co. scored, while Kless and Bernie were generously applauded. The Bohemian Quartet hit a nice spot and made the best of it, the four being voted a big hit. Neuss and Eldred were applauded while the Four Stag-poles, an added attraction, in the opening position, were unusually good.

PANTAGES (Charles L. Cole, mgr.; agent, Pantages Circuit, direct).—"Mysteries of the Dope" failed to hold up its advertised strength and proved surprisingly weak for a big offering. The opening position was also against the turn. Schopps Comedy Circus turned loose well deserved applause and was an acceptable closer. Six American Beauties was an acknowledged hit, while Espe and Roth held their own on the bill, the act proving satisfactory. Cal Stewart was amusing with his line of work and Cooper and Moore were neat and pleasing. Johnson and Wells (colored) went over strong.

PORTOLA (Ralph Pincus, mgr.; agent, Bert Levey).—The Moore-Gibson Trio, pleased, The Apollo Trio did well. A good act. Herb Bell, late comedian with the Elite Musical Comedy Co. from the Olympic, Los Angeles, was fairly successful. When showed entertaining ability. Dorothy Buscher registered genuine applause. Professor Guille was a holdover from last week. Pendergast and Carr put on a pleasing turn. The Olympic Duo did capable work.

The idea of offering a free admission to a picture show with a ten-cent shoe shine is the novel spirit of enterprise displayed here by the management of a photoplay theatre at 1023 Market street.

The Washington Square, a "pop" theatre in the North Beach section of the city and taken over recently by the Western States Vaudeville Association, closed Oct. 19.

Sam Haller is located here at a theatrical hotel where he is directing the promotion of a series of aviation and automobile races in conjunction with Barney Oldfield, the "speed king." Incidentally, Haller is negotiating for several concessions that he is planning for the Panama-Pacific International Exposition in 1915. Other prominent eastern amusement promoters who are making their headquarters here are Claude L. Hagen of "Are show" fame, and E. W. McConnell.

A prominent official of the Western States Vaudeville Association is quoted as saying that an early invasion of Southern California is contemplated by that concern with a branch booking office and a theatre in Los Angeles.

The W. S. V. A. reports a satisfactory business at the Lincoln, formerly the Richmond, on the opening week. Over 4,000 people at 10-20 are said to have passed through the doors at the initial performances Oct. 20.

The Outdoor Art League of the California Club has started a movement that has for its purpose the adoption of an ordinance by the city fathers for the regulation of what is termed the billboard advertising evil.

J. Emmet Clarendon, said to have quit the stage to settle down here for the purpose of embarking in the mining business, is now accused of being at work on a musical play in which Maude Lillian Berri, prima donna of the Kolb and Dill company, is shortly to be starred. In the meanwhile Miss Berri is going right along with her rehearsals for the leading female role in the next Savoy play—"Lonesome Town."

A recruit to the Akasaz theatre stock company this week is Tom Chatterton. His present engagement is understood to be limited to six weeks.

Mme. Johanna Gadeki, who is appearing hereabouts in concert entertainment is reported to have made a definite move toward joining the musical and literary colony in San Diego by purchasing a site for a home, which is expected to be in shape for occupancy in the Exposition year of 1915. Those already located there in a residence way include Mme. Ernestine Schumann-Heink, Mme. Teresa Carreno, John Vance Cheney, Owen Wister, and Carrie Jacob Bond.

The looked-for demise of the Elite Musical Comedy Company, which started out on a tour of the Coast towns of this state, after closing at the Olympic in Los Angeles last August, is reported to have occurred last week in Fresno. Credence is given to the report by the announcement that Herb Bell, the Elite's lead-

ing comedian, is appearing this week at the Portola theatre in this city.

The Royal Marine Band, last summer at Luna Park in Los Angeles, is heading the list of entertainers at the Odeon Cafe here.

Belasco and Mayer have further strengthened their acting forces at the Akasaz this week with Margaret Sayres, who is assigned to character parts and grande dames roles in the O'Farrell street home of drama. She is the successor of Adele Belgarde, who went into the retirement of private life with the recent close there of the Truxar-Bergen season.

The old Louvre Cafe at Ellis and Powell streets was the scene of an exciting war of pocket guns Wednesday night of last week between John J. Dignan, William J. Barnett and James McCullum. All of the trio are interested in one way or another in the Louvre, and, from the accounts of the shooting, would seem to have concluded to settle their differences via the gun route. The most remarkable feature of the affair is that no one was injured. The triumvirate were arraigned before a local judge the next morning on charges of threats against life and for disturbing the public peace. The hearing was continued until this week. The Louvre is one of the best known of the old Cabaret entertainment resorts in the city.

John R. Oldfield, well known east as a house manager on the Julius Cahn Circuit, has lately arrived here and proposes to make this his permanent home.

Nana Bryant, leading woman at the Liberty, Oakland, is arranging for a vacation trip to Coronada Beach and Catalina Island, which is to be made shortly in her new touring car. She expects to be absent about a month.

Chief Longfeather and Lee Roe, partner vaudevillians, are planning to leave here shortly for a date-playing trip across the continent on motorcycles.

The steamships arriving Oct. 25 from Honolulu brought Doyle and White, Bernardo's animal act, Patterson's Models, Martine and the struggling remnants of Lancaster's (Septette) Opera Company, which split up there recently.

Gillen, Wilber and Gillen are heading the Cabaret bill at the Black Cat Cafe and incidentally are directors of amusements there.

Clark Wilson, clarinetist at the Empress, is credited with having been the lucky holder of a lottery ticket that lately won for him the sum of \$2,500.

Charles Rice, superintendent of Pantages' new theatre ever since it was opened, is about to leave for the east to join a dramatic company. His successor is W. A. Rowan, who was connected with the house last winter.

Joseph Thomas, property man at the Wik-wam, was succeeded lately by William Quinn. Thomas goes to the Lincoln, formerly the Richmond, as house carpenter.

SPECIAL MEETING OF THE STOCKHOLDERS OF ELIOT CIRCUIT COMPANY.

A special meeting of the stockholders and directors of the Eliot Circuit Company will be held at the office of the company, 1102 Broadway, New York City, on the 6th day of November, 1912, 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

"Garland of Old-Fashioned Roses"

Eastern Singers!

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The Last Word in Ballads

"Garland of Old-Fashioned Roses"

That Ballad Beautiful—As great as "Silver Threads Among the Gold"

Orchestrations in All Keys—Beautiful Slides by Scott and Van Altna

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136 W. 37th Street, N. Y. City

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LOS ANGELES

By "BUNNY."

ORPHEUM (Clarence Brown, local mgr.; Martin Beck, agent, direct).—Week Oct. 21, "The Great Mystery," a novel, mystery and interesting; Detroit, piano accordionist, big hit; Claude and Fanny Usher, great favorites; Ofodas' Maou Opera Company, excellent; La Maze Trio, good; Nat Willis, Annie Kent and Williams and Warner, holdovers.

EXPRESS (Dean Worley, local mgr.; S. & C. agent, direct).—Week Oct. 27, "A Night on a Roof Garden," with Ruby Lusby and Willie Dunlay, pretentious offering, well liked; Billy Greene, Harry McHenry and Homer Deane, good; Jura, Reed and St. John, pleasing; "The Two Flats" with Charles Ward and Co., excellent; Ida Russell and Grace Church, satisfactory; Chapman and Herube in "Colonial Pastimes," well received.

PANTAGES (Carl Walker, local mgr.; Alex Pantages, agent, direct).—Week Oct. 21, Tom Paul Gordon and Rieca, an act out of the ordinary, warm greeting; The Keene Trio, very good; Franz Adelmann, a master of the violin; Alice Teddy, won her way into the hearts of the audience; Boyle Wolfolk's Chicklets, success.

CENTURY (A. & M. Loewen, lessees, mgrs.; agent, Bert Levey).—Week Oct. 21, "The last week of vaudeville at this house. Marie M. Tell, who is billed as a singing and dancing subrette, is a female impersonator, and was applauded at the finish when "she" removed "her" wig. "Jupiter," trained pony, effective. Wallace Brownlow, pleased in operatic selections. The Emerys, a rural comedy, pleased. George and Gott, sung some, talk some and manage to acceptably intersperse comedy while doing so. The Winnings, singers, went fair.

MASON OPERA HOUSE (W. T. Wyatt, mgr.; K. & E.).—Current, McKee Rankin, Margaret Drew and company in "The Typhoon."

MAJESTIC (Oliver Morosco; Shuberts).—Dark. Next attraction Charles T. Dazey, "In Old Kentucky," to be followed by Valeria Surratt in "The Kiss Waltz."

RELASCO (Oliver Morosco; dramatic stock).—Current, "The Money Moon," 4th week.

BURBANK (Oliver Morosco; dramatic stock).—Current, "The Escape," Paul Armstrong's new play.

AUDITORIUM (L. E. Behrmer, mgr.).—Lamhardt, Pacific Coast Grand Opera Co.

LYCEUM (E. A. Fischer, lessee and mgr.).—"The Landslide."

ADOLPHUS (Robert L. Fargo, mgr.).—Burlesque stock.

CENTURY (A. & M. Loewen, lessees and mgrs.).—Burlesque stock, headed by Jules Mendel and Monte Carter.

REGAL (Smith and Allen, lessees and mgrs.).—Walter Reed and company, musical stock; vaudeville.

GRAND (W. H. Clune, lessee).—Vaudeville and pictures.

PRINCESS (F. A. Pollock, lessee and mgr.).—Pictures and chorus.

Martin Beck, chief of the Orpheum circuit, was a Los Angeles visitor last week. Mr. Beck, whose stay was brief, was accompanied by his attorney, Mr. Sonnenberg. Mr. Beck was kept busy receiving messages, giving newspaper representatives brief, abbreviated and succinct (all of that) interviews, receiving messenger boys and endeavoring to dodge old man ennui. However, in one interview Mr. Beck stated that the purpose of his visit was merely to recuperate, and incidentally hunt up new acts. Had the latter fact been given due publicity Mr. Beck would no doubt have had to put in a riot call.

Carl Elinor, musical director of a chain of local theatres, recently filed suit for \$60,000 damages against James N. Abeel, alleging alienation of the affections of his wife, known professionally as Jessie Lee, a singer. The defendant in the case is said to be a traveling agent for an automobile concern of which his father is head. He is said to have a wife and children in Chicago.

A. & M. Loewen announce that they will, in the very near future, open a theatre on Broadway, to be devoted to high class vaudeville.

Childe Harold, the well-known newspaper and magazine writer and artist, who in private life is Edward Salisbury Field, arrived in the city last week. Mr. Wells has the manuscript of a new play, "Wedding Bells," which he at once submitted to Mr. Morosco, who accepted it. It is a farce comedy.

Charles Gilbert Parley, formerly leading man at the old Unique theatre on south Broadway, is back in the city with the Kinemacolor people.

Wallace Munro, one of the best-known press agents, was in the city last week. He is in advance of Belasco's play, "The Woman," which follows McKee Rankin at the Mason.

The Bentley Grand stock company, with William Brunton, Clarence Burton, Glen Madison, Sadie Brady and others, closed Sunday night at the Bentley Grand theatre in Long Beach, a Los Angeles suburb. Report has it that the reason for closing was the fact that Captain W. D. Amott, manager of the house, did not desire to take chances with competition the Virginia Brissac company having opened for a return engagement at the Boston theatre, across the "pike" from the Bentley. Part of the Bentley company joined Maurice Obick, who is playing stock in Pomona. New-

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IN DECEMBER



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(Reading matter allowed---Costs of cut included)



Preferred position for advertisements received early can be given

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man-Folts company, Long Beach favorite, opens Monday, 28th, for an indefinite engagement.

Charles ("Dad") Morell, veteran banjoist, is playing time in this vicinity. Mr. Morell is the father of George and Frank. George is at present at the Adolphus, while Frank is in vaudeville.

Bobbie Dean, who has led the "diving girls" in their aquatic feats at the Adolphus, is being featured in the same capacity at the Century with the Mendel-Carter aggregation.

Joe Galbraith, a former Belasco theatre stock favorite, will enter vaudeville provided he finds a vehicle to his liking.

Castle Hyde, vaudeville singer, is visiting Mr. and Mrs. W. T. Horne, this city. Miss Hyde was formerly of the trio of Max Steine and the Hyde Sisters.

Fred Trevaillon, known as "Phroso," is playing time in and around Los Angeles. He is assisted by Bert Atwood.

Arthur M. Brilliant, formerly on the staff of "The Rouser," is now scenario editor for the Universal Film Co.

Following "Money Moon" at the Belasco, Frances Ring and Orrin Johnson will share stellar honors in "Speed."

PHILADELPHIA.

By GEORGE M. YOUNG.

KEITH'S (H. T. Jordan, mgr.; agent, U. B. O.).—The presence of Woodrow Wilson in the city Monday night may have had something to do with the generally tight business all over town. Keith's felt the effect along with the others and there was little more than a half house full in the evening, though the afternoon performance was well attended. The show moved along at lively speed with Ada Reeve leading the pace. Once more we must thank England for sending us a real artist. America might well feel proud were she to coax Miss Reeve to make this side her permanent residence. Alice Lloyd did it and we are glad. Miss Reeve comes along with a different style than dainty Alice, but captivating in an artistic sense. The English comedienne won herself into immediate favor here. There was a little uncertainty about it at first when she sang a number which is not new, but with each number her audience warmed right up to her, and when she finished with a little airy stepping there was no doubting where she stood. Miss Reeve is billed for a two weeks' stay here. Before the end of it she will be a very popular and talked about artist in Philadelphia. Miss Reeve's own director was in the pit Monday night, the Union having failed to secure a man capable of handling the music. "Honor Is Satisfied," a London sketch of the internal triangle sort, by Charles Eddy, was liked because of the presence of W. L. Abington in the principal role. It is not a well written story or a particularly well thought out theme, but there is a little twist at the finish which rounds it into an agreeable skit for vaudeville with a thrill which never reaches the excited climax. Mr. Abington is not well supported by the other members of the company. Following Miss Reeve came Lyons and Yomo. This brought quite a lot of singing together, but there was no clash and the "Sons of Italy" put over a solid hit. Few in front had seen Robert Fulgura with his "quick-change" act, although Fulgura appeared at the old Keith house and in other houses here many times many years ago. He is still doing much of the old change, some of the Henry Lee characters being added and the old "Kissing Cup" race story now being called the "Futurity of 1910." There was liberal reward for Fulgura at the finish. Time flies quickly according to the program, which billed this as the first appearance of Arthur Dragon in five years. Dragon did very nicely with his songs, his breezy style and the "dum-dum." The early portion of the bill hit a mark above the usual average. Honors and La Prince, a pair of French pantomimists and acrobats got everything possible out of the opening spot. They work cleanly and bunch plenty of clever tricks in their routine. They could have filled a more important spot. Paulson and Goldie finished up rather weakly after a fine start. The talk showed things after their singing had put them on the right road. They need to shake up the last few minutes of their act. Burns and Fulton have built up their act into a handy dancing number and their efforts secured splendid results. The whirling finish is a good one. The Marvel Family held considerable attention in the closing position. Their style of cycle act is away from the majority of others seen nowadays and they show their goods nicely.

TRIOU (Joseph Dougherty, mgr.; agent, U. B. O.).—House was crowded Monday night and the show pleased. Ezra Kendall, Jr., offered some of the talk used by his father and sang a song. Probably the name is a handicap to the young fellow trying to follow his father with the same line of material. The older Kendall was in a class by himself and a hard act to follow. The sophomore side is working over time and the small time houses are getting a liberal share of it. Nearly all of them have the same definition of a wife, frazzette, viz., "a woman who would rather take the devil than children." The sketch "Our Rights" is one of the many, but it is given better treatment by Cora Blaker and Co. than some of the others and was liked here. If some one will write a sketch where the frazzette wins out at the finish it will start something new, anyway, and

WALNUT (Samuel R. Johns, mgr.).—"Louisiana Lou" is in its third week and business

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PRIMROSE FOUR

"1000 POUNDS OF HARMONY"

HOWARD --- CANTWELL --- MURPHY --- GIBNER

Bigger and Better than Ever

UNITED TIME

Management JO PAIGE SMITH

care of by the members of the quartet. Miss Gordon is cast for a character bit in the burlesque which gives her little opportunity to show. One or two members of the chorus, particularly a blonde working opposite Miss Mills, tried her best to spoil the numbers by individual work. "Zaliab's Company" needs a lot of attention. It is cheap looking and is in want of a lot of drilling to get the chorus working right. Even then there is too much old matter in the show to take it out of Class B.

Anniversary Week at the Keystone held a specially arranged bill which scored solidly. This house has been holding its own with the best of the big small time houses and is one of the big money-makers.

Eleanor Henry, one of the principals of "Louisiana Lou," was out of the cast this week owing to the death of a brother in Brooklyn. A kick from a horse caused the young man's death.

BOSTON.

By J. GOULTZ.

80 Summer Street.
KEITH'S (Harry E. Gustin, mgr.; agent, U. B. O.).—Best bill in two years this week. "The Trained Nurses," with Clark and Bergman, headliners. Dandy act. Fred Watson and Santos, good. Maxine Brothers and Bobby, bit. Farber Girls, good. The Berrans, scored heavily. Laura Buckley, fine. Edwina Barry and Co., very good. Brown and Blyer, pleased. Eugene Trio, opened big. Pictures.

COLONIAL (Thomas Lothian, mgr.; K. & E.).—"The Quaker Girl" playing last two weeks of wonderful business.

SHUBERT (E. D. Smith, mgr.; Shubert).—"Broadway to Paris," with Gertrude Hoffmann, playing last two weeks of the stand. Business big.

TREMONT (John Schofield, mgr.; K. & E.).—"The Wall Street Girl," with Blanche Ring, fair business. Closing week.

MAJESTIC (E. D. Smith, mgr.; Shubert).—"Little Boy Blue" closes here next week. Business fair.

HOLLIS (Charles B. Rich, mgr.; K. & E.).—"Coming Home to Roost" doing well. One more week.

PARK (W. D. Andreas, mgr.; K. & E.).—"Maggie Pepper," with Rose Stahl, playing to fine business for the ninth week. Came to stay ten weeks, but no notice yet of closing.

PLYMOUTH (Fred Wright, mgr.; Lieber).—"Disraeli" with George Arliss, doing well.

CASTLE SQUARE (John Craig, mgr.).—Stock: "Butterfly Baronet."

ST. JAMES (M. H. Guesian, mgr.).—Stock: "The Blue Mouse."

GRAND OPERA HOUSE (C. Lothrop, mgr.).—Burlesque: "Life from London."

GAIETY (George T. Battefor, mgr.).—Burlesque: "The Merry-Go-Rounders."

CASINO (Charles Waldron, mgr.).—Burlesque: "Cracker Jacks."

The Boston theatre is dark this week. "My Best Girl," with Clifton Crawford, will open Monday.

"Bought and Paid For" will follow the Hoffmann show at the Shubert, Nov. 11.

A number of dramatic writers of the Massachusetts Institute of Technology, one of the leading institutions of learning, attended a performance of the "Wall Street Girl," in which Blanche Ring is playing at the Tremont theatre, and after the performance they retired for a smoker and to hold a careful criticism of the show.

The first of the season's concerts in aid of the pension fund of the Boston Symphony Orchestra will be held in Symphony Hall, Sunday evening, November 17, with Dr. Muck, as the conductor.

The New York Philharmonic Society will give a single concert here, in Symphony Hall, Sunday, Nov. 10.

The benefit for the Henry B. Harris Home for Stare Children was switched from the Boston theatre to the Colonial.

The Variety Booking Office on Tremont street has placarded their office with a notice

FOR SALE "THE GET-AWAY"

WILLARD MACK'S
DRAMATIC ACT

MAUDE LEONE

IS NOW SOLE OWNER OF THIS ACT AND WILL PROSECUTE ANY ONE PLAYING THE SAME WITHOUT PERMISSION TO THE FULLEST EXTENT OF THE LAW.

ADDRESS, MAUDE LEONE, LYCEUM THEATRE, LOS ANGELES, CAL.

to the effect that the office will pay \$100 to any person who will make oath before a Justice of the Peace, that an act from that office or any other has been blacklisted.

Loew's South End theatre has resumed regular shows again this week with eight acts in addition to the pictures. The Loew office is booking the acts and V. J. Morris, manager of the Orpheum, another Loew house, is acting in a double capacity, as manager of both houses.

ATLANTIC CITY.

By I. B. PULASKI.

SAVOY (Grant Laferty, mgr.; agent, U. B. O.).—Odiva, doing big; Alf. Grant & Ethel Hoag, bright dialog, decided favorites; Gordon Eldrid & Co., many laughs. Strolling Players, bit; Eva Shirley, well liked; Lynch & Zella, applause; Joe & Ethel Dooley, clever.

MEYER'S MAKE-UP 10¢

NO BETTER MADE

MILLION DOLLAR PIER (J. L. Young, mgr.; Wister Grootkett, bus. mgr.).—M. P. APOLLO (Fred E. Moore, mgr.; agent, K. & E.).—"The Million" (28-30); Douglas Fairbanks in "Hawthorne, U. S. A." (31-2). 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.

Grant Laferty, the new manager of the Savoy, hasn't yet gotten used to the whispering of the waves. He says that the sound makes him think it's raining. For the past ten years the low-headed manager has been domiciled in Philadelphia, where he, with a number of other showmen, made a well known coterie. It is expected that very soon various friends of Grant's will drift down for the week end

and continue the sessions Louis Wesley so rudely interrupted by calling Mr. Laferty to the shore. Mr. Laferty is a vaudeville manager of Keith's, Philadelphia, when that house with Keith's, Boston, for fifteen years; manager of Keith's Philadelphia, when that house opened and conducted it for five years going afterwards to the Chestnut Street theatre where P. O. Williams' Orpheum Stock was the attraction. He severed his connection with this house last summer. He is a well-built man, clean shaven and in the prime of life.

Sunday night last three boys tried to "start" something in a little picture house called the Cozy. After several attempts they nearly succeeded in causing a riot much to the distress of several women who had babies in their arms. The doors were shut and the boys arrested. After being roundly scored by the court they were fined. The boys were without funds, whereupon the proprietor of the house

paid the fines. For this the court called him foolish.

There is a lot of truth to the axiom, "the kind that mother used to make," said Clarence Coley of Fay. Two Coleys and Fay, who played here at the Savoy last week. He proved it, too, for he had just received word that his mother had won first prize for cake baking at a big bazar in Norfolk last week.

Wister Grootkett, the well-liked business manager of the Million Dollar Pier, is off on a vacation with his wife. When last heard from he was in Buffalo heading for Niagara Falls.

The first half of this week at the Apollo "The Million" was the attraction. Douglas Fairbanks in "Hawthorne, U. S. A." played the

last three days. Next week at this theatre "Billy, the Kid," plays for the first two days. "The Indiscretion of Truth" coming in for the last three days. The first half of the week of Nov. 11 will see John Drew in "The Perplexed Husband."

NEW ORLEANS

By O. M. SAMUEL.

BARONNE (John V. McStee, mgr.).—The usual eclat attendant upon inductions of new theatres and new companies was not manifest at the Baronne theatre (formerly the Winter Garden), Saturday evening, when the Baldwin-Melville Stock Co. gave the first performance of an indefinite stay. "The Spendthrift," Porter Emerson Browne's splendid preachment against human unrest, was given an ideal presentation. Mr. Baldwin has assembled the most competent stock organization seen here since the Laura Nelson Hall Stock Co. held forth at the Grand Opera House. In "The Spendthrift" Claude Payton made an excellent Richard Ward; Ida Adair, handsome and magnetic, rendered unusually well the part of the wife; Alfred J. Hudson, Jr., as Monty Ward, and L. O. Hart, as Philip Cartwright, were thoroughly adequate as were William Delmar and Joseph De Stefan in lesser roles. If New Orleans desires high-class plays presented by a high-class company at low prices the current Baldwin-Melville Stock Co. will be successful.

CRESCENT (T. C. Campbell, mgr.).—Al. G. Field's Minstrels.

LYRIC (C. D. Peruchi, mgr.).—Peruchi-Gypsen Stock Co. in "Way Down East."

MAJESTIC (L. E. Sawyer, mgr.).—Maori Italian Dramatic Co.

GREENWALL (J. J. Holland, mgr.).—Diskins and Stair Burlesquers.

ORPHEUM (Martin Beck, gen. mgr.; direct).—Reba and Ines Kaufman dance well; Work and Play, applause; Perera Sertata, de luxe musical act, scored decisively; Ray Royce, delightful; May Tully, uproarious laughter; Stein Hume and Thomas, bit; Valcelias Leopards, created astonishment.

TULANE (T. C. Campbell, mgr.; K. & E.).—"Madame Sherry," light houses all through here.

DAUPHINE (Henry Greenwall, mgr.).—"Miss Nobody from Starland," drawing fairly well.

While playing an engagement at the Orpheum, Grace Van Studdford took occasion to deny reports concerning a remarriage to her former husband.

A. Maori, manager of the Maori Italian Dramatic Co. has leased the Majestic theatre from L. E. Sawyer for ten weeks.

Josh Pearce has invited the populace to sick a name on his new theatre. Josh is always joshing the public, but it's impossible to josh Josh.

The "Quaker Girl" Co. were guests of a Louisiana planter at his sugar plantation Thursday.

Fiske O'Hara was presented with a silver loving cup by the local branch of the Ancient Order of Hibernians during his engagement in this city.

Laura Hulson joined the Peruchi-Gypsen Stock Co. Sunday. She will play leading roles.

A large air dome will be erected in Camp street near Lafayette.

ST. LOUIS

By JOHN S. BRUNST.

COLUMBIA (H. D. Buckley, mgr.).—Frobman's "Diamond Necklace" proved a very strong headliner; Mountain Ash Choir, excellent; Eddie Leonard & Mabel Russell, bit of the bill; Harry B. Lester, went very big; The Great Libby, clever; Joseph Herbert, Jr. & Lillian Goldsmith, tremendous applause; Watson's Circus, amusing; big business.

HIPPODROME (Frank L. Talbot, mgr.).—Corn Youngblood Corson Sextet, headlined to advantage; Four Southern Girls, much applause; Harry Deaves & Co., very entertaining; Bowen & Bowen, did nicely; Lieut. Robt. Eldridge, scored; Seven Sutcliffees, went big;

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Family, very clever; White's Animals, en-
tertaining; Major O'Laughlin, well received;
Borofsky Troupe, very good; University
Trained Horses, beautiful; very long, well bal-
anced bill to capacity houses.

PRINCESS (Dan Flisbell, mgr.)—Princess
Maids in "The Gilded Youth" made the hit
of the season; Norella Sisters, very clever;
Margaret Mathers, attractive.

KINGS (F. C. Meinhardt, mgr.)—Brooks
& Lorella, featured; Georgis Trio, well liked;
Dave Vine, much applause; Rotand Song
Birds, fine.

SHENANDOAH (W. J. Flynn, mgr.)—
Lemmgwell & Co., honors; Leonard & Haley,
exceptionally good; Josh Daley, laughter;
Rowson & June, big; Paul Azard Troupe,
clever.

OLYMPIC (Walter Sanford, mgr.)—James
K. Hackett in "The Crook" was given its
premiere. The play needs rehearsing. It
will probably result in a smooth performance.

CENTURY (W. D. Cave, mgr.)—"Putting
It Over" with Frank Hatch heading the cast
opened to a good sized audience; owing to
the local mixup in baseball matters the piece
took well.

SHUBERT (Melville Stolz, mgr.)—Neil
O'Brien and his minstrels scored a triumph.
Billy Van and Eddie Mazler dividing honors.
Crowded house.

GARRICK (Mat Smith, mgr.)—Bernard
Daly in "Dion O'Dare" made a very good
impression on a large opening audience.
AMERICAN (H. B. Wallace, mgr.)—S. H.
Dudley in "The Smart Set" had no trouble
in winning the approval of the large audi-
ence.

LA SALLE (Oppenheimer Bros., mgrs.)—
"The Price She Paid" opened to a large and
well pleased audience with Edna May Spoon-
er heading the cast.

GAYETY (Chas. Walters, mgr.)—Billy W.
Watson and The Girls from Happyland re-
ceived a noisy welcome.

STANDARD (Leo Reichenbach, mgr.)—
Cromwell's Dandy Girls featuring Jean Bedini
and Arthur Roy opened to a large apprecia-
tive gathering.

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PROCTOR'S FIFTH AVE. THEATRE NEXT WEEK (Nov. 4)

Don, the Talking Dog, plugged along amusingly by Loney Haskell, surprised a big audience Monday afternoon. Three Dixon Sisters gave an artistic dancing specialty. Mullen & Coogan won a lot of laughs and their dancing was encored. Jack Kennedy & Co. created a lot of fun in "A Business Proposal." Edith Helms sang her way into high favor. Williams, Thompson & Copeland received plenty of laughs. Kate Elinor and Sam Williams made a distinct hit with their rapid fire funmaking. Boehm's Athletic Girls were well liked.

NEW THEATRE (George Schneider, mgr.; direct; rehearsal Monday 10).—A good show from start to finish pleased a big house Monday afternoon, stellar honors going to La Reine, with a series of really beautiful dances. Agnes Carleton & Co. in "The Thoroughbred," hit; The Makarenka Duo, excellent; Burt, Johnson & Burt, fine; Qualieri & Du Mars, liked; Goldrick & Moore, weak; pictures.

VICTORIA (C. E. Lewis, mgr.; agent, Nixon-Nirllinger; rehearsal Monday 10).—A pleasing program to a crowded house first show on Monday. The leading attraction, Frances Chase & Co., including Rawson & Six Cute Little Girls, landed a big hit. Charles Deland & Co. in Charles Richmond's old sketch, "The Fire Escape," created a great deal of laughter. James Marshall & Co., billed as "The Musical Barristers," gave a novel musical specialty. "Bill Jones' Crook" won applause. Equillo did some good hand balancing. Murphy danced on and off to light applause.

FORD'S (Chas. E. Ford, mgr.; K. & E.).—"Get-Rich-Quick Wallingford" kept a big house in roars of laughter Monday night.

AUDITORIUM (W. McBride, mgr.; Shubert).—"Mutt and Jeff" stepped from their newspaper strip to the stage and pleased a large sized audience Monday night.

ACADEMY OF MUSIC (Tonia F. Dean, mgr.; K. & E.).—Franz Leharr's entrancing opera comique charmed a capacity audience. GAYETY (Wm. Ballauf, mgr.).—"The Ginger Girls" with Eddie Wright heavily featured and a good company pleased a big house.

EMPIRE (George W. Rife, mgr.).—The Peacemakers were greeted by a good sized audience Monday night.

HOLLIDAY ST. (Wm. Rife, mgr.).—Klimt & Gaszola Stock Co. offered the old resident "Ten Nights in a Bar Room," and opened to good sized house.

BALTIMORE (Thomasafsky, mgr.).—Yiddish Stock Co. in repertoire. ALBAUGH'S (J. Albert Young, ind.).—Maryland Players in "Votes for Women" under the auspices of The Women's Suffrage League.

LYRIC (W. Kinsey, mgr.).—World in Baltimore. The Missionary Pageant of Darkness and Light opened a four weeks' stay at this theatre to a crowded house Oct. 24.

ALTOONA, PA.

ORPHEUM (Wilmer & Vincent, mgrs.; U. B. O.; rehearsal Mon. 10).—Murry, Love & Campbell, applause; E. J. Baladen, scored; Gordon & Kinley, excellent; Alfredo, big hit; Carter & Co., scream. E. G. B.

ANN ARBOR, MICH.

MAJESTIC (Arthur Lane, mgr.; W. V. M. A.; rehearsal Mon. & Thurs. 2).—28-30, Dooley & Sales, great; Willie Hale & Co., big; Braun Sisters, hit; Seymour's Dogs, pleased; Oskomon, novelty; 31-2, Fred Ireland's Girls; Senator Murphy, Mr. and Mrs. Joe Henley, Shriner & Richards, Crouch, Richards & Co. MELTON.

BLOOMINGTON, ILL.

MAJESTIC (Thullen Circuit; A. G. Schade, mgr.).—21-24, "The Cat and the Fiddle," musical comedy, fair company, to good business; 25-27, Prof. Ballerini's Trained Dogs, fine; Phil Latoska, comedy juggling, hit; Chas. A. Lode, Co., "The Night Doctor," good; Great Pekin Zouaves, featured. CHATTERTON (C. A. Takacs, mgr.).—24, Chauncey Olcott, fine company, good business; 25, "Putting it Over," fine; 26, Margaret Anglin in "Green Stockings"; 28, Lyman Howe's Travel Festivals, "WAG."

BUFFALO.

STAR (P. C. Cornell, mgr.; K. & E.).—"The Littlest Rebel," featuring William Farnum, splendid. TECK (John R. O'Shel, mgr.; Shubert).—Annette Kellermann, show. Company lays off here to reorganize.

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Casey Jones, who? Casey Jones
Went down on the Robert E. Lee.
He was an engineer upon the River Boat,
Not upon the railroad as the poets wrote,
He's not shoveling coal.
He and McGinnity are patching up the hole,
For he found McGinnity at the bottom of the sea,
And now that he's got him
They're working on the bottom,
Down on the Robert E. Lee.

Al Herman (The Black Laugh), introducing in New York for the first time his own original idea of newsboys selling the latest edition through the audience. Next week (Nov. 4), American, New York. The song "The Bison City Four" made the talk of the west.

"Beautiful Doll, Good Bye"

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"When I Dream of Old Erin"

(The \$10,000 Irish Ballad.) (Another "River Shannon.")

"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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NOTICE!!!

This is FRANK CLARK, formerly General Western Manager of Ted Snyder Co.

SHEA'S (Henry J. Carr, mgr.; U. B. O.; rehearsal Mon. 10).—Arco Brothers, above average; Muriel & Frances, fair; Charles F. Semon, good; S. Miller Kent & Co., held interest; Herman Timberg, popular; "An Opening Night," unique; Lee, White & Perry, won favor; Tom Davis Trio, sensational.

MAJESTIC (John Laughlin, mgr.; S. & H.).—Rolling Shannon, featuring John O'Donnell, made a hit.

GARDEN (M. T. Middleton, mgr.; Columbia).—Robbie's Knickerbockers, with Roger Imhof, excellent show.

LAFAYETTE (C. M. Bagg, mgr.; Empire).—Queen of Police Berget.

FAMILY (A. R. Sherry, mgr.; Loew; rehearsal Mon. 10).—Jordan, applause; The Halson Boys, creditable; Miller & Russell, disappointing; Sam Morris, humorous; Moore & Young, class; Teddy Osborn's Pets, did nicely.

ACADEMY (Henry M. Marcus, mgr.; Loew; rehearsal Mon. 10).—Johnson & Watts, versatile; Ventrilo, exceptional; Zenda, a wonder; Bernard & Roberts, encored; Burt Cutler, novelty.

Kit Carson, satisfactory; Lillian La Varde, pleased; Hunters Posing Dogs, fair appreciation; Dick Ferguson, very clever; Nelson & Floye, the hit of the show.

THAYER.

BURLINGTON, IOWA.

GARRICK (John M. Root, mgr.).—Little Miss Mix-Up, a musical comedy with Johnny and Ella Galvin to furnish the comedy.

GRAND OPERA HOUSE (Ralph Holmes, mgr.).—Honey Boy Evans, 29; Common Law, 31; Modern Eve, return date with the original Chicago Co., Nov. 2. Everybody is Doing It, 3; Prince of To-night, 9; Uncle Tom's Cabin, 10; Divorce Question, 16.

T. D. U.

CAMDEN, N. J.

BROADWAY (W. B. McCallum, mgr.).—24-26, Porter J. White & Co., headliner; Four Givins, applause; Gertrude Dudley & Co., entertained; Ezra Kendall, Jr., laughs; Dandilions, novelty; Jimmie Gilder, funny; 28-30, "House That Jack Built," fair; W. H. Turner

& Co., good sketch; Fern & Scannell, liked; Victor, pleased; Xylos Trio, scored.

TEMPLE (Fred. W. Falkner, mgr.).—Hall Players in "The White Sister," fine business.

Fred Falkner, manager of the Temple theatre, Camden, N. J., will continue to run the house. He denies that the lease was purchased by a New York magnate.

DANIEL P. MCCONNELL

CLEVELAND, OHIO.

HIPPOTRONE (H. A. Daniels, mgr.; rehearsal Mon. 10).—Ferrell Bros., comedy bicyclists; Elida Morris, won favor; George Rolland & Co., funny farce; Sara, novel mental act; Bert Fitzgibbon, hit; Julius Stuger & Co., "Justice," headline; Sherman, Van & Hyman, good singer; Morris' Baboons, very good.

PRISCILLA (Proctor E. Seas, mgr.; rehearsal Mon. 10).—"The Devil & Tom Walker"; Lawrence Johnston; McGarry & Rave; Josie Clafin & Co.; Francis Leonard; Ima; Darling, Three Dierick Bros.

OPERA HOUSE (Geo. Gardner, mgr.; K. & E.).—Emma Trentini, The Firefly.

PROSPECT (Geo. Todd, mgr.; Star).—Thurston, magician.

GRAND (J. H. Michaels, mgr.).—Anthony Andre in Faust.

STAR (Drew & Campbell, mgrs.).—The Whirl of Mirth with Eddie Collins.

EMPIRE (E. A. McArde, mgr.).—Tazi Girls.

COLONIAL (R. H. McLaughlin, mgr.; Shubert).—Closing of Tanguay show left the week open and motion pictures of Sarah Bernhardt were put on.

WALTER D. HOLCOMB

COLUMBUS, OHIO.

KEITH'S (W. W. Prosser, mgr.; U. B. O.).—Master Gabriel, Walter C. Kelly, The Nichols Sisters, Jack Conly & Margaret Webb, Roberts, Hayes & Roberts, The Mario Trio, Ethel Mason & Frank Dutvel, The Havelock

COLONIAL (J. A. Maddox, mgr.; U. B. O.).—Murfayne, Miller & St. Clair, Davitt & Deval, Skipper, Kennedy & Reeves, Swain Outman Trio.

BROADWAY (Wm. James, mgr.; S. & C.).—28-30, Rutledge-Pickering Co., Fields & Hampton, Bailey & McCree, Savoy Comedy Four, Rosar's Animals; 31-2, Three Cyclones, Royal Imperial Japs, Kennedy Sisters, Eddy & Tallman, Billy Doss, Kinemacolor.

HARTMAN (Lee M. Boda, mgr.; K. & E.).—24-26, Emma Trentini in "The Firefly," scored to capacity; 5-6, Wm. H. Crane in "The Senator Keeps House."

SOUTHERN (J. F. Luft, mgr.; Shubert).—28, "C. O. D."; Nov. 4, Bernard Daly in "Dion O'Dare."

GRAND OPERA HOUSE (Dorner & Wildberg, mgrs.).—The Players in "The White Sister," week Oct. 28.

HIGH STREET (Chas. Harper, mgr.).—82-80, Eleanor Montell in "A Woman's Name"; 31-2, "The Frolics of 1912"; 4-6, "Life's Shop Window"; 7-9, "The Old Homestead."

H. C. A.

DALLAS, TEXAS.

MAJESTIC (O. F. Gould, mgr.; Interstate Amusement Co.; rehearsal Mon. 10).—21, Wilson & Aubrey, pleased; Mattie Lockett, well received; LeRoy Harvey & Co., scored; Crackerjack Four, fair; The Three Leighons, hit; Paul & Marmon Stone, very good; The Colonial Septette, excellent; capacity; business all week.

GEO. B. WALKER.

DAVENPORT, IA.

AMERICAN (Chas. E. Berkell, mgr.; Pantages Bookings; rehearsal Mon. 12 30).—Aug Neville, assisted by Wm. Marble and Mm Young, playlet, satisfied; Connolly Sisters, laughs; Bert Rose, monolog, liked; Three Bannans, clubs; 4 Janowskys, acrobatic, good; business good.

BURTIS (Cort, Shubert & Kindt).—Capacity houses lately. "A Modern Eve," with Wm. Norris and Ruth Peebles and Santley and Georgia Drew Mendum and Ruth Beaumont got five S. R. O. houses in the tri-cities. "Blue Mouse" at \$1.21st, good business. Underline, "Girl Who Dared." 25; Honey Boy Minstrels, 2-27, four times; Margaret Anglin, 30.

SHARON.

DECATUR, ILL.

BIJOU (A. Sigfried, mgr.; W. V. A.).—Musical Comedy, Whose Little Girl Are You? pleased big houses.

EMPRESS (Thos. Ronan, mgr.; S. & C.).—Wm. Burton, novel and entertaining; Leap Year Girls, well received; The Greater Four, very good; Carl Pautzer Trio, novel; Albert Donnelly, pleased.

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DENVER, COLO.
ORPHEUM (Martin Beck, gen. mgr.; agent, direct).—Week 20, Gordon Bros., pleased; Lowe & De Vere, fine; Elsa Ruegger, feature; Armstrong & Clark, fine; Milton & DeLong, amused; Grace Cameron, scored; Bounding Pattersons, good.
EMPRESS (Geo. A. Boyer, mgr.; S. & C.).—Granto & Maude, splendid; Manley & Walsh, fine; Robert McKim & Co., entertaining; Helen Primrose, hit; Lee Tung Foo, enjoyed; Onald, mystified.
PANTAGES (J. J. Cluxton, mgr.).—Celia Bros., pleased; Lottie Collins, fair; Carter, hit; Parla Green, amused; The Lion's Bride, good.
BROADWAY (P. McCourt, mgr.).—Valeska Suratt in "The Kiss Waits."

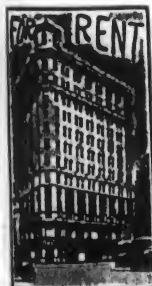
Business picked up this week; Mountain and Plain Festival hurt the theatres last week.
HARRISON E. HALLAM.

DES MOINES, IA.
BERCHEL (Elbert & Getchell, mgrs.).—It, A Modern Eve, notable production playing to good business; 27, The Fortune Hunter, B. O.
ORPHEUM (H. B. Burton, res. mgr.; rehearsal Sun. 10).—20, Good bill; Cressy & Darne, "Town Hall Tonight," and Merrill & Otto in "After the Shower," headlined.
PRINCESS (Elbert & Getchell, mgrs.).—Work.
MAJESTIC (Elbert & Getchell, mgrs.; S. & C.).—Vaudeville, good business.

J. Rubin, owner of several moving picture theatres in Des Moines and Minneapolis announces a new ten-story theatre and office building, to be erected at the corner of 5th and Walnut, Des Moines, during the coming year. Work will be started during the winter. Mr. Rubin has not announced what class of attractions will play his new theatre.

H. B. Burton, manager of the Orpheum, and this summer manager of Ingersoll Park, announces the probability of a new park for the season of 1913, to replace Ingersoll, which was abandoned at the close of the 1912 season.
JOE.

DETROIT, MICH.
TEMPLE (C. G. Williams, mgr.; U. B. O.).—rehearsal Mon. 10).—Leonard Louie, opened; Billy K. Wells, entertaining; Kitty Trane, novelty; Brown, Harris & Brown, hit; Henry E. Dixey, excellent; Mrs. Gardner Crane & Co., very good; Cooper & Robinson, good; Henry Olives, spirit paintings, interesting.
MILES (C. G. Porter, mgr.; T. B. C.; rehearsal Mon. 10).—May Ward, pleased; El Otto, encores; Fanny Rice, amused; Our Boys in Blue, hit; Cameron & O'Connor, hit; Deodato, good.
FAMILY (C. H. Preston, mgr.; U. B. O.; rehearsal Mon. 10).—Mr. Harry Thorne, laughs; Kioof & Kioof, novel; Richard Hamlin, good; W. S. Hancock, pleased; Jones & Sutton, good; The Two Gibbons, good; Delosa & Pearl, fair; De Richards' Dogs, pleased; Jim & Kitty Elliot, good; Les Danovian, good; Charles Howe & Co., scream; Claud Golden & Clara Keating, good.



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PUTS AND PUTS

COLUMBIA (M. W. Schoenherr, mgr.; rehearsal Sun. 10).—Columbian Musical Four, very good; Faden, O'Brien & Co., pleased; Rogers & Evans, fair; Calden & Co., good; Joe Kennedy, entertaining; June Roberts & Co., hit; Skinny Laverne, laughs; On the Seaside, good.
NATIONAL (C. R. Hagedorn, mgr.; Doyle).—Mayne & Mayne, good; Rose City Four, pleased; Ellsworth & Linden, very good; Jesse Lancoater, good; Ted Bailey & Co., good; Todd-Nards, good; Oille Eaton & Co., amused; Tom & Edith Almond, good.
GARRICK (Richard H. Lawrence, mgr.).—A Whirl of Society, with Al Johnson, Fannie Brice, Ada Lewis, Lawrence D'Orsay, Melville Ellis and New York cast; big business.
DETROIT (Harry Parent, mgr.).—The Pink Lady with Hazel Dawn.

LYCEUM (A. R. Warner, mgr.).—George Sidney in Busy Izzy.
FOLLY (H. W. Shutt, mgr.).—Stock burlesque.
AVENUE (Frank Drew, mgr.).—Yankee Doodle Girls.
GAYETY (William Roche, mgr.).—Robinson Crusoe Girls.

William Gillette spoke in Detroit, Monday, October 28th, before a large audience in behalf of the Progressive party and Theodore Roosevelt. A charge of one dollar for admission was made which amount was turned over to the Progressive campaign fund.

C. R. Hagedorn, manager of the National theatre, will produce "The National Sextette" at the National theatre week of November 4th.
JACOB SMITH.

ERIE, PA.

COLONIAL (A. F. Weisler, mgr.; A. V. O'Brien, mgr.; rehearsal Monday 10).—Mareena, Navario & Mareena, clever; Irene Lee, liked; Richards & Kyle, big; Mr. & Mrs. Arthur Young & Co., good; Van & Schenck, hit; The Five Mowatts, clever.
MAJESTIC (J. L. Gilson, mgr.).—26, "The Spring Maid," good; Nov. 1, "The Angelus"; 2, "The White Squaw."

Chas. Lang of Erie is with "The Spring Maid" Co. as solo cornetist.
M. H. MIZENER

FALL RIVER, MASS.

ACADEMY OF MUSIC (L. M. Boas, mgr.; rehearsal Mon. 10).—28-30, Van Koor, very funny; Herman Leib & Co., a hit; The Skatells, good; Evelyn Clark, very good; 31-2, Joe Langan, Herman Leib & Co., Romani & Co., Dick & Alice McAvoy.

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FRESNO, CAL.
EMPIRE (Frank L. Heese, mgr.; Bert Levy, agent; rehearsal Sunday and Wednesday 10).—Ryder's Monkeys, pleased; La Rettas, also; Eddie & Deda Davis, lively; Mistle Maude, works hard; Heat & Thompson in "A Mixed Affair," excellent; business good.
TEALS (Frank Wolfe, mgr.).—Elite Musical Comedy Co. in rep.
BARTON (Robert G. Barton, mgr.; John Cort).—"Romance of the Underworld," 24; "The Round-Up," 25-26; "In Old Kentucky," 28; "The Secret of Suzanne," 16. J. F. M.

GALVESTON, TEX.
QUEEN (E. H. Fitzhugh, mgr.; booked in connection with Majestic Circuit).—Mr. & Mrs. Jack McGreevy, featured; The Paulhams, clever cyclists; Harvey, Reeves & Harport, singing, good; Campbell & Campbell, acceptably received, and Lester & Lester, acrobatic, applauded.
CRYSTAL MAJESTIC (C. K. Jorgensen, owner & mgr.).—This little playhouse has thrown open its doors for the season with the Frank Dudley Stock Co. promising to hold the boards for the term.
GRAND (Chas. E. Laseene, mgr.; booked in connection with the Greenwald Theatrical

Circuit).—This has been a week of exceptionally good musical comedies. "The Balkan Princess," 15; "Naughty Marietta," 18; "Nobody from Starland," 20-21. The next attraction will be "The Goose Girl," 27. Business good.
B. SPROULE.

HAMILTON, OHIO.

SMITH'S (Tom A. Smith, mgr.).—26, "Madame Sherry," well attended; 27, "The Gamblers," to good business; 28-3, Halaphil Players, dramatic stock.
JEWELL (J. H. Broomhall, mgr.).—22-23, "As You Like It," capacity.
GRAND (J. E. McCarthy, mgr.; Gus Sun; rehearsal Sun., Tues. & Thurs. 10).—27-28, Harry Besty, The Nagys; 29-30, Trank & Gladden, Beale Babb; 31-2, West & Benton, Whiting & Gerard; business good.
QUAD.

HARRISBURG, PA.

ORPHEUM (Wilmer & Vincent, mgrs.; U. B. O.; rehearsal Mon. 10).—Good business. Flying Henrys, very good; Bernard & Scarth, fair; Willard Hutchinson & Co., pleased; Coombs & Alwell, applause; Hursley Troupe, very good; Devine & Williams, fair; Gus Edwards Kabaret Kids, headlined.
MAJESTIC (N. C. Myrick, local rep.; Reis Circuit).—23, Girl in Taxi, fair house; 24, Henry Miller in "The Rainbow," good house; 25, Jas. T. Powers in "Two Little Brides," fair house; 26, Wm. Collier in "Never Say Die," good business; 28-29, Charlotte Walker in "Trail of Lonesome Pine," big houses; 30, Eddie Foy in "Over the River"; 31, Christian Science Lecture by Wm. R. Rathron, of Denver.

Colonial theatre of Wilmer & Vincent's opens Nov. 4, with a new policy alternating pictures and vaudeville shows, charging 5 and 10 cents. Picture shows will run from 11 a. m. to 2 p. m. and from 5 to 7:30 p. m. From 2 to 5 and from 7:30 to 11 combination of vaudeville and pictures will be given. Delay of opening was due to the failure of the seats to arrive when expected. The Colonial will be the finest theatre in the city and seating over 1,500, with a stage large enough for any road show. It will be under the management of C. Floyd Hopkins, present manager of Orpheum.
J. P. J.

HAVERHILL, MASS.

COLONIAL (L. B. Mayer, mgr.; U. B. O.).—28-30, Byrne Bros., headlined; Romalene, fine; Martin & Courtney, good; Homer Miles Players in "On a Side Street," liked; 31-2, Arthur Rigby, Usher & Whitell, Byrne Bros., Seminary Girls.
"CHIME."

HOOPERSTON.

VIRGINIAN (Max M. Nathan, mgr.; W. V. M. A.).—24-26, Evelyn Ranonde, very good; Royer & French, pleased; 28-30, Billy Cook & Co., Grant & Patterson.
McFERRER (Wm. McFarren, mgr.).—Independent; 29, Where the Trail Divides.
RIGGS.

LOWELL, MASS.

KEITH'S (Wm. Stevens, mgr.; U. B. O.; rehearsal Mon. 10).—Mile Ma-Belle, very good; Rubie Dickerson, funny; Robert Carter & Kathryn Waters, good; Four Prevosts, hit; Mills & Molton, good; Dave Rafael, very good; Monahan, good.

MERRIMACK SQUARE (Jas. S. Carroll, mgr.; John S. Quigley; rehearsal Mon. 10).—Nelson & Milledge, Alice Bagley, John Giblin, Helen Nichols, Earl Conboy, Freda Mettler, Johnnie Curry.

THE PLAYHOUSE (Gartland & Shapiro, owners).—Stock.
ACADEMY OF MUSIC (C. Church, mgr.).—Marie Horton, Unholz Bros., pictures.
JOHN J. DAWSEN.

LYNCHBURG, VA.

TRENTON (Trent Bros., mgrs.; U. B. O.; rehearsal Mon. and Thurs. 10).—21-23, Woodford Educated Animals, clever; Norman, good; Rogers & West, ordinary; Ower & Ower, applause; 24-26, Savio, skillful; Roy & Wilson, entertaining; Larrie Clifford, hit; Lavine Cimeron Trio, scored heavily.

TRENTON (Trent Bros., mgrs.; U. B. O.; rehearsals, Mon. & Thurs. 10).—28-30, Jean Flinneran, good; Tanner & Seryon, fair; Hampel & Reilly, big hit; Markwith Bros., Kearns & Hughes, scored; 31-2, Yoo Japs, Musical Vynas.
TREVELVAN BABER.

MERIDEN, CONN.

POL'S (E. H. Royce, Church).—24-30, Turner Bros., fair; The Marshalls, pleased; Hayco, fair; Rice, Franklin Co., very good.

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WEEK NOV. 4—COLONIAL, NEW YORK
WEEK NOV. 18—ALHAMBRA, NEW YORK

WEEK NOV. 11—CHASE'S, WASHINGTON
WEEK NOV. 25—ORPHEUM, BROOKLYN

WEEK DEC. 2—KEITH'S, PHILADELPHIA

Direction, - - - -

MAX HART

MONTREAL.
HIS MAJESTY'S (H. Q. Brooks, mgr.; K. & E.).—The Montreal Opera Co.
PRINCESS (H. C. Judge, mgr.; Shuberts).—Excuse Me; Nov. 4, Merry Widow.
ORPHEUM (O. F. Driscoll, mgr.; U. B. O.).—Nina Payne & Co., Fellis Family, Chas. & Fanny Van Alexander & Scott, Three Lyres, Madge Maltland, Reckless Reckless Trio, Cantwell & Harris.
FRANCAIS (J. O. Hooley, mgr.; Loew).—Katharine Selsor, 3 Flying Kays, Eccentric Wheeler, Root & White, De Camp's Pats, French Stock Co.
GAYETY (H. F. Arnold; Eastern Wheel).—Al Reeves Beauty Show.
ROYAL—Opening deferred to Nov. 4.
SHANNON.

MUNCIE, IND.
STAR (Ray Andrews, mgr.; Gus Sun; rehearsal Mon. 10:30).—Leon & Adeline Sisters, pantomime novelty, pleased; Field Barnes, xylophone, clever; Ellsley, Otko & Ellsley in comedy playlet "Polly's Trouble," went well; The Curtis Trio, singers, talkers and players, scored.
GEO. FIFER.

NASHVILLE, TENN.
BIJOU (George Hickman, mgr.).—21. "Seven Days" a good house; 28. "The Girl in the Taxi."
ORPHEUM (George Hickman, mgr.; agent, U. B. O.; rehearsal Monday 10).—Rawls & Von Kaufman, thoroughly enjoyed; The Three Bohemians, excellent; The Cavana Duo, big hit; Pierce & Roslyn, scored; capacity business.
PRINCESS (Harry Sudekum, mgr.; agent, W. V. M. A.; rehearsal Monday 10).—The Four Lewises, big headliner; Jarvis & Harrison, big scream; Paddock & Paddock, hit; The Hasamans, scored; Pollard, well received. Business good.
VENDOME (W. A. Sheets, mgr.; K. & E.).—21-22, "Mutt and Jeff" drew two big houses.

Paul J. Rainey African hunt motion pictures will be displayed at the Vendome Theatre for one week. These pictures are considered to be the finest ever made and no doubt will draw heavy houses during their stay.
W. R. ARNOLD.

NEWARK, N. J.
PROCTOR'S (R. C. Stewart, mgr.; U. B. O.; rehearsal Mon. 9).—Mason-Keeler Co., favorable; Ben Linn, fine; Rhoda & Cramp-ton, pleased; Bart Melrose, scored; Wood Bros., O. K.; Five Sully's, scream, and Billy Ritchie and Bessie Clifford, hits.
WASHINGTON (O. R. Neu, mgr.; Fox).—Margaret Adairs Animals, well trained; Brady & Mahoney, funny; Mae Elwood & Co., good; The Rogers Trio, entertain; Martini Sisters, enjoyable; The Gaynors, comedians; Those 3 Boys, hit.
ODEON (Charles Burlin, mgr.; U. B. O.).—The Man from Klondike, well received; Perry McMann, well; The Rathskeller Trio, amuse; Williams & Williams, rings and bars, good; Frank Howard, humorous; Grace Anderson, charmed; Millard Bros., funny b. f.
LYRIC (Proctors).—James Kennedy & Co., hit; "Maximus" strong; Nellie Rice, pleased; "Golden" good magician; The Society 3, good entertainers; Tom Barry & Co., in "The German Invasion," scored.
ARCADE (L. O. Mumford, mgr.; direct).—Bobby Fields, scream; Aleck & Girls, hit; Hallet & Davis, pianolog; Hennegan Bros., tumblers; Young Dockstader, comical; Ever-son-Mack & Co., noisy.
SHUBERT (Lee Ottelegul, mgr.).—"Baby Mine" has big crowds.

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ONE GENTLEMAN

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October 28

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NEW YORK

NEWARK (George Robbins, mgr.).—"The Greyhound," fair business.
ROSS (Mr. Ross, mgr.).—The Carlo Opera Co., in "Aida," great.
GAYETY (Leon Evans, mgr.).—"The College Girls," good entertainers; good business.
MINERS (Frank Abbott, mgr.).—"The Merry Maidens," doing very nicely.
ORPHEUM (M. S. Schlesinger, mgr.).—"The Christian," drawing large audiences.
JACOBS (George Jacobs, mgr.).—"Ten Nights in a Barroom," to good sized houses.
Next week the Kilmt & Gasolo Stock Co. opens an engagement at this house in A. E. Woods "Gambler of the West."
JOE O'BRYAN.

OMAHA, NEB.
ORPHEUM (Wm. P. Byrne, mgr.; agent, direct).—Week 20, The Stanleys, fair; Kelly & Lafferty, entertaining; Burr & Hope, hit; Oscar & Susette, weak; Charles Case, big hit; Bertha Kalich, excellent; The Hansons closed well.
HIPPODROME (E. L. Johnson, mgr.; agent, T. B. C.).—Howard & Campbell, very good; Marie Fitzgerald, hit; Rathskeller Trio, stopped show; Leo Filler, talented; "Eme," passed. Capacity business.
KOPALD.

PATERSON, N. J.
MAJESTIC (W. H. Walsh, mgr.; U. B. O.; rehearsal Mon. & Thurs. 11).—28-30, Price & Price, good; Von Hoff, funny; Herbert & Willin, funny; Gus Edwards' Blonde Type-writers, novelty; 31-2, The Schillings, Frank Flynn & McLoughlin, Hugh Jennings, assisted by Ben Smith; capacity business.
ORPHEUM (Chas. F. Edwards, mgr.).—28-30, "High Life in Burlesque"; 31-2, "Bohemians"; big business.
EMPIRE (Floyd Lauman, mgr.).—31-30, "The Dazzlers"; 31-2, Rose Sydel and London Belles.
OPERA HOUSE (Zabrielke & Reid, mgrs.).—Stock.
LYCEUM (E. J. Wilbur, mgr.).—"The Dingbat Family."

The Orpheum will give a midnight show next Tuesday night, Nov. 8th, starting at 11 p. m. The attraction will be "The Merry Maidens." All the returns will be read from the stage.
DAVID W. LEWIS.

PENSACOLA, FLA.
OPERA HOUSE (Nick Smith, mgr.).—14, A. G. Field's Minstrels, good business; 14, "Loulaina Lou," good business; 15, "Madame Sherry," good business.
28-Nov. 3, Inter-State Fair.
Nov. 6, Barnum & Bailey circus.
DAVE S. CASHMAN.

PITTSBURGH, PA.
GRAND (Harry Davis, mgr.; U. B. O.).—Louis A. Simon & Kathryn Osterman, splendid act; Belle Story, hit; Max's Circus, funny animal act; Cross & Josephine, pleased; Ed Blondell & Co., well received; Mack & Ed Jolly act; Haviland & Thornton, pleasing sketch; Clara Ballerina, very good; Britt Wood, scored.
HARRIS (Harris & Davis, mgrs.; U. B. O.).—Dan Mason & Co., continuous mirth; Palmer Hines & Macot Girls, clever; Mile, last novel; Yamamati, good; Hylands & Rogers, pleasing; Deery & Francis, hit; Ryan & Belle, clever; Ranzella & Ryman, clever; Lew Trompeter, good.
KENYON (Titus Kenyon, mgr.).—Joe Edmonds & Co., big hit; Nick Long & Idaleus Cotton, well received; Jack Honan & Mayus Helm, good; The Soups, clever; Tanan & Claxton, hit; Louis Martin & Jeanne Powell, good.

LEONA STEPHENS

Leading soubret with Eddie
Foy in "Over the River"



Next Week :: (November 4)
Grand Opera House, NEW YORK

7-GRUNATHOS-7

LADY ACROBATS

Closing an all star bill at the Colonial, New York, this week (Oct. 28)

Commencing Nov. 4 Aborn Opera Company for balance of season

FAMILY (John P. Harris, mgr.; U. B. O.).—The Dawsons, Byron & Blanch, Grace Ferrard, Rube Goldie, Carnes & Carnes, Marvelous Malsch, Fox & Summers, Ruby Caldwell, James Reilly.
ALVIN (John P. Reynolds, mgr.; Shubert).—"The Gypsy" Nov. 4, "The Million."
NIXON (Thos. R. Kirk, mgr.; K. & E.).—Kitty Gordon in "The Enchantress"; Nov. 4, "The Little Millionaire."
LYCEUM (C. R. Wilson, mgr.; S. & H.).—"The Divorce"; Nov. 4, "A Fool There Was."
GAYETY (Henry Kurtzman, mgr.; Eastern Burlesque).—"The Winning Widow."

A cordial reception was given "Under the Law," the play by Allan Davis of Pittsburgh, which had its premier performance on Monday by the Davis Stock Co.

Jerome Caspar is now Pittsburgh representative for the Gus Sun Booking Agency.

Madeline DuPont, a member of the Eddie Jay Co., critically ill, was removed to a hospital.

Fay Courtney, of the Vaughan Glacier Co., has fully recovered from her recent illness. SINCLAIR.

PORTLAND, ME.

PORTLAND (I. P. Mosher, mgr.; agent, U. B. O.; rehearsal Monday 10.30).—Kichki Amki, clever; Sweeney & Rooney, good; Lewis & Harr Co., fair; Melvin & Thatcher, smart; Eight English Roses, featured.
GRIFFIN (J. W. Greeley, mgr.; agent, Quigley; rehearsal Monday & Thursday 10.30).—Rajah, featured; 28-30, Ginger Trio, smart; 31-2, Earle & Bartlett.
JEFFERSON (Julius Cahn, mgr.).—Taylor Stock Co.; 5-6, Aborn Opera Co.
B. F. KEITH'S (James E. Moore, mgr.).—"The Awakening of Helena Richie."
SCENIC (Westbrook) (Guy P. Woodman, mgr.; agent, U. B. O.; rehearsal Monday & Thursday 1).—28-30, Conery & Legault; 31-2, Sam Dawson. H. C. A.

PROVIDENCE, R. I.

UNION (Chas. Allen, mgr.; Quigley).—The Oronians, fine; Eugene Powers & Co., good; The Three Nashville Students, good; Barney First, pleased; Varona, fair; Miss Blanchard, scores.
BULLOCK'S (P. L. Burke, mgr.; agent, U. B. O.).—Morgan Chester & Co., very good; Irene Irving, good; Luister & Evans, good; Evans & Edwards, pleased.
SCENIC (W. W. Homan, mgr.).—Homan Musical Stock Co.
WESTMINSTER (G. Collier, mgr.; Eastern Wheel).—The Bon Ton Girls, with Bert Baker.
COLONIAL (C. Burke, mgr.; K. & E.).—"The Fight."
EMPIRE (Max Beaming, mgr.).—"The Lion and the Mouse."
KEITH'S (C. Lovenberg, mgr.; agent, U. B. O.).—Edgar Berger; Barnes & Barron; McDermitt Kelly & Irene Lucy; Five Melody Maids with Will J. Ward; Andrew Kelly; June Busby in "Miss 318"; Gertrude Vandenberg and Geo. Moore; Mori Bros. C. E. HALE.

READING, PA.

ORPHEUM (Wilmer & Vincent, mgrs.; agent, U. B. O.; rehearsal Mon. & Thurs. 10.30).—The Evers-Wisdom Co., fair; Dynes & Dynes, fair; Bill & Maud Keller, laughs; Rolfe's "Courtiers," big.
HIPPODROME (C. G. Keeney, mgr.; Prudential; rehearsal Mon. & Thurs. 10.30).—DeMaros, good; Francis Elliott, pleased; Lebow, Christal & Co., laughs; Sylvester, good; Lawrence & Edwards, liked; Colonial Trio, noisy.
ACADEMY—Nov. 6, Paul Gilmore; 7, "Get Rich Quick Wallingford"; 8, "Freckles." G. R. H.

RICHMOND, VA.

COLONIAL.—Thomas Dickson Players, delightful; Lillian Herlein, excellent; Hoey & Lee, laughs; Lew Hoffman, good juggler; Rich & Lenora, fair; Musical Gordon Highlanders, excellent; Three Emersons, good.
VICTORIA.—Heidelberg, Four, excellent; Edward Decoria & Co., good; Ernie & Ernie.

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B'WAY, at 4th ST. (Churchill's Block)

wonderful; Brown & Williams, fair; Rube Strickland, also appeared.

GRANDY—"Happy Holligan," excellent.
ACADEMY—"Oliver Twist," 31-1; "Bohemian Girl," 2.

ACADEMY (Chas. Briggs, mgr.).—29-30, "Oliver Twist"; 31, "The Bohemian Girl"; 1-2, Robert Mantell in Shakespearean plays.
BIJOU (Harry McIlven, mgr.).—"The Call of the Heart."

COLONIAL (E. P. Lyons, mgr.; agent, U. B. O.).—George Wilson, Ramsey Sisters; Roy & Wilson; Olympic Trio; Leonard & Alvin.
EMPIRE (Blair Meanley, mgr.; agent, U. B. O.).—The Lavine-Cimeron Trio; Rogers & West; Williams & Weston; Coe & Boyd; Handers & Mellan.
LUBIN (W. T. Martin, mgr.; agent, Norman Jefferies).—Winifred Stuart; Bolger Bros.; Tiller Sisters, Montague's Cockatoos.
 Nov. 2, Ringling Bros.' circus
 GERSON W. HELD

ROANOKE, VA.

ROANOKE (Will Henritze, mgr.; agent, U. B. O.; rehearsal Mon. & Thurs. 1.30).—28-30, Yoshino Japs, excellent; Dolce Sisters, honors; Elsie Gilbert & Co., very good;

Jack Lynch, good. 31-2, Tanner & Seyon; Five Melody Kings, Brady's Girls & Dogs; Samson & Reilly.

JEFFERSON.—Latimore-Leigh Players, "The Two Orphans."
ACADEMY (Chas. Becker, mgr.).—28, "The Man From Home"; Nov. 2, "Excuse Me."

ROCKLAND, ME.

ROCKLAND (Al V. Rosenberg, mgr.; agent, U. B. O.; rehearsal Mon. & Thurs. 11).—24-26, Asaki, excellent; Rhodes & Adams, good; 28-30, Al Edwards, fine; Church Sisters, fine; 31-2, Musical Irving; Moss & Frey. A. C. J.

SALT LAKE CITY.

ORPHEUM.—Week 21, Wm. H. Thompson & Co., immense hit; Billy Gould & Belle Ashlyn, knockout; Howard's Novelty Circus, pleased; Gray & Graham, clever; Ashley & Boyle, well liked; The Takiness, liked; Mint & Werts, fair.
EMPRESS.—Beat show ever in house. Bud & Nellie Helm, riot; Jas. Reynolds and "Kid Hamlet," shared honors; Lambella Comiques, decidedly clever; Belle & Mayo, pleased; Kretors, hit.

SALT LAKE.—Eik's Minstrels produced by Miller & Draper.
COLONIAL.—Catherine Countess in "The Gamblers."

The Mack-Rambau Co. was closed.
 OWEN.

SAN DIEGO, CAL.

EMPRESS (Wm. Tompkins, mgr.; agent, S.-C.; rehearsal 10).—Week Oct. 31, Dena Cooper & Co., good; Arion Quartet, very good; Joseph McGee, pleased; Berry & Berry, well received; Wallace's Cockatoos, well trained.

PANTAGES (Scott Palmer, mgr.; agent, direct; rehearsal Monday 10).—Juggling Jewella, good, "A Night in Old Honolulu," very good; Black Bros., good; Ned Burton & Co., applauded; Orpheum Comedy Four, good; Baby Nora Schiller, dainty; Wayne & Incubator Girls, headlines.

SPRECKLE'S (Dodge & Hayward, mgrs.).—20-21, Maelyn Arbuckle in "The Round-Up"; 25-27, Lombardi Grand Opera Co.

The Thompson-Snow Amusement Co., formerly owner of Luna Park, Los Angeles, is negotiating with Wilson Chamberlain of Ocean Bay Beach, for a long term lease on the property. L. T. DALEY.

SAVANNAH, GA.

NEW SAVANNAH (Wm. B. Seeskind, mgr.; K. & E.).—Wm. Hodge, in "The Man from Home," 2; Max Spiegel's "Winning Widow," 4; "The Pink Lady," 5; Madame Maria Sembrich, in concert, 19.

LIBERTY (Mac Donald, mgr.; Sandy Bros., owners).—The MacDonald-Stout Players in a very clever satire, "The Indiscretions of Gertrude," well acted, and gaining in popularity; favor weekly; attendance very good.

BIJOU (Corbin Sheldis, mgr.; agent, U. B. O.; rehearsal Mon. 11).—Capacity attendance opening this week's bill. Dick Thompson & Co., excellent; Joe Fanton's Athletes, great applause; Barani & Navarro, wonderful; Pierce & Roslyn, scored big; Austin & Taps, continue to please.

ARCADIA. (Jake Schrammek, mgr.).—Doc Baker, held over, big success.

The "Two Bills" show played capacity for two performances 16. REX.

SCREENETADY, N. Y.

PROCTOR'S (Chas. Goulding, mgr.; agents, U. B. O., K. & E.; rehearsal Mon. & Thurs. 10.30).—23, "Officer 633," registered a hit to capacity house; 24-26, Tom Barry & Co., pleased; Claude Golden & Co., good; The Society Trio, fine; Gertrude Le Clair & Pickett, scored; Kresko & Fox, favor; 28-30, Geo. Oregore & Co.; A. O. Duncan; Hines & Remington; Mollie Woods; Kane & Berry.

ORPHEUM (F. X. Breyer, mgr.; agent, Joe Wood; rehearsal Mon. & Thurs. 12).—24-26, Margie Bennett's Pickets; Barrett & Scallan; Three Healy Sisters; Dave Kindler; 27-30, Nolan & Clair; The Sign Duo; The Stronghearts; Joe Brennan; pictures.
VAN CURLER (Chas. G. McDonald, mgr.; Shubert & Co-operative).—21-23, "One Day," pleased capacity audiences; 24, David Warfield in "The Return of Peter Grimm," scored a triumph to a capacity house.

David Warfield in "The Return of Peter Grimm" at a \$2 scale of prices packed the Van Curler Opera House, following "Officer 666," which played to a capacity house the previous night at Proctor's.

"One Day" was the first Co-operative attraction to enjoy very good business here. The excellent billing helped to fill the Van Curler. "HOWY."

SOUTH BEND, IND.

ORPHEUM (A. J. Allard, mgr.; agent, W. V. M. A.; rehearsal Mon. & Thurs. 28-30, 4 Victors, applause; Nevins & Erwood, hit; Bloomquest Players, hit; Thos. Seabrook, good; Baader Laville Trio, hit; 31-3, Lohse & Sterling; Monahan; Barry Halpers; Carson & Willard; "Paris by Night," good business.
AUDITORIUM (S. W. Pickering, mgr.).—Wright Huntington & Co., in "Mary Jane's Pa"; business fair.

OLIVER (S. W. Pickering, mgr.; agent, U. B. O.).—28, Sousa Band, good business; 29, Newman's Pictures, fair business; 31, "Freckles"; 1, Coburn Players.
MAJESTIC (Ed. Smith, mgr.; agent, F. Q.

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SPRINGFIELD, MASS.

POLIS (Gordon Wright, mgr.; agent, U. B. O.): rehearsal Mon. 10.—Chas. Webber, opened; Premier Duo, went well; Henshaw & Avery, good; Van Hoven, a riot; "A Night in a Park," light material; Brenner & Rutcliff, very good; Mosher Hayes & Mosher, closed, good bill.

GILMORE (P. F. Shea, mgr.).—Dave Marlon's Dreamlands, good show.

COURT SQUARE (D. O. Gilmore, mgr.; ind.).—29, The Gamblers; 30-2, "Bachelors and Benedicts" (premier); 4-6, "Freckles"; 7, "Five Frankfurters"; 8-9, "Butterfly on the Wheel."
G. A. F.

ST. JOHN, N. B.

OPERA HOUSE (D. H. McDonald, mgr.).—23-24, Aborn English Opera Co., business good; 25-26, "A Bunch of Keys," fair business.

NICKEL (W. H. Golding, mgr.; agent, U. B. O.).—Margaret Brock, Floyd Baxter.
LYRIC (Steve Hurley, mgr.).—21-23, Prior & Addison; 24-26, Burns Sisters.
L. H. CORTRIGHT.

TERRE HAUTE, IND.

VARIETIES (Jack Hoefler, mgr.; agent, W. V. M. A.): rehearsal Mon. & Thurs. 10.—Don Ramsay's Harmonists, good; Biff & De Armo, fair; Karl, hit; Carter & Bluford, good; Emil Hock & Co., hit; Wilson Franklyn & Co., good; Tom Mahony, good; Beale Browning, great; Carl Pantzer Trio, sensation; Valentine & Bell, good; good business.

GRAND (T. W. Barhydt, Jr., mgr.; K. & E.).—28-29, Bernhardt pictures; 30, Modern Woodmen (local); 31, Kid McCoy picture; Nov. 1-2, "Divorce Question" 3-4, "The Divide"; 7-9, "The Price."
McCURLEY.

TORONTO, ONT.

SHEA'S (J. Shea, mgr.).—Edna Goodrich, well received; Scott & Keane, excellent; Helen Henschel Morris, clever; Phil Staats, pleased; Jordan Trio, good; Swor & Mack, a hit; Reed Bros., a success; Ramsdel Trio, good; Hailigan & Sykes, clever.
MAJESTIC (Peter F. Griffin, mgr.).—Alberto, Farley & Pescott; Wheeler Comedy Four; Arthur & Janet.

STRAND (E. Well, mgr.; Elizabeth Pattee; Thomas Malcolm).

PRINCESS (O. B. Sheppard, mgr.).—"Ben Hur."

ROYAL ALEXANDRA (L. Solman, mgr.).—"Everywoman."

GRAND (A. J. Small, mgr.).—"A Fool There Was."

GAYETY (T. R. Henry, mgr.).—Sam Howe's Love Makers.

STAR (Dan F. Pierce, mgr.).—Bill Watson's Beef Trust.
HARTLEY.

TRENTON, N. J.

STATE ST. (Herman Wahn, mgr.; agent, Prudential; rehearsal Mon. & Thurs. 11).—28-30, Raymond, Leighton & Morse, a big laugh; Delmar Sisters, applause; Tedd & Hilton, good; The Westons, pleasing; Lyant & Sherwood, fair; 31-2, Mamie Flemming; Springer & Church; Sylvester; Lampe Bros.; Raymond, Leighton & Morse remain. Business continues good.

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LYRIC (Henry Sigel, mgr.; W. V. M. A. rehearsal Sun. & Thurs. 12).—20-23, Nellie Berger, fine; Rondas Trio, novelty; Dancing Dupara, clever; 24-26, Frank Parish, clever; Wanzer & Palmer, funny; Manley & Sterling, entertained.

ROYAL (R. A. McLean, mgr.; Webster's, rehearsal Monday and Thursday 12).—21-22, Morgan & West, good; Johnson, Smith & Johnson, noisy; 24-27, Cross & Brownell, clever; Agnes Kane, funny; Milo Duo, hit.
"RANGE"

WASHINGTON, D. C.

CHASE'S (H. W. DeWitt, mgr.; agent, U. B. O.): rehearsal Mon. 10).—Lulu Glasser, headliner; Raymond & Heath, & Tom Dugit, dancer, hits; Miss Phina & her Picks, applause; The Willie Family, musical, clever; Holmes & Buchanan in "The Girl of 1847," laughs; Ergott and His Lilliputians, encores.

POLIS (J. Thatcher, mgr.; agent, U. B. O.): rehearsal Mon. 10).—"Hardeen," the handcuff king, and David Higgins Co., hit; Princeton & Yale, comedy, applause; John T. Murray, comedian, scored; The Orlo Trio, encores; The Four Luciers, musical, clever; Mlle. Espey, wire act, well received.

OSMOS (A. J. Brylawski, mgr.; agent, Jeffries, rehearsal Mon. 10).—Jere McAuliffe & Co., headliner; The Three Maynettes, musical, and The Three Van Dillons, novelty shooting, hits; Follette & Wickes, comedy & songs, encores; Amy Francis; Irish comedienne, applause; Edward Lindsay & Co., laughs.

CASINO (A. J. Bachrach, mgr.; agent, Jeffries; rehearsal Mon. 10).—Della Stacey & Co. in "On the Road to Mandalay," headliner; Dave Wellington, juggler, and Ruth Wright, comedienne, hits; Forth & Earle, comedians, applause; Young & Manning, in "A Day in Dixie," encores.

NATIONAL (E. W. Rapley, mgr.; K. & E.).—"Our Wives," capacity.

COLUMBIA (F. E. Berger, mgr.; ind.).—"Madame Sherry," S. R. O.

BELASCO (L. S. Taylor, mgr.; agent, Shubert).—Wm. Collier in "Never Say Die," large crowds.

ACADEMY (J. Lyons, mgr.; S. & H.).—"The Little Tenderfoot," fair business.

GAYETY (Geo. Peck, mgr.).—"The Gaiety Girls," capacity houses.

LYCEUM (A. C. Mayer, mgr.).—"Stars of Stagehand," fair business.
ERNIE.

WEST CHESTER, PA.

GRAND (J. F. Small, mgr.).—Kaufman Kandy Kids, good; LeRoy & LeRoy and the Ragtime Trio, did well.
J. E. FOREMAN.

YOUNGSTOWN, O.

PARK (L. B. Cool, mgr.; agents, Felber & Shea).—"Edwards' Trained Animals, good; Fred Warren & Effie Conley, pleasing; Little Lord Robert, excellent; Maxim's Models, fine; Conroy & LeMaire, hit; De Voie Trio, fine.

"The Spring Maid" interrupts vaudeville policy one night, Oct. 30.

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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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Ardelle & Leslie 19 Broesel Rochester
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Berliner Vera 5724 Ridge Chicago
Beverly Sisters 5722 Springfield av Phila
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Black & Leslie 3722 Eberly av Chicago
Blake & Amber 5th av N Y C
Bogert & Nelson Columbia St Louis Mo
Bowers, Walters & Crooker Apollo Vienna
Austria Indef
Bord & Allen 2706 Howard Kansas City
Bradleys The 1814 Brush Birmingham
Brennan George Trocadero Burlesquers B R
Breton Ted & Corinne 114 W 44 N Y C
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Burt Wm P & Daughter 133 W 14 N Y C
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Byron Glets 170 Blue Hill av Roxbury Mass

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Chandler Claude 219 W 68 N Y C
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Reiff Clayton & Reiff Princess St Paul
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Sherlock Frank 514 W 185 N Y C
Shermans Two 252 St Emanuel Mobile
Shibley Barton Lyric Dayton O
Simons Murray J Trocadero Burlesquers B R
Smith Lee 23 Vienna Newark N J
Springer & Church 8 Esther Terrace Pittsrd
Stanley Harry Grant Hotel Chicago
Stanley Stan 905 Bates Indianapolis
Stanwood Davis 384 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 Plaza San Antonio
Straum Robt Colonial Richmond Va
Straum Robt Co Colonial Richmond
Sully Dan & Lora 34 Brewer Newport R I
Sullivan James F 350 Court Brooklyn
Summers Allen 1856 W Division Chicago

T.
Temple Luella Girls from Happyland B R
Thomson Harry Grand Elgin
Thurston Leslie 331 W 46 N Y C
Tinney Frank Colonial Chicago Indef
Travers Billy Monte Carlo Girls B R
U
Unique Comedy Trio 1927 Nicholas Phila
Universal Four 1760 Greene av Bklyn

V.
Van Fred C Dominion Ottawa
Vagges The Grand Circuit South Africa
Valentine & Bell 145 W 103 Chicago
Van & Bates W 104 N Y C
Van Dille Sisters 814 W 185 N Y C

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Next Week (Nov. 4), Dominion, Ottawa.


Van Horn Bobby 189 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 1912 Ringgold Phila
Vincent & Slager 830 Olive Indianapolis
Vino Val Ringling Bros C R
Violetta Jolly 41 Leipziger Berlin Ger
Von Dell Herr Garden Kansas City

W.
Walkers Musical 1524 Brookside av Indianap
Walker & Ill 202 Warren E Providence
Walker & Stum 55 Rialty av Melbourne Aus
Wallace & Van 679 E 24 Paterson
Ward & Bohman Taxi Girls 2 R
Ward Mack 300 W 70 N Y C
Washington Dot 1830 Mohawk Chicago
Watson Billy W Girls from Happyland B R

KATE WATSON

UNITED TIME.
Next Week (Nov. 4) Orpheum,
Brooklyn.

Watson Nellie Girls from Happyland B R
Watson Sammy 283 St Paul av Jersey City
Weber Chas D 226 Tasker Phila
Well John S Krusstadt Rotterdam
Welsh Harry Monte Carlo Girls B R
Welsh Jas A 211 E 14 N Y C
Wells Lew 215 Shawmut av Grand Rapids
Wenrick & Waldron 543 Lehigh Allentown
Western Union Trio 2241 E Clearfield Phila
Weston Edgar 246 W 44 N Y C
Weston Dan B 141 W 116 N Y C
Wheeler Bert Majestic Little Rock Ark
White & Couvendale G O H Chicago
White Kane & White 383 Vermont Bklyn
Whitney Tillie 86 Kane Buffalo
Whittle W B Whittle Farm Caldwell N J
Wilkerson John N 1720 Baltic av Atlantic City



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Williams & Stevens 3516 Calumet Chicago
Wilson & Aubrey 489 So 12 Newark
Wilson Jack B 5490 Loomis Chicago
Wilson Lottie 2208 Clifton av Chicago
Wilson Raleigh 210 N 22 Lincoln
Wilson & Ward 2744 Gray Ferry av Phila
Wise & Milton Brennan Circuit New Zealand
Wilson & Conley 30 Tecumseh Providence
Wood Ollie 524 W 152 N Y C

X.
Xaviers Four 2144 W 30 Chicago

Y.
Yeomans Geo 150 W 86 N Y C
Young & April Keitha Providence R I
Young & Young 215 W 111 N Y C

Z.
Zahrah & Zeimar 126 Atkins Meriden Can
Zantrellas 131 Brixton London
Zig Zag Trio 209 W 48 N Y C
Zolas 234 W 45 N Y C

BURLESQUE ROUTES

WEEKS NOV. 4 AND 11.

Americans Century Kansas City 11 Standard
St Louis
American Beauties Star & Garter Chicago 11
Gayety Detroit
Auto Girls Empire Baltimore 11 Lyceum
Washington
Beauty Youth & Folly Gayety Montreal 11-13
Empire Albany 14-16 Franklin Sq Worcester

Behmans Show 4-6 Empire Hoboken 7-9 Em-
pire Paterson 11 Gayety Newark

Ben Welch Burlesquers Gayety Louisville 11
Gayety St Louis

Big Gaiety Gayety Pittsburg 11 Empire
Cleveland

Big Review Gayety Minneapolis 11 Gayety St
Paul

Bohemians Bowery New York 11 Empire Phil-
adelphia

Bon Tons Gayety Boston 11-13 Gilmore
Springfield 14-16 Empire Albany

Bowery Burlesquers 4-6 Hyperion New Haven
7-9 Bridgeport 11 Westminster Providence

Cherry Blossoms L O 11 Krug Omaha

College Girls Gayety Philadelphia 11 Music
Hall New York

Columbia Girls Music Hall New York 11 Mur-
ray Hill New York

Cracker Jacks 4-6 Gilmore Springfield 7-9
Empire Albany 11 Gayety Brooklyn

Daffy Dills Avenue Detroit 11 Star Toronto

Dandy Girls Buckingham Louisville 11 Em-
pire Indianapolis

Dante's Daughters Empire Brooklyn 11 Em-
pire Newark

Dazzlers Casino Philadelphia 11 Gayety Bal-
timore

Follies Day Folly Chicago 11 Avenue Detroit
Gay Maqueraders Westminster Providence 11
Gayety Boston

Gay White Way L O 11 Star & Garter Chicago
Gay Widows Gayety St Paul 11 L O 18 Krug
Omaha

Ginger Girls Gayety Washington 11 Gayety
Pittsburg

Girls Happyland Gayety Kansas City 11 Gay-
ety Omaha

Girls Joyland Bronx New York 11 Empire
Brooklyn

Girls Missouri Standard St Louis 11 Buck-
ingham Louisville

Girls Reno Howard Boston 11 Grand Boston
Golden Crook Olympic New York 11-13 Em-
pire Paterson 14-16 Empire Hoboken

Hastings Big Show Gayety Omaha 11 L O 18
Star & Garter Chicago

High Life in Burlesque Trocadero Philadel-
phia 11 Empire Baltimore

Hire's Lovemakers Garden Buffalo 11 Corin-
thian Rochester

Jardin de Paris Empire Philadelphia 11 Ca-
sino Brooklyn

Jolly Follies Gayety Baltimore 11 Gayety
Washington

Kickerbockers Corinthian Rochester 11-13
Bastable Syracuse 14-16 Lumberg U

Lady Buccaneers Empire Newark 11-13 Or-
pheum Paterson 14-16 Columbia Scranton

Marions Dreamlands Gayety Brooklyn 11
Olympic New York

Merry Go Rounders Columbia New York 11
Star Brooklyn

Merry Maidens 4-6 Orpheum Paterson 7-9
Columbia Scranton 11 Trocadero Philadel-
phia

Merry Whirl Gayety St Louis 11 Gayety
Kansas City

Midnight Maids Star Brooklyn 11-13 Empire
Hoboken 14-16 Empire Paterson

Miss New York Jr Empire Chicago 11 Grand
Milwaukee

Mollie Williams 4-6 Empire Paterson 7-9 Em-
pire Hoboken 11 Casino Philadelphia

Monte Carlo Girls Grand Boston 11 Bronx New
York

Moulin Rouge Star Cleveland 11 People's
Cincinnati

New Century Girls Empire Indianapolis 11
Folly Chicago

Oriental Eighth Ave New York 11 Howard
Boston

Pacemakers Lyceum Washington 11 Penn Cir-
cuit

Queens Follies Bergere 4-6 Columbia Scranton
7-9 Orpheum Paterson 11 Bowery New York

Queens Paris Standard Cincinnati 11 Gayety
Louisville

Reeves Beauty Show 4-6 Empire Albany 7-9
Franklin Sq Worcester 11 Casino Boston

Robinson's Crusoe Girls Gayety Toronto 11
Garden Buffalo

Rosebud Buff Omaha 11 Century Kansas
City

Rose Sydells Gayety Newark 11 Gayety Phila-
delphia

Runaway Girls Casino Boston 11 Columbia
New York

Social Maids Columbia Chicago 11 Standard
Cincinnati

Star & Garter Gayety Detroit 11 Gayety To-
ronto

Stars Stageland Penn Circuit 11 Star Clevel-
and

Taxi Girls Gayety Toledo 11 Columbia Chi-
cago

Tiger Lillies Grand Milwaukee 11 Gayety
Minneapolis

Trocadero 4-6 Bastable Syracuse 7-9 Lum-
berg Utica 11 Gayety Montreal

Watson's Beef Trust Lafayette Buffalo 11-13
Columbia Scranton 14-16 Orpheum Paterson

Whirl of Mirth People's Cincinnati 11 Em-
pire Chicago

Winning Widows Empire Cleveland 11 Gayety
Toledo

World of Pleasure Murray Hill New York
11-13 Hyperion New Haven 14-16 Bridgeport

Yankee Doodle Girls Star Toronto 11 Lafay-
ette Buffalo

Zallah's Own Casino Brooklyn 11 Eighth Ave
New York

LETTERS

Where C follows name, letter is in Chi-
cago.

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P following name indicates postal, ad-
vertised once only.

A
Anderson Florence
Anderson Vivian (C)
Andrews Fred (C)
Arcola (C)
August Sam (C)
B
Ballard & Albert (C)
Barnes H D (C)
Barry & West
Barrymore Amy
Shaffer
Beaugarde Marie
Beck & Hennay (C)
Beldon Mildie
Belmer Ruth
Bernard & Richard-
son (C)
Bernie Lewis
Berzack Cliff
Bizard Francis
Birchett Ross (C)
Booth Hope
Bowen Bros
Bowman Jas
Boyne Hazel (C)
Britt Lunis
Brown Thomas
Bruce Agnes
Bulger Harry
Burkhardt Maurice
Burke Walter
Burleigh Esten
Burns & Franklyn
Butt Alfred
C
Campan Beth
Campbell Phyllis
Cartwell Mack
Carter Lillian
Carney James
Carpester Eva
Carmen Kitty
Cherry Mrs D (C)
Clare Leslie
Clark Billy
Clark Maude (C)
Clark Mr & Mrs
Connolly Sisters (C)
Conrad Con
Costello Della
Cotter & Bouden
D
Da Dio Harry (C)
Darratte Ada (C)
Daub Jack
Davis Josephine
Dayton Harry
De Berry Simone
De Fra Manuel
De Grant Oliver
De Lacey Mabel
Denton Percy
Devole John
Dolce Sisters
Donita (C)
Dore Ima
Doris John T
Dresser Louise
Du Bois Fred
Dunbar George
Dyso
E
Earle Bert
Earle Bert (C)
Ebner & Bates
Ebright F L (C)
Edwards Louis
Enoch
Erwood Ruby (C)
Evans George
Evans Kid
Evans Pearl
F
Farrington Rose
Fernandez & Ferona
Ferrari Martin
Fields Dick "The Nut
Fleming Billy (C)
Foley John
Forde Edwin
Forrest Ernest (C)
Forrest Amy
Fores Two (C)
Friscoe Olive
Frost Clara
Fultz O L (C)
G
Girard Frank
Gluckstone Harry
Golden's Troupe
Grapewin Chas
Greenwood Barret
H
Guard Palmer
Guy Hoppe
H
Haight & Dean (P)
Hall Joe
Hall & O'Brien
Hamlin Richard
Haney Edith (C)
Harned Virginia
Harten Fred
Hart Thomas (P)
Harvey Bert
Haywood Jessie
Hoey Johnnie (C)
Hogan & White
Hoover Lillie (P)
Honan & Helm
Hoppe H
J
Jordan Jack
Jewell Jno K
Judd H C (C)
Juggling Nelson
Jupitor Bud (C)
K
Kauthe Bros
Kearney Anna
Keller Miss Y
Kendall's Auto Girls
Keno, Walsh & Mel-
rose
Kershaw & Ivins
Kilroy & Britton (C)
Kimball Claude
King John S
King Trio
Kirkland Edith
Kitt Ward Jack (C)
Knight Harry
Knox & Alvin
L
La Count Beaulie
La Kollers
Lamb Irene (C)
Lassere Fred (C)
Lauder Elsie
Lauseron A
Le Clair Gerlie
Le Roy Della E
Leus Con
Leutzel Sisters (C)
Leiber Allen (C)
Lesso
Lorraine Helen (P)
Lester Hugh
Lorraine Fred
Loveland Leah
Loveland Carl (P)
Lyons Dorothy
Lynton Mat (C)
M
Mack Danny
Maglan Eddy & Roy
(C)
Mayer Amy (C)
May Florence
McDonald Frank (C)
McCann Mr & Mrs J
R (C)
McFarland
McGee Goo S
Merles Cockatos
Moguel E (C)
Montrose Clothide
Moore "Pony"
Moyer Gerlie
Mozart
Mueller Gene
Myers Belle
Myers May
N
Norman & Roberts
North Frank
O
O'Brien F F
O'Connell Tom
Overling William
P
Patterson Flo
Perriga Kitty (C)
Perry Harry
Phipps Cullenbine
Trio (C)
Plinton Jack
Port & De Lacey
Powell Clarence
Preston Frances (C)
Pye Zard
Q
Quinine Miss

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Rennie James	Sloan Raymond (C)
Rice Arthur (C)	with Walter
Rice Sully & Scott	with Geo A.
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Roberts Hayer & Roberts	Sprange & McNeece
Roberts Sam	Stanley Florence
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3 MUSKETEERS 3



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Direction, W. S. Heaney.

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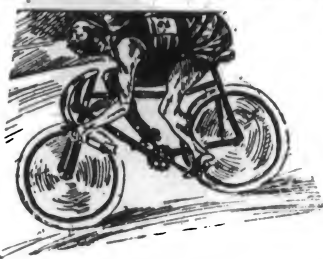
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English can be so
pleasant and live in
such a rotten cli-
mate.
In Snyder & Ber-
lin's song, "I want
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is a line—Scrambled
eggs in the new
mown hay. One of
the Britishers
wanted to know the other night, after the
song was sung, if it wasn't one of the new
fangled American dishes. Yes!!!!
But remember, nothing must be touched
till Xmas.

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Willard Simms

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Direction, LOUIS WESLEY

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Fanny Vedder

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"All the News All the Time"

OPINIONS

Edna Aug is the headliner at the Majestic this week. Never was the headline habit better justified. Miss Aug seems to me quite the best thing vaudeville has given us this year. I know that I have said the same thing about James Morton and Julian Eltinge, and for the same reasons. Those reasons are uniqueness. Uniqueness is a host of reasons. When we say that a player is unique we generally mean that the artist has all the qualities we admire and none of the faults we deplore. Last night as I saw the Majestic theatre's walls reel in the gales of laughter which Miss Aug's monologue occasioned, I realized that this brilliant comedienne was making good from the vaudeville standpoint—the standpoint of the big and immediate laugh. The vaudeville managers know what she can do with an audience, of course, or she would not be headlining here this week. It was not from this standpoint that she interested me most. My enthusiasms were aroused by her genuine histrionic ability. Genuine histrionic ability is born of and centered in an affectionate, humorous, tolerant comprehension of human nature, and is expressed through those interpretative faculties which are the native gift of the player of parts. It is the thing which makes Harry Lauder great. Miss Aug delved into human life for us last night and brought up some characters which had nature's stamp on them, clear and indelible, and in her presentation of them she put the artist's stamp on herself just as clearly and indelibly; not the vaudeville artist's stamp, mind you, but the stamp of the actress, the creator of character, the interpreter of mood, the disseminator of feeling, the inspirator of the laugh that comes from your heart, the donator of an imperishable memory—for those who saw Miss Aug's Scrub woman, her Lady from the Chorus, her German Girl—simple unsophisticated Liza, so Americanly ingenuous and so Germanly wise—are going to enjoy those characters as much in retrospect six months hence, or a year and six months hence, as they enjoyed them last evening.

If the managers of other stage entertainment were as alive as the vaudeville men, they would be making capital out of this girl's abilities in the one-a-day houses. Why do they not fit her and her chameleously sparkling genius into some of the large holes in current musical comedies? Or why not make her the centre of a character comedy, with some of the simple half humorous pathos that belongs to such plays—she is as true in the pathetic note as in the comic. If she can keep a house screaming for fifteen minutes, she has innate powers of extension in the vital matter of acting drama.

Miss Aug's far too few minutes at the Majestic this week make the dramatic reviewer realize—and admit—how much he owes to the theatre, not for pleasant hours merely, but for keener thinking and a more intimate acquaintance with the lovable qualities of his universal brother, mankind.—Constance Skinner, Chicago "American."

Edna Aug has a big right to be co-star with Dixey, for if ever a girl was endowed with a companion talent to that of Dixey's it is that scintillating individual gift of rollicking comedy so definitely possessed by Miss Aug. She, too, is very handsome, being trim of figure and sparkling of eye and smile. She wears delicately clinging taupe clouds about her shapely form, and flames through fifteen minutes of the most dashing, irresistible comedy any woman in vaudeville could aim to depict. Miss Aug comes from Cincinnati and is quite of a school all her own. Character comedienness have achieved something of a success in broad comedy, women like May Irwin, Florence Moore, Marie Dressler or Elizabeth Murray, but no young, pretty, girlish looking creature like Aug has ever attempted to be such a good romping clown and richly humorous comedy proposition. She is immense in her imitations, characterizations and songs. Her

stories are immense, and her voice the only one in years of longing which has taken the place of Thressa Vaughan's dulcet soprano. Aug's voice is sweet and low, "an excellent thing in woman," and true as the color of a rose.—Amy Leslie, Chicago "Daily News." Oct. 29, 1912.

The acting, mimicry, singing and other illustrated enactments of the dainty comedienne are to the lay mind very close to perfection. The great art, the real genius of the little player is to be appreciated. Edna Aug is indeed a genius in her own peculiar way; delicate, sensitive, dainty in the delivery of her eccentric humor and so spontaneous in action and embellishing in by-play, that one is almost persuaded that her work is entire impromptu and that her sparkling wit is finding a first expression in its ready and easy manifestation. Miss Aug is at the very forefront of the vaudeville stars of to-day.—Montgomery Pfister.

The one big hit of the performance, however, scored by Miss Edna Aug in her new act, which contains a little bit of everything, and all of it of such excellence that it would seem as though this brilliant little comedienne had attempted to outrival her own best doings, accomplished successfully her arduous undertaking, and in so gleeful a manner that her art disguises labor and the cheeriness of the player's disposition shines through her work like a warm underlay of joyousness, giving its own rich tints to the completed picture of jollity and good humor; yet it is attained with a delicacy, a tenderness almost approaching pathos. There is such gentleness of touch, too, that one marvels at the strength of effect produced—vivid almost in its telling strength as the boldest impasta. Miss Aug is a remarkable comedienne and a really great character artist, her portraits, though "done in little" standing out without pretence at effort, with a distinctness that permits of no mistake as to their truth or any misconception as to their real artistic value.—"Commercial Tribune."

Edna Aug, I hold, is too good for vaudeville. She has a face that would be enough for a fortune for most young women of the stage, for it is a piquant good fellow you are sure to like me countenance, and back of it is a sunny grain and a sprightly wit. Yesterday she scored tremendously, went through her work in a porcelain doll manner, and was altogether delightful. By what reasoning process can it be held that a girl of her quality and capacity should be content to give half an hour a day to the public when she can give cards and spades, little and big Casino and then score out ahead of three-quarters of the musical comedy and comic opera women of the day. The manager argues, I am told, that nothing is too good for vaudeville, because he has the money to pay salaries that artists demand. That is nothing more than a dividend diagnosis. But the injustice remains the same. Miss Aug gives us about fifteen minutes of her face, her frocks, her smile and her fun. Everyone would like two hours and a half—Otheman Stevens, Los Angeles "Journal."

"Miss Aug, I have put you down to close the bill to-night."—Lyman B. Glover, Manager Majestic Theatre, Chicago, after opening matinee, Oct. 7, 1912.

TEN CENTS

VARIETY

VOL. XXVIII. No. 10.

NEW YORK, FRIDAY, NOVEMBER 8, 1912.

PRICE TEN CENTS.



TWO OF THAT FOUR

GEO. W.

HARRY

JONES ^{A N D} SYLVESTER

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in a comedy sketch entitled

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FIRST AMERICAN APPEARANCE !

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9 PEOPLE

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THIS WEEK (Nov. 4), FIFTH AVENUE, NEW YORK

DIRECTION, **CHARLES POUHOT**, PUTNAM BUILDING, NEW YORK

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VARIETY

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NEW YORK CITY, FRIDAY, NOVEMBER 8, 1912.

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HOT TIMES AT CONVENTION NEXT WEEK IN ROCHESTER

Protesting Delegations Going to Ask That Charter of White Rats Actors' Union be Revoked by Annual Assembly of American Federation of Labor. Chicago Federation Passes Strong Resolution. Major Doyle Writes a Letter.

It looks as though plenty will be doing at the annual sessions of the American Federation of Labor at Rochester, N. Y., beginning Monday, Nov. 11, and continuing for two weeks. Protesting representatives are going to Rochester to use every means possible to have the charter of the White Rats Actors' Union revoked.

Will J. Cooke, business representative of the Rats; Abner Ali and Joseph Birnes will go to Rochester as the accredited delegates of the White Rats Actors' Union. They will be ready to defend that body in whatsoever cases may arise.

On the other hand, Harry DeVaux, an expelled White Rat; Harry Mountford, formerly secretary to the board of directors, and one Mr. Bunyan are going to Rochester to look after the interests of the Local No. 5 Hebrew Variety Actors and to use their influence in having the Rats' charter revoked.

DeVaux and Mountford have been made honorary members of the Hebrew local. They expect to meet protesting delegations at Rochester from Chicago, Cleveland, Detroit, Philadelphia and Boston. All of their protests will be submitted in due form to the Federation committees who in turn will put it up to the Federation.

They assert that Samuel Gompers, president of the Federation, has promised that the White Rats' Actors' Union matter will receive full attention at this session.

Hugh Frayne, the New York representative of the American Federation of Labor, had nothing to say about the matter when approached by a VARIETY representative.

Last season the Federation convened

in Atlanta. This Rochester meeting will represent two million workers including the vaudeville artists affiliated with the White Rats Actors' Union.

The International Alliance Theatrical Stage Employees will send President Charles C. Shay, of New York, James Lenke, of Troy, N. Y., and John Suarez to Rochester as its delegates. So far no great matter will be submitted by this trio although there are various little matters which will go in. The Alliance is entitled to three delegates through its 15,000 members.

The International Protective and Benevolent Association of Lithographers sent a delegate last year to Atlanta, but will not be represented at Rochester, as the association has no special matters to submit to the Federation.

The I. P. A. of Lithographic Press Feeders met Thursday night and expected to elect a delegate to the Federation. As far as known they have no pronounced grievances of any sort to register.

The Theatrical Tailors and Dressers, with headquarters in Brooklyn, will be represented by their usual routine report.

Though no special protestations are expected from any of the musical bodies it is thought the various delegates will bring out some lively discussions.

Chicago, Nov. 6.

The finishing skirmish of the battle between the White Rats Actors' Union and the various local dissatisfied members of that organization was staged here last Sunday at the Chicago Federation of Labor's meeting. The insurgent Rats returned victorious.

At the meeting the Grievance Committee delegated by the Federation

(Continued on page 15.)

CIVIC VENTURE FAILS.

Newark, Nov. 6.

The Symphony Auditorium, Broad and Hill streets, has been branded publicly a civic failure. Siegfried Leschziner, head of the Chelsea Securities and Investment Co., which built the hall, announces the Auditorium will be transformed into a theatre, and combination attractions played under the direction of the Pacific Amusement Co.

Mrs. Leslie Carter may be the opening attraction Dec. 14.

SUCCESS BRINGS BOOZE.

The success of "The Count of Luxembourg" at the Amsterdam may account for "Finnerty's Cafe," announced to open shortly, adjoining the theatre.

ORPHEUM CIRCUIT IN TEXAS.

The Orpheum Circuit is going into Texas, and nothing can stop it, said Martin Beck this week.

The Circuit needs the time, added the general manager, and will erect handsome modern theatres for vaudeville at Ft. Worth, Dallas, San Antonio and Houston.

Some months ago a similar announcement was made on behalf of the Orpheum Circuit. Nothing came of it at that time.

CHARLES FROHMAN NOW.

Sooner or later they all come to it. Now we are to have Charles Frohman in the guise of a vaudeville producer.

Encouraged by the success of Ethel Barrymore in the two-a-day, "C. F." has in rehearsal under the stage direction of William Seymour, a sketch the nature of which is kept a carefully guarded secret. Some say it is a playlet by Austin Strong—others that it is by a much more prominent author.

GRACE LA RUE "PRODUCED."

Arthur Hopkins will "produce" Grace La Rue for vaudeville. It will be a sketch by Hassard Short, named "The Record Maker," and calling for a company of three.

Miss La Rue will open in the piece under Mr. Hopkins' direction Dec. 2 at the Colonial, New York.

MONEY LOST SPECULATING.

Chicago, Nov. 6.

Mrs. Richard Harding Davis, who was Bessie McCoy until a few months ago, has brought suit in the Municipal Court against Dr. Jay F. Pitts. Mrs. Davis alleges that Dr. Pitts sold her \$3,000 worth of stock in the Bessemer Block Coal Company, an Indiana corporation, saying at the time of the sale that the company was in a flourishing condition.

She also asserts that Victor Moore and De Wolf Hopper are investors in the company, which suspended operations recently. Mrs. Davis states that she has a written agreement in her possession in which Dr. Pitts says he will "stand personally good for any losses in the Bessemer Block Coal Company."

Dr. Pitts has a large practice among theatrical people, and Mrs. Davis asserts that he used his influence and friendship as an aid to selling the coal stock.

It is further averred that De Wolf Hopper furnished \$1,000 to meet the last payroll before the company suspended operations.

O'NEILL IN "OLIVER TWIST."

Chicago, Nov. 6.

James O'Neill is to succeed Wilton Lackaye as Fagin in "Oliver Twist," which will play southern territory.

FINE FOR THANKSGIVING.

This will be a fine Thanksgiving for the poor, says Joe Weber. 60,000 Turks have been killed within a week, and no one need go without his turkey.

DOC BREED'S NEW POSITION.

"Doc" Breed has resigned his post as manager of the Alhambra and Monday enters the employ of Weber & Fields and Lee Shubert. He will become house manager for the new Weber & Fields' Music Hall.

Breed will continue his management of the Brighton Beach Music Hall, but if his duties at the "Hall" require his attention throughout the summer months, he will appoint a local representative at the Beach house.

MRS. LANGTRY CANCELLED BY PITTSBURGH MANAGER

Taken Out of Grand Opera House Program After Monday Matinee. Didn't Please Audience. May Have to Pay Englishwoman's \$2,500 Salary. Rather Than Play Her, Says Manager

Pittsburgh, Nov. 6. After the Monday matinee at the Grand Opera House, Mrs. Langtry, the advertised headliner for the week at the theatre, was informed she could not again appear in the program. Two acts from New York were sent here to fill the vacated spot.

John Harris, representative for Harry Davis, did not like Mrs. Langtry's sketch, "Helping the Cause," and said it did not please his audience.

The Grand may have to pay Mrs. Langtry her salary for the week, \$2,500. Mr. Harris is reported to have stated he would prefer doing that to continuing the English woman at the head of the bill.

It was given out here, after the dailies had roasted Mrs. Langtry that the actress was suffering from an attack of illness and might rest indefinitely to recover.

NEW YORKER THE SLAVE.

(Special Cable to VARIETY.)

Berlin, Nov. 6. The slave in the "Sumurun" company to be sent over Germany and Australia by Max Reinhardt and Victor Hollaender, will be played by Mirzah Chester, a New York girl. It is the role taken at the Casino, New York, by Leopoldine Konstantin.

LONDON LIKES COLORED SINGERS

(Special Cable to VARIETY.)

London, Nov. 6. Ten real negro ragtime singers scored a tumultuous hit at the Hippodrome Monday. They wear fashionable evening clothes and strike London most fortunately for them at the height of the craze for syncopated plantation melodies.

PERSONALLY CONDUCTED.

(Special Cable to VARIETY.)

Berlin, Nov. 6. In the Exhibitors' Hall at the Zoo daily is conducted a series of concerts, orchestra, led in person by Leo Fall, Oscar Strauss, Franz Lehar, Victor Hollaender, Jean Gilbert, Paul Lincke and Nelson.

ADAPTING "ARCADIANS."

(Special Cable to VARIETY.)

Paris, Nov. 6. The Olympia management will produce an adaptation of "The Arcadians" at that house about March next.

PHONOPERA POSTPONED.

(Special Cable to VARIETY.)

Paris, Nov. 6. The Shuberts have postponed the proposed opening of Pathe Freres' Phonopera, scheduled for Daly's Nov. 25, until January. M. B. Leavitt, who has the piloting of the enterprise, is

expected to return to Paris immediately to arrange matters.

M. B. Leavitt arrived in New York this week and says he expects to return Saturday. Joe Weber was approached with a proposition to place the Phonopera at his theatre.

OPENINGS IN PARIS.

(Special Cable to VARIETY.)

Paris, Nov. 6. Horton and LaTriska, the Dugros Trio and The Egberts opened at the Alhambra matinee, Nov. 1, successfully. General Ed. Lavine did splendidly. Thereons did not appear.

WINTERGARTEN SHOW.

(Special Cable to VARIETY.)

Berlin, Nov. 6. For the November bill at the Wintergarten, Rajah is dividing the toping honors with Robert Steidle.

Robledillo is there again, with big success. Jarrow goes exceedingly well.

Other numbers are Morris Cronin, Willie, Wild and West, Pekin Mysteries, The Blessings, Selbit and Ducas, Yvonne, Dubell, "Sunshine Girls."

RONACHER'S BILL.

(Special Cable to VARIETY.)

Berlin, Nov. 6. Ronacher's, Vienna, opened with its November show this week. The house is trying a new policy, splitting the bill between England and the United States. Six of the turns are American and four British.

In the new show, hits were scored by Reynolds and Donegan, Carlisle Kawbawgan (American Indian), the McBanns and Rice, Elmer and Tom.

AFTER QUEUE SYSTEM.

(Special Cable to VARIETY.)

London, Nov. 6. A campaign has been started to end the queue system. Tradesmen are in it.

FILM CENSOR APPOINTED.

(Special Cable to VARIETY.)

London, Nov. 6. The censor for films in Great Britain is Redford, formerly examiner of plays. He has just been appointed to the new office.

NEW COMEDY TRIVIAL.

(Special Cable to VARIETY.)

Paris, Nov. 6. Paul Gavault's new comedy, "L'Idee de Francoise" (Francoise's idea), was produced at the Renaissance theatre Oct. 31, and fairly received.

The story is regarded as trivial. Martha Regnier holds the title role, supported by Marguerite Caron, Huguette Dastry, Luce Colas, Victor Boucher, Noblet, Charles Dechamps.

CENSOR STOPS PRODUCTION.

(Special Cable to VARIETY.)

London, Nov. 6. The Lord Chamberlain has refused to issue a license for the production of Reinhardt's "A Venetian Night," the \$50,000 production in which Alfred Butt is interested.

The official received a report on the dress rehearsal and declined to permit a public showing. The production was not put on at the Palace Monday as billed.

The letter of the play censors to Butt stated that after receiving the report on the dress rehearsal they did not feel warranted in granting a license. It is impossible to set the story of pantomime forth in English. It involves a young wife, husband, and woman dancer. The action takes place on the wedding night.

Upon receipt of the censor's letter, Reinhardt expressed his amazement. He said he thought Vollmueller's English scenario was responsible for the censor's prohibition.

The Palace manager sought to persuade the official to attend a performance of an expurgated version of the piece. The outcome of this request has not become public.

The story of "A Venetian Night" was written by Carl Vollmueller, author of "The Miracle." Frederick Bermann composed the music. It is a "dream drama," the principal part being taken by the young wife in a new version of the matrimonial triangle. It is in thirteen scenes, and forty people are concerned.

The piece was to have been put on by Reinhardt at the Palace under a guarantee of \$5,000 weekly, it is said, with the producer having a percentage arrangement during its run.

The "Venetian Night" may not be produced at all here. Contracts are generally made for productions of this kind contingent upon a license being granted for public presentation. To carry the matter further would involve a large expense, with probably a question arising as to who would become responsible for fees and costs.

The latest report is that the Lord Chamberlain has consented to personally see a dress rehearsal of the Reinhardt piece tomorrow.

The Gaby Deslys act at the Palace was under discussion by the London County Council on four separate complaints laid against it. As she had been licensed by the Chamberlain, the Council was powerless to interfere.

GIDEON SCORES AT HIP.

(Special Cable to VARIETY.)

London, Nov. 6. Melville Gideon is sharing the bottom of the Hippodrome bill. He was a substantial hit with his ragtime songs and piano playing.

Gideon states he is backed by \$2,500 to start a Cabaret show in London.

"COPY ACT" ON SMALL TIME.

(Special Cable to VARIETY.)

London, Nov. 6. Martin Beck wants a cancellation of "The Window of the Haunted House," alleging there is a "copy" of the act playing the small time in the West.

The company, with new apparatus, has booked passage and will sail to play the dates contracted.

FAIRLY SUCCESSFUL REVUE.

(Special Cable to VARIETY.)

Paris, Nov. 6. The winter Revue at the Folies Bergere was produced Oct. 31. It was only fairly successful, lacking variety.

It is, however, splendidly staged. The dancing is indifferent excepting that by Miss Mitchell (from the Gaiety, London), and Lewis Douglas, who does little.

Elsie Dante (also from the London Gaiety), is unremarkable, suffering from a scarcity of humor. Antonette (of Antonette and Grock, clowns), is the funniest of all those appearing.

Mafer in the role of Compere is poor. Mlle. Djin d'Irroy, as Commere, is worse. Vernaul, impersonating Parisian actors, clever; Morten and Mistinguett, amusing. Business at the house very big.

In March a new Revue by Sacha Guitry will be mounted. It also is reported that the winter production next season, 1913-14, will be by Carre and Barde, and not Flers.

NOT ENOUGH MONEY.

(Special Cable to VARIETY.)

Berlin, Nov. 6. The Komedienshaus, after playing only a few months, was forced to close, through lack of funds. The theatre was doing well, but was unsound financially.

The Walhalla theatre, formerly a vaudeville house but now playing small reviews, is in financial difficulties and will perhaps play vaudeville again under new management.

ENGLAND TO SEE "HAVOC."

(Special Cable to VARIETY.)

London, Nov. 6. "The Havoc" is scheduled for an opening at the Garrick, Nov. 19. The piece has been done into an anglicised version for its showing on this side.

MOSS' NOTTINGHAM.

(Special Cable to VARIETY.)

London, Nov. 6. The Nottingham Empire is now being booked by the Moss Empires.

LEHAR'S "AMOUR TZIGANE."

(Special Cable to VARIETY.)

Paris, Nov. 6. Legrange, the present manager of the Theatre Trianon, mounted Oct. 31 Franz Lehar's "Amour Tzigane." The work was nicely received.

NINE ENGLISH FAILURES.

(Special Cable to VARIETY.)

London, Nov. 6. Since Sept. 1, nine productions have been withdrawn. Among them were "Rebecca of Sunnybrook Farm," "John Ganton," "Grass Widows," "Young Man's Fancy," "Tantrums," and "The Voysey Inheritance."

DAMAGES FOR SLANDER.

(Special Cable to VARIETY.)

London, Nov. 6. Lola Lee, a dancer, has been awarded \$150 damages against A. Braff, for alleged slander.

I am going to advertise in the Xmas number of VARIETY. LESTER.

—Advertisement

LOEW INVADES PHILADELPHIA AS PARTNER IN NIXON HOUSES

Reaches Understanding With Vaudeville Manager That Gives Loew Circuit Interest in All the Nixon Variety Enterprises in the Future. Has Share in Grand Opera House, Germantown Theatre and Other Propositions.

Philadelphia, Nov. 6.

Before Marcus Loew and Jos. M. Schenck left Philadelphia last week, after remaining here over night, they had virtually reached an agreement with F. G. Nixon-Nirdlinger that will give the Loew Circuit an interest hereafter in all the vaudeville properties Mr. Nixon-Nirdlinger may secure or has planned at present to open hereafter.

These include the Grand Opera House, coming into their possession next year; also the proposed new house for pop vaudeville on Germantown avenue, Germantown. It is a plot 140 x 264.

The Nixon theatres, Nixon and People's, are now securing bookings through the joint booking agency of the Sullivan-Considine and Loew Circuits in New York. There is an agreement in effect through which the Nixon will play the Sullivan-Considine Road Shows intact shortly.

The Loew-Nixon-Nirdlinger connection takes in the Victoria, Baltimore, it is said, and any other houses that may be operated under the N-N management outside Philadelphia, as well as in this city. It is generally understood here that in all of his vaudeville enterprises Nixon-Nirdlinger represents his father, Samuel F. Nixon, jointly with himself.

Judge McMichael in Court of Common Pleas dismissed the suit of F. G. Nixon-Nirdlinger for possession of the Orpheum theatre, brought against Louis H. Cahan, a contractor and M. W. Taylor, general manager of the vaudeville theatres owned and operated by J. Fred Zimmerman in this city. Mr. Nirdlinger stated to-day he would appeal.

The Orpheum is on Chelton, near Germantown avenue. The erection of the house was stopped by the suit as Cahan was about to put the roof on. Two weeks ago Taylor, who purchased the house from Cahan started the finishing work on the building being confident that the court would rule in his favor. A theatre to cost about \$250,000 is planned to play "pop" vaudeville under Taylor's management.

The case has been pending a long time, having come up for trial twice and many witnesses were called. It has caused a great deal of bitterness among the parties concerned.

Last week Nixon-Nirdlinger announced he had secured the plot of ground in Germantown, about two squares from the Orpheum and would build a vaudeville theatre to cost close to \$400,000. It is said the ground cost \$120,000. Marshall & Fox, of Chicago, are the architects. The seating capacity will be 2,500. It will be called the Colonial. This will bring Nixon-Nirdlinger in direct opposition with Tay-

lor's Orpheum and in order to carry the fight further, Nixon-Nirdlinger announces he will build a house close to the Keystone, owned by J. F. Zimmerman and managed by Taylor.

When asked if Loew would be interested, other than through a booking connection with Nirdlinger, the latter said it was very likely and that Loew would be interested in the building of two more houses in this city, the sites for which would not be disclosed at present.

It may be Nirdlinger intends to wait until Zimmerman discloses the site of his fourth house, when Nirdlinger will endeavor to get as close to it as possible.

HARTS GOING TO LONDON.

Marie and Billy Hart leave Saturday for London, where they are due to appear Nov. 18, at the Hippodrome.

The engagement was made by Leo Maase of the Marinelli office. A. De Courville, booking manager of the Hip, saw the act while over here recently.

Mr. and Mrs. Hart reappeared this week at the Savoy, Atlantic City, after having been off the stage for two months. They leave Atlantic City tonight, catching the boat in the morning.

SAILINGS.

Sailings reported through the Paul Tausig Agency are: Oct. 31, Mme. Jenny (La France), Arizona Troupe (Cedric); Nov. 6, Jeuris and Martinette (Zeeland); 7, Six Musical Spillers, C. F. Clarke (Celtic); 9, Marie and Billy Hart (New York), Wilkes Lloyd and Co., Agnes Hyland (Pennsylvania).

TWO NEW SKETCHES.

Meyer Harris, with the Aaron Hoffman sketch, "The End of the World," has accepted a new piece, "Scrappy Hogan's Return," which will open shortly.

Richard Warner is the author of the new act. He has also written a new playlet, "Kit Norton's Affair," for Franklyn Gale. Miss Gale formerly starred in a road production of "The Third Degree."

BUYS UTICA FOR WEEK.

Utica, N. Y., Nov. 6.

The Shubert theatre has been sold by Wilmer & Vincent to Louis Wesley for this week. He has placed a vaudeville show here headed by Irene Franklin and Burt Green. Among others are "Billy's Tombstones," Arthur Rigby, and The Dooleys.

Jack Ball has joined the Eugenia Blair Company, now touring in "Madame X."

"PUSS IN BOOTS" STORY.

Quite some talk has been created through the booking of B. A. Rolfe's newest production, "Puss in Boots" on the Orpheum Circuit. The act opens at Kansas City next week.

While playing for the two weeks ending last Sunday, at Proctor's Fifth Avenue, the Rolfe number (said to have cost \$9,000 to produce) was offered and practically accepted by managers in the United Booking Offices. Later word was given out that "Puss in Boots" would not be given dates in the eastern big time houses, which are booked by the U. B. O. No reason was assigned other than it has been said someone in the United Agency stated "Oh, that act has been working for Proctor for two weeks. Why should we (Keith) give anything to it now?"

Mr. Rolfe is said to barely break even on the production at a salary of \$1,750 weekly.

While United Booking Offices booking men call at the Fifth Avenue to see the new material presented there, the feeling that has existed between the Proctor and Keith forces remains the same, according to report, with the Keith people "holding out" on Proctor now, as they have done since the season opened. Besides "holding out" where possible, the Keith theatres bookers continue to attempt corraling all feature numbers before they are submitted to Proctor, using the various ways and devices that may be utilized in the big agency to accomplish the result.

JOE KANE AT WORK.

Joe Kane is going to work. He is seeking a woman for a new double act.

BERNARD AND BURKHART.

The proposed renewal of partnership relations between Mike Bernard and Willie Weston has come to naught. Instead, Mr. Bernard will appear Dec. 2 at the Union Square, New York, with Maurice Burkhart. W. L. Lykens is handling the turn.

FOUR CHANGES FOR SINGLE.

In the new single act Flavia Arcaro will present next week at the Union Square, there will be four changes. Miss Arcaro will appear in "one."



Martin Beck astride an ostrich in Los Angeles. Mr. Beck returned last week from a trip to the Coast.

MINSTRELSY IN LONDON.

On top of the cable advices that minstrelsy seems to be on the boom over in England, comes a report that McIntyre and Heath have been asked to head a blackface show in London. The Palladium, a music hall over there, will have a minstrelsy revival around Christmas, with a couple of other similar projects reported to be shown around that time.

Besides the minstrel troupe, McIntyre and Heath have the refusal of opening in any one of three London halls. The Palace may secure the preference if the partners decide to go across, and do not take up the minstrel troupe proposition.

The wealth of offers received by McIntyre and Heath of late includes one from the Shuberts, for twenty-two weeks, play or pay, at their salary, to open with the Gertrude Hoffmann Revue at the Winter Garden, New York, during the week of Nov. 18.

BOGANNY'S MIDGETS LET IN.

The Joe Boganny troupe of comedy acrobats opened at the Orpheum Monday. The two midgets in the company, detained three days at Ellis Island, through the failure of the B. F. Keith New York Theatres Co. to file a bond for \$500, as demanded, were finally released Tuesday of last week upon \$500 in cash being deposited by someone in the United Booking Offices.

DISCHARGED EIGHT.

Eight of the house attaches at the Colonial were discharged last week. They included one box office man, several ushers and some employees back stage.

ORPHEUM'S ROAD SHOW.

The Orpheum Road Show, going out under the direction of Martin Beck, has not yet been organized. Mr. Beck has practically selected Cecilia Loftus to head the company.

HELD FOR MURDER.

Chicago, Nov. 6.

Charles Newton Cramer, alias Conway, balloon rider and high diver, and his wife, Lillian Beatrice Ryall-Conway, vaudeville actress, were held for the grand jury without bail Monday on the charge of murdering Sophia G. Singer, of Baltimore.

Miss Singer was choked to death at 3229 Indiana avenue. Cramer avers he killed the woman in self-defense, alleging she attacked him with a billy made of a doorknob in a handkerchief and also tried to use a razor on him.

ELECTION NIGHT SHOWS.

Midnight vaudeville shows on Election day were given in all of the larger cities. In New York they were the best attended in some houses.

Hammerstein's gave a performance on the Roof, paying the acts in the bill from the regular program a pro rata for the extra performance. None of the other big time theatres in New York did this, it is said.

Walter Rosenberg kept the Savoy (pop vaudeville) on 34th street open all night. Mr. Rosenberg lost \$50 on Taft and wanted to get even before daybreak.

CHANGE IN SHOW POLICY NOV. 18, AT HAMMERSTEIN'S

With The First "Frank Jones Show," But Nine Acts To Be Given and Entertainment Open Evenings at 8.30. Overture 8.20. Chance for "Try-Outs" in the Mornings

There will be a drastic change in the policy of the vaudeville show at Hammerstein's commencing Nov. 18. Frank Jones places his first bill, as the new booking manager of the house, for the week then starting. It will consist of nine acts, headed by Irene Franklin. The nine-acts policy is to be continued under Mr. Jones' direction. The performances will start at 2.30 and 8.30, with an overture ten minutes earlier.

Mr. Jones has let it be known that any new or aspiring act wishing a "try out" in New York, with a view to opening at Hammerstein's, may have the use of the Hammerstein stage any morning by appointment, when he and other booking men who may be interested will watch the performance.

Besides looking after the bookings of Hammerstein's at the United Offices daily, Mr. Jones has established office hours in the theatre during the evening. For a couple of hours, he will devote himself exclusively to agents.

Hammerstein's for a long while has been giving a weekly program of from twelve to fifteen acts. Mr. Jones believes several of the turns were wasted through the audience arriving late or leaving before the long show made necessary by the number of acts concluded. In attempting to build up a dignified policy for "The Corner" as a vaudeville centre, Mr. Jones has decided on the nine-act bill.

CORBETT OUT; LOST 23 POUNDS.

Philadelphia, Nov. 6.

James J. Corbett left the Jefferson Hospital to cast his vote for president. The ex-champion heavyweight pugilist and monologist took a walk for the first time since his operation, last Sunday. He went out to get weighed and upon learning he had lost twenty-three pounds went back to the hospital.

Corbett's time on the Sullivan-Considine Circuit is being held for him. He will not be able to appear for about six weeks.

SOMETHING EXPECTED.

Something is expected to happen around the Consolidated Booking offices within the week. It looks like the circuits booking through the agency will continue single handed after the operation is through with.

LYRIC GOES TO SEAVER.

Chicago, Nov. 6.

The Lyric, formerly operated by the Messrs. Shubert, will become the Great Northern Hippodrome, under the direction of Vernon C. Seaver, Monday, Nov. 11. Continuous performances from 11 a. m. to 11 p. m. will be the policy, with a 10-cent price for all day and 10-20 at night.

Mr. Seaver, who controls the Buffalo Wild West Show, and has the Al Fresco Beach Park at Peoria, Ill., and the Princess theatre there, as well as

the Alcazar in Chicago, has engaged the following bill to open the house under the new regime: Reno McCree and Lula Davenport Troupe; Menlo Moore's "Rah Rah" Boys; Fox and Foe's Circus; Bert Shepherd and Co.; Roscoe's Aerial Dogs; Elina Gardner; Libonati and Bill Dooley.

Mr. Seaver, among other things lays claim to having introduced 5-cent pictures to Chicago, and also to having built the first 5-cent motion picture house in the "loop" district.

WARD HAS BROADWAY.

Detroit, Nov. 6.

The United Amusement Co., John M. Ward, general manager, has taken a 20-year lease of the new Broadway theatre, now being erected at Broadway and Gratiot avenue. Ward was formerly the manager of the Gayety here.

The house is expected to be completed by Dec. 1, and will have a seating capacity of 1,800. Vaudeville is to be its policy.

FOX STARTS NELSON.

Springfield, Mass., Nov. 6.

William Fox opened opposition to Poli's Monday evening when he started off pop vaudeville in the Nelson, until recently operated by Poli in addition to his other vaudeville theatre here.

The Nelson got a good send off with a good show. On the program for the first half were Gertrude Dean Forbes and Co., Brady and Mahoney, La Maze, Blaise Trio, Wells, Reid and Wells, George Armstrong, Camedia Powezillo.

Jos. Carr is house manager. John Zanft is general representative for Mr. Fox at this point.

NEW MOVIE LOOMS UP.

A new enterprise in the moving picture field which may assume formidable proportions has been started. Rooms have been fitted up in the Savoy Theatre building at a cost of \$3,000, to demonstrate a new device for moving pictures. It is understood the venture commands ample capital and the promoters will go into the film production business independently.

The inventor is George R. Webb, with offices in the Childs' building in 34th street. An advantage over the old style talking devices is claimed for this new invention. Webb, who invented the Magnaphone, the sound producer used at the Grand Central depot, New York, for announcing trains, declares he has perfected a system by which the horn amplifier is eliminated and the sounds are circulated by means of small machines distributed in every part of the theatre. It is also declared that the pictures and sound effects are absolutely synchronous.

Through the interest they have in the Magnaphone, it is declared that several big railroad financial men have expressed willingness to back the Webb enterprise.

It was at first rumored that J. J. Kennedy and Percy L. Waters, former officials in the Motion Picture Patents Co., were interested, Mr. Kennedy being identified with railroad interests, but this has been denied.

LAFAYETTE IN HARLEM OPENS.

The new LaFayette theatre, controlled by the LaFayette Amusement Co., opened to the public of Harlem at 131st street and Seventh avenue Monday night. It is booked by the Family Department of the United Booking Offices.

When word was announced that the LaFayette would run pop vaudeville the neighborhood promised its full support if the management will do all within its power to keep the negroes of Harlem from flocking to the place.

Monday night the colored theatre-goers, on visiting the box office, were informed all orchestra tickets were sold. Not a colored act was on the first bill.

FIRST WRIT VACATED.

Harry First and Co. are playing at the Yorkville this week, the temporary injunction granted to the 86th Street Amusement Co. having been vacated when it came up for argument late last week.

The court summed up the merits of the case as follows:

"Nowhere in the moving papers is it shown that the contract sought to be enforced was signed by the defendants or either of them, nor is there any proof that the party said to have signed the same as agent had any authority. On the contrary, it appears that the contract was never signed by the defendants, nor did they authorize anyone to sign for them. It is apparent that the so-called agent simply had the power to book or look for employment for the defendants. The moving papers wholly fail to show any facts that would warrant a court of equity in intervening. Motion for an injunction pendente lite denied."

When First signed contracts with the Marcus Loew Circuit to play the Yorkville he entered into a stipulation that he would not play at the 86th Street, which is in close opposition. In return for this consideration the Loew people agreed to his accepting an engagement last week at the DeKalb Avenue, Brooklyn, also booked by the Consolidated Booking Offices.

Subsequently Harry Horowitz, who acts as agent for the act, signed contracts for the 86th Street, presumably without the authority of his principal.

It is said that Mr. First will bring suit against Moss & Brill, who control the 86th Street Amusement Co., to recover the amount lost by him last week through the temporary restraining order obtained by the managers, and which the court vacated Thursday, too late for the act to fill in the final half of last week.

The Amusement Co. furnished a bond when applying for the temporary injunction. This, it is said, will be sufficient to reimburse Mr. First for any judgment recovered.

HIP ASKING FOR MASON.

The London Hippodrome is asking for Jack Mason. It wants the producer to stage its new show, which will go on around Xmas. Louis Hirsch will write the music, mostly in the rag strain.

Mr. Mason has just finished putting on some numbers in John Cort's "Princess" show. Before that he staged six numbers in "The Woman Hater's Club."

NOT AT THE PALACE.

Chicago, Nov. 6.

It has been definitely decided that Ethel Barrymore and company will not play the Palace on her return Chicago engagement, as previously announced. Because of the small capacity of the Palace the management has decided not to play exceptionally big attractions.

All box office records at the Palace Music Hall were broken last week. No particular attraction other than a good all-around vaudeville show was responsible.



EUNICE BURNHAM WITH CHARLES IRWIN

Are now breaking in a novel idea, a song sketch. Miss Burnham, formerly of Burnham and Greenwood, has written the music of the new piece, which includes a song about herself entitled, "I'm Not Fat, Just Plump." After a week or two out of town the couple will bring the offering to New York for a showing.

TRAVESTYING "FINE FEATHERS."

Chicago, Nov. 6.

Frank Beal is preparing for vaudeville the one-act burlesque on Eugene Walter's "Fine Feathers" now current at the Cort. The title of the satire is "Nine Feathers," and was written by Fred Donaghey as a curtain raiser for "The Girl at the Gate." It was tried out in Detroit when that piece opened, and, according to reports, was a big hit.

Beal is negotiating for a week at the Majestic with the travesty, which carries a cast of five.

"BARNYARD ROMEO" CASTED.

The revival of "The Barnyard Romeo" for William Morris' Annette Kellermann road show, has been casted. Among the principals will be Jefferson De Angelis, Stella Mayhew, Dorothy Webb, G. Molasso, Kalmer and Brown and Billie Taylor. The Kellermann "Undine" skit will also be in the performance, with an olio separating the two parts.

Miss Mayhew and Mr. Taylor are billed to headline the Hammerstein program next week. They may not join the show until after it opens at New Haven Nov. 15, to remain in the college town two days.

MURDOCK RETURNS.

Monday was marked in vaudeville by the return of John J. Murdock to the United Booking Offices. Mr. Murdock had rested for a couple of weeks at the home of his wife's folks, in Fulton, N. Y.

TANGUAY OPENING IN CHICAGO.

Chicago, Nov. 6.

Eva Tanguay will resume her vaudeville tour by appearing for two weeks at the Palace, opening Nov. 18.

For the first week of her stay here, Miss Tanguay will have opposed to her, Mrs. Langtry, at the Majestic.

AYRES DENIES CHARGE.

San Francisco, Nov. 6.

Sydney Ayres, now touring the Orpheum Circuit, recently married Anne Frank of Oakland. Nothing was known here about a former matrimonial alliance until his first wife issued a statement claiming that honor and denying that she had ever been legally separated.

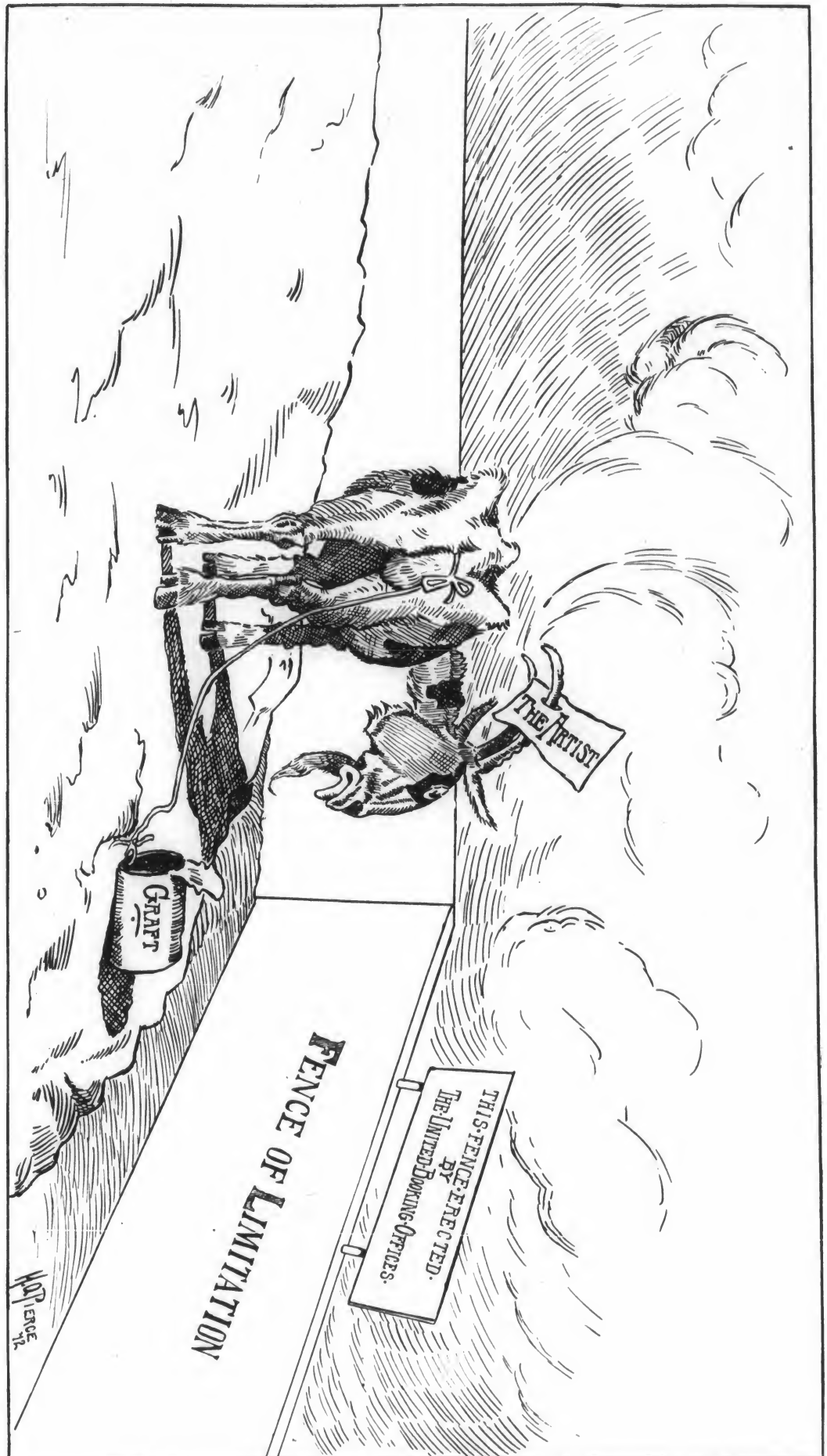
Confronted with this statement Ayres issued the following to the newspapers:

"I am not a bigamist—not a fool, as I would have been in marrying again without a legal right to do so. The fact that I was divorced became generally known through newspaper publicity at the time I secured the decree. I received my decree of divorce in Portland, through John Logan, my attorney, the decree of divorce having been granted at Oregon City, Ore., some time last August. It is all of record in the courts of Oregon."

HARRY FOX WANTS DIVORCE.

Parting of the marriage tie is wanted by Harry Fox, who has started an action for divorce against his wife, professionally known as Lydia Barclay.

"THAT POOR OLD GOAT"



\$12,000 WEEKLY COST OF SARAH BERNHARDT COMPANY

Most Expensive Vaudeville Road Show Ever. \$9,000 or More Weekly for Bernhardt, Six Numbers Surrounding Her. Twenty Weeks' Contract.

At least \$12,000 will be the weekly cost of the Bernhardt Road Show Martin Beck will start on its travels Dec. 2 at the Majestic, Chicago. Of this sum \$9,000 will be charged up to the account of the French actress, including her salary, \$7,000 weekly. Other incidentals will be payment for six acts surrounding the star, the maintenance of a private Pullman car, transportation from London over to the U. S. and back for twenty people, and several other items.

Mme. Bernhardt will open in Chicago with "Une Nuit de Moel" ("One Christmas Night"). Her repertoire will include "La Tosca," "Theodora," "Camille," "Queen Elizabeth" and "Lucrezia Borgia." Eddy Sullivan, of the C. B. Dillingham forces in Chicago just now, will manage the Bernhardt tour.

The private car has been named "The Bernhardt." It will carry a chef, porter and maid, besides the Bernhardt company of nineteen people. These the Divine Sarah will bring over with her, also the scenery and costumes for the pieces.

Mr. Beck is selecting the turns that are to accompany the French people over the Orpheum Circuit. The show will remain for two weeks in several of the Orpheum cities, commencing with Chicago. Twenty weeks in all have been contracted for.

AGENTS GOING SHOOTING.

Tonight is the night for the agents. Several are leaving for Saranac, where they will shoot any old thing that may be around, if there isn't a poker game started to break up their mission.

The party is Harry Weber, Frank Bohm, Easy Money Morris, James E. Plunkett and Ray Hodgdon.

TWO DIVORCES GRANTED.

San Francisco, Nov. 6. Two divorce decrees were signed by the courts here this week. One dissolved the matrimonial partnership of Emma A. and George E. Harris, the latter a wooden shoe dancer. The other freed Elizabeth Werner from Henry Werner, a moving picture promoter.

In the Harris case cruelty was alleged by the wife. Mrs. Werner charged habitual drunkenness.

U. B. O. DODGES SUIT.

The United Booking Offices has made a settlement with James Sheldon in the latter's suit to collect \$1,000 on a claim for professional services in connection with the passage of the Employment Agency law two years ago through the New York Legislature.

Sheldon is a lawyer at 170 Broadway, New York, and was retained by the U. B. O. to look after its interests during the passage of the law which had been framed by the

actors' organization and which the managers regarded as legislation hostile to their interests.

Mr. Sheldon made an assignment of his claim and the suit was brought in an up-State town. A motion was heard on an application for a change of venue to New York. This was granted and the case was put on the short cause calendar on the stipulation that it would be presented within a period of two hours.

It was then counsel for the two sides got together and effected a settlement.

STOLE CHURCH'S

John B. Church was last seen surging down Broadway Saturday afternoon, headed for Wilmington. Church, formerly one of Bostock's head men, brought a troupe of Arabs all the way from Algeria. They arrived several weeks ago tucked under his arm.

While Church was circulating among the manager trying to get a route for the acrobats, some other agent got the leader's ear and unknown to Church hooked the act for Wilmington last week. Church didn't learn of the elopement until Saturday morning.

CLUBHOUSE OPENING SET.

Providing present plans do not miscarry, the White Rats Actors' Union expects to take possession of its new home on 47th street Thanksgiving eve.

W. W. Waters, of the Union, says the Rats will get in the new place Nov. 30 if the Thanksgiving date is postponed.

The opening will be celebrated with a big entertainment.

LEVY LEASES BELASCO.

San Francisco, Nov. 6. Authoritative confirmation of the leasing of the Belasco, Los Angeles, has been made here by Bert Levy, who announces vaudeville will be inaugurated in the house Christmas week.

The lease is for six and one-half years.

W. R. Dailey, one of Mr. Levy's representatives, left for Sacramento today. He proposes arranging to resume Levy vaudeville at the Diepenbrock in that city, commencing Dec. 1, it is said.

"DANCE DREAM" IN LONDON.

Arthur Hopkins, producer of "The Dance Dream" in vaudeville, is preparing to place another company for London.

"COPY ACT" BURGLARS.

(Special Cable to VARIETY.)

Berlin, Nov. 6.

Harry Houdini's dressing room at Circus Busch was broken into at night and measurements taken of his apparatus. It is believed to be the work of those behind a "copy act" that is already advertising.

LOEW'S YORKVILLE SCHEME.

A scheme has been evolved by Marcus Loew that will result in a total capacity of over 5,000 in his two Yorkville theatres, when the new Loew's Orpheum is completed. That will be in January next.

Wandering over the plot of his new house the other day, Mr. Loew discovered the stage of the Orpheum will back against the stage of his present Yorkville. Taking advantage of the situation, Loew decided then and there to play pop vaudeville in both houses, removing the bill from the Orpheum through a door broken through, into the Yorkville.

The Yorkville houses will "split the week" with the American. The program uptown will be run in the same manner as is now done at the American between the theatre downstairs and the Roof.

The Yorkville, which has been playing Loew vaudeville for some seasons, seats about 1,200. The new Orpheum will have a capacity for 2,800, besides standing room that can accommodate 1,000 standees.

HODGDON AND HIS AUTO.

When E. F. Albee and John J. Murdoch presented Sam Hodgdon with a new Chalmers automobile some weeks ago, it looked very rosy for the United Booking Offices' chief booker.

Mr. and Mrs. Hodgdon moved up on the Hudson, and Mr. Hodgdon motored into town every day, excepting one day, when he sent the machine to the repair shop. The bill came back. Sam looked at it, then informed the repair people they could keep the machine in payment. The Hodgdon auto is still in the shop.

REOPENING LUZERNE.

Wilkes-Barre, Nov. 6.

M. Ferrendine, of Baltimore, has taken over the Luzerne here. He will rename the house Majestic, and open it next week as a pop vaudeville house.

The Poli house, playing stock since the summer, will change over to vaudeville Monday giving a big time program.

"PUTTING IT OVER" STOPS.

"Putting It Over," a show that first saw the light early in the season in Chicago, has closed on the road.

ELSIE LANDER.

An Australian actress who has gained fame in her native country, Elsie Lander, is now about to make her debut in American vaudeville. Selecting as her vehicle a dramatic episode entitled "Memories," she has surrounded herself with only the best of everything.

"Memories" calls for stage settings and lighting effects. In both departments Miss Landers has gone ahead of anything that vaudeville has yet seen in the line of scenic equipment. The mounting of the piece will have cost more when ready than the staging of many legitimate plays.

After a few weeks outside of New York the piece will be brought to the Metropolis for a hearing. Pictures of Miss Landers appear on the VARIETY's cover.

PROFESSIONAL MAGIC SHOW.

Martinka's little theatre on Sixth avenue was crowded to the doors Saturday evening, when the American Society of Magicians gave a professional show after their regular monthly meeting. There were 150 members present, many from out of town.

The event of the evening, aside from the amusement the professional mystifiers got from doping out the methods of the others, was the first appearance of the 9-year-old son of C. O. Cranbourne as a magician. The youngster's debut marked the advent of the sixth generation of the Cranbourne family in legerdemain. C. O. Cranbourne's father and grandfather were court entertainers in Holland, and for two generations before that the heads of the Cranbourne family made a profession out of lifting rabbits from hats.

The youngster broke into his father's act at Martinka's by declaring from the audience as his father was about to do a mechanical trick, "Why, I did that years ago," and upon being invited upon the platform proceeded to perform the feat smoothly.

Collins, of Philadelphia, showed the magicians a new escape trick. He permitted a committee to lock his two wrists in a hinged pillory or stock, fastened with a padlock so that there was no apparent way to reach it. The weight of opinion appeared to be that the trick was worked from the hinge. It took Collins two minutes to make the escape, the worker being concealed while releasing himself. "Too long" was the verdict.

John C. Adams, master of ceremonies, declared for the use of the word "problems" as a substitute for "tricks." "Nearly all feats of magic" he said, "have a basis in a scientific principle, and it has always seemed to me that the word 'trick' carries a disagreeable meaning." There was no debate on the subject.

Irwin showed several card tricks and in place of the usual showman's patter, made a plea for the support of brother entertainers to discourage acts doing magic exposes. He argued that the only expose that does not work an injury to straight magic is the sort that does not really show the method of working a trick. He gave an illustration of his contention by doing the paper tearing trick and then exposing one of the several methods of working it. Then he worked the trick with exposure by another method. The magicians applauded.

LOEW BOOKINGS.

Ida Fuller has been engaged to play the Loew and Sullivan-Considine Circuits, for forty consecutive weeks, opening Nov. 18 in New York.

The Three Yoscarrys, who went on to Boston to join the Gertrude Hoffmann show, will retire from the organization, opening for Loew next Monday.

Power's Elephants opened at the Yorkville Monday.

The Romany Opera Co., with ten people, starts on the Loew time, Nov. 11, at the Shubert, Brooklyn.

The Cadets de Gascogne opened at the Fulton, Brooklyn, this week.

Enma Francis opens on the Loew time Monday, with S.-C. circuit to follow.

VARIETY

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W. BUCHANAN TAYLOR

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66 bis, Rue Saint Didier
EDWARD G. KENDREW

BERLIN
15 Karl St.
E. A. LEVY

ADVERTISEMENTS.

Advertising copy for current issue must reach New York office by 6 p. m. Wednesday. Advertisements by mail should be accompanied by remittance.

SUBSCRIPTION RATES.

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Vol. XXVIII. November 8, 1912 No. 10

James Sheedy has returned to the Sheedy Booking Agency.

Elizabeth Brice is with "The Follies of 1912."

The Empire, Glens Falls, N. Y., will start playing pop vaudeville Nov. 18.

The Sam Bernard show opens at Albany, Nov. 16.

"The Berlin Madcaps," from "Tantalizing Tommy" show, will go with the "Vera Violetta" production.

The Park, Glens Falls, N. Y., has been added to Walter Plimmer's string. It will split the week with Utica.

The Kronprinz Wilhelm Wednesday brought in Enrico Caruso and Geraldine Farrar.

Claxton Wilstach is managing the road tour of the Sothern-Marlowe company.

Sid Herbert (Bell Boy Trio) and wife are happy over a twelve-pound boy.

Lena Bruce (Bruce and Dagneau) is critically ill at St. Luke's Hospital, Chicago.

Gaby Deslys is due on the Corona, coming in this week. She is expected to reopen in "Vera Violetta," Nov. 18.

Max Johns has been engaged as musical director for the Rawson and Clare "girl act" on the S-C time.

Mrs. Charles Young Partner, of the Breakaway Barlows, has recovered from a severe attack of appendicitis.

Tom Miner is going about with his arm in a sling. He caught cold during the opening of the People's theatre and the result was an attack of neuritis in his arm.

Pamela Gaythorne, of "Our Wives," at Wallack's, is entertaining her mother from India.

Edna Callahan was granted a divorce from Charles Callahan (Collins and Hawley), Oct. 24 and given the custody of their baby daughter, Grace Thelma.

"The Beauty Shop," with Sada Wander and George Stone, has been booked to open on the Sullivan-Considine Circuit, Dec. 8.

Adelaide French opened at White Plains Nov. 4, in her second tour of "Madame X." The show is booked south.

Bruce Logan, who managed the Apollo Quartet, has a new military travesty act known as Logan and Ferris.

Beth Callan (Mrs. Ernest Stanton) joined the "Merry Countess" company last week.

Maurice Rose is thinking about buying the Marinelli agency. He won \$85 playing poker Saturday night. Yes, Mr. Rose got the money fairly.

Mrs. Lewis McCord, absent from the stage since the death of her husband, started out in a dramatic sketch a few weeks ago.

Nov. 5, Mrs. J. A. O'Brien, wife of Arthur O'Brien, presented her husband with a lusty-toned eight-pound boy.

Ray Moyer is the fourth member of the Moyer family (which includes Ger-tie) to go on the stage, and has joined "Puss in Boots."

Booth Tarkington, the Indian author and playwright, is announced to marry Mrs. Susana Robinson, a Dayton, O., society woman.

Eddie Silbon, of the Imperial Viennese Troup with the Barnum-Bailey circus, is in a Texas hospital. He had a bad fall during one of the Lone Star stands. Two ribs were broken.

Clara Rafalo, with the People's theatre company last season, and who sued the house proprietors for breach of contract, was awarded \$2,340 by a jury in the City Court Monday.

Willard Holcomb has taken his sketch "Her Last Rehearsal" out of the camphor chest and will organize a company to play it again. Edward M. White, a veteran legitimate actor, may have the principal role.

Harry Finkelstein, known in vaudeville as Morel Bernardo, became involved in an altercation with a street car conductor in San Francisco and as a result of the argument is now in the Mission Emergency Hospital with a fractured collarbone.

Joe Schenck and Chris Brown had a horse race the other morning. They got up early, and ran their nags over the Speedway, so they say. Mr. Schenck says Joe Schenck won the race, while Chris Brown admitted that Chris Brown was the winner.

The Lionel E. Lawrence Players is the latest vaudeville aggregation to adopt the "Players" method of billing. It consists of four people, who will appear in a playlet by George Kelly, entitled "Getting Away With It." The names of the "Players" are Jean Patriquin, Jean Pollard, Matty Aubrey, James J. Gaylor.

The "Pet of the Petticoats," piece renamed "Exceeding the Speed Limit," is now in rehearsal. It has been rewritten by Owen Davis, erstwhile melodrama playwright, with a goodly portion of Carter De Haven's role of his own making. Others in the cast are Elizabeth Murray, Frederic Bond, Flora Parker and Albert Parker.

In memory of the seven ship's musicians, who lost their lives when the Titanic went down, a bronze tablet was unveiled last Sunday, by the Musical Mutual Protective Union, at its club house in the Yorkville Casino, Eighty-sixth street. Two bars of "Nearer My God To Thee" which the band played when the ship sank are on the tablet.

The stage children's ballet class opened this week. Mrs. Anna V. Morrison, principal of the Stage Children's School, received the youngsters and turned them over to Carl Marwig, the maitre de ballet, who will instruct them. Children who wish to join the class are asked to call at the office of Mrs. Morrison, in the Gaiety theatre.

Have Your Address in VARIETY!

VARIETY will inaugurate (upon receipt of sufficient applications), an Address Department, to be printed in every issue. Changes may be made weekly. Where a route is preferred to a permanent address that may be inserted instead.

The total charge will be \$5 yearly, name and address or route to occupy one line. Where bold face type is desired for the name, the charge will be \$10 yearly.

All players, managers and agents in every branch of the profession are eligible to this department.

Owing to the large number of names carried in "Bills Next Week," the Vaudeville "Route" department in VARIETY has been discontinued.

Applications should be accompanied by the permanent address, or route, whichever is preferred, and remittance for the proper amount, \$5 for name and address only, or \$10 for the same, with name in bold face type.

It is aimed to make this department the most complete and reliable theatrical directory ever published.

Jennings, Jewell and Barlowe are in New York with a new act. Miss Barlowe is a new member of the combination since the other Jennings left.

Alice Reyos has rehearsed a new turn for vaudeville in which she will have the assistance of two men and a trained monkey.

A three-reel picture of "Quincy Adams Sawyer" was completed this week under Joseph Byron Totten's direction.

Frank Russell (Flying Russells) and Laura Richmond, a non-professional, of Tacoma, Wash., have confirmed the report of their marriage in the west.

Dave Robinson is back from Mt. Clemens.

Iwanoff, the aerial artist, who appeared over here some time ago, is in the Bulgarian army, fighting against the Turks.

It was Mrs. Ernesto, mother of the Three Ernesto Sisters, who died recently and not Mrs. T. E. Blush, mother of the Loretta Twins, as reported in last week's VARIETY.

Lee Harrison joined the cast of "The Whirl of Society" in Cincinnati Monday. His former vaudeville associate, Barney Bernard, will become a member of the new Gaby Deslys show.

"SYNDICATE" NEEDS NEW STAR FOR THE PRODUCTION OF "EVA"

Role Turned Over to Elsie Ferguson, But Requires Singer as Well as Actress. Premiere Necessarily Postponed. May Occur Around Christmas.

A new star will have to be found, it is said, by Klaw & Erlanger for the production of "Eva," now in rehearsal. It was reported this week K. & E. were hanging out danger signals calling for one.

Elsie Ferguson was given the leading role in the imported show. While Miss Ferguson qualified as an actress, the part in the melodrama set to music called for a singer as well.

"Eva" was to have opened in Philadelphia Nov. 25. The forthcoming change in the leading principal will cause a postponement of the premiere until Christmas, according to report.

Miss Ferguson, a former Henry B. Harris star, was taken over by Klaw & Erlanger after the death of Harris.

CLAY SMITH IN "PANKY."

The "Hanky Panky" show will shortly have Clay Smith playing the role vacated by Carter De Haven, who left to lead the A. H. Woods new production.

Mr. Smith will replace Frank Tierney in the part. Tierney joined a week or so ago.

"Hanky Panky" opened in Brooklyn Monday, to a \$4,000 advance sale.

BARR, EXPOSITION OFFICIAL.

San Francisco, Nov. 6. James A. Barr has been appointed manager of the Bureau of Conventions of the Panama Pacific Exposition. This was the post tendered Charles E. Bray.

ACTOR'S OPINION OF HUSBAND.

Boston, Nov. 6. Mrs. Agnes S. Mahoney, an actress, secured a decree in the Suffolk Divorce Court from her husband, Charles Mahoney. She charged he came into their home early in the morning with his company and dragged her out of bed to cook meals for them.

Carl R. Sawyer, an actor, told Judge Hardy that Mahoney "was too horrid for anything." On the stand Sawyer said, "My goodness, Judge, you wouldn't believe it if I told you how he acted."

"OFFICER 666" LONDON SUCCESS.

(Special Cable to VARIETY.)

London, Nov. 6. "Officer 666" is a certain hit at the Globe. The cast includes Wallace Eddinger, Daniel Moyses, Sam Sothorn. Honors go to Hiva Birkett.

FRITZI GOING OUT AGAIN.

Fritzi Scheff still has the utmost confidence in "The Love Wager" and has contracted with Jos. M. Gaits to reopen in the piece Nov. 18.

She had an offer of ten weeks in vaudeville direct from the United Booking Office at \$3,000 weekly, for anything she cared to offer in the two-day, either a single or a musical sketch, but was already contracted for

a reappearance in "The Love Wager." Miss Scheff expresses the utmost willingness to play in vaudeville when not otherwise engaged and says that if the offer is open in the spring she will be pleased to accept.

The U. B. O. offer is probably the largest made to any act this season.

CLAIMS MOCK MARRIAGE.

Boston, Nov. 6. Harvey D. Hadlock, actor and formerly connected with Charles Gorman's theatrical agency, applied for a divorce from Carolyn M. Atwood-Lingre whom he claimed to have married. She denied that there had ever been a marriage, claiming the ceremony was that of a mock marriage. Judge Hardy heard both sides of the case and it developed that she had since married again, to a school master.

Judge Hardy refused to grant Hadlock a decree. Hadlock is the son of a former wealthy and noted lawyer.

"SUN DODGERS" AT BROADWAY?

Ned Wayburn is conducting both the rehearsals of the Sam Bernard show and "The Sun Dodgers."

"The Sun Dodgers" is very likely to open at the Broadway two weeks from next Monday, according to present plans of the Lew Fields office. A road showing will be made Nov. 18.

Maud Gray is with the show, and will do a dance with Harry Clarke. Another dancing feature will be furnished by Jack Jarrott and Nan Brennan, Blanche Ring's former understudy.

Bessie Wynn has been engaged for the role first taken by Eva Tanguay.

15 ACTS IN REVUE.

The Gertrude Hoffmann Revue, called "From Broadway to Paris," will have about 15 vaudeville acts in the performance, upon opening at the Winter Garden, New York, during the week of Nov. 18.

This week the principal engagement entered for the show was Louise Dresser, who had thought of playing once more in vaudeville with a three-act. Pietro, the accordion player, and Cooper and Robinson, a colored act, were also engaged. The Skatelles were put in a couple of weeks ago. The acts were engaged for the Shuberts through Jos. Shea.

The Charles Ahearn Troupe of comedy bicyclists opened in the first performance. They have a scene built around the turn, which is reported from Boston one of the big hits of the production. Sam Mann joined last week in Boston. Ernest Stanton has signed to do a three minutes' dance disguised as a giant rooster. Jim Morton, George Bickel and Harry Austin will remain for its New York engagement.

PLAYWRIGHT HANGED.

Wethersfield, Conn., Nov. 6. George Redding, playwright and actor, was hanged here last Friday, for the murder of Morris Greenburg, of Hamden, in September, 1911.

It was alleged Redding killed Greenburg so that he might court Mrs. Laura Hudson, a beautiful widow. She visited the condemned man two days before the death sentence was carried out.

NEW INDIAN OPERA.

Boston, Nov. 6. Next season the Boston Opera House will see the production of a new opera, by Charles Wakefield Cadman, based on an Indian subject. Alice Nielsen is to be the heroine.

The book was read to Henry Russell, managing director of the Boston Opera company, and Mr. Caplet, the musical director. They are said to be very favorably impressed.

SHOWS IN PHILLY.

Philadelphia, Nov. 6. The two Shubert houses had the big openings this week. "Buntz" started what is scheduled to be a long run at the Adelphi. It looks like one of the biggest hits of the season. Next door in the Lyric Sothorn and Marlowe began a three week's revival, opening with "Much Ado About Nothing." There was the warmest kind of a welcome given by a capacity house. The advance sale is reported as tremendous.

Kitty Gordon in "The Enchantress" which she presented here last season drew well at the Forrest. Here for only one week.

All the other houses held hold-overs. The announcement of the closing of "Louisiana Lou" this Saturday at the Walnut came as a surprise. The piece was not drawing big business, but it was thought it would pick up after election. "The Man Higher Up" comes in next week, from the Olympic, Chicago. Percy J. Kelly was here to arrange for the opening.

"Robin Hood" is doing only fairly at the Chestnut Street Opera House. The \$2 scale probably hurt its chances. "The Woman" is doing nice business at the Garrick.

Robert Hilliard appears to have a big success in the detective play "The Argyle Case," pulling strong in its third week at the Broad.

WEEK IN FRISCO.

San Francisco, Nov. 6. Julian Eltinge in "The Fascinating Widow" is drawing business at the Columbia. This week capacity houses are the rule. The Cort is doing fairly with Holbrook Blinn in "A Romance of the Underworld." Kolb and Dill are playing to satisfactory returns at the Savoy.

The Maude Fealy-James Durkin stock is being supported in a gratifying manner. The current attraction is "When Knighthood Was in Flower."

"The Chocolate Soldier" will be the next offering at the Cort. It will remain only a week.

WOLF! WOLF!

Philadelphia, Nov. 6. Kitty Gordon reported to the police today that her room in the Hotel Walton had been broken into and diamonds worth several hundred dollars stolen.

TEST VOTE ON CLOSING.

San Francisco, Nov. 6. The local Law and Order organization is planning to secure a test vote in the December election on the Sunday closing of the theatres through local option.

The same source of information claims if the matter is put to a popular vote, it will be decided negatively.

ON COMMONWEALTH PLAN.

Marshall Farnum, who has been heading the third company of "The Littlest Rebel" under Al. H. Woods' direction, is still out but the show is no longer operated by the Woods office.

Wood closed the company but Farnum and the players reorganized. They are now going it on the commonwealth plan.



REINE DAVIS

At the Union Square, New York, next week (Nov. 11), in a repertoire of new songs.

ANNA HELD IS COMING BACK BUT NOT FOR FLO ZIEGFELD

Will Start Tour of Year and One Half in May Under Direction of M. B. Leavitt. Compton McKenzie, the Versatile. Valeska Suratt's Language. Jack Rose a Greenroom Club Member. J. C. Williamson Seriously Ill in London.

By LEANDER RICHARDSON

Anna Held again is coming to this country next season, but not under the management of Florenz Ziegfeld, Jr. The tour will be made under the direction of M. B. Leavitt, who returned to New York the other day from Paris, and, like the man in the song, "walked right in and turned around and walked right out again."

To be literal, he sailed in by the ocean ferry, and either sailed away again or will do so to-morrow.

While in Paris Mr. Leavitt had several conferences with Miss Held, resulting in an agreement for the most extended trip this actress ever has made.

It will begin in Paris, where Miss Held quite naturally will play in French, with a native supporting company. She then will come to America, opening in New York and passing on to the Pacific coast. Returning to this city, Miss Held will proceed to Buenos Ayres and the South American territory, thence crossing direct to England and from that point on home.

This tour will occupy about a year and a half in all. The opening in Paris will occur in May, and the engagement will continue until the beginning of August. The piece, a new French vaudeville now being written, will be translated into English immediately after the Paris production, and an American company will be in rehearsal by the time the star reaches New York.

McKenzie, the Versatile.

This Compton McKenzie, whose play, called "Carnival," is to be the starring vehicle for Grace George this season, seems to be a versatile genius indeed. In the first place, he wrote the widely circulated novel which forms the basis for the drama. In the second, he made the stage version. In the third, he is conducting the rehearsals. And finally, he is going to play one of the principal parts.

Mr. McKenzie is an Englishman, with a youthful face and slender figure, and you might guess him to be from 28 to 35 years of age. Most of the time he has a briar pipe in his teeth, and when he says he likes America he looks straight at you and you feel that he is not kidding.

As a fact, he ought to like us, for his story has had a big sale here, and since he struck these shores the magazines and newspapers have been after him at a great rate to write for them.

The production of the McKenzie play has been fixed for Toronto a week from next Monday, and probably it will not reach New York under a month's time. The story is about a ballet girl from the Alhambra, London, who keeps herself pure and gets no thanks for it—which is a basic condition of a good deal

of real life not confined exclusively to ballet girls.

Lackaye Goes Back.

Wilton Lackaye will cease to be Fagin in "Oliver Twist" to-morrow night, in one of the Indiana towns, and will return to the cast of "Fine Feathers" at the Cort theatre, Chicago, Sunday evening. This is moving some, and the odd feature of it is that Mr. Lackaye merely is putting reverse English on a previous shift of his.

He was in "Fine Feathers" when Liebler & Co. lost Nat Goodwin, their original Fagin, and Lackaye stepped out of one cast and into the other between days, in spite of efforts in court to restrain him. Now he steps back.

Lackaye probably will remain with Mr. Frazee's play through the rest of the season, and naturally will strengthen the New York production at Christmas time, for he has a large following here.

Valeska's Hot Talk.

Ada Henry came to town the other afternoon almost frothing at the mouth with rage. Ada had been bottling up her feelings for several days, all the way from some place in the middle west, where she had quit the Valeska Suratt show on account of the stirring nature of the star's conversation.

Miss Henry has been in burlesque during most of her life, and it is but fair to suppose she had heard some varieties of language before she joined Valeska. Many burlesquers do talk with fluency and picturesqueness, but Miss Henry never until now was known to jump a company on account of any verbal flights which came to her attention.

The efflorescence of Miss Suratt, however, was too much for Ada, and, blushing, she chucked her job and boarded the first train east. Arriving on Broadway she hunted up her manager, Jake Shubert, to tell him what had happened. He already had been informed by telegraph, and chided her for unprofessional conduct.

"What do you mean by leaving the show in the lurch?" he demanded, in entirely just indignation.

"I couldn't stay. Never heard anything like it in all my life," responded Miss Henry.

"You get right on a train and go straight back," commanded Mr. Shubert severely. "That's what you do."

"I won't, I won't, I won't!" asseverated Ada, continuing the refusal until it grew monotonous.

"Oh, yes you will," persisted the manager with authority.

"Oh, no I'll not," retorted the actress with undimmed vehemence.

Goodness knows how long Mr. Shubert would have continued telling Miss Henry she would, while she assured him to the contrary, had it not happened that

just then Mike Leavitt came along. Leavitt, you know, used to be in burlesque—in it away up to his neck. He had managed companies with Ada Henry in them.

"I'll leave it to M. B.," said Ada, and she told the whole linguistic story, coloring up at some of the articles of speech, as was becoming a lady.

"You are an important part of that show," decided Mr. Leavitt, in that soothing way of his, which has kept many a burlesque queen in line, "and in leaving you injured the management, not Miss Suratt. You hop right on a sleeper and go back."

"I'll do it for you," responded Miss Henry with feminine irrelevancy, for, after all, it was nothing to Mr. Leavitt. The main point is that Ada has rejoined the show, with a book of synonyms under her arm, so that when Miss Suratt says anything she can tell how it would sound by some other name.

Jack Rose, Clubman.

As a matter of society gossip, did you know that Jack Rose, the principal informer in the Becker case, is a member of the Green Room Club? Well, he is.

The Green Room club is supposed to be composed of theatrical men, and it grew out of the Theatrical Business Mens club, which used to occupy one of Honest John Kellys houses. Presumably, Rose qualified for membership when he was a kind of hanger-on.

Jimmy Williamson Ill.

James C. Williamson, the big boss of the theatricals in Australia, is very ill in London and probably will not get well. He is said to be suffering from a general physical disintegration, the result of not having always taken the best of care of himself.

Williamson is an American, and once was the second comedian in Wallack's theatre stock company, when that organization was located at Broadway and Thirteenth street. He saved his money, and had a play written called "Struck Oil," in which he appeared as a Dutchman, with Maggie Moore, his wife, in a soubret role.

The venture was successful, and the Williamsons ultimately struck out for Australia, where they made an enormous hit, and the husband began to accumulate theatres. They say he now is worth fully \$5,000,000, but that won't do him much good if his bodily functions are going out of business.

One extremely good thing about this man is that he never has become James C. Williamson except when signing a letter, a check or a hotel register. At all other periods he is just the same plain Jimmy Williamson as when he played second comedy at Wallack's, and cut no particular ice.

Bill Posting Still Slack.

The lot of the big bill posting concerns is not improving as time flies past. There is a stand on several of the large "choice" boards announcing the Danbury Fair, which closed Oct. 12, showing that the bill posters have nothing to put in its place or that Danbury is paying out money for nothing—which is not so much of a habit in Connecticut as to obtrude itself offensively.

It also will be noticed that Coca Cola and various kinds of chewing gums are very much in evidence on the bill boards and whenever this happens it means that there is no demand for the

space at regular rates. The paper of these concerns is "stock stuff." It is used only to fill blank space and is taken at a greatly reduced figure.

There was a time when commercial printing contended sharply with the pictorial displays of the showmen but in New York the rivalry has ceased to amount to much. The theatres as a rule seem quite willing to leave the bill boards to various kinds of cigarettes, whisky, automobiles and other delicacies.

Corse Payton's Reason.

On election day Corse Payton was explaining how it was that he had cast his vote for the Bull Moose ticket from horn to tail.

"I'm for Roosevelt all the time," said Payton. "If we've got to have a President let's not have an amateur. Roosevelt has the habit, and me for him."

But, alas, there were not enough Paytons at the polls.

George Murphy's Mishap.

George P. Murphy, the star of "The Merry-Go-Rounders," which is this week's attraction at the Columbia theatre, met with a very serious and mysterious accident on Sunday night. Murphy lives at Freeport, L. I., and has one of those crosses between a sewing machine and a tin teapot sometimes called a runabout automobile.

He started all alone on Sunday evening toward Baldwin, and some hours afterward was found in the road unconscious, with the runabout smashed into scrap iron. His collarbone was broken, several ribs were fractured, and his abdomen was so terribly lacerated that when the surgeons received him at the hospital it was necessary to make thirty-six stitches.

He came to his senses after a while, and against everybody's advice insisted upon being brought to New York, which was done by the aid of an ambulance. Murphy now is in bed at the Normandie Hotel, where Mrs. Murphy and trained nurses are in attendance upon him. His brother, Dan, is playing his part in "The Merry Go Rounders," and the accident has been kept dark.

Musical Stock for Weber.

There is a report that Joe Weber is organizing a musical stock company for Weber's theatre and will start it off as soon as possible. Mr. Fields is said not to be in with this venture, although the partners have resumed most of their old business relations.

The big Fields show called "The Sun Dodgers" will go into the Broadway theatre Monday a week, the Damrosch piece, "The Dove of Peace," having turned out to be a sad affair financially. There was a magnificent audience the first night, but it never came back, and so the final rehearsals of "The Sun Dodgers" were hurried along.

The out-of-town production will take place in New Haven Thursday evening, finishing the week there before coming to town.

ANN MURDOCK AS "NATALIE."

Ann Murdock has been engaged by Jos. M. Gates to play the leading feminine role in Thompson Buchanan's new play, "A Woman's Way," which will very likely be renamed "Natalie." Rehearsals started this week.

FIVE BROADWAY SUCCESSES IN SIX MONDAY OPENINGS

Reviewers Declare "The Dove of Peace," Only New Offering That Does Not Promise to Prosper—"The Yellow Jacket," Season's Novelty—Faversham's "Julius Caesar," Fine Achievement

Of the six Broadway premieres Monday night, the daily newspaper reviewers picked five promising to turn out winners and voted "The Dove of Peace" the one exception to the rule. The vote was almost unanimous that the Damrosch-Irwin opera was a dull affair and not of the calibre to attract patronage in the present over supply of successful attractions.

Most of the newspapers selected "The Yellow Jacket," at the Fulton, as the novelty of the week, if not of the season. The piece lends itself to press exploitation of the circus variety and its oddity may be an advantage as an advertising ballyhoo. It makes a special appeal to jaded tastes. Its success will probably depend to a large extent upon its advertisement as a bit of "freak" artistic production.

The reviewers were of a mind as to the value of "The Dove of Peace" as a whole, but were divided in their estimate of the Damrosch music. Every shade of opinion was represented in the comments of the theatrical writers.

The Faversham production of "Julius Caesar" with a big cast including besides the star, Frank Keenan and Tyrone Power, Julie Opp and Fuller Mellich, was greeted as a fine achievement, making a strong bid both to the younger generation of theatre goers and the older students of more serious turn of mind. Despite the long run of the Sothern-Marlowe company in Shakespearean repertoire at the Manhattan, a successful run is looked for at the Lyric.

"Our Wives" with Henry Kolker in the stellar part, "gum shoe" into Wallack's without much heralding. It turned out to be a highly entertaining light comedy, quite the best thing Kolker has done. It was almost lost sight of in the abundance of new attractions. Its situation in the downtown house is an added handicap. It would be difficult to forecast its fate, but certainly the first night audience was thoroughly pleased. The location away from the centre of theatrical activity will probably be too serious a handicap.

"Hawthorne, U. S. A.," was set down as a one-character piece. The principal role is in the hands of Douglas Fairbanks. The young leading man has a large and loyal following in the city and he should enjoy prosperity at the Astor, for a time at least. The reviewers were only mild in their approval of the play, but gave Fairbanks credit for an interesting effort.

"A Rich Man's Son" at the Harris, was also shouldered aside in the Monday night melee. It was classified as another one-part play, with a delightful characterization of the mother, by Jessie Ralph, who is credited with holding together an otherwise light and frail story.

In addition to the Monday openings, the Criterion was thrown open Saturday night for the first performance of "Bachelors and Benedicts." The reviewers consigned it to oblivion. Next week, six more new shows will face Broadway.

"The Point of View" started a regular stay at Daly's Monday night, after having received diversified opinions at its invitation matinee showing a couple of weeks ago.

SINGER'S ROAD BUSINESS GOOD.

Chicago, Nov. 6.

Mort H. Singer reports business is better with him on road attractions than any season in the past. He has two companies playing "A Modern Eve," one playing "The Heartbreakers," and one playing "Miss Nobody from Starland."

"BLINDNESS" MOVES ON.

The Opera House, Providence, will hold "The Blindness of Virtue" next week. The show leaves the 39th Street theatre tomorrow, much to William Morris' regret.

The Cosmo Hamilton piece opened at the Shubert house Oct. 28. It was generally neglected by the regular reviewers upon the dailies, staff men having caught the first performance. They passed the play over with little comment.

During the week the dramatic editors of several papers saw the performance. In the Sunday editions they splashed all over the show. Monday morning Mr. Morris endeavored to secure another local house, the Annie Russell engagement forcing him out of the 39th Street. Nothing was available. Morris went so far as to consider Carnegie Lyceum.

Nothing is immediately booked for the "Blindness" show beyond the Rhode Island city.

A "TAXI" CO. STOPS.

Sistersville, Va., Nov. 6.

A. H. Woods' "The Girl in the Taxi" has been notified it closes here Saturday.

"LOOK" PIECE RENAMED.

William A. Brady's newest theatre, the Forty-eighth Street house, will tackle a new policy Nov. 11 when the Shubert show, "Look Who's Here," renamed "The Red Petticoat" for its New York showing, will be presented.

The new attraction is a musical piece with sixty people, playing the Adelphi, Philadelphia, last week.

"Little Miss Brown," with several new faces in the cast, moves from the Forty-eighth Street theatre to Washington, Nov. 11, plays Newark the week after and then opens at the West End, New York, Nov. 25.

MANY SHOWS THIS MONTH.

(Special Cable to VARIETY.)

London, Nov. 6.

By the end of November there will be six American pieces playing on the London legitimate stage. The schedule for new productions in the British capital during the month is a long one.

"Instinct" opens at the Duke of York's tonight. "Twelfth Night" is due at the Savoy Saturday evening. "Sylvia Green" comes to the Queen's Nov. 16. "The Younger Generation" takes up its home at the Haymarket. Nov. 19. "The Price" will be shown at the Aldwych Nov. 20. Besides these "The Eldest Son" opens at the King's Way, and "Where There's a Will" at the Criterion within a short time.

FRAZEE SHOW WILL MOVE.

There will be a quick movement of the new H. H. Frazee show, "Bachelors and Benedicts," from the Criterion. The piece opened last Saturday night.

The notices were against future success of the piece. Alf Hayman is reported on the lookout for the succeeding attraction.

"DINGBATS" COMING OFF.

Washington, D. C., Nov. 6.

"The Dingbats," Leffler & Bratton's new cartoon production, will be taken off the stage here at the conclusion of its local engagement to enable the management to have the entire second act rewritten and strengthened in divers ways.

The show will again be sent out around the holidays. The piece is playing the Grand, Philadelphia, this week.

REED GOES ON THE ROAD.

Chicago, Nov. 6.

J. A. Reed, formerly manager of the Lyric here, is manager of "The Military Girl," now on the road.



GREAT AND ONLY RHYNATA

The above is an exact likeness of the Great Rhynata, who is the originator and inventor of all the illusions which he presents. The only illusionist before the public to-day that is capable of placing mid-air suspension, using but one lady assistant and no traps or mirrors. No other act of its kind on the American boards. The Great Rhynata defies anyone to contradict this statement. This is no magic show but a \$2,500 dollar production. Representative, PAUL DUAN, 213 Putnam Bldg., New York.

HINTERLAND WATCHES B'WAY.

Throughout the east are dozens of theatrical managers holding their ears to the ground these days. The fact that there were an unusually large number of small openings out of town this week was not a coincidence. The managers back of the new shows are working on a definite plan.

There were seven openings on Broadway Monday night. The astute showmen figured that on the usual theory of chance and law of averages at least two were due to fall down hard. They got their own ventures under way so that if a call for help was sent out for a substitute attraction they would be on the ground floor for a hurried jump into the gap.

Samuel Wallach, house manager of the Fulton theatre, New York, started out an independent venture. It was "The Indiscretions of Truth," the dramatized version of a Wilkie Collins story which Robert Edson tried out in Boston last Spring. It opened Monday night in Trenton. From there it will play a few dates and then move into Philadelphia, where it will continue for a time in the hope that a summons will come from the metropolis.

Edson gave the property up because he found it unsatisfactory as a starring vehicle. His objection was that the hero died in the third act. Mr. Wallach does not attempt to exploit any star, aiming at uniform excellence in cast. The organization is headed by Frank Kemble Cooper, who was Sir Henry Irving's leading man in England.

Detroit, Nov. 6.

Fred C. Whitney's production of "My Little Friend," the Oscar Strauss opera, was given its initial showing at the Garrick Monday night. The piece calls for thirty-seven singing parts and a large chorus. The orchestra had forty musicians. In the cast were Louis Harrison, Alfred Kalleler, George O'Donnell, Charles Angelo, Gertrude Hutcheson, Fern Rogers, Juanita Fletcher, Edith Sinclair and Grace Sherwood.

Syracuse, Nov. 6.

David Belasco produced "Years of Discretion" at the Empire for the first time Monday night. It is the work of Frederic and Fanny Locke Hatton. Effie Shannon plays the leading part. In the cast are Herbert Kelcey, Lyn Harding and Bruce McRae. Mr. Belasco attended the Monday night performance.

Washington, Nov. 6.

"The Stronger Claim," Richard Bennett's new play by Margaret Turnbull, was given its premiere at the Columbia Monday night. In the cast are Edith Wynn Mathison, Tim Murphy, Alice Johnson and Margaret O'Neil. The company goes from here to Baltimore for a week, after which it will be seen in New York.

"NIGHT RIDER" RUNS DOWN.

"The Night Rider," a show put out by J. B. Swofford, closed last week in Western Pennsylvania.

STRONG ROOM IS PROVIDED FOR SHOW GIRLS' TREASURES

**Weberfields Music Hall Will Have Its Own Safe Deposit
Vaults to Safeguard the \$50,000 Worth of Baubles
Belonging to Its Corps of Merry-Merries—
Maybe a Burglar-Proof Garage, Too.**

Weber & Fields have given orders for the construction of a burglar-proof, fireproof safe deposit vault behind the stage, and when the new music hall opens the members of the chorus will be instructed to check their treasures of diamonds and gold before they go to their dressing rooms.

One of the girls has been appearing at rehearsals with a \$6,000 diamond necklace looped around her throat; another displays a collection of jeweled trifles on her fingers assayed at about \$4,000. The total of personal property, including three or four foreign motor cars, is estimated at \$50,000. It may become necessary for the comedian-managers to construct a fire and burglar-proof garage when the music hall opens.

The new show may open Nov. 21, but this is far from certain. Nov. 28 is more likely to be the premiere.

No date has been set for the auction of seats for the first night. It has not been determined how these tickets will be disposed of, but so many demands for "blocks" of twenty or more have been made by friends of the managers that, in all probability the auction scheme will be resorted to as the only way out of a dilemma.

PICTURE ILLUSION COMING.

Weber's theatre may be the place selected for "The Scenograph," which is coming over from the other side. Jos. Weber has the offer to stage the foreign piece from Walter Hast, who has the American direction of it.

"The Scenograph" is a moving picture illusion, with what is said to be a wonderful transformation scene in it.

A few weeks ago in London three travesties upon the moving picture idea were exhibited, one at Maskelyne & Devant's theatre. "The Scenograph" is reported to be that one, through it containing the transformation.

"A Scrape O' The Pen," now at Weber's, will run until Thanksgiving week—perhaps longer.

THAWING OUT "PRINCESS."

San Francisco, Nov. 6. "The Right Princess," the Christian Science play, which was frost bitten at the Ziegfeld theatre, Chicago, last year, is to be thawed out and presented at the Alcazar here next week.

RUFFO DEBUT.

Philadelphia, Nov. 6. Titta Ruffo, heralded as the "world's greatest baritone" and "Caruso's only rival" made his initial American appearance at the Metropolitan Opera House, scoring a brilliant success in the title role of "Rigoletto." Ruffo is a remarkable singer and a good actor. His reception was noteworthy. Special trains brought several parties of well

known patrons of grand opera from New York, while Chicago and Boston were represented.

Ruffo was supported by a splendid cast. Orville Harold was the Duke and Alma Gluck sang Gilda. Margaret Keyes was Maddelena.

NEW RIALTO IN CHICAGO.

Chicago, Nov. 6. A new Rialto is about to be established in Chicago. It will extend in West Washington street. Several booking agencies have taken quarters in Newspaper Row, and others have signed leases for the first of the year.

CARTOONIST WRITES FARCE.

Los Angeles, Nov. 6. Frances Ring's local debut in "Speed" at the Belasco this week is a success.

"The Woman" opened at the Mason Monday and was voted a big play. As a result, business good.

Bertram Lytell and Evelyn Vaughn are to play a special engagement in "The Awakening of Helena Ritchie" at the Belasco.

"Wedding Bella," a new farce by Edward Salisbury Field, is to be produced at the Belasco after "The Travelling Salesman." Field is "Childe Harold," the cartoonist.

STUDENTS AGAINST "SPECS."

Boston, Nov. 6. Boston speculators had better beware. Students of Harvard College have declared war on speculators who are in the habit of charging exorbitant rates on special college night. Premiums as high as \$3 were charged for seats last Saturday night, after the Harvard-Princeton game. And they got the price.

WEBER CIRCUIT CHANGES.

"The Yoke" and "Faust," both starting out as Weber Circuit attractions on the Weber pop circuit, have left it to take to the one-nighters in the south.

The Bijou, Minneapolis, and the Boyd, Omaha, have been dropped from the Weber pop circuit.

"The Price She Paid" company, through the lopping off of Omaha, will jump from Kansas City to-morrow night to Louisville. This is the Edna May Spooner company, claimed to have done good business on the pop time.

Jacob Oppenheimer, of the Oppenheimer Bros., was in New York this week organizing a musical comedy stock organization which will open at the concern's house, the La Salle, St. Louis, in two or three weeks. The Weber circuit bookings are to continue for two more weeks. The stock organization will follow in after an interval of a week.

Minneapolis, Nov. 6.

Saxe Bros. have bowed out of the Weber Circuit. The Co-operative Circuit bookings have been discontinued at the Bijou here. A stock organization opened Sunday. The policy will be melodramatic stock. Theodore Hayes continues as manager.

Saxe Bros. also propose to install meller stock in their Milwaukee house.

"NO. 3" "ROSE MAID."

A "No. 3" "Rose Maid" show will go out on the road around Christmas time. The demand for the opera with the profitable business drawn by the original and "No. 2" companies has decided Werba & Luescher, its managers, to extend the immediate field.

NO GENERAL PRESS AGENT.

Following the departure of Glenmore Davis as the charge d'affairs in the A. H. Woods' press department, it was decided by the producing manager to have no general publicity promoter. Each show will have its own representative.

Mr. Davis has joined the New York Press editorial staff, as amusement director on the paper.

CHICAGO'S LONG LIST.

Chicago, Nov. 6.

Chicago is to have a long list of good attractions within the next month or two. Among them are James K. Hackett, who will come to the Illinois in "The Crook," a new play by Frank Whitehouse and William J. Hurlbut. Nov. 18, the Coburn Players will come to the Fine Arts Theatre in "Electra," "Iphigenia," "Macbeth" and "Twelfth Night."

"Years of Discretion," the new play by Frederic and Fanny Hatton, will be offered by David Belasco at Powers', Nov. 19. David Warfield at the Blackstone Nov. 25 with "The Return of Peter Grimm," and early in December Beattie Abbot will enter the Colonial in a revival of "Robin Hood."

Dec. 16, John Barrymore will be seen at the Fine Arts Theatre in Schnitzler's "Anatol," and the Irish Players will reach the same theatre Dec. 30.

Blanche Ring in "The Wall Street Girl" and Kitty Gordon in "The Enchantress" are both booked for the Illinois later in the season.

Next week will witness a number of changes in the "loop" theatres.

"The Million" (new farce to Chicago) will be shown by Henry W. Savage, at the Olympic; John Cort will bring Lina Abarbanell to the Garrick in "Miss Princess," a new operetta; Fred C. Whitney will offer "My Little Friend," another operetta at the Studebaker; Donald Brian will come to the Chicago Opera House in "The Siren"; "Ben Hur" will be presented at the Colonial by Klaw & Erlanger and there will be the usual switching about of plays in the outskirting houses.

MISS ILLINGTON'S CO.

Margaret Illington resumed her long road tour in "Kindling" Nov. 1, at the Playhouse, Hudson, N. Y.

In her support are Byron Beasley, Malcolm Duncan, Frank E. Camp, Thomas J. Evans, Robert Taber, James McCauley, Ida Lewis, Florence Robinson, Sydney Martineau.

"THE ESCAPE" COMING EAST.

Oliver Morosco, satisfied that "The Escape," Paul Armstrong's new play, which he placed in stock at the Burbank, Los Angeles, two weeks ago, can deliver the punch in New York, is planning to bring it here as soon as he has put his production of "The Fox" out of the way. It is understood that the company has been engaged for the latter piece.

Morosco's inability to secure a theatre in New York has been holding back the opening of "The Fox."

COHAN & HARRIS THROUGH.

It is reported Cohan & Harris have concluded to make no more new productions for this season. With the reopening of "Hawthorne, U. S. A." at the Astor Monday, and one other re-organized company now in rehearsal, the firm will give no more of its attention to new shows, according to report, unless something unusually tempting in the line of a play is brought to their attention.



BILLY MONTGOMERY AND FLORENCE MOORE
In their new National.

WITH THE PRESS AGENTS

As the election forecasts and returns crowded the newspapers for space, the press agents found most of their publicity stunts unable to get within throttling distance of the linotypes. The best one turned out from point of news interest and subsequent space filler was the one about Hazel Macfarlane, who came all the way from the snowbound, ice-capped Yukon to drop into an insignificant place in the chorus of the William Fox musical comedy company at the Academy of Music.

The press agents will now have their inning. The baseball series is over, Becker has been sentenced to die, the grand opera season is here and the election is over, with the little misunderstanding between the Turks and the scene of so many musical comedies nearly ended.

Will A. Page has gone to Boston ahead of "The Passing Show of 1912" to blaze the trail for the attraction's eight weeks' stay in Beantown, after it leaves New York.

The Shuberts are out with an official statement that when the Gaby Deslys show opens, the fee for the first ten front rows will be \$5 per seat. With the five the purchaser will get a special ticket of gold-coated material with Gaby's picture and autograph on the back for a souvenir.

F. Ziegfeld is beginning to strengthen his "Follies" show at the Moulin Rouge. Monday night Elizabeth Brice joined the company.

John Cort has renamed "The Gypsy" the new Pixley and Luder's operetta, and it will be known as "Prince Paulo" when it opens at the Park Nov. 14.

Two plays, new to America, will be specially "matined" at the Comedy Nov. 29. Maurice Elvey, who staged "Fanny's First Play" here, has arranged to produce "The Postmasters of Ispahan," by Clifford Max, and "Beauty and the Jacobin." Booth Tarkington's story, which recently appeared in magazine form. The Max show was put on by Elvey in London last June, but the Tarkington piece has never been done on any stage.

John MacMahon is in Chicago preparing the way for Lina Abarbanel, who will open at the Garrick there next week in "Miss Princess."

Edward Cooke is doing the advance work for "Ben Hur," at the Colonial, Chicago, next week.

The opening of "The Gypsy," the new Pixley & Luder's operetta, has been changed from Nov. 11 to the 14, at the Park.

Werba & Luescher have signed for "The Rose Maid" Mana Zucca, former leading woman with George Edwardes' production of "The Count of Luxembourg" in London.

Adeline Genes arrived in New York this week and will begin her tour of the United States shortly. The dancer shows her new ballet at the Metropolitan, New York, Dec. 3.

The Friars will tender a testimonial banquet to Dave Montgomery and Fred Stone Dec. 1, at the Hotel Astor.

Anna Marble has left the publicity post at the Hippodrome, after four years in charge of the department. Arthur Ryan succeeds to the position. Miss Marble is Mrs. Channing Pollock in private life, to which she is retiring.

PRESS OPINIONS.

"The Yellow Jacket."

The play, really beautifully produced and for the most part diverting, by reason of its unusual atmosphere, is a "caviare" thing that certainly should appeal to the theatre-goer, that may have less chance with the theatre-hungry. It is unique and it is amusing. It is also long and, at its close, monotonous.—American.

It is one of the really novel attractions of this or any other season.—Herald.

"The Yellow Jacket" is one of the remarkable entertainments of the year. It is a sort of Chinese "Everywoman".—Press.

It has been a long time since Broadway has seen anything as quaintly entertaining as "The Yellow Jacket".—Times.

The Fulton theatre, originally built as a novelty, the Folies Bergere, a failure, came to its own yesterday afternoon in the production of "The Yellow Jacket".—Sun.

"Julius Caesar."

William Faversham's production represents a fine ambition and a notable achievement.—Times.

Mr. Faversham pleased both elements. The ultra modern element said, "Great!" They of the elder generation, "Very creditable." "Quite satisfactory, sir"; "A rising young actor".—Herald.

The offering was elaborately staged and had the advantage of an exceptional interpretation.—American.

"Dove of Peace."

As a matter of fact "The Dove of Peace" is pretty dull for Broadway.—Herald.

It must be confessed that the interest dropped to a large degree. Two things "The Dove of Peace" needs more of are comedy and tunes.—Times.

"The Dove of Peace" is handsomely mounted and its spectacular features are numerous.—Sun.

Damrosch conducted the orchestra. The audience, which filled the theatre, welcomed him with utmost enthusiasm and applauded very often the lively music from his pen.—American.

"Our Wives."

Prospective bridegrooms and confirmed bachelors may learn a lesson apiece by paying attention to "Our Wives".—Times.

Mr. Kolker made considerable of his role, which permits of plenty of excellent acting.—American.

While there is little depth to the theme, every other line overflows with subtle humor, and the climaxes provided opportunities for the display of real dramatic acting.—Herald.

"Hawthorne, U. S. A."

Cleverly interwoven is a pretty love story in which Hawthorne is one of the leading principals. The cast is a large one.—American.

Every one in the Astor theatre laughed good naturedly.—Herald.

Young Mr. Fairbanks and his play are successful.—Press.

"A Rich Man's Son."

There are many serious and humorous scenes and the company proved capable.—American.

That keenest of all critics—the audience—sat for two hours and a half and bubbled and laughed over James Forbes' latest effort to drive dull care away.—Herald.

There isn't enough plot to this play to make a musical comedy, but there are so many bright lines the first night gathering at least was willing to forget the meagreness of the substance.—Sun.

"Bachelors and Benedicta."

The cloak of inexperience cannot be drawn charitably over this play. Last night's audience laughed—but only in places.—Herald.

Plays like this, possible probably at a time when theatrical attractions were rare—or at least rarer—are to-day, alas! received with discouraging coldness. The storehouse in New York would at least profit by this proximity of theatre and play.—American.

The piece proved to be rather a thin-waisted farce, not without humor of a sort.—Times.

ARDEN SHOW REHEARSING.

Edwin Arden and his company started rehearsals Monday. The title of his new show has not been given out but Arden expects to open a fortnight's excursion on the road within two weeks.

In addition to Margaret Lee, his support will include Thomas V. Emery and Ernest C. Joy.

"TOMMY" A ONE-NIGHTER.

The chances are "Tantalizing Tommy" may see the one-nighters this season. Since the show was taken off by A. H. Woods, after a short stay at the Criterion, one or two bids have been placed for the road, rights.

FUNNY SALARY LIST.

A firm of managers fairly well known through the brotherly connection, recently wrote a letter to one of its road managers, saying "We notice your salary list is the same every week. What is the matter? Don't you ever fine anyone?"

ROSENFELD'S FEDERATION.

Sydney Rosenfeld's National Federation of Theatre Clubs, which made a more or less strenuous effort to "uplift" the drama by announcing a series of Sunday night performances, has changed its tactics. The Federation has leased the Berkeley theatre for the week of Nov. 25, during which six evening and three matinee performances will be given of a play called "The Road to Arcady."

But one Sabbath performance was given at the Elliott a few weeks ago when "The Higher Court," by Henry Irving Dodge, was presented. A representative of the law was present and Rosenfeld and George Appleton, manager of the house, were summoned to court.

The Federation Theatre Co. was incorporated in Albany recently with a capital stock of \$25,000. The directors named were J. R. Silliman, Edward Lauterbach, Sydney Rosenfeld, Horace Tupper and Jessie Fara. The stock is divided into 1,000 shares of a par value of \$25, about one-tenth of which has been thus far subscribed for. Some of the stockholders are Mrs. H. C. De Mille, Mrs. Benedictus Bamberg, G. E. Northrup, J. I. C. Clarke, R. C. Snow, Lillian Johnson, G. H. Rosenfeld.

MARIE CAHILL IN PIECE.

Now that Election is over, it is said Dan Arthur may put his wife, Marie Cahill, out in a new piece he has been holding for her.

Miss Cahill's offer to play vaudeville for fifteen weeks at \$2,500 weekly, has not been taken up by the vaudeville managers, who would not accede to the price asked.

"MILESTONES" REMAINS.

Denial is made at the Klaw & Erlanger headquarters that there is any intention of moving "Milestones" from the Liberty. The play has shown a steady increase of business since the opening. Saturday was a sell-out, at matinee and night.

The "Syndicate" heads are not looking for an attraction to take the place of the present occupant of the Liberty, declares a representative of the producing firm.

GARY'S NEW THEATRE.

Chicago, Nov. 6. The Grand, a new \$60,000 theatre, will open in Gary, Ind., Nov. 18, with stock tabloid musical comedy. Florence Howell has been engaged as leading woman. There will be seven principals and a chorus of twelve.

Errette Bigelow is furnishing the people.

SENDING OUT "BUSTER BROWN."

Chicago, Nov. 6. "Buster Brown," a cartoon musical comedy, which has had more or less success for the past two or three seasons, is now in rehearsal and will take to the road within a fortnight.

MERCER'S HAPPY.

Mercer, Pa., Nov. 6. Mercer is happy. There is a theatre here, now open and booked by the Aarons' Associated Theatres, New York. The house seats 700. W. L. Lary is manager.

MEASDAY, WILSON'S SECY.

The press agents of circudom and the theatre should rejoice in the fact that one of the very best friends they ever had in Newark and on the New York Tribune, in Manhattan, has finally come into his very own.

Walter Measday, secretary to President-elect Woodrow Wilson, at one time acted as press agent of Proctor's theatres and was, later, in the dramatic department of the New York Tribune. Eventually he wound up in Newark as city editor of the Advertiser. In all these positions he either "boosted" for the press agents or else was supinely receptive to the pretty stories that the fraternity were wont to hand over his desk.

Measday is an Englishman of very engaging personality and will be recalled by hosts of press agents who have been aided and abetted in their calling by the aforesaid successor to Wm. Loeb and Geo. B. Cortelyou. It is presumed that Eddie Pidgeon, of the Wilson Theatrical League, knew all about this but kept it dark.

BACK TO BARABOO.

After wandering all over the map of the United States and selecting winter quarters by the simple process of marking crosses wherever the lead pencil happened to stop, the Ringling Brothers closed the show which bears their name in Richmond Saturday night and shipped it back to Baraboo, Wis., where it has wintered these many years.

The purpose of the Baraboo outfit, it is claimed, in buying large tracts of land through their press department is to work upon the feelings of the authorities of Bridgeport, where the Barnum-Bailey winter home is located. The Bridgeport city fathers are not sufficiently impressed with the benefit done the town by the presence of the circus over the cold weather. An unappreciative lot are those officials and they name the license fees for the circus.

The Ringlings would welcome a decrease of these fees and it is not altogether beyond the probabilities that they announce moving day every Tuesday and Friday for its moral effect on the Bridgeport authorities who set the license fees.

The circus trust has taken up so many sites that the next announcement will have to name Central Park or the Bronx Zoo.

ENGLISHMAN CANCELS.

Cancellation of a tour in Canada and Nova Scotia was entered late last week by Ernest Elton, an Englishman who came over here with the intention of producing English plays in that territory.

Mr. Elton is reported suffering from nervous prostration.

REHEARSING "PEG."

Rehearsals were begun this week by Laurette Taylor and company for "Peg o' My Heart," which Oliver Morosco will bring out at the new (John) Cort theatre, on 48th street, Nov. 25. There is a possibility the opening date may be changed to Dec. 1.

HOT TIMES AT CONVENTION.

(Continued from Page 3.)

body to investigate the expulsions from the Rats of Robert Nome and Al Burke, reported to the Federation its verdict, which follows below:

The resolution came as a result of the insistent demands of S. D. Ricardo. This closes the matter as far as Chicago is concerned. The resolution unanimously adopted last Sunday is as follows:

WHEREAS, On Sunday, July 21, 1912, the Grievance Committee of Chicago Federation of Labor after an investigation of some weeks made a report to this body of the conditions of the White Rats Actors' Union of America, its system of working in this city; and

WHEREAS, Our Committee recommended that the interests of the White Rats Actors' Union could be served by recognizing the Trades Union principle of Local Autonomy and other changes to conform to the fundamental laws of the A. F. of L.; and

WHEREAS, The White Rats Actors' Union has ignored both the position of the Chicago Federation of Labor and the Central Federated Union of Greater New York on this all-important trades union question, therefore be it

RESOLVED, That the delegate from this body to the A. F. of L. convention be instructed to introduce a resolution protesting against the White Rats Actors' Union retaining membership in the A. F. of L. until it complies with the spirit of the American Trades Union movement by living up to its agreement with the Actor's International Union, said agreement guaranteeing Local Autonomy to all affiliated unions.

BY MAJOR DOYLE.

Boston, Nov. 2.

Justice to my fellow performers compels me to answer an article, the substance of which was that a supposed manager in some supposed town away out west cancelled an act and then stated that if the said act was a White Rat he would have to play or pay it.

How lovely and soothing! I don't blame them for printing a story like that. It may get over.

But why not tell the members about the two canning factories in Boston where nearly every Monday two or three White Rat acts get the hook. That has been going on for months. And to make it more brotherly, other good and loyal White Rats take their places.

That's what I call protection and unionism and it should be worth ten dollars a year. They are all good performers or else they would not get the work. If White Rats are still paying ten dollars per year and not demanding protection I hope they keep on canning them until they get enough backbone to get up and have something to say about their organization and how it should be run and what the funds should be used for.

The members know very little about their organization. They claim they cannot find out and if they ask a question at the meetings, they are told to call up stairs the next day, and if they don't like that, some bonehead will

bring charges against them, as the clique in power want nothing but "Yes Men," at the meetings.

Others claim that as the officials are getting such big salaries the charity and sick funds have been eliminated and that the principal work for the officials now is framing hot air speeches for the meetings.

Can you imagine Val Trainor going to law to try and get back into such an organization as it is now and Harry Tlaw has to stay in an asylum?

The only chance the White Rats Actor's Union has to accomplish anything is to give the members Local Autonomy. Without Local Autonomy the Rats will continue to remain the same dissatisfied mob and will never be able to give the members the protection they should for ten dollars.

Local Autonomy would stop all that disgraceful canning of White Rats acts in Boston; it would also keep a Rat from taking another Rat's job.

Vaudeville should be a business and run on business principles and a contract should be a contract; and Local Autonomy is the only method to bring that condition about.

And if Local Autonomy is what has made the Federation of Labor what it is today, why should it not be the only salvation, the only method by which the performers can get a square deal?

Performers keep going from place to place. Why should they have to wait six months until they get back to New York before they can have a voice in the affairs of their organization? And those that never get to New York never have a say, don't know how much money the organization has got or what is going on—they just pay the ten, and that's all.

The bosses in the Rats don't want Local Autonomy for reasons best known to themselves, but not to the members.

The amalgamation of the Actors' Union and the White Rats was illegal, as the members did not get a vote on it.

The Actors' Union had Local Autonomy and therefore should have it still, and that is what the members who are wise and not afraid to talk also want.

The Actors' Union put into action the minimum salary in Chicago and Boston, but now, under Rat Rule, it is back to coffee and cakes.

I am going to Rochester to the convention of the Federation of Labor to help get Local Autonomy for the actor.

If the bosses in the Rats will not agree to Local Autonomy, we will prove, they are not for the actor but for themselves and also that they are not co-operating with the American Federation of Labor.

We can prove that the Big Chief and at least three members of the Board of Directors have acted unfairly with the Federation of Labor.

You would imagine that an organization paying \$8,000 yearly for advice, \$5,200 for a cook, and \$3,600 for a drink of water would be able to accomplish something for the faithful members who are still giving up ten good dollars every year to support that organization.

They have built a very fine club house in New York city. But what protection is that to the members that

AGREEMENT REACHED IN FRISCO.

San Francisco, Nov. 6.

What threatened to be a general theatre tieup here has blown over. Peace now reigns between the managers and the machine operators.

At a conference of the committees last Friday an amicable agreement was signed. It came as a surprise. The result is regarded generally as a victory for the managers. It was agreed, however, to eliminate the clause from the by-laws providing six days as the full working week and to continue seven full days on the present weekly salary scale of thirty-five dollars.

When the operators take a day off they must furnish a competent substitute and pay his expenses. The managers agreed to pay an extra allowance of \$2 a half week in every instance for the operators, excepting the regular picture show announcements, spots, floods, etc. This was practically already in effect.

The operators announce the classification of vaudeville and combination theatres, placing them separately from the picture houses. Just why this is being done is not known.

It is believed unofficially that the managers of the five-cent theatres have conceded the operators their original demands of seven days' pay for six days' work. This belief is strengthened by the announcement that the managers soon intend to increase the admission fee to their houses, making the price ten cents.

The city operators have assured the managers that the agreement reached was ratified by the Labor Council at its meeting Friday night.

A permanent organization of the Managers' Association was effected here Nov. 1 by the adoption of by-laws and the election of the following officers: President, Irving Ackerman; vice-president, Meville Marx; secretary-treasurer, W. P. Reese; directors, Messrs. Ackerman, Marx, Reese, Homer B. Curran, Sid Grauman and Fred Henderson. Meetings of the association will be held bi-monthly, pending the completion of the details and further organization.

The managers adopted a resolution providing for the general reduction of thirty per cent. of the expense of bill posting on or before Dec. 1. The sentiment of the members strongly favors the complete abolition of billboard advertising. The reduction agreed upon is a compromise.

It is the general belief that the gradual decrease will eventually result in the complete abandonment of outside billing.

got the hook? Will it pay their board bills or fares to the next town?

Two-thirds of the membership of the White Rats never get to New York, so what good is the new club to them? They would much rather see a regular financial statement, the salaries and fees cut in half so that the sick and distressed could get a little once in a while, and last but not least,

LOCAL AUTONOMY.

As ever the same (for the cause, but not for the boneheads),

Major James D. Doyle.

BILLPOSTERS' DEMANDS.

Chicago, Nov. 6.

Billposters of Chicago have issued an ultimatum to the managers. A war to the knife is imminent. Officials of the local union have notified all theatre managers that they must hire two billposters for each theatre, and employ them the year around, or else all billposting will be cut off.

This means that each "Syndicate" house and each independent theatre must have two men, and these two men are not allowed to do any work away from the house at which they are employed. If the manager of the Garrick, for example, should want to send two men to the Princess to help out in some special work, he would not be able to do so.

Some of the managers are in favor of cutting off all billposting and rely entirely on newspaper advertisements. Others feel that billposting is still necessary. The Columbia theatre has already done away with all billposting. The management announces it will depend entirely on the press for publicity.

During the political campaign, the billposters have been busy all the time, making from \$10 to \$12 per day. They feel very prosperous. It is said that this is one reason why they have suddenly become independent.

The managers will meet shortly to decide on some action in the matter.

UNION PAY MEN TO LOAF.

Chicago, Nov. 6.

Early in the season the Musicians' Union of Chicago made a demand that every first-class theatre must employ at least eleven men in the orchestra, each to receive \$3 a performance. If extra men were employed, they must receive \$3.75 each performance. Later it was announced each extra man must be paid \$4.

This resulted in the elimination of orchestras from several of the larger houses. At present Power's, Blackstone, Cort, Princess and McVicker's are without orchestras. The Shuberts agreed to the demand. They have been employing orchestras at the Garrick and the American Music Hall.

In this connection an odd condition obtains at McVicker's. Chauncey Olcott, now playing there, is forced for the first time to sing his songs to the accompaniment of the organ and the piano. He brought with him four musicians, but they are not playing. The local union is forced to pay these men their salaries, and they are having a good time resting.

Some efforts have been made to have the demand rescinded. It is quite possible it will be, as a large number of musicians, usually employed in theatre orchestras, are out of work.

REVIVING "PRINCE OF PILSEN."

The revived and rejuvenated "Prince of Pilsen" show, under Henry W. Savage's direction opened its new season with a matinee Election Day, at Allentown, Pa.

In the company are Jess Dandy, Lothe Kendall, Arthur Hull.

Those Four Entertainers have been given a route in the United Booking Offices including dates in the Colonial and the Alhambra, New York.

STOCK

GLASER AFTER STOCK HOUSE.

Vaughan Glaser, playing Stair & Havlin time in "A Grain of Dust" (and having tough going from all reports) is looking about for a theatre of reasonable rental within easy traveling distance of New York, where he can put on a stock organization. His idea is that it could be used as a "try out" house for plays which producing managers are considering.

The stock organization would run along on the usual list of plays open for stock, but any manager who wanted to see a piece (which he looked on favorably) given a public hearing, would find the institution useful. Mr. Glaser comes to the Jersey City Majestic next week. He has had that town canvassed with the idea in mind.

The Shuberts tried the scheme in Washington recently, but it was given up as impracticable. Glaser has one stock organization, playing at the Duchess, Cleveland.

IN HOLYOKE.

Holyoke, Mass., Nov. 6.

Thomas Murray was in New York last week where he signed a full company at the Jay Packard agency, to open at the Empire here Nov. 18.

The company will be headed by William Jeffers and Eleanor Haber, from the Coast, Frank J. Kirk, director; Fay Baker, Ralph Bell, Harry Howe, Jack Roberts, and Albert Vesey, stage manager.

FORMING FOR COLONIAL.

George B. Edwards, of Holden & Edwards, stock promoters, is in New York this week forming a new company, with E. McClellan's assistance. It will be installed at the Colonial, Indianapolis, within a fortnight.

The Holden & Edwards stock will continue a permanent feature at the Cleveland theatre, Cleveland.

STOCK IN ELMIRA.

Elmira, N. Y., Nov. 6.

W. D. Carey is going to try a new stock company at the Lyceum, opening about Nov. 11.

CHANGES AT DES MOINES.

Des Moines, Nov. 6.

Some changes are being made at the Princess, where the stock has been playing for some weeks.

The latest to leave are Julian Noa and his wife, Miss Mitchell.

POLI'S TAKING ON STOCK.

Worcester, Mass., Nov. 6.

It is about settled that the Poli theatre here playing the smaller vaudeville brand, will take on a policy of stock Nov. 18. The Poli "big house" continues with first class vaudeville.

Marcus and Gartelle sail Nov. 14 to open at the Berlin Wintergarten, to open Dec. 1, booked by H. B. Marinelli Agency.

ITALIAN STOCK HELD UP.

The plan to turn Miners' Bowery theatre, New York, over to a national Italian stock organization is temporarily halted. The backers of the project decline to go further until the Sunday question has settled down.

An Italian banker of the lower East Side proposes to finance the venture, but he and his advisers declare that Sunday performances are essential to its success.

The managers of the Italian theatre on Fourth street were arrested in last week's crusade against Sunday shows. Until the courts have decided the fate of these showmen, the deal for the Bowery will be left hanging in the air.

NEXT SUMMER PLANS.

Washington, Nov. 6.

Early next summer S. Z. Poli will shoot stock into the Poli theatre here, formerly Chase's old house, now playing "pop."

CLAUDE PAYTON IN N. O.

New Orleans, Nov. 6.

Claude Payton has cancelled his Cohan & Harris contract and has signed with the Walter Baldwin stock, here, as leading man.

LEAVE PICTURE STOCK.

Victory Bateman, who cancelled a contract with A. H. Woods' "Littlest Rebel" company, to fill nearly a year's engagement in photoplay with the Victor Film Co., has severed her connections with that concern since the withdrawal of Florence Lawrence and Edwin Salter, its leading people.

Salter has quit the Victor company completely, selling out his stock to Pat Powers.

APPELL RETURNS TO FALLS.

Nathan Appell was in New York last week, recruiting a stock company he will install in the Cataract theatre, Niagara Falls, N. Y., Nov. 11, the opening bill being "Seven Days" to be followed in succession by "Mrs. Wiggs of the Cabbage Patch" and "The Fortune Hunter."

Appell had a company there for thirty-two weeks last season, when the going was good. Marcelle Hamilton and Ed. Van Sloan will play the leads with the Niagara Falls company.

Last year Appell had one traveling stock company. This year he has five on the road.

REMAIN ALL WINTER.

Atlanta, Nov. 6.

Jake Wells has arranged for the Emma Bunting stock company to remain at the Forsythe all winter. Business on her return here has been highly satisfactory.

George Whittaker is leading man, while E. M. Leonard is stage director. There have been several changes in the company since it played New York.

TRIES SUICIDE ON TROLLEY.

Paterson, N. J., Nov. 6.

Evelyn Woelner, a chorus girl with Miner's "Bohemians," playing at the Orpheum last week, attempted suicide by drinking bichloride of mercury, while riding on a local trolley car. She was removed to a physician's office, where a stomach pump was used to good effect. Later she was sent to the General Hospital.

It was at first thought the girl would die, but the next day she had recovered sufficiently to be taken home by her husband, with whom she is alleged to have quarrelled. He is property man at the People's theatre, New York.

GOING IN "GIRLS FROM RENO."

Next week "The Girls from Reno" (Western Wheel) will have for new principals, Ida Emerson Harry Hills and William Nugent.

They replace Jeanette Young, Joe Nelson and Harry Campbell. Mr. Nugent will play "Dutch" opposite Mike Collins.

MILLS RECOVERING.

Thomas R. Mills, one of the principal members of the Harlem Opera House stock company, who accidentally shot himself during the duel between Laylock and the eastern "dip" in "The Deep Purple" Saturday night, is recovering nicely.

Owing to the prompt use of antitoxin, danger of blood poisoning was removed.

Mills attempted to take the gun from his hip pocket, but it caught in the lining and prematurely exploded. The wadding of the shell lodged in the actor's body.

James Gibbons (Jimmie Budd), of the Original Budd Bros., died in Chicago Oct. 29, from a complication of diseases.

GEORGE MURPHY INJURED.

George Murphy, principal comedian of "The Merry-Go-Rounders," playing at the Columbia this week, is in a serious condition at the Hotel Normandie. He was in an automobile accident Sunday and received injuries which threaten to keep him from playing for the rest of the season.

Murphy was coming into New York from Freeport, Long Island, on the Merrick Turnpike, driving his own machine. Something went wrong with the steering gear and the car shot to the side of the road, bringing up in a smash into a tree. Murphy's collar bone and two ribs were broken and he was badly cut up. The doctors put 30 stitches in his leg.

Murphy's brother Dan took his place at the head of the burlesque organization.

OBITUARY

Mrs. Cleveland Parshley, mother of Mrs. Louis Powers (Powers Trio), died Nov. 4 at 81 Chelsea street, Everett, Mass.

Buffalo, Nov. 6.

Edward Skillette, one of the oldest scenic painters in the country, is dead. He was born in London 62 years ago and practically all his life was spent in the show business. Skillette came to America when seventeen, first joining a circus.

San Francisco, Nov. 6.

Phil Overton, promoter of the Pekin Zouaves, and an important figure here in the exploitation of moving pictures, dropped dead on the street Saturday. Death was due to apoplexy. Funeral services were held Monday. The Zouave act will be carried on by his widow.

San Francisco, Nov. 6.

Tom Carmody, of New York, property man with "A Romance of the Underworld," died of pneumonia Saturday at the McNutt Hospital here. The body was shipped east. Carmody's brother is a New York police official.

The mother of Grace Tyson (McWatters and Tyson) died at her home in Brooklyn, Nov. 4. She is survived by five daughters, all more or less prominently identified with the stage.

Mrs. Lydia Brundage, aged 31 years, height 3 feet and 6 inches, wife of John Brundage, an actor, but several inches taller, succumbed to pneumonia Monday night in Bellevue Hospital. Mr. and Mrs. Brundage have been playing vaudeville for eleven years.

Mabel Barrison, after a lingering illness, died at the home of her relatives in Toronto, Oct. 31. She was first seized with her fatal illness (tuberculosis), three years ago and went to Arizona. About a year ago she came east and started for Saranac Lake, where she remained until very recently, barring a brief trip to Europe for treatment. Miss Barrison's husband, Joseph E. Howard, was with her at the end.



Now Playing Interstate Circuit.
Direction, BEEHIVE BROS.

LONDON

VARIETY'S LONDON OFFICE

5 GREEN ST., LEICESTER SQUARE. (CABLE "JIMBUKE, 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. 30.

Gene Greene has landed a big one with the aid of Earle Reynolds. When the Palace folk wanted Gene they left it to Reynolds to manipulate. Within a fortnight of his opening at the Palace, Greene had several managers angling for him, and finally the Moss Empires signed him at \$600 a week for sixteen weeks. This salary is going some for a new single. Greene's stay at the Palace is indefinite and his dates with Moss Empires have been so arranged that they follow immediately upon his last week at the Palace whenever that may be.

The death took place this week of Dan Crawley, a prominent English comedian. Crawley was one of the few remaining specimens of the red nosed, flap shoe, variety of comedians fast becoming extinct. He bore a striking resemblance to Dan Leno.

It is found impossible for Harry Lauder to play "Hamlet" at the Water Rats matinee as arranged, owing to his physical inability and his medical adviser's orders. In its place will be enacted a drama called "Captain Brass's Honour." Charles Austin will play the hero, Harry Tate the villain, Wilkie Bard a lawyer, Billy Merson a drummer boy and George Mozart president of the court martial.

Arizona Dan is the name of a new cowboy-actor brought over here by George Ballanger. They are putting on a western melodrama called "The Round Up," which has nothing to do with the better known play of that title.

Fannie Ward, after two weeks of the London Hippodrome, is to take a short lease of the Aldwych theatre by arrangement with Sir Joseph Beecham. This means that "The Great John Ganton" is coming off at once, although we are promised that George Fawcett may be shortly seen in the West End of London in a new play. Miss Ward's first piece at the Aldwych will be "The Spendthrift," for which have been engaged Henrietta Watson, Muriel Mason and Gerald Ames. She is searching for a leading man.

"Officer 666" goes into the Globe within a week or so. The cast is as follows:

Bateato Albert Roccardi
Officer Phelan 666 Daniel Moyles
Whitney Barnes Sam Sothern
Travers Gladwin Wallace Eddinger
Helen Burton Viva Birkett
Sadie Small Enid Leslie
Mrs. Burton Helen Ferrers
Alfred Wilson John Miltern
Watkins Arthur Cullin

Police Captain Stone...Harry Parker
Detective Kearney...Geo. Stephenson
Ryan Fred Forrest
Policemen, Charles Bishop, W. F. Maltby, Eric Ellesmere.

The action of the play takes place in the mansion of Travers Gladwin, in Upper Fifth avenue, New York.

It is probable that the title of the Christmas Revue at the Hippodrome will be "The Passing Show," although P. de Courville tells me that in this respect alone it will be borrowed from America. An entirely new book has been written for the production and Louis Hirsch's music will be the accompaniment.

The Alhambra, Glasgow, controlled by Alfred Butt and Walter de Frece and booked by Paul Murray, shows a profit on the year's working ending Sept. 2, of \$54,200.

A. Braff, the international agent, has been commissioned by Lucien Guitry, the great French actor, to secure one hundred Hindoos and three camels for the production of "Kismet" at the Theatre Sarah Bernhardt, Paris, in December. Guitry is at present in London, arranging details with Knoblauch.

J. W. Jackson, who has been providing the dancers for all Reinhardt's productions on the Continent and who supplied the girls for the "Miracle," at the Olympia, has just put on a new number employing sixteen girls. It is called "The Mirror Dance" and "Inquisitive Woman." The first portion shows eight girls dancing in front of a huge mirror in a gold frame almost to the full extent of the stage. It is a new version of an old device and admirably carried out.

Wilkie Bard has put on another new number, called "Moo-Cow." In this he plays the part of a servant girl who is anxious to praise the virtues of the provider of the morning milk.

Herbert Lloyd sends word from Stockholm, Sweden, that he will put on early in January a new act called "Discordia." Herbert Lloyd had a minstrel show over here some two years ago, but like many another he was before his time. Now the minstrel seems to be likely to be a big vogue in London. In addition to the big Palladium revival, two other revivals are to be prepared, it is rumored.

Terry and Lambert have reappeared in London. They are playing their first week at the New Cross Empire, and were the hit of the bill. For their appearance at the London Hippodrome, they are introducing a new ragtime number specially written for them.

PARIS

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

Paris, Oct. 30.

Sahary Djeli is listed to open at the Apollo, Vienna, in November, to follow at the Wintergarten, Berlin, in December.

Chevalier Charles, formerly a circus owner, who failed a few months ago, has joined the forces of the Marinelli agency, in the circus department, and is at present traveling in northern Europe.

After the revue by Rip and Bousquet, due at the Paris Olympia toward the end of November, Manager Jacques Charles will mount some time in February a new operetta by Barbe and Carre, music by Cuvillir. Rip and Bousquet have written a farce, "Le Tracassin," which will be produced at the Renaissance theatre later.

"The Girls of Gottenberg" at the Moulin Rouge is not attracting to the extent anticipated by the management, and in December a new revue, by Tarault and Verneil, will be produced. For this Gaston Sylvestre, Davright and Nina Myral have been retained.

The little Capucines will present a revue in December, signed Rip and Bousquet, for which Jane Marnac has been booked. Following this will be a revue by G. Nanteuil.

A new program being necessary at the Theatre Rejane, and the "Coup de Telephone" not being ready, the successful French version of "Raffles" has been revived at this house.

Pierre Berton (the author of "Zaza," first produced in Paris in 1898, and many other good comedies) died here Oct. 24. Born in 1842, he belonged to a family of actors, and was himself on the stage in 1859. His last piece was "Mioche."

The pantomime, "La Barbara," by G. Wague and Montignac, announced for the Ba-Ta-Clan this season, has been postponed until March.

Jacques Charles has secured Dorville, Pelissier, Boucot, R. Saidreau, Jane Marnac, Mlle. Merindol, among many others, for the winter revue by Rip and Bousquet due at the Olympia toward the end of November. The "Quaker Girl" is a big draw, and will certainly hold the Olympia stage until then.

"The Quaker Girl" is attracting at the Olympia, and will keep the stage at this house until Nov. 15, when the revue by Rip and Bousquet is due.

At the legitimate houses only old plays seem to be making money, and there is a lack of all enterprise or talent for new works. Even at the classical Odeon it is Dumas and Maquet's old drama "Reine Margot" which is filling the theatre for once. Manager Antoine is even surprised—but the gen-

eral public want to be entertained, not bored, when they pay for amusement.

The Grand Guignol is announcing a new program—consisting of old successes.

As anticipated, a new bill soon followed the opening one at the new Imperial, but although it is better than its predecessor, it will not make the little theatre famous.

H. Bernstein's "Le Deteur" first produced eleven years ago at the Gymnase, has been successfully revived at this house.

"Magic City" will remain open this winter, it being the intention of the management to start a music hall here during the present season. It will be known as Magic Folies.

"Si t'etai Roi" has already been withdrawn from the Scala, which is not surprising, and the house has reverted to the cafe-concert program of other times.

Work will soon be commenced at the Marigny, where an upper gallery is to be put in. The house will play comedy during the winter, and again open as a music hall with a revue in April next.

In view of the success of "Vie Parisienne" and "Orphee aux Enfers" during the past two seasons, Manager Samuel will revive Offenbach's "Les Brigands" at the Theatre des Varietes next season.

A case of assault on the stage of an "open air" theatre was before the Police Courts of Pontoise, a French provincial town, this week. Two strolling players had a grudge against the manager, for having dismissed them, and determined to be even. They dressed in their costumes and made up as if still in the piece, then suddenly walked on the stage, seized the manager and in full view of the public pounded him unmercifully. The audience thought it was part of the play and laughed heartily, until the cries of the victim brought his comrades to the rescue. The two realistic actors were sentenced to two years in prison for the farce.

The new 3-act play at the Theatre des Arts, "Marie d'Aout" by Leon Frapie, is a sort of lecture on the respect due to woman, with somewhat exaggerated characters. There is an amusing curtain raiser by Pierre Veber, but neither play will have a long run.

NINE REPORTED LOST.

The Family Department of the United Booking Offices is reported to have lost nine theatres booked by it, during last week. The houses, located in the upper part of New York state and in New England, gave up the pop vaudeville policy.

BILLS NEXT WEEK (November 11)

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 Offices—"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)—"Cian," James Clancy (New York)—"M.," James C. Matthews (Chicago)—"Hod," H. O. Hodkins (Chicago)—"Tay," M. W. Taylor (Philadelphia)—"Craw," O. T. Crawford (St. Louis)—"Doy," Frank Q. Doyle (Chicago)—"Con," Consolidated Booking Offices (Miles, Shedy, Moss & Brill, Cunningham & Flugelman Circuits)

New York
COLONIAL (ubo)
Florence Roberts Co.
Belle Blanche
Bud Fisher
Florence Tempest Co
3 Keatons
These Entertainers
Morton & Glass
Raymond & Caverly
Cheyenne Days
Kirksmith Sisters
Buckley's Animals
(One to fill)
BRONX (ubo)
Blanche Walsh Co
Connolly & Wenrich
Joe Welch
McMahon & Chappelle
Wartenburg Bros.
"Boat House Party"
Teehow's Cats
(Two to fill)

ALHAMBRA (ubo)
John McGraw
"Dance Dream"
Frank North Co
Ed Blondell Co
Red Bros
Beymour Brown
Farber Girls
Wentworth V Ted
(One to fill)

HARRY ADLER and ARLINE
An original novelty.
Fully copyrighted Class D, XKC28834
"A NEW IDEA."

HAMMERSTEIN'S (ubo)
Stella Mayhew & Billie Taylor
Lunatic Bakers
Mabel & Dora Ford
Bert Levy
Lyons & Yosco
Bliss City 4
Cooper & Robinson
McMahon Dia & Clement
Great Luts
Hilberbrant & DeLong
Rosen Bros
UNION SQ (ubo)
Minnie Dupree Co
Five Sullys
John P Wade Co
Reine Davis
Harry Green
Johnny Ford
Pearson & Goldie
(One to fill)

ARTHUR YULE presents
BABY HELEN
America's greatest Child Artist
Next Week (Nov. 11), Temple, Detroit.

5TH AVE (ubo)
Julius Steger Co
J C Nugent Co
Flavia Araro
Kimberly & Mohr
Rube Dickinson
Bergott's Lilliputians
Clarence Wilbur Co
Burns & Fulton
Giffin

GRAND (loew)
Breakaway Barlows
Bissett & Scott
Billie Ritchie
Palace Quartette
Carson Bros
24 half

Jack Case
Guy Bros
Smith, Volk & Cro
(Three to fill)

DELANEY (loew)
Hazel Crosby
"Arm of Law"
Welch, Mealy & Mon
Frank Stafford Co
Melnotte Twins
(Three to fill)

24 half
Ryan & Ryan
Wm Fleming Co
Frank Stafford Co
3 Donals
(Four to fill)

PLAZA (loew)
Amoros & Mulvey
"Gent with Jimmy"
Guy Bros
(Two to fill)

24 half
Holmes & Reilly
Billie Ritchie
Carson Bros
(Two to fill)

AMERICAN (loew)
Billy Kinkaid
Corcoran & Stone
Cortes & Florence
Sallie Fields
3 Yocarrays
Harry Cutler
"Son of Solomon"
Evans & Vidocq
(One to fill)

24 half
Hazel & Crosby
Martini & Maximilian
Honey Johnson
5 Musical McLarens
Gene Hodgkins
"Son of Solomon"
Klein Bro & Shall
Breakaway Barlows
(One to fill)

SEVENTH (loew)
Kramer & Morton
Romaine Co
"Girl Haters"
Billy Rogers
3 Donals
(One to fill)

24 half
Kelly & Galvin
"Nerve"
Fiddler & Shelton
Powers' Elephants
(Two to fill)

GREELY (loew)
Carl Rosino Co
(Two to fill)

YORKVILLE (loew)
Raymond
Martini & Maximilian
Honey Johnson
Herman Lieb Co
Cadets De Gascoyne
Lucados
24 half

Carl Rosino Co
Corcoran & Stone
Tossing Austins
(Two to fill)

LIBERTY (loew)
Kenny & Hollis
(Three to fill)

24 half
Pearl Trio
"Arm of Law"
Wilkins & Wilkins
DeRenzo & LaDue
(One to fill)

LIBERTY (loew)
Kenny & Hollis
(Three to fill)

24 half
Pearl Trio
"Arm of Law"
Wilkins & Wilkins
DeRenzo & LaDue
(One to fill)

LIBERTY (loew)
Kenny & Hollis
(Three to fill)

24 half
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24 half
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"Arm of Law"
Wilkins & Wilkins
DeRenzo & LaDue
(One to fill)

LIBERTY (loew)
Kenny & Hollis
(Three to fill)

24 half
Pearl Trio
"Arm of Law"
Wilkins & Wilkins
DeRenzo & LaDue
(One to fill)

BUSHWICK (ubo)
Lambert & Ball
"Apple of Paris"
Harry Giffoll
Tom Nawn Co
Geiger
Providence Players
Kate Watson
Kitamura Japs
(One to fill)

FULTON (loew)
Love & Haight
Rhodes & Crompton
"Nerve"
Bernhardt Pictures
(Two to fill)

24 half
Leonard & Kane
Williams & Watkins
Clifford Hippie Co
Bootblack 4
10 Arabes
(One to fill)

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24 half
Leonard & Kane
Williams & Watkins
Clifford Hippie Co
Bootblack 4
10 Arabes
(One to fill)

Battle Creek, Mich.
BIJOU (wva)
"Time Place & Girl"
24 half
La Graciosa
"Childhood Days"
La Vere & Palmer
(One to fill)

Bay City, Mich.
BIJOU (wva)
(Open Sun. Mat.)
Harry Berensford Co
Jones & Grant
Moneta & Wilbur

24 half
Stuart & Hall
(One to fill)

Billings, Mont.
ACME (sc)
(Nov. 13-14)
2 Hedders
That Kid
5 Musical Lunds
Fox & Ward
"Fun in Cabaret"

Boston
KEITH'S (ubo)
Nina Payne Co
Harry Von Tilser
Ray Cox
"Concealed Bed"
Robert Fulgora
Act Beautiful
Dingle & Bemereida
Harvey Devora 3
ORPHEUM (loew)
Mile DeLaVelle
DeHaven & Leonard
Harry Leighton Co
Harnes & Robinson
Carlin & Halliday

24 half
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Nevins & Gordon
Tiebor's Seals
Ponte & Christopher

Chicago
MAJESTIC (orph)
Louise Gunning
Billie Reeves
Pera Sextet
Chas Case
Mrs Louis James Co
Big City 4
Edna Luby
Alpine Troupe
The Starways
PALACE (orph)
Edna Goodrich Co
Chip & Marble
Carlo Albani (1st
American appear-
ance)
Emperor & Empress
Chas P Semon
Carroll & Fields
Ward & Webster
Robt De Mont 3
EMPRESS (sc)
(Open Sun. Mat.)
Manning Twins
Mabell Sherman
Chas Deland Co
Lucille Savoy
James J Corbett
Patty Bros
JULIAN (m)
Black & White
Ted Gibson Co
Allman & Nevins
Bennett Sisters
Jewell & Jordan
24 half

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Billy Hall Co
Brenen & Ratcliffe
Brent Wood
The Josettys
Borden & Shannon
Frosset Duo

Des Moines, Ill.
BIJOU (wva)
3 O'Berita Sisters
Pearl Br & Burns
Mr & Mrs H Thorne
(One to fill)

24 half
Hick McCoy
Charlotte Ravenscroft
Radcliffe & Hall
Flanagan & Edwards
Pekin Zouaves

24 half
Hick McCoy
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Pekin Zouaves

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Flanagan & Edwards
Pekin Zouaves

24 half
Hick McCoy
Charlotte Ravenscroft
Radcliffe & Hall
Flanagan & Edwards
Pekin Zouaves

Bothwell Browne
Dooley & Sayles
Mr & Mrs Jos Henly
Dolliver & Rogers
DeLong 3

Ft. Wayne, Ind.
TEMPLE (wva)
"Cat & Fiddle"
7 Belfords
Dunbar & Turner
Salisbury & Benney

24 half
Hick McCoy
Charlotte Ravenscroft
Radcliffe & Hall
Flanagan & Edwards
Pekin Zouaves

24 half
Hick McCoy
Charlotte Ravenscroft
Radcliffe & Hall
Flanagan & Edwards
Pekin Zouaves

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Milwaukee
MAJESTIC (orph)
Harry Woodruff Co
Bert & Hope
Fennell
Vesta Gould
Merris & Allen
Wepert & Paulan
Flying Weavers
(One to fill)
EMPRESS (sc)
(Open Sun. Mat.)
Les Jards
Marie Stoddard
Moore & Elliott
Grant Gardner
Nick's Roller Girls
CRYSTAL (tbc)
Morali Opera Co
Eddie Foy
Lorraine Dudley Co
Juggling Normans
Trowl

Minneapolis
ORPHEUM
(Open Sun. Mat.)
"Mortal Waits"
4 Harveys
Chick Sales
Armstrong & Clark
Sandish Sisters
Mintz & Wuerts

McMAHON and CHAPPELLE

Playing United Time
Direction, JEMIE JACOB.

UNIQUE (sc)
(Open Sun. Mat.)

Larce & Maisie
Leonard & Meredith
Gilbert Loeser
Karnos Co
MILES HIPPO (tbc)
Doodat
Cameron & O'Connor
Tos Jefferson Co
Armstrong
Nicola
Fanny Rice
Montreal, Can.
ORPHEUM (ubo)
Sumiko
"Honor Among
Thieves"
Marine Bros & Bobby
Muriel & Francis
Marcus & Gartelle
Summers & Summers
(One to fill)
FRANCAIS (loew)
Fouchere
Brylyn Clark
Gerard & Gardner
Norton & Ayres
Eddy Family
(One to fill)

Omaha
ORPHEUM
Toots Paka
Howard's Animals
Howard & Snow
"Squaring Accounts"
Carl McCullough
Van Bros
Bradshaw Bros

Philadelphia
KNIGHTS (ubo)
Jesse Busley Co
Bessie Wynne
Joe Jackson
Wynn & Russon
Berlin Madcaps
John F McDonald
Fay 2 Coleys & Fay
3 Ernests
Young & April

Pittsburgh
GRAND (ubo)
Donlin & Lewis
Robbie Gordone
Lida McMillan Co
Downs & Gomez
Havelocks
Billy K Wells
Mosher Hays & Mosh
(Three to fill)

Portland, Ore.
ORPHEUM

Ethel Green
Felix & B Girls
Gracie Emmett Co
Rayno's Dogs
David Kidd
Ombrus 3
Edwin George
EMPRESS (sc)
Marcelline
Fred Morton
McClain & Mack
Cathryn Challoner Co
Princes Florio
PANTAGE'S
Hamada Japs
Marimbaphone
Whitney's Dolls
Bessie Leonard
Greene & Parker
John Zimmer
Ruthertown & Monroe
FRANCAIS (loew)
Fouchere
Brylyn Clark
Gerard & Gardner
Norton & Ayres
Eddy Family
(One to fill)

LILLIAN MORTIMER

Vanderbilt-United time
ALICE WOOD & EVANS

New Haven
POLI'S (ubo)
"The System"
Musical Lassies
Bixley & Lerner
Emma O'Neil
Henshaw & Avery
Creighton Bros
Frank Hartley

New Orleans
ORPHEUM

Mountain Ash Choir
Flor Modena Co
Watson's Farmyard
Stewart & Ayres
Reded & Currier
Claude Roode

New Rochelle, N. Y.
LOEWS (loew)

Smith, Volk & Cron
"Mayor & Manicure"
(One to fill)
2d half
Cadets DeGascayne
Anderson & Goines
Knight Bros & Saw

Sampson & Reilly
Julia Rodmond Co
Rochester, N. Y.
FAMILY (loew)

Kit Carson
Brown & Lawson
Percy Warum Co
John Philbrick
Innes
Brown

Rochford, Ill.
ORPHEUM (wva)

"Whose Little Girl"
2d half
LaBelle Clark
Weston & Young
Kelly & Wentworth
Rego
(One to fill)

Sacramento
DPNBROCK (orph)

(Nov. 13-16)
"California"
James J Morton
Nonette
Schlichtl's Mannikins

PAUL and RUBY NEVINS and ERWOOD

Management, Max E. Hayes, United Time.

Oakland, Cal.
ORPHEUM

(Open Sun. Mat.)
Amelia Blingham Co
Nellie Nichols
Claudius & Scarlet
Chas Olcott
Meredith & Snar
Hilda Hawthorne
Ward Bros
Frank Morrell

PANTAGE'S
(Open Sun. Mat.)

"Girl Golden Gate"
Eleanor Ods Co
Millard Bros
Emmefield
De Lea & Orma

Oklahoma City, Ok.
POLLY (later)

Charles Halliday Co
Grimm & Elliott
Great Richards
Rose & Ellis
Allegro

S A Ayres Co
The Astaires

Atkin Whitman 3
CLUNIE (sc)
(Open Sun. Mat.)
Ling & Long
Alf Holt
Walter Brown Co
Barney Gilmore
"Delicatessen Shop"

PANTAGE'S
(Open Sun. Mat.)

Monkey Hippodrome
E Dewey & Dolls
Davis & Scott
Eldridge & Barlowe
Van & Pierce
Salem, Mass.
SALEM (loew)

Fred Elliott
Deimoro, Brown & Del

Larkins & Burns
2d half
Anna Bernard
Pringle & Allen
Blake's Circus

Salt Lake
ORPHEUM
(Open Sun. Mat.)
Nanon Opera Co
C & F Usher
Wonder Kettle
La Mase Trio
Asard Bros
Lewis & Dody
EMPRESS (sc)
(Open Sun. Mat.)
Bussie's Dogs
Musette
O'Rourke & O'Rourke
Harry Brooks Co
Thos Potter Dunne
Hugh Lloyd Co

ZELDA SEARS AND CO.

Next Week (Nov. 11), Hippodrome, Cleveland.
Direction MAX HART.

San Antonio
PLAZA (inter)

"LaPetite Goss"
Wm H Lytle Co
Dance & Fox
Lord's Dogs
Clinton & Nolan
Great Barnett Co
Harry Hines

San Diego, Cal.
EMPRESS (sc)

(Open Sun. Mat.)
Link & Robinson
Hylands & Farmer
John Delmore Co
Chas Wildsch Co
Scott & Wilson
Dorking
McRae & Levering

SAVOY (p)
(Open Sun. Mat.)

California Poppies
Mercedes
Low & Es Drew
Copeland & Payton
Fox & O Walter
Great Harrah Co

CHAS. and FANNIE VAN

Next Week (Nov. 11), Temple, Hamilton, Can.

San Francisco
ORPHEUM

(Open Sun. Mat.)
Nat. Nasser Co
Geo H Watt
Ferguson & North-
land
Les Marco Belli
Marie Galvany
"Mein Liebschen"
Howard

EMPRESS (sc)
(Open Sun. Mat.)

Bessie Cockatoo
Collins & Hart
Arthur Whitelaw
Dancing Maddens
Italian Troubadors
Dance Violins

PANTAGE'S
(Open Sun. Mat.)

"Minstrel Misses"
Read-Freeman Co
O'Neal & Walmaley
Howard Langford
Zara Carmen 3

KATE WATSON

UNITED TIME

Next Week (Nov. 11), Bush-
wick, Brooklyn.

St. Louis.
COLUMBIA (orph)

Virginia Harned Co
Bell Family
Kaufman Bros
Bobbe & Dale
4 Florimonds
McCormick & Irving
Harry Seaback

PRINCESS
(Princess Malls)

"Gay Deceivers"
John Barclay
Fischell Troupe
Tony's Circus

KINGS (craw)

Grace Darnley
Chas Remington
Donita & Co
Exposition 4

SHENANDOAH
(craw)

Dugan & Raymond
Bones Airo Tr
Jewell & Jordan
4 Solis Bros

UNION (craw)

Hendrix Belle Isle
School Act
MONTGOMERY
(craw)

Casino Mus Com Co

CHEROKEE (craw)
Frans Miel
Hayden & Devine
Caeleto & Hall

ARCO (craw)

Leonard & Haley
Bertraud
De-Morre & Boyer

MIKADO (craw)
Novelty Mus Com Co
BRYMAN (craw)
Selle & Seils
Hattie Wade Mack
Paul Asar Tr
St Paul
ORPHEUM
(Open Sun. Mat.)
Mrs Gene Hughes Co
Low Gully
Hose Sisters
Rochel McDonald
Wilson's Circus
Johnson's Travelogs
Flying Russells
EMPRESS (sc)
(Open Sun. Mat.)

3 Alex
Harry Sauber
"I Died"
Ines Lawson
"Fun at Sea"

Seranton
POLI'S (ubo)
Edwards Song Revue
Homer Lind Co
Bush Bros
Willis & Burt
Eddie Ross
Bernard & Scarth

Seattle
ORPHEUM

Florentine Singers
Adrienne Augarde Co
Ed Morton
Goldsmith & Hoppe
Herbert's Dogs
Chas Drew Co
Flying Martins
EMPRESS (sc)

8 Gerts
Mab & Weiss
Lottie Williams Co

Max & Cameron
Will Oakland
Geo B Reno Co

PANTAGE'S
5 Greens
4 Cook Sisters
Shaw & Wilson
Frank Rogers
Mahr & Myckoff
3 Elliott Bros

Stout City
ORPHEUM

(Open Sun. Mat.)
W. C. Field
French Girls
Barry & Wolford
Caesar Wolf
W H St James Co
Godfrey & Henderson
John Higgins

South Bend
ORPHEUM (wva)

Sidonias
Heales & Morris

"Old Sold Fiddlers"
Adair & Hickey
Travilla Bors & Seal

2d half
Grey & Peters
Kelly & Pollock
Low Welch Co
Adair & Hickey
Sutcliffe Troupe

Spokane
ORPHEUM

(Open Sun. Mat.)
Little Billy
Mignonette Kokin
Jere Grady Co
Caesar Rivoli
Galletti's Monkeys
May & Addiss
Lockhardt & Leddy

EMPRESS (sc)

3 Loretas
Milt Arnsman
Lind
Gaylord & Herron
Pohlan, Troupe

PANTAGES
(Open Sun. Mat.)

Takes Mus Com Co
Gavin & Platt
Margaret Bird Co
LeClair & Sampson
Fields Bros

Springfield, Ill.
MAJESTIC (wva)

"Golden Gate Girls"
2d half
Frederich Co
DeMarney & Doll
Mr & Mrs Thorne
Carl Randall
Ballerini's Dogs

Springfield, Mass
POLI'S (ubo)
Billy Weston Co
Avon Comedy 4
5 Martells
Marshall Montgomery
McDevitt Kelly &
Lucy
Mile Martha Co
Reeves & Warner

Syracuse
GRAND (ubo)

Hunting & Francis
Rochel McDonald
Fred & Albert Ferrell
Dave Ferguson
Kitty Trancy
Hugh Lloyd Co

Tacoma
EMPRESS (sc)

Collier & DeWalds
George Gardon
8 Spe Bros
Harmony Beaus &
Belles
Paul Spadoni
PANTAGES
Moore's Stage John-
ston
Arlington 4
Mabelle Ponda Troupe
Al Carlton
Howard's Bears

Terre Haute, Ind.
VARIETIES (wva)

Harry Johnson
Later Polo Troup
Berry & Halvers
Rother & Anthony
5 Spellman Sis
2d half
"Winning Miss"

Vancouver, B. C.
ORPHEUM (sc)

Carly's Dogs
Bill Dawson
Morton Jewel Troupe
"No 44"
Brooklyn Comedy 4
3 Suleys

Lanton's Jungle Girls
L. H. Rose Co

So. Berns
Tideman's Dogs
Paul Florus

Paris.
ALHAMBRA
(Nov. 1-15)

Loyal's Pigeons
Nino Nina
Therons
Dugors
Vera Nixon
Ebert Brothers
Les Dorinos
Gen Ed La Vinc

PHILADELPHIA.
FOLIES BERGERE
(November)

Misses Mitchell
Elsie Dante
Mistlinguett
Yane, Printemps
Olga Daunai
Alexandor Troupe
Russell Girls
M Chevalier
Lewie Douglas
Morton, Broetto
Tramel, Vernai
Antonette & Crook

ETOLE PALACE
Sisters Lorett
W Buryley Co
Les Danglars
Villette
Pellita Totos
Daly's
"Memo" (Elephant)
Alessandra etc

OLYMPIA
"Quaker Girl"
Alice O'Brien
Miss Lawler
Mary Terry
Ronal Dery
Henri Leon
Dorville
Mau Hie
Pie Pils
Harry Mass
Jackson Girls

WATERLOO, Ia.
MAJESTIC (wva)

McNamee
Seamon & Killian
Alpha 8
Great Lester
Waterbury B & Tenny
2d half
Roberts Rats & Cats
Tom Mahoney
Mr & Mrs Connolly
Tom & Stas Moore
Paul Kleist Co
Wilkesbarre
POLI'S (ubo)
Edwina Barry Co
Bessie La Cawi

Worcester
POLI'S (ubo)

"Trained Nurses"
Hoey & Lee
Lamberti
Montambo & Wells
L. H. Rose Co
Abbott & Curtis
Edgar Berger

Berlin
WINTERGARTEN
(November)

WILLARD
THE MAN WHO GROWS
ERNEST EDLSTEN
17 GREEN ST., LONDON

Harry Linwood and Co.
ALWAYS WORKING. ASK GUS SUN.

Victoria, B. C.
EMPRESS (sc)

Martinek & Doll
Dale & Boyle
Hyman Adler Co
Grace Leonard
Davey De M & Getsy
Washington
CHASER'S
Bartholomae Players
Bendix Players
Hufford & Chain
Coombs & Aldwell
Anton & Lawrence
Devine & Williams
The Clairmonts

POLI'S
Tom Barry & Co
C B Lawlor & Co
Goodrich Law & Hill
Alp Ripon
Joe Whithead
Mills & Moulton
Inna & Lorella

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(November)

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WINTERGARTEN
(November)

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17 GREEN ST., LONDON

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"Trained Nurses"
Hoey & Lee
Lamberti
Montambo & Wells
L. H. Rose Co
Abbott & Curtis
Edgar Berger

NEW ACTS NEXT WEEK

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

Mabel and Dora Ford, Hammerstein's.
Rosen Bros., Hammerstein's.
Minnie Dupree and Co., Union Sq.
Reine Davis (New Act), Union Sq.
Johnny Ford, Union Sq.
Flavia Arcaro (New Act), Fifth Ave
Kimberly and Mohr, Fifth Ave.
Gillin, Fifth Ave.
Sidney Drew (New Act) Orpheum.

Bordoni and Agoust.

"The First Affair" (Panto.).

22 Mins.; Full Stage (Special Set:
Woodland).

Winter Garden.

Irene Bordoni, the handsome brunette from France, is not a pantomimist. Her appearance in "The First Affair" at the Winter Garden was her initial attempt. Emil Agoust well staged the panto, and played opposite the star. He took down what honors there were to the pantomimic skit, which had for its subject love making in the stone age, or some time near then. They had to go back pretty far, for the man (Agoust) seemed just evolving out of the monkey stage. He had on a union suit of fleshings, naturally colored and nicely tinted, all over and everywhere. The woman was rather careless about her clothing. Besides a short, leopard skin, tights and some long wavy hair, she seemed to say that the trip-up skirts had never been heard of in the grove where all the little chorus girl monkeys gathered. The near man ape loved the wild girl. He finally won her. It was some wine! Everything about the piece was as heated as the tropical region of the locale. At the dress rehearsal Friday evening, the management noted what the necessary corrections should be, and they were attended to. The start was made with the man's suit and its all-over tints. The next was likely toning down of the anti-climax. The finale was quite pretty. Had the Winter Garden staged the panto for a public showing Saturday night as it played the evening before, nothing could have prevented a riot around the house. Otherwise "The First Affair" doesn't differ much from any of the steam-heated things that have been put on for the past seasons with the only object to create talk. M. Agoust did brilliantly; Mlle. Bordoni did what might have been expected of a beginner, coached in the art of pantomime as others have been before her. She is a singer, and should be given an opportunity at her regular stage vocation. That is what Bordoni was imported for. She will never move the fame of Gaby Deslys or anyone else over here, in pantomime. "The First Affair" may draw a little business to the Winter Garden, but in expurgated form it will do very little. *Time.*

Edna Aug.
Songs and Talk.
16 Mins.; One.
Hammerstein's.

Edna Aug after doing eleven minutes should have retired on her laurels. Up to that time she did very well. From then on through using material that was simply a repetition she gave the audience a few nervous minutes. In one gown without her customary character make-ups Miss Aug did the chorus girl and one or two other impersonations, getting quite a lot out of them. Some of the talk is exceedingly bright but it was surprising at Hammerstein's to see the best points go soaring into the air without a wrinkle. It would probably be advisable to get back to at least one character makeup. It doesn't necessarily need to be the scrub-woman. The Dutch girl was always good for her. This could have filled in the four or five extra minutes if these were needed. The lack of a voice does not retard Miss Aug's work, for she gets the most from her talk. A ten-minute monolog without song at all would be a departure for Miss Aug. There is enough bright material which Miss Aug is now using to try it. *Dash.*

Rex Fox.
Wire.

12 Mins.; Full Stage.
American.

Rex Fox has dug up one or two new tricks for the slack wire which are well worth while. Probably the best and most novel is the carrying of a dummy on his back with which he does a ventriloquial bit while half way across the wire. This portion of the act from the novelty and the very good comedy should be extended and placed to close the offering. It does not now take up more than a minute or two. The best of the ticks is using of stilts about one foot long. This is an interesting bit not without a thrill. A good appearance and a nice personality helps Fox along. He is easily smart enough for the opening position on the bills but needs to quicken the pace a bit. Mr. Fox is a foreigner, probably English. *Dash.*

Irene D'Arville and Co. (1).
Impersonations.

13 Mins.; One (3); Three; Special
Drop (7); One (3).
Union Square.

"Mlle. Irene D'Arville and Company, assisted by Mlle. Jeanette." Looks kind of important on the program, but it must have been written to impress Ozark, Ill., for, after the drop in, "one" goes up, the "company" and Mlle. Jeanette are disclosed as the same person, in the capacity of dresser. Irene D'Arville impersonates in impersonations originated by Mlle. D'Arville. This is program information also. There are four numbers, two in "one" and two in "two." They are a "Dainty French Singer," "A Courtier," "French Music Hall Singer" and "Young Beau Brummel," either, any or all right for Ozark. In "two" there is a special drop, often monogramed with "D" or "I. D." There is also a sentence in French on the drop. Translated, it is "Evil to him who evil thinks." Maybe that's a wish. *Time.*

William Flemen and Co. (2).

"The Line Between" (Comedy-
Drama).

20 Mins.; Four (Interior).

When one mentions the name of Billy Flemen he naturally connects him with the annals of slang as he has been identified with a "hick" role for some seasons past. Flemen now presents as a successor to his "Back to Boston" a new slang skit, entitled "The Line Between," by John J. O'Connor. Judging from the attention, laughter and applause the piece got at the 14th Street theatre (when it "showed" for New York) it bids fair to eclipse Flemen's former vehicle in point of popularity. Flemen is Kid Higgins, a reformed gambler and prize fighter, who loves Marion Collins (Violanta Surrat), the daughter of Thomas Collins (Robert Harland), a politician. The girl reciprocates Kid's affection, but old man Collins shows unmistakable disapproval. The Kid learns Collins has done a nice bit of grafting on an Albany bill, and this knowledge he uses as a weapon. All the way the Kid throws off the slang Mr. O'Connor has become famous for writing. Flemen puts it over in his usual unctuous, breezy style. Very little passed over the 14th Streeters. After the Kid fires a lot of slang broadsides at the political boss, he learns that the girl is none other than his half-sister. Here the sketch picks up another point and burrows into new ground. Flemen need not be ashamed of his work in jumping from the ridiculous into the pathetic thing as he did it effectively. There seems to be no other way for the line to be drawn, but with the slangy Kid having his soap bubble of love burst crying quits without a further peep at the girl. For those who like modern slang red hot off the reel, Flemen and "The Line Between" supply all demands. *Mark.*

Creighton Bros.

"Relics of '67" (Comedy).

12 Mins.; One.

American.

The Creighton Bros. have adapted in a way the former idea of the Crane Bros. in "The Mudtown Minstrels." The Creightons talk, sing and play instruments. One handles a French horn, while the other makes his mis-cues on a violin. The discord is funny, and appearing in tone with the characters assumed (those of old "rubes"), it carries over naturally. The shorter "rube" through attempting a shrill speaking voice loses some volume, though this may have been only on the Roof. At any rate, the Creighton Bros. should develop into a first class comedy act, in a line that is without competition in two-men (or more) acts just now. The present finish must be strengthened, and if the couple would open in "two" seated upon the bench playing the instruments, they would get a better start, coming into "one" immediately afterward. However arranged though, they should be on the stage at the start of the turn, playing, and close with a swinging march to bring out full the discordant notes. *Time.*

NEW SHOWS NEXT WEEK

Initial Presentation of Legitimate
Attractions in New York
Theatres.

"Bella Donna" (Nazimova), Empire
(Nov. 11.)

"C. O. D.," Gayety (Nov. 11).

"She Stoops to Conquer" (Annie Russell), 39th Street (Nov. 11).

"The Whip," Manhattan (Nov. 12).

"The Red Petticoat," 48th Street (Nov. 13).

"Prince Paulo," Park (Nov. 14).

Peggie Lennie and Co. (1).

"Cleopatra's Needle" (Comedy).

15 Mins.; One.

Hammerstein's.

Peggie Lennie is an English girl, showing for the first time in this country a sketch with which she has had much success abroad. In England the act is known as Lennie and Hast. Walter Hast has done little in vaudeville of late, turning his attention more to impresario channels. The scene is laid in the tomb of Cleopatra. An English tourist becomes lost and, remembering the legend of Cleo coming to life once every year, is thinking of it when the Queen appears. Cleo turns out to be his English sweetheart, playing a joke. The tourist returns the joke by impersonating Marc Antony. A fall into a clinch is the finish. There are some bright travesty bits and both principals handle the light comedy lines in an intelligent manner. The couple should work out the piece along comedy ideas altogether allowing the singing to take a back seat while they go looking for laughs. Hast, an American in England a long time, has acquired the English manner of speaking and delivering lines. He should stick just as closely to it as possible. American audiences like the English ways and the further he can go with it the better. A stronger finish would help. To replace the duet which now closes, a big laugh would send them off much better. *Dash.*

Mike Donlin and Tom Lewis.
Talk.

18 Mins.; One.
Union Square.

Mike Donlin and Tom Lewis have merely pieced an act together for their joint venture in the varieties. This is Mr. Donlin's annual after-the-ball season plunge into the fortunes of the footlights. Mr. Lewis recently returned from a road tour in "The Yankee Prince." The turn commences with the couple doing a conversation, Donlin acting as "straight." Later Mr. Lewis does some burlesque impersonations, then Donlin reads a few letters received while in baseball, and the act concludes with the burlesque ventriloquial bit Felix Adler first discovered. The ventriloquial ending is made funny by Lewis as the "dummy" seated upon Donlin's knee. In the talk are several old boys, but Lewis makes the house laugh at them. Donlin does really good work throughout. Considering the combination and the circumstances, there is enough of an act to support the fame of both players. *Time.*

Frank R. Montgomery and Lottie Medley Co. (1).

"A Story of the Hills" (Melodramatic). 18 Mins.; Full Stage (Special Set; Cabin Interior). Union Square.

"A Story of the Hills," by Ullie Akerstrom, is not for big time vaudeville. It may satisfy the lovers of the mellers in the small big time houses, but the improbable or senseless story can hardly impress an intelligent audience. It's a western tale. A ranchman lost his partner. Before dying he gave his "pal" two bags of gold-dust for himself, also told him where he had stored some nuggets. These were to be sent to his wife and child in the east. The survivor found the nuggets as indicated. There were four bags of them. He brought them home, laid them on the sideboard and ruminated. Should he send them to the widow and the half-orphan, or hold out on the deceased. He would hold out. But his wife objected. She said the gold-dust twins were plenty. Her husband a sneak and a liar! Nev-ah. Good-bye, said the husband, I'll be back in a couple of days. Don't let any snow get in the parlor, for this happened in the winter time in Arizona. The wife was all alone with the nuggets buried under the fireplace. Came a knock on the door. Just a poor Mex who had had his right arm torn by a wild cat. The wife took him in, against orders. The Mex was bandaged up and fell asleep on the couch. Then the wife got a hunch. Suppose it was a job, and the Mex was after the nuggets, having coaxed the wildcat to chew him up for an excuse. I'll sit up all night and watch this fellow, thought the wife aloud. Scratching at the door. Alarm in the house and much talk about nuggets. Mexican awakened to give a little inside info about a missing gun. He'll protect the lady that succored him. Let the guy at the latchkey go the limit. The guy did. He burst in at his cue and started for the fireplace. For he was the husband, following out his deeply laid scheme of stealing from his own home something he had unnecessarily told his wife about, if he had wanted to steal it in the first place. The wife was waiting the returns in the next room. The Mex had said he would take care of the fellow. When the thief reached the nuggets under the fireplace, the Mex forgot all about the arm the wildcat made a meal on, and he fought the intruder all over the room. The Mex finally remembered his gun, and shot him. Enters wife. Takes a look. My God, my husband! and curtain, but it wasn't at all for her husband came back as the Mexican, and the husband was Harry Ward on the program. Frank R. Montgomery has the dual role. Lottie Medley is the wife. *Time.*

Mae Stock Trio. Club Juggling. 9 Mins.; Full Stage. 125th Street.

Two girls and a young man doing some pretty good team work in the "passing" of clubs. They are all neatly dressed. The man also does a little clog while performing some single juggling. A pleasing small time act. *Jolo.*

Juliet? Character Studies. 25 Mins.; One. Fifth Avenue.

Juliet? returned to the Fifth Avenue Monday in a new act which brings all her latent ability and potential prowess into full play. On "No. 5" she worked like a Trojan. The Fifth Avenue audience appreciated her artistic character studies so spontaneously it made her take several demonstrative curtain acknowledgments. There is little trace of her old act left. She has dropped nearly all of the former imitations, using only those of Harry Lauder and Vesta Victoria. For her opening Juliet? uses a song number from "The Charity Girl" score and follows with an impersonation of an uncouth, loquacious, caramel-chewing girl with her own ideas of life and the people in it. A swagger, dapper, foppish, attired English Johnnie took very well, but Juliet? got more applause on her imitation of the Scotch boy with the thumping, jumping toothache, the hot-water bag and bottled liquids as first aid to the suffering. This character, distinctly new and decidedly original, was splendidly worked out. For the finish she satirically imitated in voice and gesture such celebs as Vesta Victoria, Harry Lauder, Sam Bernard, Madame Nazimova, Ethel Barrymore, Eddie Foy, Maude Adams, and then ended with Lauder's song, "She's Ma Daisy." Daisy? as an imitator is qualifiedly able to entertain any kind of an audience. She's clever and a worker that would make the proverbial beaver do an overtime stunt. Juliet? still retains the negro assistant as a shield to screen her while making complete changes in full view. *Mark.*

Tom Dingle and Esmeralda Sisters. Songs and Dances. 11 Mins.; One. Three; One. Hammerstein's.

Tom Dingle and the Esmeralda Sisters are making a specialty of eccentric and acrobatic dancing. Dingle's single dance in the present act is the brightest spot, although the work of the taller of the girls also gained recognition. The girls should not work singly. The smaller one merely fills in three or four minutes, repeating what her sister has done. The singing compares with that of other dancing acts. The trio look well, but the girls could improve their dressing. The act did fairly at Hammerstein's. On the big bills in an early position it will do. *Dash.*

New Acts in "Pop" Houses Eberhardt and Mack. Songs, Dances and Talk. 13 Mins.; One. City.

Eberhardt and Mack start away in a familiar manner. The woman is interrupted in her song by the noise of the stage manager, and an argument follows, from which the pair go into a couple of songs. The man does a dancing bit that is unnecessarily padded out with talk. Fairly good voices, light comedy and the stepping place the couple as a nice number for present surroundings in "No. 2" position. *Dash.*

Alters Bros. Club Juggling. 7 Mins.; One. Fifth Avenue.

Alters Bros. are following the style Lynch and Zeller first introduced hereabouts with clubs. They appear in "one," keeping up a steady line of talk with an attempt at comedy here and there. The Alters do not get as far with it as their predecessors. They start nicely but let up half way through, giving too much time to individual work. This breaks in on the action and is a mistake. The boys, however, do some clean, fast passing and fill in an entertaining period. Dressing and looking well they will have no trouble staying in their present company. *Dash.*

Marshall and Trimble. Songs and Talk. 12 Mins.; One. American.

Two colored men, one a "wench" and the other although "straight" a very good comedian also, are spoiling a first class turn of its kind by costuming a number and making it the finish. This is not strong enough to follow the opening portion. The "wench" is funny and gets over easily. If this couple would build up to the end as they start, the act could make the big time. *Time.*

"Haleb." Trained Horse. 11 Mins.; Full Stage. American Roof.

"Haleb" becomes a good novelty attraction on the small time. It is an "educated" horse, good looking, and goes through some of the customary routine of these turns, which seems to be a necessary part of the training. Two or three tricks the animal does, not done by others, are quite interesting, such as making the animal throw its fore-leg over its head (while the latter is resting upon the seat of a chair), and to brush off an imaginary fly from its nose with its left hind leg. The trainer does fairly. He could improve himself, and make the turn more showy; also give it a more pretentious setting. *Time.*

Daisy and Chase. 13 Mins.; Interior. 86th Street.

Two men—young man artist (he wears a flowing tie) and "tad" uncle. Open with violin and flute. Tad has some good comedy talk, with excellent dialect, while "artist" makes a sand and an oil painting. For finish they do a comedy boxing stunt, which drops the turn fifty per cent. In its present shape merely a fair small time turn. *Jolo.*

Lockett and Shears. Dancers. 11 Mins.; One.

Lockett and Shears are of the usual "two man" dancing frameup. The boys don't show up very well in their opening number but later flashed specimens of the stepping thing that brought solid applause. A good dancing act for the big small time. *Mark.*

Lewis and Norton. Songs, Talk and Dances. 15 Mins.; One. City.

Lewis and Norton would probably come under the heading of "bench acts," although they have framed up a specialty that is really not quite benchy. The man does one or two bits as a single that would place him in the "Nut" class. His work is very good, and although once or twice it threatens to appear as though he were going to infringe on Felix Adler and Harry Breen, he never quite does. He is a good looking chap with a likeable manner. The talk with the girl is exceedingly bright and novel. So much so it is too bad to allow one or two awful puns to slip in. The conversation was a bit lofty for the City theatre folk, but the actions of the comedians satisfied them completely. A neat dance makes the finish. The couple were a tremendous applause winner. Lewis and Norton deserve a try in the big houses. They will be liked. *Dash.*

Sheldon and Burns. Songs. 15 Mins.; One. City.

Sheldon and Burns appear to be quite new. If they are, there is every reason to believe that they will go ahead; but if they have been working together any length of time they will not get much further. The act is just beginning. There are a couple of neat little songs that are not used by every two-act and there is a cute, pretty little girl and also a man who can handle songs, but the specialty itself lacks body. The piano playing means nothing. Vaudeville is sutured with the piano thing and except for an accompaniment it should be ditched. A finish is needed badly. The act ends too abruptly. *Dash.*

John J. Black and Co. (3). School Act. 14 Mins.; Three. City.

John J. Black and Co. offer a "school act," but not of the regulation type. Two men and a woman constitute the scholarship of the school, while Black plays the professor. The usual entertainment brings out songs and dances and a bit of comedy. The fun is well handled by a hare-lipped Patsy, who has a very good idea of comedy and gets some real laughs over. The finish is pathos with a quick switch to a laugh. Black does well as the teacher and in the short pathetic bit had the house with him. The act is a good live number for the time and should have no trouble keeping busy. *Dash.*

Harrison Wolfe and Girls (2). 15 Mins.; One. 86th Street.

Jokes by a bucolic youth, fed by two neat girls in abbreviated skirts, tights and socks. Girls do song and dance. Man sings "Like a Rose" with strenuous throat tones. Girls change to satin pantafoons; all three sing and dance, during which youth imitates wood-sawing, a soda fountain "and other animals." Excellent big small time turn. *Jolo.*

OUR WIVES.

Jose. M. Gaites has a sure enough winner in "Our Wives," which had its premiere Monday night at Wallack's. "Our Wives" should make up to Henry Kolker all that he suffered last year as the temperamental German in "The Great Name." It took the story a long time to get itself really started, and the co-authors were tedious in rounding it up to a final curtain, but between these opposite ends there was an evening of pure delight. The second act is the meat of the piece. In it the authors, Helen Krafft and Frank Mandel, have packed a lightning display of scintillating wit and a whole mint of exquisite character study. The climax of the act has compelling dramatic force.

Honors go to Isabel MacGregor, a red-headed bride, who starts things among a quartet of ex-bachelor chums, three of whom are newly married. This is the first meeting of the three wives, a weepy one, a catty one and an Irish spitfire. The catty wife confides to the weepy one that the Irish bride touches up her hair. The weepy one lets the secret out under pledge of secrecy to the red-headed Irish bride. Bang!

If that intimate study of the catty woman does not become the talk of the town the town must be busy talking about something pretty important.

The authors have been inspired with a splendid light comedy idea, and have carried it out with consummate skill. There is no resort to the obvious, and a fine sense of graceful satire runs through the story.

Frank Bowers, successful librettist, is charmed with the musical compositions of the girl upstairs, so he makes her acquaintance. He agrees to collaborate with her on an opera, under the strict understanding that the matter of sex attraction shall not enter into the partnership, for, as he expresses it himself, "he is not a woman hater, but a woman avoider." He does not object to mosquitoes, but he never goes into New Jersey.

Of course, in the long run he breaks the agreement, but only after the girl has disclosed her love for him.

So much for the main theme, which is not the main interest by any means. The three brides are that with a forte accent on the "interest."

The "woman avoider" was one of the quartet of bachelor cronies until the other three took unto themselves wives. After the honeymoon they all come to see the "woman avoider," wives and all, and announce before dinner that "the old friendships will go on just as before," only the wives will be included. Between the drinking of the cocktails and the serving of the soup, those three brides get their heads together in a scene that is pure gold of skillful characterization, and the beautiful dream of cosy companionship is blasted.

Mr. Kolker is the "woman avoider."

A RICH MAN'S SON.

Here's the simple, elemental, conventional, trite, regulation plot in a nutshell: A self-made Omaha millionaire brings his wife with him to New York to break into society. He is ambitious for his only child, a boy of twenty-one, just returned from a trip abroad. Mother remains the simple, wholesome western woman, while father plans to marry the son to a frivolous ingenue who holds a position in the social world.

Father's stenographer comes to the house, boy falls in love with her, she with him. When father discovers the situation he discharges the amanuensis. Girl refuses to marry boy because she doesn't wish to interfere with his career. Boy by a ruse gets her into auto and elopes with her without asking her consent. Even then she refuses to marry boy. Mother stands by boy and brings things about right and reconciles father to the inevitable.

Sounds like the plot of a conventional melodrama, doesn't it? Well, it isn't. Not a bit like it. It's a good, wholesome comedy, excellently constructed, smartly written, intelligently staged and adequately produced. All of which was done by James Forbes, who appears for the first time as a Broadway producer as well as author and stage director.

The handling of the regulation bag of tricks of stagecraft and conventional characters gives little opportunity for individual honors. The four principal roles necessarily stand out beyond the others. They are the mother, father, son and secretary. Jessie Ralph played the mother with a touch so human as to bring tears to the eyes of the audience—especially when torn between her love for son and husband. The father, in the hands of Paul Everton, was a very natural portrayal of a virile business man full of ambition. Ralph Morgan's conception of the boy who is confronted for the first time in his life with a genuinely serious problem, is clean-cut and magnetic. Louise Rutter, as the secretary, is all that could be asked for. There were the usual character comedy reliefs, conventionally exaggerated for stage purposes.

If "A Rich Man's Son" does not catch on, it will be because the public seeks problem plays—so-called "big" plays—or musical comedy.

Jolo.

He plays with nice balance, until his emotional scene in the last act, where the woman whose love he has lightly passed over goes back to her flat upstairs and pours out her soul in melody. The "avoider" sits in the moonlight on a darkened stage and listens to the piano solo upstairs while the girl's brother makes sobbing melody on that sobbing instrument, the 'cello. And so he comes to a realization of what he has lost. Kolker slopped over at this point. His super-sentimentalism was the one false note.

So uniformly excellent a cast has not been seen on Broadway this season. None of the names is well known, but the players work into each other's hands like an all-American football team.

Let's hope that Broadway will take to "Our Wives." Let's hope Broadway will like it for Broadway's own sake.

Rush.

BACHELORS & BENEDICTS.

H. H. Frazee is making it quite plain that he is after a gold mine upon a very small investment. Mr. Frazee has caught a couple this season. One is in New York now, "Ready Money," by James Montgomery. Mr. Montgomery revised the manuscript of Jackson D. Haag, called "Bachelors and Benedicts." It opened in New York Saturday night at the Criterion.

The small investment is in the setting, the same during three acts. It is an apartment scene, nicely built, but comparatively inexpensive. In this case, though, it's just as well, for it would have been money lost. The show isn't there. Nothing can make it. What Montgomery might have done to the piece is shown in a series of "cross fire" conversations. When the storage man calls around for everything excepting the actors and the dialog, Mr. Frazee can probably get his money back by putting up the dialog at auction, for vaudeville teams in "one" to bid for. Kate Elinore and Sam Williams will pay something for most of it. They now have much of similar material.

The play runs in three acts, but doesn't start on the run and never hits a trot. It's walking lame most of the time. The characters represent nothing in particular. One or two are for comedy effects only. Nearly all have been miscasted, but this may have been Mr. Haag's fault, since he seems to have written the piece as a duolog.

An elderly bachelor, deciding to become a benedict, must stand the jests of a few bachelor friends, before and after the ceremony. Opposite the grouchy confirmed bachelor who hated women because it was so written, was a widow, one of the flippant kind with Broadway brightness. Almost every one had some of this, otherwise known as repartee, but all together there was not two dollars' worth, nor yet a dollar's.

Ralph Herz is the star, but Mr. Herz was away out of his element. He was hopelessly landed in the quicksands from the moment his fiancée asked him to say "I love you." If he had said it the same way to a waiter at Rector's, the white aproned young man would have replied, "Boiled or fried?" Claude Gillingwater was the grouch, without a reason, and old enough to have had more sense. Harry Williams was the youthful one of the non-married crowd. He played the piano often and sang each time, doing very well in these departments, also making a mark as a first-time actor. Horace James had to carry a fat part, physically. Warren Cooke was deaf, but Edward Wade as another of the close corporation was normal. Lawrence Eddinger played a butler.

The leader of the women was Edna Baker, who, in the play, had no more sense than her husband. Isabel Garrison was a conventional mother; Grace Goodall, the wise widow; Nena Blake was there, with her red hair and a few remarks, and Regina Conelli was programmed. She also appeared.

Besides was Mr. Frazee, the lucky producer, with a flivver on his hands but not much money sunk.

Sims.

THE YELLOW JACKET.

The Fulton Monday held a "Chinese play" that hit the regular and hardened theatre-goer right between the eyes. It was "The Yellow Jacket," well put on by Harris & Selwyn, Inc. The piece had to be well done, to endure for three acts, as it is vaudeville's "bare stage act" lengthened out to an evening's entertainment, in an entirely new dress. It would have been looked for in the Little Theatre.

To the average theatre-goer who looks for entertainment rather than novelty, "The Yellow Jacket" will have to be greatly speeded up before it will universally please. As it played Monday, the now and then box office patron would have asked his neighbor before the first act passed whether "The Yellow Jacket" was a poem of the poppy or an ode to the hop. The first act was a contest in reading. This doesn't appeal to those looking for action, even when made so pleasingly diverting as this piece is by the travesty of the settings, props and property man.

As with all "bare stage acts" the property man is the tower of strength. Arthur Shaw played the role, in pantomime, and never failed of his laugh. His performance was blue white.

The scene throughout is the stage, as the program says, of the Old Jackson Theatre in San Francisco, reproduced, and "The Yellow Jacket" is a "Chinese Play Presented in the Chinese Manner." The property man and his assistants are supposed to be visionary only, but are there in the flesh and blood, making the scene changes by the draping of a table or chair. Signor Perugini, as Chorus, keeps the audience informed of the transformations, and the progress of the story.

George C. Hazleton and Henry Benrimo wrote the piece, making it interesting enough to hold itself up even amidst the burlesque surroundings. The authors having the assistance of a large and exceptionally competent cast. For the somewhat meagre capacity of the Fulton, the show appeared very expensive in principals.

The Fulton has a new fangled steam heating system. In the arrangement the warmth comes from under the orchestra seats. The circulation in the near vicinity of these heaters was quite dead Monday evening. It drove many people from the house after the second act. Some left because they had had enough of the travestied drama-morality play, for a little of it, no matter how well played, does go a very great way. To overcome the tired feeling speed must be interjected.

George Reiph, Grace Valentine, Antoinette Walker, Saxone Morland, Reginald Barlow, Grace A. Barbour, J. Arthur Young, Mark Price, Schuyler Ladd, Betty Brewster, Grace Hellick, Juliette Day, Ranny Addison Pitt, Roy Gordon, Margaret Calvert and Walter F. Scott were among the many players. Each took good care of his or her assignment.

The reviewers on the dailies raved over "The Yellow Jacket." While the flood of business those notices should bring, is rushing toward the theatre, it won't be a bad idea for the management to place the piece in proper form for public consumption.

Sims.

JULIUS CAESAR.

Ask any theatrical manager—big or little—in this big metropolis of America to finance a Shakespearean revival, and he will suggest you be committed for examination.

Nevertheless Sothorn and Marlowe played a quite extended engagement in Shakespearean repertoire at the Manhattan theatre recently—and also last season—to receipts averaging some \$2,000 or more a performance.

Now comes William Faversham to the Lyric with "Julius Caesar" in an engagement limited to four weeks (the limitation having been placed upon it before the opening). Everybody snickered—at least the "wise" ones did—and freely predicted disaster. Mayhap they are right. It is nevertheless a fact that at the end of the third act, closing with the speech of Marc Antony, a representative audience of first-nighters was very much inclined to treat the magnificent presentation with a seriousness bordering on conviction that the oft-proclaimed impossibility of successfully reviving Shakespeare may, after all, come within the realm of possibility. It was not an audience made up of long-haired devotees to Shakespeare, but a fine, well-dressed assemblage.

In the matter of scenic investiture the production will rank with anything of the kind ever attempted. Incidental music is of the finest. Mr. Faversham has selected the version made by Edwin Booth, restoring, however, a number of scenes from the original. In so doing he presented a drama complete—not a series of scenes for the proper understanding of which one must necessarily be thoroughly familiar with the text.

The role of Caesar was entrusted to Fuller Mellish, who, though he looked too old to suggest the ambitious Roman, brought to it a fine conception of the role. Frank Keenan, as "the lean and hungry" Cassius, was not sufficiently leather-lunged for the proper interpretation of the general idea of the part in the minds of the public. Alongside Tyrone Power's resonant voice he appeared a pigmy. Mr. Power was, until the middle of the third act, the star.

Up to the time Mr. Faversham, as Marc Antony, ascended the Forum to deliver the famous oration, he strutted around with his well-known English swagger. The change, when he got started, was all the stronger by contrast. He began his peroration mildly, being constantly interrupted by the best trained mob ever assembled in this or any similar scene, working chromatically but with a sureness of touch until he reached his full strength with the line, "You will compel me, then, to read the will?" His continued iteration of "Brutus was an honorable man," uttered with Macchiavelian cunning designed to incite the mob, should stamp him as one of the genuinely great readers.

The remainder of the cast was, in every sense, fully adequate to the demands of their respective roles.

William Faversham's production of

DOVE OF PEACE.

There is some really subtle humor in "The Dove of Peace" which opened at the Broadway Monday night. But the joke is not in the book. The laugh comes from the combination of Walter Damrosch's pretentious music with a book by Wallace Irwin that is a model of burlesque entertainment.

With the exception of an extremely pretty waltz movement in the first act, the noted orchestra leader has written a score that does not lend itself easily to the whistling office boy school of music. There is nothing of the jingle-jingle about it to catch the wandering attention of the casual Broadway "regular." Some of the ensembles are smashing big numbers, but far and away advanced beyond the A B C grade of musical comedy audiences.

Irwin's lyrics are graceful when the singers make them intelligible, which is not often, and the plot has a rather amusing idea, but the really funny situations are few and far between.

Arthur Deagon as an Irish peace commissioner was the solitary member of the cast who was able to extract any fun out of the proceedings. William Welp contributed a small bit of clowning, and Jack Henderson played a half-seas-over sailor with a maximum of effort and a minimum of comedy returns. The other men of the organization were oppressively polite entertainers, their parts running mostly to solos, duets and other combinations of warbling.

Alice Yorke, Jessie Bradbury and Henrietta Wakefield were the only women principals to attain prominence. Miss Yorke was altogether charming, while Miss Wakefield possessed one of the few entirely satisfactory voices of the cast. Miss Bradbury might, had she chosen, have made her role funny, but she preferred to be a hoydenish soubrette, a style for which she is not constructed.

There is a dramatic plot. The program says so, and Mr. Damrosch says he had a hand in it. But the dramatic complexion has been lost in the complicated process of reaching a premiere. A trick costume change on the stage, by which a corps of hotel waiters become uniformed sailors at the call of war, was interesting enough, but scarcely "dramatic." Nor was there any special occasion to exploit participation in a plot that called for a parade of soldier and sailor boys while a natty navy officer waved the American flag frantically. Such was the climax of the first act. If memory serves, something of the sort has been seen before.

The piece is in three acts and six scenes, one of the scenes being a pretty tableau representing "The Dream of Universal Peace," and one is given over to a catchy solo and dance by Deagon and six cannibal girls.

Musical comedy competition is too keen on Broadway for "The Dove of Peace."

Rush.

"Julius Caesar" ranks with the best that has ever been offered in these "modern" days.

Jolo.

HE FELL IN LOVE WITH HIS WIFE.

What's the matter with Jersey City? Here comes the dramatized version of E. P. Roe's novel, "He Fell in Love With His Wife," which led the field in the yellow back fiction stakes now many years ago, and falls flat. Thursday night of last week at the Majestic, Jersey City, the nearest stand to the Metropolis on the Stair & Havlin circuit, there could not have been more than \$250 in the house, and that was a fair sample of the business for the week.

By all the Gods Of The Show Business the production should do business. E. P. Roe is in the class with Ella Wheeler Wilcox among women novel readers. The name should have drawing power. The dramatic version is well done by Edith Ellis. Robert Campbell has given the production a cast a long way ahead of the usual popular priced average.

The principal opposition was the Academy of Music Stock Company in "Tennessee's Partner" at 10-25. Perhaps the McAdoo tunnel has brought Jersey City too close to Broadway to make local drama at \$1 draw, with the bright lights and new productions only twenty minutes away. Or perhaps the flop was due to the near approach of election. If this is a sample of Stair & Havlin merchandise they may well be discouraged at the returns. A clean, wholesome story, well played and interesting, apparently cannot draw. What can?

Frederick Burton is featured in fat type on program and billing. He handles the role of the farmer husband with the utmost intelligence and makes the character convincing without resort to the obvious tricks of exaggeration so common in actors playing this grade of theatres.

May Buckley is leading woman. A slim, youthful and altogether charming figure, she makes as Alida Armstrong a character that might easily have been made too syrupy sweet and weepy. Miss Buckley plays it excellently. It's a pale part at best, without a single scene in which its interpreter has an opportunity for fireworks. Her pretty face and flawless reading gave the role a charm that would have been lacking in less capable hands.

Robert Craig as a feeble-minded farmhand supplied the "comedy relief," together with Olive West as the Widow Mumpson. Craig made his "rube" a capital character study. He made a ridiculous love scene in the third act a splendid bit of laughable comedy, and at intervals throughout the three acts made his presence count. The others of a cast of eleven were conventionally satisfactory without any special distinction.

The Majestic is a model of neatness and inviting appearance. The approach is bright and the house attaches are nattily attired in uniform. The orchestra is a six-piece affair with the drums and brass instruments played up strongly. The house manager would do well to caution his cornetist against practicing his scales under the stage before the appearance of the musicians in the pit.

Rush.

HAWTHORNE U. S. A.

Cohan & Harris' own attraction opened at the Astor theatre Monday night; Douglas Fairbanks in a new play, "Hawthorne of the U. S. A." No matter who condemns the piece or praises its entertaining qualities, one will admit that the power behind the throne is Fairbanks.

James Bernard Fagan is the author. He deals with a peppery, live, wide-awake young American, a sweet, demure young princess and her picturesque garden, a mild-toned, sweet-tempered, dignified king, a blood-thirsty, avaricious pretender to the throne and a revolution in the poverty-stricken principality of Borrovina, wherever that is.

In addition there are other important personages in the four acts. Notably among them is Rodney Blake, Hawthorne's right-hand bower, and purely businesslike even in his love affairs with the Senator's daughter, who fills in opportunely from time to time. There is the rheumatic Senator who finds a cure, then there is a busy little minister of police, a shrewd, stately minister of war and other dignitaries of foreign kingdoms.

The piece is styled a "romantic farce, being the adventures of an American in the Balkans." "Adventures" is right, for this Hawthorne role keeps Fairbanks going in trip-hammer fashion. If it isn't making love one minute, it is spicing up-to-date slang the next or talking at the rate of a mile a minute and again ringing in a few pugilistic tricks on the wicked prince. Hawthorne accomplishes wonders with the aid of his friend, Blake. He tears the kingdom inside out and rights it again.

If there is one thing that carries this piece along it's Fairbanks. He has the pep, ginger and dynamic force to back up a personality that hits any audience straight between the eyes.

Irene Fenwick looked girlishly sweet as the little princess, acted well and never once got stagey. Allan Pollock made a superb king, while Sam B. Hardy crowded out the most laughs as Rodney Blake. Ruth Allan as the American girl didn't have much to do but acquitted herself creditably.

Eric Blind, Martin L. Alsop, Ivan Simpson, Rapley Holmes and Henry Stephenson deserve mention for their excellent work.

It's not the best play in the world nor the worst, but it provides a lot of capital entertainment. Fagan no doubt has read "Graustark" and "The Puppet Crown" carefully, but his piece hangs well together, and all told it gives Fairbanks a chance to use every bit of energy. Personality, however, is Fairbanks' one best bet. Mark.

COMING INTO NEW YORK.

The new Henry W. Savage show, "What Ails You?" by Rupert Hughes, after its road premiere next month, may be rushed into New York soon afterward and placed at the Maxine Elliott theatre.

After Savage gets this piece out of the way he will look after the final arrangements for the presentation of "Somewhere Else," for which the principal players have already been selected.

DANTE'S DAUGHTERS.

Charles E. Taylor has framed up an old-fashioned burlesque offering. An attempt is made, not altogether satisfactorily, to put over a tangled farce as the opener and the familiar court room material, roughened up to the last degree, makes the burlesque with limitless smash-bang comedy to keep things moving between numbers. A four-act olio separates the pieces.

The show is plentifully besprinkled with rag numbers and there is a fair list of principal women to support Gladys Sears, the feature. Altogether "Dante's Daughters" averages up with the Wheel offerings without clinching any lasting impression.

The men get very little until the burlesque. In the first part they make quick entrances and exits and engage in volumes of talk without once going into those detached bits of nonsense that commonly makes the laughter of Wheel shows. They appear to be too busy in getting forward with the farcical plot. The story is scarcely worth the trouble the principals take with it. It is mistaken identity, but does not move swiftly enough to be very funny.

A rather good looking chorus comes to the rescue at short intervals and enlivens the proceedings. They are for the most part shapely girls of the show girl type, picked for their appearance in tights. The ensemble numbers were strengthened by a high note in the possession of an unknown. On a guess, however, it was Pauline Robson's. The finale disclosed the girls in union suits covered with bathrobes. For a few seconds of each chorus the robes are spread out and the figures are displayed without even a mental reservation. The audience greeted this stage effect with uproarious approval. Miss Sears led the number, attired also in a union suit, but she wore a tunic affair of filigree design that took away the Turkish bath effect, while concealing none of the prima donna's proportions.

She dresses in excellent taste through the show. Miss Robson looks nicely as a straight player. She has two pretty evening gowns. Lilly Crawford and Nellie Montrose gave a capital singing and dancing number with three costume changes in the olio, but did not figure heavily in the pieces, which are sadly in need of a gingery soulrest.

Of the men J. Theo. Murphy is programmed in big type. He did not get much either as an Irishman in the first part or as the bladder-wielding judge in the burlesque. Sam Watson was of little consequence in the opener, but caught most of the laughs in the after piece with his grotesque clowning.

A curious arrangement of the burlesque brought two two-man teams—Watson and Bandy, dancers, and Harris and Letford, comedy musicians—together at the opening, and a sister team (Crawford and Montrose) and Gladys Sears at the finish. Miss Sears has put together an interesting series of three comedy character songs, involving tough chorus girl, "Yiddisher" actress and Italian, and built up an amusing specialty.

A good chorus and plentiful rag music are what keep "Dante's Daughters" in the acceptable class. The comedy needs attention. *Rush.*

JARDIN DE PARIS GIRLS.

The management is doing everything possible to get the people coming to the new Western Wheel house on the Bowery, the People's. Four of the six nights are given over to some special feature: wrestling, amateurs, etc. Thursday is wrestling night. If last Thursday evening was a criterion, its drawing powers are limited. The house was light. This may have been due to a before-Election slump or the ordinary show of the week before and last week's, which is about the same.

"The Jardin de Paris Girls" never seems to get going. The production is staged and produced by Leo Stevens. The program doesn't say who wrote the pieces. As is usually the case when a featured comedian nearly does everything in the show, he doesn't do anything over well. Mr. Stevens cannot be blamed entirely, however, for he had very little production when he started.

Twenty girls are carried, three or four filling small principal parts at different times. The girls have cause for action against the management for making them wear the opening costumes. The scenic end is also very light.

The numbers frame up fairly well. Poor judgment has been used at times in handling the girls. "Take Me to the Cabaret" was the one number to go over properly. The dressing was good in this, and the three boys at the head helped the girls along with it. "Cello Melody," sung by Lydia Jopsy, also did very well. Lydia should have been given more numbers to lead. She has the only voice in the company, good ideas about dressing, and a likeable personality. Her olio specialty should be sacrificed for the sake of the show. Miss Jopsy is featured on the program and deserves it. She should be featured in the show. The show deserves it.

Stevens is featured also. A German in different makeup in each of the pieces his work runs too much in a groove to be very funny. One thing Mr. Stevens does do, he makes the company laugh. Joe Madden plays alongside Stevens and is creditable as a semi-straight and half-comedian without a great deal to do. Tom Nolan gets in quietly and shows a flash here and there of real laugh-provoking powers. Nolan should be allowed to extend himself. There are three or four other roles played by members of a quartet, who handle them in true quartet style. Other than Miss Jopsy the women principals amount to very little. Helea Marvelle is young and good looking and although amateurish at present, she has rather an attractive manner.

The olio contains a useless living picture opening, the Tierney Four, a rathskeller combination that can do good work but are behind the times with "Circus Days" and "Everybody's Doin' It." The Tierneys should be a riot in any burlesque house with the right songs.

"Jardin de Paris Girls" is pretty poor entertainment. It will only take one or two more like it at the People's to make the proposition a hard one to build up. *Dash.*

GIRLS FROM RENO.

A few things in "The Girls From Reno" would go toward making a good burlesque entertainment, if properly surrounded. Two of these are the main principals, Mike Collins and Margaret H. King. The other is the chorus.

With improvement will have to arrive somewhat better comedy than the show dispensed at the Eighth Avenue last week. Other than Mr. Collins' individual work, there was little in that department. Lew Reynolds played a "tramp"; Joe Nelson was the "straight"; Al Borger, a "Cissy," and Harry Campbell, an Irishman. None helped Mr. Collins, who is rather a good "Dutchman" of the more modern style, with commendable methods.

In Miss King "The Girls From Reno" has a young woman who can put over numbers. Women of that kind are a rarity in burlesque nowadays. Owing to Dolly Fields being out of the show Friday matinee through illness, Miss King did double duty, and did it well. She led "Row, Row, Row" (recently put in), and with the girls behind her made a very big hit with it. In a "mirror dress" number, however, Miss King did her best work. She worked so easily in this it was a pleasure to sit through the song. Holding a hand mirror herself and with the girls in mirrored cloaks, together with a plant in a box, the number took seven or eight encores.

Mr. Collins sang parodies in the first half, as a "specialty," also a cartoon song, very well constructed. It brought in the names of the many characters in the comic supplements. One of the newest parodies was on "When I Get You Alone Tonight."

The eighteen chorus girls give a good volume in singing. One or two of the girls have strong voices, especially a brunet who takes a line in the mirror number. Some of the girls are good looking, this brunet among them. One wore a bit of black court plaster on her cheek. Who she expected to be identified by at an Eighth Avenue matinee is a mystery. It is as good a singing chorus as has been heard in burlesque this season, although the theatre may have had something to do with the result.

There is nothing noticeable about any of the numbers, other than the voices. One is worked with small hand electric bulbs, all the girls walking across the stage behind a long black cloak. The same effect is used in "The Behman Show." The finale of the first part is the rear end of a departing train, with Collins running after it on a tread mill. This has been lifted from McMahon and Chappelle's "Pullman Porter Maids."

At one time some rag babies are brought in for a laugh. This is silly. Four of the smaller chorus girls could have been dressed up for this and something made out of it. The show is cheaply produced. There is little dressing excepting tights, and there are too many of those.

The burlesque opens with a Cabaret scene. El Cleve and his xylophone become the feature of it.

The management intends to fix up "The Girls From Reno." The show can stand a lot of fixing, but it isn't the worst show on the Wheel. *Stine.*

COLONIAL.

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

There is a good entertainment at the Colonial this week. The bill runs smoothly and entertainingly with the single exception of the dramatic sketch of Branche Walsh, second after intermission. The election day matinee was light and none too demonstrative. Laddie Cliff was one of the very few that received a welcome upon the appearance of his card. The first half was changed somewhat in the running order. The Providence Players went to "No. 5" from "No. 3," changing places with the Bendix Ensemble players.

The swap of positions brought the straight musical number in the spot following the whirlwind ragtime singing act of Sherman, Van and Hyman. If you were sufficiently interested to notice it, this arrangement resulted in an extreme contrast. The polite concert players offered three standard numbers, verging on the Carnegie Hall style, while the three members of the rathskeller turn are native sons of the varieties. The audience received the two contrasting numbers impartially, expressing about an equal interest in both. There should be a hint to the booking office in the cordial reception of the musicians. It would seem to prove that a vaudeville turn offered solely on the strength of its musical excellence will please vaudeville audience.

In the same way the Providence Players have a polite farcical sketch made truly funny without a single neck-fall or a scrap of shattered crockery.

On the other hand, the Reed Bros., comedy trapeze workers, opened the bill. The comedian dresses straight, but clowns in a labored way. The feats are mostly strength tests, a stocky bearer supporting the comedian in various holds. The straight work was not especially interesting and the comedian was not funny.

Leo Carrillo was "No. 4." He has a capital line of fast talk concerning aviation. There are half a dozen good catchy points. The Chinese stories are tacked on the end of the monolog and the finish is the imitation of sound effects coming from an automobile that cannot make up its mind.

The second half ran as programed. The Avon Comedy Four picked up the running quickly after the interval, and carried the audience with them to the singing finale in "one." The Hebrew comedian of the quarter has developed a real knack of clever clowning and his dance is a first rate bit of eccentric stepping. They walked off to tumultuous applause.

This was a fine condition of mind for Miss Walsh to break in on. It took the house some time to become interested in the affairs of Countess Nadine, but they listened attentively.

Laddie Cliff cranked the show up again immediately after the escape of the Countess' beloved Paul, and the Eight Original Berlin Madcaps closed the show most satisfactorily. The dancers wisely confine themselves to a lively routine of dancing. Their formations are simple, but they are a plump, gingery octet.

Rush.

Leon Rogee and Karl Tausig have placed a new song, "I've Lost My Heart In Loveland," with the Edgar Selden music company.

HAMMERSTEIN'S.

(Estimated Cost of Show, \$3,530.)

Very few guests were on hand the night before election to sit down to the banquet offered at Hammerstein's. Those few that did assemble didn't bring their appetites with them.

The show took a long time to get started, but once it did there was little to complain of. The Three Ernests, on "No. 5," gave the program its real start and from then on it sailed right through in good old rapid style. Those that came in at 9 o'clock must have voted the bill a corker. Three Ernests have put together the best trampoline horizontal bar act that has been seen to date. Opening with some good pantomiming in which a prop cat is used to advantage the trio get on the bars and trampoline and turn out a bully routine of comedy and tricks. A better closing act for the big bills could not be found.

Brown and Blyler followed the Ernests and did nicely. They have the right idea in tearing off six or seven songs in what seemed to be about as many minutes.

Mabelle Adams and Co. came next, closing the intermission. "Zila," the violin sketch, held the place to a nicety. It is rather unusual for a specialty artist to put over a dramatic sketch, but Mabelle Adams has a bully little playlet and with her company of very good players gives an excellent performance. The audience was intensely interested in the story and followed the violinist with a noticeable show of appreciation.

Opening after the intermission Peggie Lennie and Co. (New Acts) were followed by Hart and Johnson, a combination of the former teams of Avery and Hart and Cole and Johnson. It is a happy union. The pair have shaved the first specialty they framed until the meat only remains and they are now giving an amusing twenty minutes of songs and talk. The talk is of the old Avery and Hart style, with Johnson working as an excellent straight. His less aggressive manner and quieter dressing is bound to enhance the value of Hart's comedy. The closing portion of the turn gets nearer the Cole and Johnson work with the baby grand doing duty.

Victor Moore and Emma Littlefield came right back with "Change Your Act" and made them laugh all over again. The couple have changed the piece around a bit, brightening up a few spots, and it has many laughs left in it.

Mullen and Coogan caught the next to closing position. It was late and the boys very wisely did but half the act and moved along. The Powers, a hand-to-hand balancing act, closed. Several tricks, using an apparatus, appeared new and takes The Powers out of the regular run. Amongst the early starters were Rem Brandt, who placed Taft, Wilson and Roosevelt on paper. None of the candidates got over. Rosaire and Prevost were second in a departure on the old Rice and Prevost specialty. This is Howard Prevost of the original team.

Tom Dingle and Esmeralda Sisters, and Edna Aug (New Acts). *Dash.*

JEANNETTE LOWRIE BACK.

Vaudeville is going to get back Jeanette Lowrie, who has in preparation a sketch for three people, with herself at the head. M. S. Renham is securing bookings.

AMERICAN.

The show in the theatre and on the Roof are rather two different propositions at the American. Upstairs they run the bill through without the aid of the sheet and some technical idea can be gained of the program. Downstairs with a film between every other act or so, it becomes simply a show and the acts have to take their chances on the film they follow.

Too bad every day isn't a holiday. Election afternoon every seat in the theatre was occupied by 2:15, and they were standing wherever the usher would allow them to. It was some audience, ready to laugh and be amused no matter what the excuse.

Boyd and Nelson, a very classy looking mixed team, caught the early running and with a series of songs and dances, with a plentiful sprinkling of kidding, got over a lasting wallop. Good looks and pretty gowns get the woman a hearing immediately, while the man in evening attire looks well alongside her. He might remove the high hat once in a while, or at least, when taking bows.

Harry Leighton and Co. are playing a burglar sketch that has seen service on the big time. A slick holdup man hires an office next to a detective who is after him and by impersonating the detective and a policeman, manages to get things all twisted up and make a clean getaway with some few odd thousands of dollars. It is a very good piece evenly played. The American audience fell hard for the disguise idea.

Al Herman placed a very pretty hit into the outer gardens. Herman is doing some good and some not so good things. His marriage talk along old lines is funny through a peculiar manner of expressing himself and the repeating of "I thought I'd die" which is funny, caught a scream at each turn. There is just a little bit of Jim Morton's kidding-of-the-act-ahead, used by Herman. It should be dropped, it not aiding him a bit and really breaking in on his other material. Herman has a good voice and can get lyrics over. The "Sextet" parody for a finish is especially good.

"Motoring" follows Herman on the program. Both acts play the American for the full week. They will both do well. "Motoring" after six or seven years without change comes into the American and is just as funny as the first time seen. An American audience is not composed of automobile owners and so the travesty is not as humorous to them as to a wealthier clientele, but there were plenty of laughs. The company is exceedingly good, playing the piece as well as it has ever been done. There is plenty of life still left in "Motoring" for this side.

Thomas and Lucas, a mixed colored team, slipped through on the dancing of the man. Alters Bros. and Rex Fox (New Acts). *Dash.*

PICKING BAD ONES.

Amelia Stone and Armand Kalisz have succeeded in having their Orpheum route restored. They cancelled it in the fall, she to join the cast of "The June Bride" and he to accept an engagement in "A Polish Wedding." Both shows recently closed.

FIFTH AVENUE.

(Estimated Cost of Show, \$3,200.)

Though the house was filled Tuesday afternoon with an election day crowd the audience was a decidedly chilly one. As a rule holidays pack the theatres with very appreciative audiences. The 5th Ave. bunch sat as though they were watching ice-cutters in a speed contest.

There were many women on the bill and a superabundance of singing. There was comedy during the early portion and near the close of the bill.

Marcus and Gartelle and their skating flapjacks were the first to show. The audience sat still as death until the men got busy on the rollers. Wheeler and Vera Curtis had a quiet time of it until they started dancing, with Freddie Steele singing the refrain in the wings.

The first big laugh came when Homer Mason and Marguerite Keeler presented "In and Out." This piece, with Mason doing his familiar "souse" character, got a lot of solid laughs.

Diamond and Brennan worked with might and main to thaw out the audience and finally got 'em going with Diamond's "And the Green Grass Grows All Around" with one chorus touching on the election. The finish, with Diamond's dancing acrobatics, brought them big returns.

Juliet? (New Acts) got the most applause with the latter part of her versatile act. Genaro and Bailey, old favorites at the Fifth Avenue, have changed their turn considerably, but were forced to work in their old cakewalk at the close. Genaro's single number struck ice water, but his dancing pulled him out. Miss Bailey sent over "I'm the Lonesome Gal in Town" nicely.

Bonita, looking resplendent in some new wardrobe, and Lew Hearn offered their old act with several changes of songs. Cliff Gordon hit an easy spot. His talk on the election and its candidates was well received. Powell's Pantomime Company took a lot of time, a special setting, a lot of noise and the unnecessary work of four people to help a trio of acrobats perform an ordinary routine. One of the three tumblers is lightning fast on his hand springs. The act has lost all of its oldtime novelty, but the acrobatic work keeps it above ground. *Mark.*

125TH STREET.

"Class" was the main essential lacking in the program at Proctor's 125th Street house the second part of last week. With the exception of the Musical Fredericks there was not a turn listed that could lay claim to any sort of a spot on the big time. The Fredericks' instrumental turn is good for opening position on a two-day bill. The man's comedy instrumental work and the girl's magnetic smile won for the applause honors at Proctor's Thursday night.

Next in importance were the Tuscany Troubadours, six in number, with the operatic singing and a semblance of a skit on which to hang the vocalizations. Their quartet and sextet work is good and shows unlimited training in ensemble effort.

The remainder of the numbers—five—may be classified as conventional small timers, each able to hold down to a greater or lesser degree, a place in the best of the big three-day houses. Hugh Blaney, a ponderous, frock-coated, old-fashioned performer sings and tells dialect stories. He finds it necessary to open with a brief announcement of his intentions. The only sketch is the sentimental comedy-drama "The Advance Agent," played by Louise Rosewood and Co. May Melville, a comedy, plump little soubrette, who sings four different kinds of songs, with three gowns and a hat to assist her. The gowns are very good, the songs all right but the dialect not a bit like it, unless the "Yiddish" is expected. In the latter Miss Melville shone best.

Karney and Wagner and Mae Stock Trio are under New Acts. Business was fair. *Jolo.*

UNION SQUARE.

(Estimated Cost of Show, \$3,275.)

In places the Union Square bill this week is above the average for down there, but in other spots it is as bad as usual. Using the house as "the dog" for New York vaudeville may render it impossible to balance the program.

Tom Lewis and Mike Donlin (New Acts) are the feature attraction this week, closely seconded by Tom Terris and Co., in "Scrooge." The Union Square held a light house for the Election day matinee. There were plenty of seats to be had downstairs, the boxes were sparsely occupied and the upper portion looked somewhat bare. Thousands of people were passing the doors on 14th street.

In the rearrangement of the program after Monday, Mr. Terris' sketch happened "No. 7." "Scrooge" has great holding power in its story, and the house warmed to it heartily at the finale. Mr. Terris plays the title part, with Frederick Epitoux as Cratchit, Wallis Clark, the ghost, and Maude Leslie as Mrs. Cratchit, among the many principals.

"No. 6" was Wilbur Mack and Nella Walker, following the rather disappointing sketch of Frank R. Montgomery, Lottie Medley and Co. (New Acts.) Mr. Mack and Miss Walker have little solidity to their foundation for an act, but get away with it well, although it would seem that in a turn of such light substance as this one is, no published song should be used. There are two songs in the act now. One is a popular number. Restricted songs especially written would fit the couple much better.

Although on early, Charles Cartmell and Laura Harris, with their neat and classy dancing, were hugely liked. They came after Irene D'Arville and Co. (New Acts). Miss D'Arville also sang, but to no effect. Miss D'Arville couldn't hold up the "No. 2" position. The Eugene Trio, with bar work, opened the show well enough, their acrobatics pushing them over. There is a comedian in the turn, but little comedy.

Hoey and Lee were next to closing and the Athletic Girls finished the performance. *Stim.*

116TH STREET.

For a fast, well-balanced, diversified bill, the 116th St. theatre handed it to them the last half of last week. There were few empty seats Thursday night. The audience basis of the most appreciative ever assembled in any pop house.

The Cycling Brunettes opened and they set such a hot pace that the other acts had to go some to pull up even on the applause. The Brunettes can strike any pop house and get big returns. Lockett and Shears (New Acts) filled in acceptably as "No. 2" with the "Texas Tommy Dancers" third. This is the Lazell-Rowland and Cole-Deaby combination. From the applause the dancers received was evidence enough the ragging, swaying thing has not gone wholly out of date.

Joe Hardman, a veteran monologist, came next. He may not be the best funmaker in the world, but he seems able to hold his own in the pop districts. Hardman has some old-timers in his joke supply.

The Minstrel Four were next and were a big hit. The men have the act in better shape although they have much room for improvement with the "gag" material. The basis does unusually well with "Till the Sands of the Desert Grow Cold."

The Parshleys and their music were one genuine hit. This act shows class on a pop bill. New batty outfits with a popular melody as a closer on the xylophone made 'em big favorites. The woman shows much personality and her ginger and pleasant smile helped.

The Hackett-Morgan stock, which is putting on a different musical piece each week, offered "Fun in a Boarding School." The four girls who support the female star of the act look pretty good. The principal female player is cute and winsome and bound to win much popularity. The 116th Street has the right idea about the musical stock remaining a permanent feature, but a little more talent would boost its stock. *Mark.*

AMERICAN.

The last half at the American last week didn't look near as well on the program as it played. A little of everything was in the show and this made it diverting, also more inviting than the customary small time bills with ding-dong to the running.

Halliday and Carlin were held over for the full week. They closed the first part of the program. Bob Carlin is well worked into the "Dutch" role in the travestied "Battle of Bay Rum," and is getting all the laughs there are around. William Halliday hasn't lost any merit as the straight, and the team did big on "change night" for a held-over headline.

Probably next in importance, or perhaps first, were the Melnotte Twins appearing next to closing. These girls have appearance and class. Their clothes are an attraction of the turn, and the quick changes another. Singing well the numbers they are using, excepting "Antonlo" (not suited, even for the variation in Italian costume). It is the songs only where the girls are mistaken. *Dash*, in last week's VARIETY, told what was the matter with this act. It is the songs. Thursday night on the Roof the sisters had put in two new numbers, both by the same publisher as their others. But they still held for the finish, "The Ghost of the Violin." The same goes for the Melnottes as was said about the Farber Girls and this song. "The Ghost" number spoiled the finish. Even the dance that followed could not lift the act up. The Melnottes are a little might have done some stepping earlier in the turn.

Of the new songs, "When the Midnight Chu Chu Leaves for Alabama" is a rattling good rag, too good, in fact, to open with. The other new one was "Goody, Goody, Good," all right for the two girls, but it might sound somewhat suggestive if sung by a mixed team. It's a kid song really, though the voices of the Melnottes fit it well.

An act like this is worth going into minutely, for there isn't much doubt but that Max Winslow had considerable to do with the framing up of it. Mr. Winslow has made many bets for vaudeville. He was responsible for the tutoring of Belle Baker, Rita Gould and others of that type in "singles" who flooded vaudeville some time back. Now Mr. Winslow seems to be going after "Sister Acts." His ideas are excellent and show good qualities as a manager, but he shouldn't be hogish. While representing a music publisher, it is doubtlessly his duty to put in all the firm's songs he can. No one knows better, however, than he, what should and what should not go in an act. If Mr. Winslow had three numbers in this turn, his concern might be well satisfied. He is unable to fit the Melnottes with the other two, the sisters might secure them elsewhere. It is a nice classy act now, the girls understanding how to handle numbers and themselves. They should go right ahead, for they are fully capable of standing alone.

Patrice and company played "The Lobbyist." Placed in the first half it would have gone better. There are several incongruities in the sketch, such as the photographer roaming about at will and the fast lovelinking, but the sentiment of it will probably hit the pop houses right. The Holdsworths, with their banjos, opened the second half. They just about passed, and should also have been on earlier.

The opener was the Pearl Trio, Russian singers and dancers, who could have been made more conspicuous for attention in a more important spot. They don't do badly for ten minutes. There is one boy for the good dancing of the young woman has rather a nice but overstrong voice.

Marshall and Tribble, "Haleh," and Creighton Bros. are under New Acts. Hanlon and Hanlon closed the show. *Same.*

86TH STREET.

With nothing sensational to offer in the way of entertainment—merely a good, well-balanced big small time bill the 86th Street theatre Friday night last had its standing room taxed to about its limit.

Kendall's Auto Girl failed to arouse any undue excitement with its "animated" doll, which comes to life at the finish and walks off the stage. The carrying of the "doll" into the audience is well done and serves to amuse even those who are familiar with it. Previous experience of those presenting "mechanical dolls" in the past has been to leave the audience guessing. This would seem to apply more strongly to "pop" audiences, as the two-a-day theatregoers are more experienced and biased, and not apt to start any comment outside on any kind of a "mystery" today. They have been surfeited with "mind readers," and such like until little or nothing of that calibre can arouse them.

The other five turns are under New Acts. They are all acceptable in a greater or lesser degree. Probably the best is the Three Dean Brothers, a corking acrobatic-contortion act. Morgan Wilcox and Co. in a comedy-travesty sketch, and Carroll and Kathryn McFarland in a man and woman song and crosstie act in "one," give promise of improvement in time to indicate a possibility of eventually hitting the two-a-day. The other two numbers, Harrison Wolfe and His Girls, and Daisy and Chase would seem to be in about their proper sphere on a big "pop" program. *John.*

WATERBURY BACK TO TWO.

Waterbury Conn., Nov. 6.

Commencing Nov. 18 the Poli house here playing vaudeville, will revert to the two shows daily policy.

14TH STREET.

Hist, gentle reader! Any old time that you want a lump to rise in your throat and make you feel that it's good to be a man after all with red blood and live corpuscles just dig down in your pocketbook, fish out a lovely dime and slip it into the box of the 14th Street theatre. Then go inside and sit down and wait until that pipe organ lets loose some melody which has always had a grip on your innards. You will never regret it and will make it a point to go back again in the near future.

Furthermore, while you are in there looking at the acts and pictures you will soon hear fat, jovial, good-natured Jack Driscoll sing. And right there is where you get your money back again. Jack, some prime favorite in that neighborhood, now sings in great harmony with that organ.

The bill the last half of last week gave good satisfaction. There was plenty of comedy and enough singing to gladden the hearts of all. Coyne and Shaw got along fairly well with their songs and talk. There is plenty of room for improvement in their work. William Edmunds and Co. provoked considerable laughter with the comedy sketch. Edmunds plays the role of the "wop" whom the lady of the house thinks is a member of the black hand. There is some resemblance with the play for pathos with the George Heban sketch when the poorly dressed Italian begs for his liberty after being handcuffed. Immediate efforts for comedy with a plate of spaghetti carry it into new channels. The act is bound to get laughs in the pop districts.

The LeBauf Brothers, with their combination of hardshoe dancing, baton spinning and "upside down" stepping carried them along with aplomb and returns. The boys play too much faith to the batons. They don't make much of an impression any more. Holmes and Reilly did fairly well with their classical song program.

William Flemen and Co. (New Acts) got several curtain calls. The Gladenbecks, two men and a woman, fared exceedingly well. The woman worked hard and did some work as an "understander" which made her the real feature of the act. The trio should work up a better finish. The act needs more speed. *Mark.*

CITY

The show at the City the last three days of last week would have borne inspection by all the small time arrangers of bills. It was a good running program with plenty of variety and the management let it go to a speed finish without interrupting with films every few minutes. Seven acts in two hours make a pretty good showing for an entertainment. The very big audience, beyond the capacity, showed approval in a marked manner.

Amongst the biggest applause winners were Murray Livingston and Co. Livingston is playing an Italian in a sketch that runs along familiar lines regardless of the characters. A poor girl in the tenement district is about to be dispossessed. A racket outside brings to her notice an Italian statue peddler who is being molested by boys. She hails the Italian and he seeks protection in her rooms. Telling each other's stories reveals that they are father and daughter. A third member, a tough but good natured girl, comes in, makes up the balance of the cast. Livingston is a capital Italian with a corking singing voice which he uses to advantage. The piece for the pop houses will do very nicely.

Mile, Italia, an equilibrist with a comedy assistant in straight attire and an acrobatic dog, closed the program. Italia carries some excess baggage in the way of a back drop and a few electric lights around the stand upon which she works. These are all unnecessary as her work is enough in itself to hold down her present position and the bid for kind applause quite out of place.

Vidua and Hawley, a combination talking and wire act, opened the bill. The woman works on the wire while using an assistant supposedly just brought in for the day. The comedian as a big boob gets many laughs through a shy manner and a laugh that is funny. As an opener the act does very well. The woman should not allow her temper to get the best of her if her garments while disrobing do not fall off as easily as she would desire. The voice carries further sometimes than is intended. Eberhardt and Mack, Gypsies, John J. Black and Co., Sheldon and Burns, Lewis and Norton, New Acts. *Dash.*

STARTING NEW POP.

Syracuse, Nov. 6.

Work on the new pop vaudeville house of the Cahill Bros. has started. It is on South Salina street, near Jefferson. The theatre will seat 1,800 and be finished in March.

It will be booked by the Family Department of the United Booking Offices. The present Crescent, now playing attractions from that source, may continue, or revert to a straight picture policy. The Cahills operate it.

It is said officials of the U. B. O. are interested in the new Cahill venture.

NEWS OF THE CABARETS

The Cabaret department of the United Booking Offices has lost its last important connection. Monday night the manager of a Broadway hotel, declared himself dissatisfied with the service of the big booking institution and called the booking agreement off. It had been in effect for a week. A few days before the Hoffbrau, after trying the U. B. O. service for two weeks, declared all bets off.

At the Martinique J. H. Ossman, the banjo player, has been made "musical director." He signed contracts for a year in that capacity. He will chose his own Cabaret entertainers hereafter, booking through the various agencies who make a specialty of this sort of players.

Starting with the St. Charles Hotel New Orleans, for which it began this week to book Cabaret shows, the Metropolitan Booking Office, New York, has started to frame up a regular Cabaret Circuit. A representative of the agency has left for a tour through the south to canvass the territory, the object being to secure four or five stands in the big towns to break the long jump into New Orleans, and split up the railroad fare of \$40 each way, by stops on the trip south.

The St. Charles Hotel in the Southern town has just opened its Italian Garden. A singing quintet was the first act to open there, booked from New York. Martinelli, formerly of the Cafe Beaux Arts, has also been engaged through the Metropolitan and started Monday.

Louis Martin cancelled his whole cabaret show Monday night and started an entirely new arrangement for booking. Until that time the shows had been selected by Manager Lodge. He is now out of the managing end, replaced by Erard, the 200-pound tenor, who has been a singer in the Cabaret. Erard will deal partly with the agents in selecting his shows.

Billy Eggleston is back at Healey's (66th street) as a Cabaret feature. He has Grace Palmer and James Dunson with him in a three-act.

The Old Vienna (116th street and 7th avenue), after being remodeled, opened Saturday night with a Cabaret as the attraction. The Lyric Quartet was the feature.

The Frolic, a new establishment in 47th street, just west of Broadway, opened Saturday night. The first show was booked by the Metropolitan. The restaurant managers have entered into an arrangement with that agency by which a show will be booked in at a weekly cost of from \$900 to \$1,000. The initial bill included Charles Grohs and Sonia Baraban, La Sirienta, Hazel Allen, Flo Green, Helen Rac, Lola Earle, Margaret Folsom.

San Francisco, Nov. 6.

The Hoffbrau Cafe, formerly Bismarck, opened Nov. 2 under the management of H. L. Hirsch with a Cabaret show.

The Avon Inn (178th and Broadway) is getting quite a reputation with its splendid Cabaret show conducted under the personal management of Dick Richards (Richards and Thacher). In the bill are the Gibson Sisters, Frances and Estelle, cute, sprightly little misses, who are big favorites around the place. Another popular entertainer is Ralph Pizzi, a robust tenor, whose voice fills the Inn. Richards is working hard to make the Cabaret show one of the best known uptown.

The two Chinese "Texas Tommy" dancers who were a part of Tony Lubelski's indiscretion called "San Francisco by Night," which played a lone week at B. F. Keith's Bronx, are now in the Pekin's Cabaret.

New York's newest Cabaret is at the Frolic, 47th street, near Broadway, which opened Saturday night. The restaurant has arranged to put a show on at a cost of about \$1,000, booked through the Metropolitan agency.

CAN'T KNOW EVERYTHING.

Cliff Gordon dressed with Rube Marquard at Hammerstein's last week. A friend visited him one day and on the pitcher leaving the room for a moment, Cliff asked:

"On what team is this guy?"

"Do you mean to tell me," said the visitor, "that you don't know?"

"The only thing I know about baseball," responded Gordon, "is that in the spring the burlesque statements for the matinees grow small."

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.; agents, Orpheum).—There are four very good points in the bill this week, and they were vigorously applauded by a fair-sized audience Monday afternoon. "Everywife" is a big act and it is being played by a company that gives it clearly and with much spirit. It is not new to Chicago, this little travesty on

"Everywoman," but it went over very well Monday afternoon. Gertrude Dunlap, as Squabina, won the soundest hit of all, although Matt Wheeler, as Nobody, was in-gratulating and delivered his lines well. Zaida Seare and her company in "The Wardrobe Woman" were received with considerable warmth, and the piece went pretty well. Miss

"WITHOUT AN EQUAL"—*London Daily Telegraph, June 8, 1912.*

MISS ADA REEVE

Address Care of MART IN BECK, Esq., Putnam Building, Times Square, New York

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Sears, an expert delineator of eccentric characters, was a little too emphatic in certain scenes, and there was a little too much horseplay indulged in to suit the more fastidious. Miss Sears is a Chicago woman, and she has many friends here. Her supporting company is adequate. Alexander and Scott, two entertainers in black face, registered. James Thornton, with a face like a statesman of the early days, convulsed his audience with his monolog. He was received with affectionate interest and rewarded with liberal applause. Trovillo offered his ventriloquist act, which went with a rush. Kara closed the show with his juggling feats, not only clever but having an element of fun that enhances them. Emily Von Schettka offered three dances in which she was just fairly successful in arousing interest. She has some little grace, but her dances lack newness. Uber Carlton and Kathleen Kay were seen and heard in their singing, talking and dancing act, "Just Off Broadway," which has merits and demerits. They are rather fresh and unbackneyed in their style and the little hint of amateurishness, whether real or affected, adds materially to the number. Wortbert & Paulan open the bill with athletic stunts. The bill is diverting and offers a varied interest.

The Four Londons closed the bill, the weakest in several weeks.

AMERICAN MUSIC HALL.—Downright old-fashioned minstrelsy is being offered by George Primrose and Lew Dockstader and a large company at the American Music Hall. They opened Sunday afternoon to a big house and played to \$1,400 on the day at \$1 top prices. The show follows the lines laid down years ago by exponents of minstrelsy, with now and then a new idea introduced. The jokes are not always new, but they are of the sort that are liked by the people. Harry Slevens is the interlocutor. Tom Brown and Happy Naulty are two of the comedians who pave the way for Messrs. Primrose and Dockstader. One of the unique features is a political hysteria called "The Bull Moose Dream," in which the Progressive party and its leaning towards the suffragettes is travestied in a manner to elicit roars of laughter. Dockstader impersonates Teddy Roosevelt, in black face, and his imitation of the short, explosive manner of speech of the Colonel is true to life. One of the big sensations of the show is the singing of Raymond Wylie, the man with two voices. Wylie really sings a duet with himself. He begins in a light baritone voice, of good quality, and then suddenly shifts to a high, clear soprano. He was called back six times at the opening performance. The olio has some interesting numbers. The Deonzo Brothers do some balancing that keeps the audience on the qui vive; Messrs. Sidney, Pierson, Webster and Steinman (the Four Harmonists) sing some good quartet stuff, and the Six Brown Brothers have a big musical act that goes well. Mr. Primrose is assisted in his dancing by Johnny Foley and Johnny Murphy, two nimble lads who add much to the interest of the attraction. Primrose is dancing as gracefully as ever, and is received with affectionate regard. Primrose presents "Down Home," a Southern act with plenty of singing in it, and quite a little dancing. The only blemishes in the offering are in the nature of jokes which verge a little on the risqué. The Sunday audiences were liberal with their applause, and all the local scribes gave the show favorable mention. The pieces will stay for three weeks. Earl Burgess is acting manager; L. A. Johnson, business manager, and Al. Primrose, treasurer.

AMERICAN MUSIC HALL (Sam P. Gerson, mgr.; Shuberts).—Primrose & Dockstader's minstrels opened Sunday matinee to good business. House has been dark a week. New York Winter Garden attractions later.

AUDITORIUM (Bernard Ulrich, mgr.; Ind.).—"The Girl of My Dreams," playing for the Policemen's Benevolent Association and packing the house. Lile McIntyre and John Hyams featured.

BLACKSTONE (Augustus Pitou, Jr., mgr.; K. & E.).—"Milestones" playing to fair business. Last three weeks.

CHICAGO OPERA HOUSE (George W. Kinkebury, mgr.; K. & E.).—"The Girl From Montmartre." Doing a fair business. Last week. "The Siren" next.

COHAN'S GRAND O. H. (Harry Ridings, mgr.; K. & E.).—"The Red Widow" still doing very good business. Indefinite.

COLONIAL (James Jay Brady, mgr.; K. & E.).—"The Spring Maid" doing small business on return engagement. "Ben Hur" next week.

CORT (U. J. Hermann, mgr.; Ind.).—"Fine Feathers," still keeping up a good pace. Piece will probably remain here until the Long-acre theatre in New York is ready.

GARRICK (Asher Levy, mgr.; Shuberts).—"The Blue Bird" playing to big matinees and small night houses. Last week. Next, Lina Abarbanell in "Miss Princess," new operetta with an American locale.

ILLINOIS (Will J. Davis, mgr.; K. & E.).—"Kismet," big drawing card. Last week. Coming, James K. Hackett in "The Crook."

LA SALLE (Harry Askin, mgr.; Ind.).—"The Girl at the Gate," doing very good business.

McVICKER'S (George Warren, mgr.; K. & E.).—Chauncey Olcott in "The Isle O' Dreams." Doing the banner business of the season for this house. Olcott's new songs are hits.

PETERS (Harry J. Powers, mgr.; Harry Chappell, bus. mgr.; H. & E.).—Mrs. Fleke in "The High Road." Has created mild interest and is being seen by fair-sized audiences.

PRINCESS (Edward Doyle, mgr.; Brady & Shuberts).—"Bought and Sold For" doing a pretty most of the time. Second company playing the piece smoothly.

STUDEBAKER (E. J. Sullivan, mgr.; Geo. Ade Davis, bus. mgr.; Ind.).—Dark. Opens next week with "My Little Friend," new operetta produced by Fred C. Whitney.

COLLEGE (T. C. Gleason, mgr.; stock).—Stock company in "The Witness for the Defense." Fair business.

CROWN (Arthur Spink, mgr.; S. & H.).—Traveling company in "The Gamblers." Business brisk.

GLOBE.—Darker than ever.

MARLOWE.—Dark.

NATIONAL (John Barrett, mgr.; S. & H.).—Traveling company in "The Confession." Next week, "Where the Trail Divides."

VICTORIA (Albert Spink, mgr.; S. & H.).—Traveling company in "The Trailing 'A's' man."

Next week "The Country Boy."

WHITNEY (Frank O. Peers, mgr.; Ind.).—Dark.

Oliver Labadie plays this season in Chicago; left Sunday night for a Pacific coast tour as manager of Minnie Palmer's "Cabaret Revue" which will play the Pantages time.

Warren and Blanchard will open on the Orpheum Circuit Nov. 18.

Hughie Hughes, the automobile racer, has quit racing and will go to Seattle. He recently was married to Mercedes Chateau, the Mexican prima donna soprano.

"Society" is the title of a new weekly established in Chicago by W. H. Dodge, a young man well known in the theatrical circles.

A midnight Cabaret show was given at the American Music Hall election night. Members of the Primrose & Dockstader Minstrels took part.

"Way Down East," which has played McVicker's annually for the past fourteen years will begin an engagement in that house Nov. 17.

Little Steele, daughter of Edward W. Steele, assistant manager and treasurer of the Colonial, is preparing to go into vaudeville. She has been taking vocal training at the Chicago Musical College, and will also appear in opera at the school later in the season.

"The Blue Bird" will begin its tour to the Pacific Coast with a stop at the Shubert, Milwaukee, next week.

Dwight Elmendorf will begin his annual series of lectures with pictures in Orchestra Hall Nov. 18.

Rodney Ranous and Marie Nelson, well known in stock in Chicago, have begun rehearsals of a one-act play called "The Recorder of Men's Deeds," written by Norman B. Buckley, a young Chicago man. It will be tried out at the Kedzie theatre next week. The theme of the piece is race suicide.

Fred Hartman has opened the American theatre on Lincoln avenue.

The National Publicity Service, managed by Charles B. Marvin and Ralph T. Kettering, is now housed in the Mortimer building on Washington street.

Louis Stern has arrived in the city to look after the publicity for "My Little Friend," the new operetta which will open the Studenbaker next week.

Daniel D. Carter, of the Milwaukee Public Library, has written a play called "The Master Mind." It may be produced later by Werha & Leuscher.

"The Soul Kiss" opened at Morrison, Ill., Nov. 4. It is under the management of Henry Meyers.

James Pootan has arrived in the city to make the path smooth for "The Million," a new farce, which will come to the Olympic next week.

"The Honeymoon Trail," one of the La Salle Opera House productions, is now in rehearsal in tabloid form and will be put out by Boyle Woolfolk, who has several condensed musical comedies on the road now.

A series of Sunday afternoon concerts will be inaugurated at the Cort within the next fortnight.

The Marvellous Millers will join "A Modern Eve" in Denver next week. They will replace the "Texas Tommy Dancers," a form of entertainment that seems to be worn out in the western country.

Adele Rowland, who first sang "Good Bye, Everybody" in "A Modern Eve," will join the cast of the western company, taking her old role of the female physician. She will re-

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place Maude Potter, who will join the eastern company.

"Little Women" will be the attraction at McVicker's after "Way Down East." It will have a three weeks' run. Chauncey Olcott will return to this theatre for one performance, Sunday night, Dec. 8. The Christmas and New Year's attraction will be "The Round Up," at this house last season at the same time. "In Old Kentucky," its holiday attraction for ten years, will play its annual engagement later in the season.

Ford West and Foster Ball went into the bill at the Majestic Tuesday afternoon with a new act which registered a hit that was heralded by the local press with some little acclaim. Ball plays an old soldier and West plays straight. The sketch is an impromptu affair that seems to have won instant favor. They will be seen at the Willard and the Wilson avenues theatre later.

Leon De Costa and Florence Gillespie have joined "The Winning Widow," playing southern time. Mr. De Costa is directing the orchestra and Miss Gillespie is playing a French maid.

Players in Chicago are being asked to dress dolls for a big doll pageant to be held at the La Salle Hotel some time before Christmas. These dolls will be dressed in character and will be sold, and the proceeds will be given to the poor children of Chicago.

Andreas Dippel will form a stock "opera comique" company which will offer several German works to which Mr. Dippel holds the American rights. Among them are: "The Modest Barber," and "The Romantic Wife." Local singers will be employed, so it is announced.

Minnie Palmer, whose "Golden Gate Girls" are playing the tabloid route through the middle-west, put on a new book at Hammond this week. The show features the Lewis Sisters, Flo Collier and a quartet.

The Avenue, East St. Louis, moved over from the Crawford agency to the J. C. Matthews office last week. When the Crawford agency learned of the move they immediately canceled an entire show at a day's notice. Matthews filled the program overnight.

Billy Sheer replaced Belle Baker at the Palace last Thursday. Miss Baker was forced to retire from the bill because of a sore throat.

Lew Goldberg, a former Butterfield manager, is the latest recruit to the ranks of the local ten percenters. He has opened offices in the Fort Dearborn Building.

Frank Whitcomb has joined "The Pumpkin Husker," playing Kentucky and Tennessee time. He is in the leading role.

"Whose Little Girl Are You?" a tabloid version of "Charley's Aunt," with musical interpolations, has been rewritten by Boyle Woolfolk and will begin a tour of the Interstate in January. Virginia Lewis, who was the prima donna, sailed for Berlin, Nov. 8, where she will study for opera. Helen Gordon is the new prima donna.

Andreas Dippel announces that the Chicago Grand Opera season will open at the Auditorium with "Manon Lescaut."

Nearly every theatre in town was sold out election night. Big business was also done Saturday and Sunday nights, the cold weather having had its effect on the theatregoers.

James Wingfield has added the Opera House, Columbus, Wis., to the Central States circuit.

Dawson & Wheeler are rehearsing a new musical comedy for the one night stands. They call it "The Ship Aboy Lassies."

Charles Primrose, who has his headquarters in Oak Park, is preparing to send a company on the road to play "The Great Divide," which will open in Janesville, Wis., soon. He now has companies on the road playing "Paid in Full" and "The Thief."

The United Play Co. is planning to send a company on the road to play "Mrs. Wiggle of the Cabbage Patch" over the one nighters. The piece will open in Peoria, Nov. 24.

Joe Howard has revived "The Goddess of

REX FOX

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FURTHER ANNOUNCEMENTS LATER

Liberty" with Mabel McCane as his leading woman, and will play Illinois and Iowa time.

Primrose & Dockstader will play a week of one night stands out of Chicago.

A number of shows leave Chicago Nov. 17. That is the date set for renewed activities in the one night stand districts. There has been a hesitancy about sending many shows out until after the excitement of election was over.

It is now announced that James K. Hackett will open his engagement at the Illinois in "Taking Things Easy" with Cyril Scott in the cast. It had been previously announced that he would open in "The Crook."

Word has been received in Chicago that "Years of Discretion," the new comedy by Frederic and Fanny Hatton, as produced Monday night in Syracuse, was successful in getting over. Mr. Hatton is the dramatic editor of the Chicago Evening Post. The piece will be offered at Powers', Nov. 19.

Madeline Blair, a Chicago society woman, appeared as Kathleen Flynn in "The Man Higher Up" Monday night at the Olympic, taking the role usually played by Ada Gifford. The occasion was a benefit for the New Future Association. Miss Blair acquitted herself with credit.

The Drama League met Monday at the Public Library. Mrs. A. Starr Best, one of the prominent members, announced that the total membership in the United States is now 8,213.

Mrs. Minnie Madden Fiske has planned to present "Becky Sharpe" for a motion picture company while in Chicago.

Cohan's "The Little Millionaire" will come to the Grand Opera House, Nov. 24, when the run of "The Red Widow" will cease.

It is now announced that Louis Mann will come to the Chicago Opera House in "Elevating a Husband" during the holiday season.

Inspired by Wild West motion pictures, ten boys engaged in a cowboy play at Joliet Monday and seriously injured Glenn Brown, a 9-year-old boy. The lads hung the boy to a tree by a rope placed under his arms in a mock lynching. When he was lowered to the ground they dragged him at the end of the rope for several minutes, and then left him to drag himself home. Physicians says that he may be permanently injured.

SAN FRANCISCO

By HARRY BONNELL

ORPHEUM (Martin Beck, gen. mgr.; agent, direct).—Mme. Maria Galvany, artistic; "Mein Liebschen," well liked; Howard, successful; Claudius and Searlet, substantial hit; Charles Olcott, extremely well; Lea Marcobelli, pleased. Amelia Bingham's successful appearance continues this week with close to capacity business at all performances.

EMPRESS (Sullivan-Considine, gen. mgrs.; agent, direct).—"Fun in a Delicatessen Shop" won laughs; Barney Gilmore, fine; Walter H. Brown, strong; Weston and Leon, entertaining; Long and Ling, funny; Lola Statone Paulisch Sextet, showed class.

PANTAGES (Alex Pantages, gen. mgr.; agent, direct).—Nellie Schmidt, billed as California's Famous Swimmer, a capital number; the audience wanted more of it and the act should be extended. Eleanor Otis and Co., good; Millard Bros., amusing; Jack Matthews' School Kids, satisfactory opener, pleased; De Lea and Orma, registered a success; All Star Trio, pronounced hit; Esmeralda, received applause.

PORTOLA (Ralph Pincus, mgr.; agent, Bert Levey).—Five Juggling Jewels, classy turn; Three Kings of Harmony, well liked; Russell and Hill, rather weak; Robert Sanford, a hit; Lillian Tobin, pleasing; Giavanna Armiti, fair musical act; Guineo, mediocre. Capacity business.

COLUMBIA (Gottlob, Marx & Co., mgrs.)

K. & E.).—Julian Ettling in "The Fascinating Widow"; second week.
CORT (Homer F. Curran, mgr.; Shuberta).—Holbrook Blinn in "A Romance of the Underworld"; second and last week.
SAVOY (Chas. H. Muehlman, mgr.; Ind.).—Kolb & Dill in "Lonesome Town"; second week.
ALCAZAR (Belasco & Mayer, mgrs.).—Dramatic stock; Maude Fealy and Jas Durkin in "When Knighthood Was in Flower."
AMERICAN (Ed. Armstrong, mgr.).—Stock burlesque, third week.
NATIONAL (Chas. Goldberg, mgr.).—Melodramatic stock.

The Elite Musical Comedy Co. has not closed and is still entertaining the patrons of a local theatre in Fresno. With the exception of a change of one or two principals and a few of the choristers, the line up is about the same as when leaving Los Angeles last summer.

Brown and Hodges, and Jennie Fletcher sailed Nov. 5 for an engagement at the Liberty, Honolulu. The Pia Trio, Bravo, and Perchini and Chilli sailed a few days previous for the same port and the same playhouse.

Bert Levey is credited with having put one over on the Western States Vaudeville Association recently when he grabbed the Manjean Troupe of acrobats fresh from Chicago and intended for the opposition circuit.

Charles Cavanaugh, well known here on the Coast as a manager for the Ferris Hartman theatrical enterprises, is reported to have been mysteriously missing from his home in this city since Sept. 20. Mrs. Cavanaugh made a personal appeal to the local police a few days ago to aid her in the search for her absent husband.

Col. D. P. Stoner arrived here recently from Japan, where he closed with the Ferris Hartman show as advance agent.

Jack McLehlan is directing the orchestra at the American for the Ed. Armstrong Folies Company.

A magnificent home for grand opera, designed along the lines of the Metropolitan Opera House in New York City, is to be one of the prominent features of the Panama Pacific International Exposition in 1915, according to the very recently announced plans of the executive committee of the San Francisco Musical Association, under whose auspices it is to be built. The playhouse is to be leased only for operatic, musical and dramatic engagements of artistic prominence.

The opening date of D. J. Grauman's new Imperial theatre in Market street has been set back until Dec. 15. The policy of entertainment is still unannounced.

A suit for \$10,000 damages was filed a few days ago in Oakland against the San Francisco and Oakland Terminal Railway Company by William Weber Durant, an actor, who claims that the stage was deprived of his services and presence for a period of thirty days as the direct result of being thrown to the ground and severely injured while attempting to board a street car.

Musical-comedy box office records at the Columbia are reported to have sustained a severe fracture during the last couple of weeks as the result of the success of Julian Ettling's engagement there in "The Fascinating Widow."

The individual success of Holbrook Blinn in "A Romance of the Underworld" at the Cort has been very pronounced, but as much can hardly be said of the Armstrong play.

"In Dutch" is the name of the new Aaron Hoffman musical play that is to be given its premiere Nov. 11 at the Savoy by the Kolb and Dill company. The prima donna part will be interpreted by Maude Lillian Perri and the production promises to have a local noteworthy in the cast in the person of Thomas C. Leary, for many years a favorite at the old Tivoli.

Another female swimming conquerer of San Francisco Bay and the Golden Gate is making her debut in vaudeville this week at Pantages in this city. The human mermaid is Nellie Schmidt a native of these parts.

LOS ANGELES

By "BUNNY."

ORPHEUM (Clarence Drown, local mgr.; Martin Beck, gen. mgr.; agent, direct).—Week 28. Ethel Barrymore, reception well merited; Hazel Bryson, pleasing; Owen McGovern, well received; Owen Clark, magic, ordinary kind; Holdovers, Claude and Fannie Usher, La Maza Trio, Ofedon's Manon Opera Company, Delrio.

When answering advertisements kindly mention VARIETY.

EMPRESS (Dean Worley, local mgr.; S. & C.; agent, direct).—Musette, well liked; Hugh Lloyd, excellent; Harry Brooks and Co., engaged; Thomas Potter, Dunne, hit; O'Rourke & O'Rourke, two of the best hard-shoe dancers ever here; Mme. Busse's canine company, entertaining.

PANTAGES (Carl Walker, local mgr.; Alex Pantages, gen. mgr.; agent, direct).—Bill evenly balanced. Seven California Peoples, with Willie Maston and Ruth Brown, featuring "Texas Tommy" dance. Davis and Scott; Chot Eldridge and Harriet Barlow; Earle Dewey and Dancin' Dolls; Van & Pearce; "Monkey Hippodrome."

AUDITORIUM (L. E. Belrymer, mgr.).—Current, Lambard Opera Co.

MASON (W. T. Wyatt, mgr.; K. & E.).—"The Woman."

MAJESTIC (Olivier Morosco; Shuberts).—"In Old Kentucky."

BURBANK (Olivier Morosco).—"The Escape," second week.

DELASCO (Olivier Morosco).—"Speed."

LYCEUM (E. A. Fischer, mgr.).—"The Landslide," second week.

ADOLPHUS (Joseph Sturm, lessee; Robert L. Fargo, mgr.).—Musical comedy stock.

CENTURY (A. & M. Loewen, mgrs.).—Jules Mendel, Monte Carter and Company in stock burlesque.

REGAL (Smith & Allen, mgrs.).—Walter Reed Company in musical stock; vaudeville.

PRINCESS (F. A. Pollock, mgr.).—Pictures and chorus.

The return of Jules Mendel, Monte Carter, Walter Spencer, Al Franks, Vera Ransdale, Rose Mendel and a number of the chorus, to their old home—the Century, formerly known as the Olympic, was the occasion for an ovation from their multitude of friends.

Immediately after the close of "The Money Moon" at the Belasco Sunday night, Marguerite Leslie left for San Francisco, where she is to play a special engagement at the Alcazar. George David, manager for Frederick Belasco, engineered the Leslie engagement while in Los Angeles to see "The Escape."

Izetta Jewell, engaged to play at the Burbank, is in the city, but it looks as if she will not be seen for some time to come as "The Escape" has proven such an emphatic success that an eight weeks' run is a possibility.

Mrs. Robert L. Fargo (Hazel Douglass) wife of the manager of the Adolphus, was pleasantly surprised the 28th by being presented by the company with a handsome time-piece suitably engraved.

Gale Henry, formerly of the Olympic and Lyceum companies, is now singing at one of the Clune houses.

George B. Grapey, owner and trainer of Alice Teddy, the truly wonderful bear which created so much talk during the recent engagement at the local Pantages house, has been re-engaged for the Pantages time.

Paul Gordon, of Gordon and Rice, recently at Pantages, a local boy and his wife were shown every attention during the local engagement.

Teddy Martin, soubrette, closed 3 with the Adolphus company. Miss Martin has joined the Bob Hughes company in Bakersfield and will make the trip to Honolulu with that aggregation.

Louis Morrison and wife, Elizabeth De Witt, are with "The Landslide" at the Lyceum. Whether they will remain with the company for the road has not been fully decided. Mr. Morrison is considering a proposition for a stock company in San Diego, where he has resided for some time.

Upon the completion of the current engagement of "The Escape" Manager Morosco will send the piece direct to Chicago.

Gertrude Brennan, who is singing the prima donna roles at the Century, is the wife of a prominent business man. Previous to marrying she was known professionally as Gertrude Rutledge.

Several changes will be made in the personnel of the Adolphus company week 11. Stella Mayfield, Harry Russell and Dick Austin close on the 10th. Their successors have not as yet been made known.

Hobart Bosworth, long time director and actor with the Selig company, is enjoying a trip back before the incandescents for the first time in many moons. Mr. Bosworth is appearing in the leading role in "The Landslide."

The personnel of the Hazel stock company, playing an engagement at the Unique, San Bernardino, is Frank Thorne, Clarence Burton, John Cooke, Frank Kelly, Harold Livingston, Lizetta Holdsworth, Leo La Salle, Sadie Bradt and Vail Hobart. Alfred Lapworth is attending to the scenic requirements.

It is said that Manager Adler of the Auditorium, Riverside, is to discontinue vaudeville and substitute dramatic stock, opening with the latter Nov. 17.

Robert Hazel is now office manager for Clarke and Horne, in addition to many other official titles. Mr. Hazel (Helen Drew) is at present away from the stage. Robert says he has booked her for life over the wall-bell and kitchenette circuit.

PHILADELPHIA.

By GEORGE M. YOUNG.

KEITH'S (H. T. Jordan, mgr.; agent, U. B. O.).—It was almost a bill of new acts in this house this week surrounding Ada Reeve,

held over from last week. The success scored by the English artiste has come fully up to expectations and her reception Monday afternoon was a very warm one. Miss Reeve changed her numbers, but none proved the winner that the "Richard, the First" song did. This just suits the singer and she makes it a great, big hit. The newcomer deserves all her laurels for she has gone right to the front without a big song-hit. The Scotch playlet, "The Concealed Bed," is very talky and dragged the show. It is away from the usual run of vaudeville sketches, but twenty-eight minutes of mostly talk is too long for a vaudeville skit to run. The lively finish gave the piece a big boost where it was needed. The big laughing hit of the bill was Kate Ellmore and Sam Williams, who gave the whole show a lift in next to the closing position. Miss Ellmore has a great line of talk and her partner is "feeding" better than ever. The two costumes worn by Miss Ellmore were enough to start the laughs. Dave Ferguson was also a bit with his monolog and songs. He got his audience early with the way he told his stories and his "classy" character was a scream. Ferguson is one of the very few who can handle a bit like this and make it real funny. He was moved down after the first show Monday and the change helped the running. Frank Coombe and Ernest Aldwell scored with a straight singing act. One of the two came very near making a mess of things with "Silver Threads," which has been dying a natural death through overwork

in the small time houses, but he quickly redeemed himself when he sang "Falling in Love With Someone," which showed off his voice. A neat appearance and a breezy style of working make these two boys a very enjoyable singing turn. La Tosca and Co. had their first American showing (New Act) and the failure of the act to get over hit the early portion of the show a wallop, but Coombs and Aldwell got it going again. The Farber Girls were "No. 2" and did nicely in this position. One of the two can handle a bit of comedy and the other adds a bit of sprightly stepping which strengthens the finish. Montambo and Wells opened the bill in good shape with their comedy acrobatics, the double chair somersault being something of a thriller. The Great Tornadoes filled the closing spot in a satisfactory manner with their tumbling. One of the top-mounters was not working smoothly, missing two or three of his best tricks, but the act was very well liked.

BIJOU (Joseph Dougherty, mgr.; agent, U. B. O.).—William Shilling and Co. played a return date here with another of his thrillers. It is called "Destiny" and runs in almost the same strain as "The Vampire's Fool," which Shilling recently presented here. "Destiny" is credited to J. R. Shannon, a newspaperman. It is not as well conceived or finished as the former sketch, but there is a furniture-smashing bit by a man and woman, followed by a double suicide that ought to catch any small time audience. The sketch calls for a

cast of five, though it could be done with three. There is enough of the "meller-drammer" stuff crowded into the sketch, which runs about twenty minutes, to please any "pop" audience. In almost the same kind of a character role as the "Vampire's Fool," Mr. Shilling is given ample opportunity for his style of acting, and Bessie A. Falsom does better work in this sketch than she did in the other. It will do as a feature sketch for the big small time bills. Maximus and Co. scored with a strong-man act in which comedy played an important part, holding down the closing spot in good shape. The Bell Boy Trio pleased with their comedy singing turn. One of the three looks enough like Willie Howard to be his brother, and he also uses Howard's funny bow. Marlini and Troy pulled down a nice little hit with their musical and singing turn. The Italian fellow works up the finish into a big laugh and the act went over fine. Pearl and Roth are back to work in "one," where they belong, but the boys have worked out a big portion of their act and need to start after something that will give them a lift. They are a good small time act and by brightening up their offering ought to keep going steadily. The comedy acrobatic turn of Robinson and La Favor brought them liberal reward in an early spot.

VICTORIA (Jay Mastbaum, mgr. Booked direct).—Risking one's neck four times daily is going quite a distance for a living in the "pop" houses. This is what "Reynolds" is

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doing as this week's feature. Reynolds balances himself on a pile of tables, doing the Melrose tilt trick and other dangerous feats. The daring fellow must have given chills to many a nervous person, but he has a corking feature act wherever a sensational trick act is wanted. Billy Davis fitted in fine for Election Week and Tuesday night with the house packed to the doors the black face fellow was a riot with his political stuff. Davis must have listened to Cliff Gordon recently to get his flying-machine gags. He needs a better song than the railroad number. The dandy stepping of the man in the Franklin and Franklin act carried the pair through to a hit. The girl adds here share, too, but the fellow is a nifty worker in all his stuff and is one of the best dancers seen on the small time. Gordon and Elgin, a couple of "Texas Tommy" dancers, cleaned up in good shape with their whirlwind style of work. Their weak spot is the start, but when they get down to the "Barbery Coast" whirling they hit the right spot. A well-liked musical act was offered by the Levy Family, widow, son and daughter of the celebrated cornetist. They have a classy number for the small time houses, where it will get over. Warren and Goodwin, a blackface team, got through in a fair way with some talk and parodies, the latter being their best. Klein and Erlanger in a panto juggling turn pleased. Colton and Miles were well liked for the latter portion of their act. The opening needs improvement. The fellow makes a first class "dog" and the woman does her part nicely. The Three Xylos offered xylophone playing and dancing with good results. The boy does some neat dancing and looks like a corner in the stepping line.

LIBERTY (E. L. Perry, mgr.; booked direct).—This week's bill did not hold up to that of last week by a long way. Kaufman's Kandy Kids had the headline position and the youngsters put over a well-liked act. The comedy could be improved a lot, but the kids can do well enough for a small time act. Kelly and Catlin did fairly well. The act is little more than a monolog for the blackened fellow, the one made up as a Chinaman being a poor "feeder." Sylvia, who poses on top of a huge vase, offered a series of very simple subjects. There is considerable use made of Sylvia as a "shape" feature, with her measurements compared with several prominent artists, but the posings fail to disclose her wonderful "figger." The woman is an excellent poser, but the act is not well presented. Tom Siddons got through on his dancing. He also offers some gags which added nothing to his act. The Elroy Sisters offered a roller-skating turn showing a routine of familiar figure skating with two or three tricky bits for double figures. The girls probably were with one of the larger skating acts. They do well on the rollers and were very well liked. Better dressing will be needed for more important time. A pair of fighting roosters came very near pulling Young and Manning through, but the birds were not allowed to mix it up long enough and the rest of the stuff was hardly fair. Helene Bell, a nice looking girl with a pleasing voice, did a straight singing turn of the ordinary class. The Carroll-Gillette Trio were well liked in a nicely handled acrobatic turn and Deltorelli

and Glisando won favor with their familiar musical act.

CASION (Elias & Koenig, mgrs.).—Whoever is responsible for the rearrangement of the "Columbia Burlesquers" since it was given a tryout performance at the Gayety before taking to the regular "Wheel" route this season, has worked out a show that will rank with the best entertaining seen here this season. There is only a skeleton of the original book by George Totten Smith left, just enough to furnish a thin thread of story about a rose which has some wonderful effects on the person inhaling its fragrance. "The Love Rose" is a two-act piece with the plot starting lightly and ending the same way. It makes little difference, however, for no one expects a plot to last very long in a burlesque show and this one wasn't strong enough to be of much use anyway. It furnished a base to work upon, however, and from it has been moulded a lively, laughing musical combination which is all that is expected by the usual run of burlesque patrons. Charlie Howard is the central figure in making the show a laughing hit, which it is. Always a clever

first part is with the sloppy soda-fountain bit that has been seen so very often. Later he does the "straight-comedy" bit in Leavitt's olio sketch getting plenty of laughs and is a good help to Howard and Leavitt in building up the comedy in the second act. It's a good trio and they make those in front laugh with comedy that is clean all the way. If Emerson's kissing bit with Dorothy Hayden be excluded. This is not funny, but dirty, and has no place in this show. Equally strong in the supply of female principals gives the show another big boost, though there is room for improvement in casting the women. Nell Leavitt stands out for first honors, carrying herself through to a very important part on her singing alone, for with the exception of a very funny table scene in the second act, Miss Floreide does little but sing. When she does, however, it is to grab off her share of the laurels. Her "Dixie" number with Leavitt, backed up by the chorus, was the song hit of the show. The use of the Manhattan Comedy Four, who do a nice bit in the olio and otherwise make themselves useful in handling bits, in this number is poorly staged. They should never be allowed to

nothing big. The numbers are nicely done and the girls make a fairly good appearance. No set of costumes stand out for special notice and the effect in one or two could be vastly improved were the girls supplied with pink tights and slippers of the same shade. A pretty set of costumes was spoiled by the appearance of the girls legs and feet in one number. The spangle-dresses worn at the opening of the second act make the wearers appear like a bunch of female contortionists. The Leavitt sketch, "The Great White Way," has been in use for some time but it pleased through the way it was handled. Leavitt has "lifted" a lot of his talk for this skit and proves he is a good "chooser." The "Down the Isle With a Marriage License" gag, which is a "chosen" bit, is also used in the show. Harry Markwood does the "straight" in the Leavitt skit in a satisfactory manner. The "Columbia Burlesquers" was a well-liked show here and it ought to meet with general approval for it is nicely balanced in a comedy and musical way and this is unusually a winning combination.

LIBERTY (M. W. Taylor, mgr.; agent, Taylor Agency).—Good bill this week, the last half hitting a high clip. Monday night the house was jammed for the first show and there was a line reaching a half block waiting for the second show. Bart McHugh's newest offering, "The Lawn Party," was the big feature act and, closing the show, scored solidly. The youngsters are all working better now, getting their work over with good results. The act, however, is a trifle long, and at least one number might be cut out without hurting the act. Young Dooley got a big share of laughs with his comedy. The work of the youngsters makes it a valuable small time feature. Frank Bush was a solid hit. The veteran is telling only a few new ones, but gets by with the old ones in his old time style. Bush also solves the question as to where the "rag" singers got their style of salutation. Watch them touch their heads with the tips of their fingers and then salama with a sweep of the hand, and you will have Bush's original bow. There is no chance for argument either for Frank did it before any of the present day "rag" singers were born and is still doing it. A new "nut" act has broken loose in the newly organized Melody Monarchs. Only two of the original "Melody Monarchs" remain and the four try comedy. Only one gets by with it and he is the singer. He has a dandy voice and makes his songs tell. The other three play pianos and boost a couple of songs, working up a funny comedy bit. Charlie Shisler's red coat is the funniest thing in the act aside from the singer's good work. The act was a routing hit here and will probably be the same on any of the big small time bills for it is a good lively number. Patrice and Co. offered a comedy sketch which was well received. It is just a nice little comedy skit for the better class of small time and is well played. Don St. Clair is a double voiced vocalist. When he steps on the stage he is wearing a dress cape but soon discards it and looks like a regular fellow. A baritone solo is followed by a soprano solo with the much abused "Carriassima" as the song. St. Clair gets some strong, clear notes and then finishes up with a yodel. His singing was liked very much, but the act didn't give him any of the best of the start. The Starnos did nicely as the opener, with plate and cloth spinning. They finish by spinning about 60 plates, the man starting them all while the audience amuses itself watching the first one to see if it will stop. It is a nice little act for the position held here.

KEYSTONE (M. W. Taylor, mgr.; agent, Taylor Agency).—There was no act standing out strongly this week except Jim, the trained bear, who shambles about on roller skates and does a "turkey trot" and a "wiggie" that is a scream. Jim also wrestles with a "plant" from the audience. It's a novel offering and held a lot of attention. Ingels and Redding made them laugh with a lot of old gags and a couple of songs. The man does a little of Harry Breen. Harry Fox and a couple of others, but evidently it was new to those in the Leigh Avenue district and it went over for big laughs. The fellow has a breezy style of working and the nice-looking girl helps along as a capable "feeder." The act was the laughing hit of the bill. Jennie Ogden and Co. offered a classy singing turn which never got a real start until the two men and two women concerned changed to evening clothes and did some popular stuff. This would not have gotten very much either if the big fellow hadn't tried to do a bit of stepping. This was funny. The act is nicely staged and the women have fair voices, but the act is not well put together, even for small time. It is probably new now. Sylvia Starr and Co. were on just ahead of the singers and did not make much of an impression with a comedy sketch of light merit.

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comedian, with an abundance of personality, a funny face with little make-up and ability to make something out of the material at hand, Howard stands out strongly in the comedy line. As many of the best bits used this year were handled by Howard last season, it is supposed that he must have "fixed up" the show after the start. The "drunk" that he did with the "Jersey Lillies" is one of the big laughing bits and it is funnier than ever for Howard has added a bit to it and gets a funny "picture" for a finale of the first act. Howard's right bower is Abe Leavitt, handling a semi-straight role that places him in the rank of the best seen along the line in some time. This lad Leavitt has steadily improved in his work. There are a few rough edges yet, but he is doing the best work he has shown yet and ought to keep on advancing. With a style fashioned after Pete Dally, he is a dandy "feeder" for Howard, can sing and do a bit of "acting" when the occasion requires. Then there is Joe Emerson, who gets right into the picture after discarding the ragged tramp make-up. The "plot" of the "Love Rose" causes the change in Emerson's get-up and it helps him a lot. His best comedy effort in the

take the "picture" from the leaders, which they do by walking across stage. Miss Floreide scores with her "single" specialty, though "My Hero" is pretty well worn. Next comes Dorothy Hayden, a little girl who can dance, but whose speaking and singing voice is too weak for the role she is playing. Miss Hayden does two dances with Howard which get over nicely. Joe Emerson helping to work the last one up to a good-sized hit. Fannie Vedder and Marian Campbell have "bits" and each lead a couple of numbers. There is not much for either girl to do and it seems as if one or two weak points might be bolstered up with the help of Miss Vedder, who is a lively soubrette. Miss Campbell, besides wearing a couple of soubrette costumes, which are bright and pretty, but not exactly "right" for the part, makes a miss also in dressing in the olio skit, the tinsel sash taking away the "dramatic" effect. Miss Campbell handles her part of the sketch nicely. While nothing particularly noteworthy is contributed by the chorus, the girls average up as a capable lot of girls, much better, in fact, than is usual with the chorus of a Jermom show. Abe Leavitt works up a number with the girls, but this has been done to death and started

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BOSTON.

BY J. GOOLTZ.

KEITH'S (Harry E. Gustin, mgr.; agent, U. B. O.).—Business and bill the best ever. John J. McGraw changed his work for Boston this week in boosting the team that beat him for the world's championship. McGraw was given a reception like that accorded a presidential candidate. Emma Carus, very good. Kirksmith Sisters, played big. Juggling Burkes, opened well. Schooler and Dickinson, fine act. Williams, Thompson and Copeland, pleased. Cunningham and Marlon, pleased. Musical Kings, went well. Steiner Trio, closed well. Pictures.

TREMONT (John B. Schofield, mgr.; K. & E.).—"The Rainbow" with Henry Miller. Opened fair.

HOLLIS (Charles B. Harris, mgr.; K. & E.).—"The Concert" doing well, return engagement.

COLONIAL (Thomas Lothian, mgr.; K. & E.).—"The Quaker Girl" closing fine run.

SHUBERT (E. D. Smith, mgr.; Shubert).—"Broadway to Paris," two more weeks. Third extension. Business fine.

MAJESTIC (E. D. Smith, mgr.; Shubert).—"Little Boy Blue." Closing week of good business.

BOSTON (Al Levering, mgr.; K. & E.).—"Quincy Adams Sawyer," this week. Dark last week. Clifton Crawford with "My Best Girl" opens Monday.

PARK (W. D. Andreas, mgr.; K. & E.).—"Maggie Pepper" (Rose Stahl) playing tenth week of good business. Sign of closing.

CASTLE SQUARE (John Craig, mgr.).—"Stock, The Commuters."

ST. JAMES (M. H. Gulesian, mgr.).—"Stock, 'Alias Jimmy Valentine'."

GAITY (George T. Batchelor, mgr.).—"Burlesque, 'Bon Ton Girls'."

CASION (Gibson Waldron, mgr.).—"Burlesque, 'Runaway Burlesques'."

PLYMOUTH (Fred Wright, mgr.; Lieblers).—"Disraeli," with George Arliss. Business fair.

GRAND OPERA HOUSE (C. Lothrop, mgr.).—"Burlesque, 'Monte Carlo Girls'."

Every house in Boston had a special election return session on Tuesday night. The Grand Opera House, Keith's, National and many of the others gave a double show.

The jury in the Suffolk Criminal Court, that heard the case against Alex. Fried and Moses Silverstein, charged with breaking into the apartments of Gertrude Hoffmann at the Hotel Touraine and stealing her jewelry, were unable to reach an agreement after being locked up in their room for nine hours. The district attorney stated that he would try the men again.

Several women playwrights have been reported to have been in constant attendance at the dramatic trial in which "Dakota Dan" Russell is trying to prove that he is the rightful heir to the Russell fortune. It is said that a number of plays are to be written based on the trial.

Mary R. Mullin, of Somerville, was found guilty of disturbing a public assembly at the Empire theatre last week, by Chief Justice Bolster, of the Municipal Court. She persisted in smoking a cigarette and swearing at the police officer who had been summoned to keep her quiet.

Lauretta Jefferson, granddaughter of the late Joseph Jefferson, was married Saturday to Charles H. Raymond, 2d, at Brookline. She is the daughter of Mr. and Mrs. Thomas Jefferson, who reside at Buzzards Bay. The bride's father was unable to attend the ceremony owing to his professional engagements on the road. John Kendrick Bangs, Jr., son of the author, was best man.

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"The Red Widow," with Raymond Hitchcock, will be the next attraction at the Tremont. The Colonial was the scene of the premiere production of "The Red Widow" last season.

Charles Frank, musical director of Loew's Orpheum, is going out Dec. 23, with Harry Lauder's show for the third season. V. J. Morris, manager of the Orpheum, has released Frank for the time that he will be away.

Charlemagne Pol Plancon, the noted musician, was charged by his wife, Laurie M. Plancon, with cruel and abusive treatment. She claimed that he dragged her about by the hair. Judge Hardy gave her a decree.

NEW ORLEANS

By O. M. SAMUEL.

FRENCH O. H. (Jules Layolle, mgr.).—Adjudged comparatively, the French opera troupe, which opened in this city Thursday, suffers not a great deal. Critically analyzed from the view point of artistry, it is sadly deficient. It is a provincial organization, betraying provincial mannerisms and methods contiguous to the smaller centers. Hawley's "La Juive" formed the opening bill. It served to introduce Mlle. Therry as Rachel; Mlle. Charpentier as Eudoxie; M. Tharaud as Eleazar, and M. Combes as Ruggerio. Mlle. Therry proved a capable falcon, and M. Tharaud disclosed good acting ability but the remainder of the principals were of the lackluster sort. Charpentier, especially after profuse eulogistic heralding, being a keen disappointment. The chorus, to use a word that borders almost on vituperation, was abominable. They are aged and ungraceful, displaying not a trace of ability. However, the chorus is not quite so inferior as the "ballet." This "ballet," unduly minimized, hopped about on leaden feet, unconsciously suggesting burlesque in its efforts to prove artistic. M. Allo's orchestra is an improvement over that of last season, but is overly blatant, due to a surplussage of brass instruments. Society, that vast assemblage of aesthetic plutocrats and diverse plebeians, who would fain assume to simulate plutocracy, decolleted, full dress and tuxedoed, attended the initial performance in numberless numbers, bestowing applause at intervals, wholly fatuous and perfunctory.

DAUPHINE (Henry Greenwall, mgr.).—"Elmer's Band."

CRESCENT (T. C. Campbell, mgr.; K. & E.).—"Beulah Poynter in 'A Kentucky Romance'."

BARONNE (John V. McStee, mgr.).—"Baldwin-Melville Stock Co. in 'Nobody's Widow'."

LYRIC (C. D. Peruch, mgr.).—"Peruch-Gypzere Stock Co. in 'Cheeky'."

MAJESTIC (E. Sawyer, mgr.).—"Maori Italian Dramatic Co."

LA FAYETTE (Abe Sellman, mgr.).—"Vaudeville."

The opera house at Como, Miss., is no more. Fire.

Al. G. Field's Minstrels garnered over \$6,000 at the Crescent last week, breaking the house record for this season.

"The Smart Set" is at the Temple.

The Barnum-Bailey Circus drew tremendous crowds here Saturday and Sunday. The virtues of the show were universally proclaimed. May Wirth, the youthful equestrienne, eliciting especial commendation. The Oriental spectacle is a vast improvement over the old-time parade, and there are many other features apparent which suggest that the Barnum-Bailey folk are keeping pace with the times.

Edward Dolze joined the Peruch-Gypzere Stock Co. Sunday.

Amateur night, chorus girl contests and boxing have been instituted at the Greenwall.

Sol Meyer, stage director at the Greenwall, and far-famed as the theatrical guide who put

the plug in tobacco, attended the Barnum-Bailey Circus Sunday. The man at the main entrance recognized him with one sweep of the arms. Many incidents, or, rather, accidents, occurred Sunday, according to Meyer. It seems that some vandal removed the star from the main dressing-room, causing utter and untold (save to Meyer) confusion. Meyer, in wandering gratuitously about the place, dropped into the side-show. He was much impressed with the tattooed man there, giving said t.m. a flask of whiskey to tattoo a pair of tights on his arm. Meyer did not like the work at all, though. Said he felt all the time that he was being stuck for the drinks.

Rumor has it that the Boston Club property in Canal street will be purchased by theatrical interests, and a pretentious playhouse erected thereon. New Orleans is one of the few cities in the United States, minus a theatre on its main thoroughfare.

ORPHEUM (Martin Heck, gen. mgr.; director, Dare Bros., equilibrist, good; Kelly and Lafferty, delightfully different number enhanced by Miss Lafferty's dancing; "Between Trains," missed fire; Adler and Arline, hit; Elliot Savonis, pretentious musical act retarded somewhat by inferior comedian; Wilson Bros., big; Apollais Animals, scored).

TULANE (T. C. Campbell, mgr.; K. & E.).—"Louis Lafferty in 'Elevating a Husband' popular play, proving early season hit here. Big business."

ST. LOUIS

By JOHN S. BRUNST.

COLUMBIA (H. D. Buckley, mgr.).—"Be-lasco's 'Drums of Oude' a masterpiece of the highest magnitude. Burr & Hop, excellent; Simondet, well received; Morris & Al-

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WASHINGTON, D. C.

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Bouchlus Bros., who broke ground for a new theatre some time ago, state it will open early next spring. Policy not announced.

Bert Ritz, mgr. of the Lake Theatre, resumed his position as auditor of the N. O. T. R. E. He will manage the theatre again next summer.
JOE MASSLICH.

CLEVELAND, O.

HIPPODROME (H. A. Daniels, mgr.; rehearsal Monday 10).—Kremka Bros., clever artists; Mason & Du Tiel, fair; Gordon Highlanders, novelty music; Nichol Sisters, well liked; Donovan & McDonald, "The Awakening of Minerva," headliner; Cross & Josephine, hit; Klutzing's Animals, good.

PRISCILLA (Proctor E. Sosa, mgr.; rehearsal Mon. 10).—Four Brass Men, headliner; "Skippy," aVerno; Ferber & Cagwin; Bottomley Troupe; "Big General" & "Bobby" Wise; Sullivan & Mason; Three Rambler Girls.

STAR (Drew & Campbell, mgrs.).—"The Moulton Rouge."

EMPIRE (E. A. McArde, mgr.).—"Winning Widow."

COLONIAL (R. H. McLaughlin, mgr.; Shubert).—"Whirl of Society."

OPERA HOUSE (Geo. Gardner, mgr.; K. & E.).—"The Pink Lady."

PROSPECT (Geo. Todd, mgr.; Stair).—"Lucky Hoodoo."

GRAND (J. H. Michels, mgr.).—"One Day."

CLEVELAND.—Stock.
DUCHESS.—Stock.
WALTER D. HOLCOMB.

DALLAS, TEX.

MAJESTIC (O. F. Gould, mgr.; Inter; rehearsal Mon. 10).—Great Barnett, pleased; Clinton & Nolan, well received; W. H. Lytle & Co., clever; Happy Harry Hines, good; La Petite Gossie, excellent dancing; Fox & Fox, Hot Lordy's Dogs, well trained.

GEO. B. WALKER.

DAVENPORT, IA.

AMERICAN (Chas. E. Borkell, mgr.; Pan-Am; rehearsal Mon. 11.30).—Geo. Wheeler, hits; Van's Scotch Minstrel Maids, headliner, moderate results; Lewis & Zoeller, got by; Foster-Meeker, finish strong; Bankoff & Belmont, Russian dances, good; usual good business.

BURTIS (Cort. Shubert & Kindt).—31, "Blue Mouse," fair at 31; 32-37, Honey Boy Evans to four big houses.

GRAND (David L. Hughes).—"Garden of Allah" in pictures to good business week 35.
SHARON.

DECATUR, ILL.

EMPIRE (A. Sigfried, mgr.; W. V. A.).—"The Four Victors, pleased; Hodge & Lowell, well received; Winch & Poor, good; Pistol & Oshing, fair; Rapoll & Co., excellent.

The Bijou has discontinued vaudeville, shows only pictures. The management of the Empire has been changed, and Mr. Sigfried, formerly of the Bijou, has charge of the Empire.

DES MOINES.

ORPHEUM (H. B. Burton, mgr.; rehearsal Sunday 10).—Week 33, W. C. Fields, headliner; Barry & Widd, good; Three French Girls, pleased; Stinson, good; Dorothy Dai-ly & Co., clever; Godfrey & Henderson, excellent; Lydia Nelson's Boys and Girl, scored.

PRINCESS (Elbert & Getchell, mgrs.).—37th, "The Fortune Hunter," big business; 1, "Country Boy," well presented to big business.

MAJESTIC (Elbert & Getchell, mgrs.).—Split week, S-C vaudeville.
JOE.

DETROIT.

TEMPLE (C. G. Williams, mgr.; U. B. O.; rehearsal Monday 10).—"A Persian Garden," splendid; Nina Morris & Co., thrilling; Rob-ble Gordone, pleasing; Halligan & Sykes, excellent; Swor & Mack, good; Benn Linn, fair; Honors & La Price, good.

MILES (C. W. Porter, mgr.; T. B. C.; rehearsal Mon. 10).—Moore's Rah Rah Boys, very good; Ma Duryea & Co., pleased; Zeb Zarrow Troupe, clever; Frederick Ireland, entertaining; St. Jenka, great; McConnell Sisters, good.

FAMILY (C. R. Preston, mgr.; U. B. O.).—Edwards' Circus, pleased; Barbour & Lynn, very good; Ryan & Bell, good; Palmer & Bennett, laughs; The Yamamoto Bros., clever; Burt & Mulvern, fair; Snow & Rudy, fair; Blondin & Fox, good; Murfara, very good; Donnelly & Kase, fair; George Martin, good; Dan Mason & Co., scream.

COLUMBIA (M. W. Schoenherr, mgr.; Sun).—Purcella Bros., good; Ed Look, funny; Hill, Bowen & Zorn, good; Collins & LaBelle, fair; Four Hagans, good; Fred & Marie James, pleased; Nevano Trio, clever; Billy Wallace, good; Jules Hill, Co., big.

NATIONAL (C. R. Hagedorn, mgr.; Doyle).—National Sextet, hit; Averado's Goats, very pleasing; Trivett Quartet, big; Claude & Emolee Summers, pleased; Jeanette Adler, hit; Husey & DeLong, very good; De Sham Trio, good; Christensen, hit.

CADILLAC (Sam Marks, mgr.; Ind.).—Recklaw & Gill; Frank Wilber; Shaw & Eddy; Bartino's Dogs; Leonard & Montague.

DETROIT (Harry Parent, mgr.).—Wm. Farnum, in "The Littlest Rebel."

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PHILADELPHIA.

GARRICK (Richard H. Lawrence, mgr.).—"My Little Friend," produced by F. C. Whitney.

LYCEUM (A. R. Warner, mgr.; S. & H.).—"Mutt & Jeff," big business.

AVENUE (Frank Drew, mgr.).—Sam Rice. GAYETY (William Roche, mgr.).—"Star & Garter."

FOLLY (H. W. Shutt, mgr.).—Stock burlesque. Surprisingly good business.
JACOB SMITH.

KIE, PA.

COLONIAL (A. V. O'Brien, mgr.; Gus Sun & U. B. O.).—Valentine's Dogs, good; LeWitt Ashmore & Co., liked; Peppino, big; "The Devil & Tom Walker," feature; Big City Four, big; Mason, Wilbur & Jordan, clever.

MAJESTIC (J. L. Gilson, mgr.).—5, Sousa; 8-9, "Alma."
M. H. MIZENER.

FALL RIVER, MASS.

ACADEMY (L. M. Boas, mgr.; Loew; rehearsal Mon. 10).—4-6, Crosonian Quintet, Anna Bernard, very good; Musical Waltons, excellent; Blake's Circus, hit; 7-9, Corcoran & Stone; Pringle & Allen; McCarvey; Blake's Circus.

PREMIER (L. M. Boas, mgr.; Loew; rehearsal Mon. 10).—4-6, Fred Elliot, good; Louis Bates & Co., hit; 7-9, Marshall & Tribble; Larkin & Burns.

BIJOU (H. M. Goodhue, mgr.; Quigley; rehearsal Mon. 10).—4-6, Corsonian Quintet, good; Nashville Students, very good; Pat & May Touhey, good; McMahon Sisters, excellent; 7-9, Crosonian Quintet; Baseball Four; Billy James; Chas. Dore.

SAVOY (L. M. Boas, mgr.).—"Butterfly on the Wheel," 4-6. EDW. F. RAFFERTY.

FRESNO, CAL.

EMPIRE (Frank L. Hesse, mgr.; Bert Levey; rehearsal Sun. & Wed. 10).—Ladies' String Sextet; Three Bros. Harding; Ella Fant; Wignin & Jennings; Walters & Murray; Last half, Julia White; Spraguelo & Norton; Zamora Bros.; Risoldis Opera Co.; La Verne; business good.

BARTON O. H. (Robert G. Barton, mgr.; Cort).—"A Romance of the Underworld," 24, good business; Macklyn Arbuckle in "The Round-Up," 25-26, and mail to 27, "The Old Kentucky," 28; "The Rose of Panama," Nov. 7; Chicago Grand Opera Co. in "The Secret of Suzanne," 16.

TEAL'S (Frank Wolfe, mgr.).—Elite Musical Comedy Co. in burlesque.

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Gene Post has joined the Elite company a Teal's.

Walter Ferguson has been appointed to the staff of the Barton, succeeding Walter Williams, who resigned to take work for a local electric concern. J. F. M.

HAMILTON, O.

SMITH'S (Tom A. Smith, mgr.).—4-9, Haiphong Co.

GRAND (J. E. McCarthy, mgr.; Gus Sun; rehearsal Sun., Tues. & Thurs. 10).—3-4, Row & Stewart; Ben Myers, 5-6, La Dell & Tor; R. Laine, 7-9, Burt Laurence; Martin & Roy.

HARTFORD, CONN.

POL'S (W. D. Acough, mgr.; U. B. O.; rehearsal Mon. 10).—Henshaw & Avery, big hit; "A Night in a Park," pleased; Mile Martha & Sisters, fine; Marshall Montgomery, laurels; Barto & Clark, good; Five Martella, clever; Bixley & Lerner, laughs.

HARTFORD (Fred P. Dean, mgr.; Jas. Clancy; rehearsal Mon. & Thurs. 11).—4-7, Albert Von Tilker, big hit; Luppeta Perca, clever; Three Gamons, good; Two Singing Girls, very good; "Tobittsky," pleased. 7-9, Germany Schaeffer & Nick Altrock; Price & Price; Leo Beers; Spiegel & Dunne; Mile Olive & Co.

PARSONS' (H. C. Parsona, mgr.).—4-5, "A Butterfly on the Wheel"; 7-9, Rainey's African Hunt.
R. W. OLMSTED.

HARRISBURG, PA.

MAJESTIC (N. C. Myrick, local rep.; Rein "Crull").—5, "Get Rich Quick Wallingford," fair house; 6, "Stars of Stageland" (burlesque); 8-9, "Seven Hours in New York."

ORPHEUM (Wilmer & Vincent, mgrs.; U. B. O.; rehearsal Mon. 10).—E. J. Baisden, fair; Dixon Sisters, pleased; Hickman Bros. & Co., went well; Florence Bowe, favors, very clever; Bert Melrose, scored; Conrad & Winden, applauded; McIntyre & Heath, continuous scream.

COLONIAL (Wilmer & Vincent, mgrs.; Nor-

man Jefferies).—Pop vaudeville. Opening of house.
J. P. J.

HAVERHILL, MASS.

COLONIAL (L. B. Thayer, mgr.; agent, U. B. O.).—4-6, Tianita Midgett, amused; O'Brien & Lear, hit; Aubrey & Flower, liked; Four Lukens, good. 7-9, Adams & Terrell; Hayes & Sultes; Gus Williams; Forrer & Edgietto, billed as "The Act Beautiful," "CHIME."

JACKSONVILLE, FLA.

DUVAL.—"Louisiana Lou," 3, fair house; "45 Minutes from Broadway," 5, light business; 4, Clerice, Keller & Grogan Trio and Dorothy Curtis shared honors in this week's vaudeville show. Others were Four Dancing Bugs, Dyer & Dyer, Raymond & Hess.

Mabel Paige opened a month's engagement in stock, playing "The Man Higher Up" as the initial offering. This is a return engagement. Ed Lawrence is leading man of the organization at the Duval.

JAMESTOWN, N. Y.

LYRIC (H. A. Deardouff, mgr.; Gus Sun).—Gus Sun's Musical Conservatory, laughing hit; Melvin Bros., excellent; Kahner Sisters, pleased; Warren Players, good; Logan & Ferrie, fine.

SAMUELS (C. W. Lawford, mgr.; Reis).—6, "Alma" 9, "The Angelus."
LAWRENCE T. BERLINER.

KANSAS CITY.

ORPHEUM (Martin Lehnman, mgr.).—Ella Ruess; Mrs. Louis James; Barry & Walford; James Cullen; Rock & Fulton; Davitt, Burns & Torrence; Gordon Bros. & Kangaroo; Godfrey & Henderson. Bill takes well; big business.

EMPIRE (S-C).—Fulljama; Thos Q. Seabrook & Conrad; M. La Deodina; Holden & Harro; Lina Pantser; Agnes Lee & Co.

GLOBE (W. Jacobs, mgr.).—Hughes & Hogan; Clipper Quartet; Dorothy Benton; Croto; Elliot & Neri; pleasing bill.

CENTURY (Jos. Donegan, mgr.).—"American," good.

GAYETY (Burt McPhail, mgr.).—"Girls from Happyland," splendid burlesque.

GRAND.—"The Goddess of Liberty," WILLIS WOOD.—"Naughty Marietta," SHUBERT.—"Green Stockings."

GARDEN (E. F. Churchill, mgr.).—"Lion's Bride"; Carter; Cogan & Parks; Richards & Montrose; Foster & Meeker; Dora Pelletier; Arthur Dunn & Co.; Williams & Wolfus; Kent's Seals; Irwin & Herzog; Snyder & Perry.
PHIL McMAHON.

LINCOLN, NEB.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct; rehearsal Mon. 6 p. m.).—Gordon Boas, interesting; Lowe & Devere, pleased; "Squaring Accounts," liked; Kelly & Pollock, fine; Armstrong & Clark, scored; Milton & DeLong Sisters, stopped show; DeWitt, Burns & Torrence, very fine.
LEE LOGAN.

LOUISVILLE, KY.

KEITH'S (J. L. Weed, mgr.; U. B. O.).—Josettey Bros., good; Edna Luby, received well; Madden & Fitzpatrick, good; Vassar Girls, good; Master Gabriel & Co., very good; Jimmy Luby, good.

MACAULEY'S (McCauley, mgr.; K. & E.).—7-9, "The Rose of Kildare," with Fiske O'Hara.

WALNUT (Shaw, mgr.; S. & D.).—"McFadden's Flats."

BUCKINGHAM (H. McCrocklin, mgr.).—"Dandy Girls Co."

GAYETY (Mr. F. Taylor, mgr.).—Ben Welch.
J. M. OPPENHEIMER.

LYNCHBURG, VA.

TRENTON (Trent Bros., mgrs.; U. B. O.; rehearsal Mon. & Thurs. 10).—4-6, Fritz Houston, hit; Ramsey Sisters, passed; Brown & Williams, ordinary; Holdberg Four, scored; 7-9, Ernie & Ernie; Frances Gerard; Harry Potter & Co.; Armstrong & Lawrence.

TREVELYAN BABER.

MINNEAPOLIS.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct; rehearsal Sun. 10.30).—Lydia Nelson & Girls & Boys, fair; Chris Richards, well received; Wm. Raynor, Viola Keene & Co., fair; Grace Cameron, hit; Hopkins & Axtell, good; Mr. Mrs. Jimmie Barry, big hit; The Schmetzians, good.

UNIQUE (Jack Elliot, mgr.; S-C; rehearsal Sun. 11).—"Fun on the Ocean," Inez Lawson; Three Alex; Harry Bauer; Jas. Ranner & Co.

MILES HIPPODROME (Wm. Gallagher, mgr.; Walter Keefe).—Mabel McKinley; Moratti Opera Co.; Juggling Normans; Walter Harte; "The Finish"; Richie & Roundard.

NEW GRAND (W. V. M. A.).—Eight O'Clock Sisters; Chas. Kenna, Hall & Lorraine; The Nordans.

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Opened at the **WINTERGARTEN, BERLIN, GERMANY**, October 1, 1912, after first performance re-engaged for a return.

BOOKED SOLID UNTIL 1914

METROPOLITAN (L. N. Scott, mgr.; K. & E.).—May Robson, "A Night Out." Commencing Thursday, ("The Spring Maid" with Miss Hajo.)
SHUBERT ("Buss" Bainbridge, mgr.; Shuberts).—Gilbert & Sullivan Festival Company.
BIJOU (Theodore Hayes, mgr.).—Stock, "Where the Trail Divides."
GAYETY (Wm. Koenig, mgr.).—"The Big Review."

Midnight shows were given Tuesday at the Bijou, the Gayety and the Grand.

MOBILE, ALA.

MOBILE (J. Tannebaum, mgr.; K. & E.).—5, "Miss Nobody from Starland"; 9, Wm. Hodge, "The Man from Home."
LYRIC (H. C. Fourton, mgr.; Well's Circuit; U. B. O.).—Aerial Bartlett, liked; Gertrude Fluke, applause; Dick Thompson & Co., pleasing; Stein, Thomas & Hume, well received; Chick & Chicklette, much applause.
HARNEY (P. Hamill, mgr.; U. B. O.).—Hanson & Lee, applause; Vic & May Harvey, pleasing; Harris & Martin, also Chas. B. Case.
DREAMLAND (W. C. Pooley, mgr.; Hodkins).—Show failed to arrive.
 B. J. WILLIAMS.

MONTREAL

ROYAL (O. McBrien, mgr.).—"City Club Burlesques." Opened good; show pleased; 11, White's "Gaiety Girls."
PRINCESS (H. C. Judge, mgr.; Shuberts).—"Merry Widow."
HIS MAJESTY'S (H. Q. Brooks; K. & E.).—Montreal Opera Co.
FRANCAIS (J. S. Hooley, mgr.).—Kit Carson; Zenda; Hanson Boys; French Stock Co.; Teddy Osborn's Pets; Sadie Sherman.
GAYETY (H. F. Arnold, mgr.; Eastern Wheel).—"Deady, Youth & Folly."
ORPHEUM (G. F. Driscoll, mgr.; U. B. O.).—Digby Bell & Co.; Scott & Keene; Morgan, Bailey & Morgan; Six Steppers; Felix Adler; The Cromwells; Darrell & Conway; Romulo & Delano.
 SHANNON.

MUNCIE, IND.

STAR (Ray Andrews, mgr.; Gus Sun; rehearsal Mon. 10.30).—Del Reno, pleased; Madeline Burdette, pleased; Ivy & Ivy, good; Menlo Moore's "Summer Girls."
 GEO. FIFER.

NEWARK, N. J.

PROCTOR'S (R. C. Stewart, mgr.; U. B. O.; rehearsal Mon. 9).—Bessie Wynn, very good; J. C. Nugent & Co., hit; Walter Daniels & Co., fine; Burns & Fulton, catchy; Kimberly & Mohr, good; Rube Dickinson, funny; Gillen, clever.
LYRIC (Murray & Lane, good; Jas. Dara, jolly; Dorothy Clark, good; Ross & Montrose, dreamy; Elliot & West, clever; Hap Handa, good.
WASHINGTON (O. R. Neu, mgr.; Fox).—De Tressa, novel; Mr. & Mrs. Engart, entertaining; Parent & King, good; Herbert & the Langweid Sisters, funny; Mahoney & Bernice, good; Warner & Faust, novel.
ODEON (Chas. Burtis, mgr.; U. B. O.).—Carl Statzer, laughable; Hilton & Hughes, funny; Henley Kids, lively; Foster, Lamont & Foster, good; The Shelby Boys, good; Grace Anderson, fine.
ARCADE (L. O. Mumford, mgr.).—Vaudeville.
SHUBERT (Lee Ottelengut, mgr.).—"Chimes of Normandy."
NEWARK (George Robbins, mgr.).—"Man and Superman."
JACOBS (George Jacobs, mgr.).—"The Gambler of the West."
ORPHEUM (M. S. Schlesinger, mgr.).—"Brewster's Millions."
ROSS (Mr. Ross, mgr.).—"Il Trovatore."
MINER'S (Frank Abbott, mgr.).—"Lady Buccaneers."
GAYETY (Leon Evans, mgr.).—"London Belles."
 JOE O'BRYAN.

OMAHA

ORPHEUM (Wm. P. Byrne, mgr.; rehearsal Sun. 10).—Week 28, Kathi Guitlin, good; Groves & Richards, pleased; Hess Sisters, very good; Chris Richards, fine; "Everywife," big headliner; Chick Sale, excellent and big hit; The Schmettans, closed excellent bill.
HIPPODROME (E. L. Johnson, mgr.; T. B.

BILLY "SWEDE" HALL

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NEXT WEEK (Nov. 11), Colonial, Dayton

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The joyful comedian and song writer.

Touring the Sullivan-Conside Circuit.

Author of "Good Night Mr. Moon," "Pucker Up Your Lips Miss Lindy," "Hear These Chimes," "Come with Me to Honey Moon Land," etc.

C.; rehearsal Sun. 10).—Alward, good; Neville & Remington, good; Allie Hassan, entertained; Gates & Blake, liked; Kent's Sea Lions, good; business big.
GAYETY (E. L. Johnson, mgr.).—"Girls of the Gay White Way."
KRUG (Chas. Franke, mgr.).—"Miner's Americans."
 KOPALD.

ONEONTA, N. Y.

ONEONTA (George A. Roberts, mgr.; U. B. O.; rehearsal Mon. & Thurs. 12.30).—24-26, "Scrooge," hit; Tom Sidello & Co., pleased; 28-30, LaFrance & McNabb, ordinary; Morris & Beasley, fair; 31-2, Rose of the Harlem, good; Francielilli & Lewis, well liked; 4-6, Hurst, Watts & Hurst, fair; Francis & Palmer, ordinary; good business.
 DeLONG.

PATERSON, N. J.

MAJESTIC (W. H. Walsh, mgr.; U. B. O.; rehearsal Mon. & Thurs. 11).—4-6, Hyde & Williams, good; Kitty Doner, big; Fields & Ladella, good; Primrose Four, fine; 7-9, Marco; Hawthorne's Minstrels; Becker & Adams; Johnson, Howard & Listette; capacity houses rule.
ORPHEUM (Chas. F. Edward, mgr.).—4-6, "Merry Maidens"; 7-9, "Follies Bergere"; big business.

EMPIRE (Floyd Lauman, mgr.).—4-6, Mollie Williams & Co.; 7-9, "The Bohman Show."
LYCEUM (E. J. Wilbur, mgr.).—Vaughan Glaeser in "The Grain of Dust."
OPERA HOUSE (Zabriskie & Reid, mgrs.).—Stock.

Chas. F. Hayes, rube comedian with "Merry Maidens" will leave company Wednesday night to play the rube part in Mollie Williams' company, formerly taken by Clem Bevins. Mr. Hayes' part will be played by Chas. A. Stewart.

Hugh Jennings, manager of the Detroit team, made his first appearance on the stage Thursday night at the Majestic. He was a wonderful drawing card and received a round of applause at each performance. He was ably assisted by Ben Smith.
 DAVID W. LEWIS.

PITTSBURGH, PA.

GRAND (Harry Davis, mgr.; U. B. O.).—Mrs. Langtry too ill to appear beyond Monday evening's engagement, two other acts were substituted; Ida Brooks Hunt and Cherish Simpson and Una Clayton & Co. Mrs. Langtry, on advice of physicians, returned to New York. Walter C. Kelly, big hit; Saranoff,

The Gypsy, very good; Hunting & Francis, well received; Landry Bros., sensational; Ethel McDonough, sings nicely; Emerson & Baldwin, pleasing; Phina & Co., enjoyable.

HARRIS (Harris & Davis, mgrs.; U. B. O.).—Charles Howe & Co., good act; Rudolph Dare & Co., very good; Lucy Tongue, went big; Kloof & Kloof, novel musical act; Miller & St. Clair, amusing; Richard Hamlin, clever; Follette & Wicks, very good.

KENTON (Titus Kenyon, mgr.; Pollock).—The Haydens, very good; Dave Lubin & Co., hit; Billy Neenan & Violet Pearl, creditable; Glasco & Glasco, good; Hugh Harper Baird & Co., well received; Francella & Co., big hit.

FAMILY (John P. Harris, mgr.; U. B. O.).—Walker & West; Great Walker; Brady & Mac; Jas. Logue; Carey & Stampe; Marvelous Malish; Brown & Hackett.

ALVIN (John P. Reynolds, mgr.; Shubert).—"The Million"; 11, "Whirl of Society."

NIXON (Thos. R. Kirk, mgr.; K. & E.).—"The Little Millionaire"; 11, David Warfield.

LYCEUM (C. R. Wilson, mgr.; S. & H.).—"A Fool There Was"; 11, "Life's Shop Window."

DUQUESNE (Harry Davis, mgr.).—Stock.
GAYETY (Harry Kurtzman, mgr.).—"Gaiety Girls."

Pittsburgh Lodge No. 37 Theatrical Mechanics Assn. Annual Sick Benefit will be held at the Gayety Theatre New Year's Eve midnight. Talent from all the theatres will assist. Benefit committee: Chairman, H. Dunkel, Chas. Sweeney, Chas. Cahill, Wm. Bowers, Chas. Coley, Chas. Nolte, Wm. Brown and Dick Pierce. The club rooms have been moved from Ninth St. to new quarters in the May building.

"The Cost of Living," by William Anthony McGuire, whose drama of "The Divorce," was seen here at the Lyceum Theatre last week, has been accepted for production and will be offered first in Hartford, Conn.

It has been rumored that Gus Sun seeks to secure theatres in Greensburg, Connellsville, Beaver Falls and a few other towns in the vicinity of Pittsburgh. The new Victoria theatre in Pittsburgh will be booked by Gus Sun.

PORTLAND, ME.

PORTLAND (I. P. Mosher, mgr.; U. B. O.; rehearsal Mon. 10.30).—Victorine & Zolar, good; Les Zimmermans, scored; Dave Stafel, excellent; Wilson & Wilson, hit; Ray Dooley & Metropolitan Minstrels, featured.

GREELEY'S (J. W. Greeley, mgr.; rehearsal Mon. & Thurs. 10.30).—4-6, Octavia Neal, hit; 8 Johnsons, excellent; 7-9, Bouton-Thilson & Parker; Harry LaSalle.
JEFFERSON (Julius Cahn, mgr.).—5-6, Aborn Opera Co.

KEITH'S (James E. Moore, mgr.).—"Checkers."

SCENIC (Westbrook).—Guy P. Woodman, mgr.; U. B. O.; rehearsal, Mon. & Thurs. 11).—4-6, Church Sisters; 7-9, Lightning Wilson.
 H. C. A.

PROVIDENCE, R. I.

UNION (Chas. Allen, mgr.; Quigley).—Beauwils Maridor & Co., excellent; Chas. Gibson, very good; Lafl Troupe, good; Ginger Trio, good; Three Musical Rankins, pleased.

BULLOCKS (P. L. Burke, mgr.; U. B. O.).—Les Valadons, fine; Miller & Tempest, good; Metropolitan Trio, good; Sheridan & Jones, entertained.

SCENIC (F. W. Homan, mgr.).—Homan Musical Stock Co.

WESTMINSTER (G. Collier, mgr.; Eastern Wheel).—"Gay Masqueraders."

EMPIRE (Max Beaming, mgr.).—"Daisy Farm."

OPERA HOUSE (F. Wendelschafer, mgr.; Shuberts).—"The Five Frankfurters."

COLONIAL (C. Burke, mgr.; K. & E.).—Royal Italian Grand Opera Co.

KEITH'S (C. Lovenberg, mgr.; U. B. O.).—Chas. & Ada Latham; Art Bowen; The Behrens; Kenney, Nobody & Platt; The Barracks; Rooney & Bent; Don Fulano.
 C. E. HALE.

READING, PA.

ORPHEUM (Wilmer & Vincent, mgrs.; U. B. O.; rehearsal Mon. & Thurs. 10.30).—Wood, Deas, good; Morris Gold; liked; M. Dowell, Evesson & Co., excellent; Mueller &

5TH SEASON OF THE LAUGHING SUCCESS, "WON BY A LEG." AN ACT THAT HAS STOOD THE TEST.

Aunt Harriett - IRMA ELDRID
 Kitty - KATE GUYON
 Liza - CLARA FROST
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BOOKED SOLID

Stanley, pleased; Bert Von Klein & Grace Gibson, classy.

HIPPODROME (C. G. Kenney, mgr.; Prudential; rehearsal Mon. & Thurs. 10.30).—Cook & Oakes, fair; Florienne Farr & Co., fair; Basalari, liked; Llewellyn & Stanley, nicely; Mamie Flemming, fair; Staines Circus, plenty of laughs.
ACADEMY.—15, "Louisiana Lou"; 16, "Rob-in Hood." G. R. H.

ROANOKE, VA.

ROANOKE (Will Henrize, mgr.; U. B. O.; rehearsal Mon. & Thurs. 1.30).—4-6, Creso, mytifying; Ernie & Ernie, good; Baby Athlete & Co., applause; Armstrong & Lawrence, did well. 7-9, Ramsey Sisters; Brown & Williams; Heidelberg Four; Creso.
JEFFERSON.—Latimore-Leigh Players, in "Man of the Hour." T. F. B.

ROCKLAND, ME.

ROCKLAND (Al V. Rosenberg, mgr.; U. B. O.; rehearsal Mon. & Thursday 11).—4-6, Lightning Weston, fine; Musical Brittons, fine; 7-9, Madeline Nash; Dreano & Goodwin.

SALT LAKE CITY.

ORPHEUM.—Week 38, Minnie Allen, hit; McIntyre & Harty, good; Bertish, fine; Ben Lewin, liked; Hawley, Haight & Co., good; "Antique Girl," pleased; Ryan Bros., liked.
EMPRESS.—Wallace's Cockatoos, hit; Wayne & Des Roches, ordinary; Arion Quartet, riot; Berry & Berry, immense; Dena Cooper & Co., hit; Joseph B. McGee, well liked; Anniversary week; packed houses.
SALT LAKE.—Elk's Minstrels, two shows to capacity.
COLONIAL.—Catherine Countess (stock) in "Zira." OWEN.

SAVANNAH.

NEW SAVANNAH (William B. Seeskind, mgr.; K. & E.).—"Louisiana Lou," 4, big attendance, excellent show; "The Winning Widow," 5-6; "The Pink Lady," 8; "Introduce Me," 16; "Sensational," 19; "Excuse Me," 21; Chas. B. Hanford, 25.

LIBERTY (MacDonald & Stout, mgrs.).—"The White Sister," fairly good houses. Engagement indefinite.

BIJOU (Corbin Shields, mgr.; U. B. O.; rehearsal Mon. 11).—Rawls & Kaufman, hit; Three Bohemians, applause; Newkirk & Evans Sisters, excellent; Mine, Barley's Dogs, great work; Austin & Tapa, pleased.

The pop vaudeville house being built by Geiger & Stebbins is well under way.
The work of completing the front and foyer of the Bijou is almost finished. REX.

SCHENECTADY, N. Y.

VAN CURLER (Chas. G. McDonald, mgr.; Shuberts & Co-operative).—4-6, "The White Squaw," pleased capacity audiences; 7-9, Lyman H. Howe's moving pictures.

ORPHEUM (F. X. Bregmalier, mgr.; Joe Wood; rehearsal Mon. & Thurs. 12).—31-3, Gertrude Van Dyke, big hit; Carlos & Carlos, very good; The Golden Vons, excellent; Pismo & Bingham, much applause; very good business. 4-6, Clemens Bros.; Talcott & Talcott; Sunetaro & Co.; Rose De Young; pictures.

MOHAWK (Ackerman J. Gill, mgr.).—Dark.
PROCTOR'S (Chas. Goulding, mgr.; U. B. O. & K. & E.; rehearsal Mon. & Thurs. 10.30).—11-2, Hap Handy & Co., fine; Dorothy Clark, good; Paola Cremenese & Co., liked; Copeland & Walsh, pleased; "The Boys & Girls of Avenue B," hit; big business; 4-6, Tom Nawn & Co., headlines; Mae McVillie, very good; Miller & Lyles, hit; Sprague & McNeese, excellent; Healey & Adams, great; pictures; capacity business.

The employees of Proctor's donned new uniforms of black trimmed with red this week.

"The White Squaw," with Clara Greenwood in the lead and a capable cast, holds the attendance record of the Co-operative shows that have played the Van Curler so far this season. "HOWY."

SPOKANE, WASH.

EMPRESS (Geo. E. Blakeley, mgr.; S-C).—Week 27, Theo. Carly's Canines, good; Eli Dawson, entertaining; "Number 44," very

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good; Brooklyn Harmony Four, big; Three Stanley's, laughing hit. G. B.

SPRINGFIELD, MASS.

POLI'S (Gordon Wrighter, mgr.; U. B. O.; rehearsal Mon. 10).—Edgar Berger, good; Abbott & Curtiss, unusual; Julia Nash & Co., fair; Lew Hawkins, went big; Ed For & Co., did well; Fields & Lewis, scream; Mysterious Edna, mytifying.

NELSON (Wm. Fox, leasee; Jos. Carr, mgr.; agent, direct).—4-6, Deas, Reed & Deas, fair; Gertrude Dean Forbes & Co., strong sketch; Geo. Armstrong, big hit; Carmella Fonallio, pleased; Brady & Mahoney, good; La Maize, Quail & Blaise, closed. Opening show of Fox vaudeville at this house. If run right house should be gold mine.

GILMORE (Dan Driscoll, mgr.).—4-6, "Crackerjacks," old line show, drawing big. 7-9, "U. T. C."

Daniel Driscoll has assumed position of manager at Gilmore. He comes here from P. F. Shea's Worcester house. Grace Damos remains treasurer. GEORGE DRESSL.

ST. PAUL.

ORPHEUM.—Cressy & Dyne, pleasing; Charlie Case, very good; Merrill & Otto, good; O'Brien Havel & Co., pleasing; Komer Bros., please; Kathie Guttini, good; Dixon & Fields, fair.

EMPRESS (Gus S. Greening, mgr.).—Harry Burkhardt, in "Circumstantial Evidence," good; John Neff, very good; The Mozarts, please; Quaker Mads, good; The Bimbos, clever.

PRINCESS.—Reit, Clayton & Reiff; 4 Adlers; 3 Weston Sisters; Four Harmony Boys; Pictures.

SHUBERT.—"The Girl, Man and Game," with Billy Clifford, well received by good house. Next week, "Ole Olson."

METROPOLITAN.—Mizzi Hajos, in "Spring Maid," very good, repeating last year's local success; 7-10, May Robson.

GRAND.—"The Gay Widows," reported very good.

HIPPODROME.—Al Grossman; Italian Mandolin & Guitar Quartet; Edward Mann; Miss Claus.

St. Paul T. M. A. had a benefit performance at midnight election night at Empress. BENHAM.

SYRACUSE, N. Y.

GRAND (Chas. Plummer, mgr.; Keith's vaudeville; Chas. G. Anderson, mgr.).—Richard Waly, good; Phil Staats, liked; Haviland & Thornton, pleased; Maxim's Models, scored; Correll & Gillette, clever; "Honor Among Thieves," well received; Lillian Herlein, liked; Casting Dunbars, very good.

CRESCENT (John B. Breslin, mgr.).—Silent Mora; Crenelli & Lewis; Billy's Goat; Morris & Beasley; Kipp & Kippy.

EMPIRE (Frederic Jage, mgr.; K. & E.).—7-9, "The Real Thing"; 11-13, "Gypsy Love"; 14-16, Robert Hillard.

WEITING (Francis Martin, mgr.; Shuberts).—16, Sousa's Band; 18, "Prince of Pilsen."

TERRE HAUTE, IND.

VARIETIES (Jack Hoefler, mgr.; W. V. M. A.; rehearsal Monday & Thursday 10).—Mack & Williams, fair; Dimple Sisters, fair; Rego, good; Emily Egamar, good; Harry Brown & Co., good; Quigg & Nickerson, hit; Dunbar & Turner, good; Homer DuBard & Watson, good; Living Marble, hit; business good.

GRAND (T. W. Barhydt, Jr., mgr.; K. & E.).—5-6, "Great Divide"; 7-9, "The Price"; 10, "Bird of Paradise." McCURLEY.

TORONTO, ONT.

SHEA'S (J. Shea, mgr.).—"Opening Night," excellent; White & Perry, went big; Herman Timberg, clever; Miller Kent & Co., hit; Chas. P. Simon, scream; Tom Davis Trio, pleased; Arco Bros., sensational; Muriel & Francis, pleased.

MAJESTIC.—Peter F. Griffin, mgr.).—Nash D. Evans; Aldo's Dogs; Wheeler Comedy Co.; Nellie Baker; Hombay.
STRAND (E. W. Well, mgr.).—Thomas Malcolm; Lillian DeVore.

PRINCESS (O. B. Sheppard, mgr.).—Alice Lloyd in "Little Miss Fix-It." Madame Calve & Co. (matinee 8), Majestic Grand Opera Co. in Elijah 8-9.

ROYAL ALEXANDRA (R. Solman, mgr.).—"Miss Princess."

GRAND (A. J. Small, mgr.).—"Three Twists."

GAYETY (T. R. Henry, mgr.).—"Robinson Crusoe Girls."

STAR (Dan F. Pierce, mgr.).—"High School Girls." HARTLEY.

TRENTON, N. J.

STATE ST. (Herman Wahn, mgr.; Prudential; rehearsal Mon. & Thurs. 11).—4-6, Staley & Birbeck, headline hit; Toki Murati, great; Two Nelsons, pleased; Bob Wilson, good; Goodwin Bros., good. 7-9, Emil Le Croix & Co.; Earl & Davis; Llewellyn & Stanley; Leo Delmag; Staley & Birbeck remain. Business fine.

BROAD ST. (George E. Brown, mgr.).—4-9, "The Mat. of the Hour," good; good business.

Managers Wahn & Hirschfeld have engaged a company for musical comedy in tabloid form for the State St. headed by Flossie Kolb and Adelaide Harland, commencing Nov. 11. A. C. W.

VIRGINIA, MINN.

LYRIC (Henry Sigel, mgr.; W. V. M. A.; rehearsal Sun. & Thurs. 12).—27-30, Lorimer Johnstone & Co., dramatic; Gilmore & LeTour, hit; Revelle & Derry, good, 31-2, Doolittle & Steele, clever; Martini & Fabiani, good; Jos. Bernard & Co., fine.

ROYAL (R. A. McLean, mgr.; Webster; rehearsal Sun. & Thurs. 12).—28-30, Three Bunbys, good; Kolb & La Mera, fine. 31-3, Hanley & Murry, pleased; Santon & Marlow, entertaining; Jack Miller, amusing. "RANGE."

WASHINGTON.

CHASE'S (H. W. DeWitt, mgr.; U. B. O.; rehearsal Mon. 10).—Marble & Chip, headlines; Lyons & Yocco, good; Olive Briscoe, hit; Felix & Cair, encores; Four Regals, well received; McMahon, Diamond & Clemence, applause; Martini & Maximilian, clever.

POLI'S (T. Thatcher, mgr.; U. B. O.; rehearsal Mon. 10).—Middleton & Spellmeyer, headlines; Harry Breen, hit; Three Franks, applause; Carter & Bolden, good; Will Lacey, scored; Amhl, scored; Colonial Trio, hit; Hugh Emmett & Co., well received.

COSMOS (A. J. Brylawski, mgr.; Jefferies; rehearsal Mon. 10).—Sydney Dean & Co. and LeBrow, Crystal & Co., hits; Pankleb & Co., well received; Mae Francis, scored; Three Troubadours, applause; Herbert & DeLong, encores.

CASINO (A. J. Bachrach, mgr.; Jefferies; rehearsal Mon. 10).—No-Ko-Mis, headlines; Kamplax & Deralda, clever; The Nelson, Kearns Co., scored; Happy John Lewis, applause; Adeline Denette, encores; Flying Wernis, hit.

COLUMBIA (W. Rapley, mgr.; K. & E.).—"Gypsy Love," capacity houses.

COLUMBIA (F. Berger, mgr.; Ind.).—"The Stronger Claim," good houses.

BELASCO (L. S. Taylor, mgr.; Shuberts).—Margaret Illington in "Kindling," S. R. O.

MAJESTIC (John Gryves, mgr.).—Grievous Musical Comedy Stock Co.

ACADEMY (John Lyons, mgr.; S. & H.).—"Mutt & Jeff," fair business.

GAYETY (Geo. Peck, mgr.).—"The Ginger Girls."

LYCEUM (A. C. Mayer, mgr.).—"The Pace Makers." ERNIE.

WHEELING, W. VA.

ORPHEUM (J. F. Lee, mgr.; U. B. O.; rehearsal Mon. & Thurs. 10).—Conroy & LeMaire, comedians, good sketch; Hayland & Rogers, make good; Paul Rivers, in song review, good; Spencer & Williams, have lots of animation; Wallace Haverlock & Co., very clever; capacity. C. M. H.

WILKES-BARRE, PA.

GRAND O. H. (D. M. Capfman, mgr.).—2, "Miss Princess," fair house, excellent; 6, "The Prince of Pilsen"; 7-9, "School Days."

POLI'S (M. Saunders, mgr.).—4-9, Stock.

YOUNGSTOWN, O.

PARK (L. B. Cool, mgr.; Felber & Shea).—Miller & Mack, excellent; Richards & Kyle, hit; Langdon, Luvier & Co., good; Hawthorne & Burr, laughing hit; Volant, good; Four Munkies, fine.

GRAND O. H. (John R. Elliott, mgr.; S. & H.).—"The Divorce," 4, pleased good business. C. A. LEEDY.

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Americans Standard St. Louis 18 Buckingham Louisville
American Beauties Gayety Detroit 18 Gayety Toronto
Auto Girls Lyceum Washington 18 Penn. Circuit
Beauty Youth & Folly 11-13 Empire Albany 14-16 Franklin Sq. Worcester 18 Gayety Boston
Behman Show Gayety Newark 18 Casino Phila.
Ben Welch Burlesquers Gayety St. Louis 18 Gayety Kansas City
Big Gayety Empire Cleveland 18 Gayety Toledo
Big Review Gayety St. Paul 18 L. O. 25 Krug Omaha
Bohemians Empire Phila. 18 Casino Brooklyn
Bon Tons 11-13 Gilmore Springfield 14-16 Empire Albany 18 Gayety Brooklyn
Dowery Burlesquers Westminster Providence 18 Casino Boston
Cherry Blossoms Krug Omaha 18 Century Kansas City
College Girls Music Hall N. Y. 18 Murray Hill N. Y.
Columbia Girls Murray Hill N. Y. 18-20 Hyperion New Haven 21-23 Bridgeport
Cracker Jacks Gayety Brooklyn 18 Olympic New York
Daffy Dills Star Toronto 18 Lafayette Buffalo
Dandy Girls Star Empire Indianapolis 18 Folly Chicago
Dante's Daughters Empire Newark 18-20 Orpheum Paterson 21-23 Columbia Scranton
Dazzlers Gayety Baltimore 18 Gayety Washington
Follies Day Avenue Detroit 18 Star Toronto
Gay Masqueraders Casino Boston 18-20 Gilmore Springfield 21-23 Empire Albany
Gay White Way Columbia Chicago 18 Gayety Detroit
Gay Widows L. O. 18 Krug Omaha
Ginger Girls Gayety Pittsburg 18 Empire Cleveland
Girls Happyland Gayety Omaha 18 L. O. 25 Columbia Chicago
Girls Joyland Empire Brooklyn 18 Empire Newark
Girls Missouri Buckingham Louisville 18 Empire Indianapolis
Girls Reno Grand Boston 18 Bronx New York
Golden Crook 11-13 Empire Paterson 14-16 Empire Hoboken 18 Casino Philadelphia
Hastings Show L. O. 18 Columbia Chicago
High Life in Burlesque Empire Baltimore 18 Lyceum Washington
Howe's Lovemakers Corinthian Rochester 18-20 Bastable Syracuse 21-23 Lumberg Utica
Jardin de Paris Casino Brooklyn 18 Eighth Ave. N. Y.
Jolly Follies Gayety Washington 18 Gayety Pittsburg
Knickerbockers 11-13 Bastable Syracuse 14-16 Lumberg Utica 18 Gayety Montreal
Lady Buccaneers 11-13 Orpheum Paterson 14-16 Columbia Scranton 18 Trocadero Phila.
Marion's Dreamlands Olympic N. Y. 18-20 Empire Paterson 21-23 Empire Hoboken
Merry Go Rounders Star Brooklyn 18-20 Empire Hoboken 21-23 Empire Paterson
Merry Maidens Trocadero Phila. 18 Empire Baltimore
Merry Whirl Gayety Kansas City 18 Gayety Omaha
Midnight Maids 11-13 Empire Hoboken 14-16 Empire Paterson 18 Gayety Newark
Miss New York Jr. Grand Milwaukee 18 Gayety Minneapolis
Mollie Williams Casino Phila. 18 Gayety Baltimore
Monte Carlo Girls Bronx New York 18 Empire Brooklyn
Moulin Rouge People's Cincinnati 18 Empire Chicago
New Century Girls Folly Chicago 18 Avenue Detroit
Orientals Howard Boston 18 Grand Boston
Pacemakers Penn. Circuit 18 Star Cleveland
Queens Follies Bergere People's N. Y. 18 Empire Phila.

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Runaway Girls Columbia N. Y. 18 Star Brooklyn
Social Maids Standard Cincinnati 18 Gayety Louisville
Star & Garter Gayety Toronto 18 Garden Buffalo
Stars Stageland Star Cleveland 18 People's Cincinnati
Taxi Girls Columbia Chicago 18 Standard Chicago
Tiger Lillies Gayety Minneapolis 18 Gayety St. Paul
Trocadero's Gayety Montreal 18-20 Empire Albany 21-23 Franklin Sq. Worcester
Watson's Beef Trust 11-13 Columbia Scranton 14-16 Orpheum Paterson 18 People's N. Y.

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A
Albert & Evans (C)
Anderson Florence
Anderson Vivian (C)
B
Barry Pauline (C)
Beaugarde Marie
Beck Hal (C)
Beldon Mido
Belmer Ruth
Bell Beale (C)
Bellocclair Harry (C)
Bernard Richardson
C
Bernie Lewis
Berry & Wilhelm
Bersac Cliff
Beldard Francis
Booth Hope
Bowen Bros
Bowman Jas
Boyne Hazel (C)
Boynton Jane
Braham Nat
Brice Lew
Briscoe Olive
Brown Walter (P)
Brown Thomas
Bruce Bettina
Bruce Agnes
Budd & Wayne (C)
Bulger Harry
Burkhardt Maurice
Burke Walter
Burleigh Eaten
Burns & Franklin
Byron & Nelson
D
Campan Beth
Carney James
Carpenter Eva
Carmen Kitty
Carter Barrington (C)
Carter Lee Virginia C
Clifford Billy S (C)
Connolly Sisters (C)
Costello Delia
Cox Mildred
E
Daley Dorothy
Daub Jack
De Grant Oliver
Demarest Billy (C)
Denton Percy
Devole John
Donita (C)
Dore Irma
Doyle John T
Dresser Louise
Du Bois Fred
Duff Sadie
Duksons Miss
Dyso
F
Fairburn James
G
Garrison Rose
Fern Alma
Ferrari Martin
Fields Dick "The Nut"
Fitzsimmons & Cameron
Florence & Co (C)
Fosand Bryant H
Foss Blanche
France Chas H
Franklin Ruby
Frank W J (P)
Frost Clara
H
Hall Howard
Hallen Frederick
Hamlin Richard
Harved Virginia
Harvey Bert
Hawkins Gertrude
Hayden Virginia C (C)
Hewitt Maudie
Hoey Johnnie (C)
Hogan & White
Hoppe H
Horn J E
Huberman Rosa
I
Indita Princess (C)
Inge Clara
J
Jordan Jack
Jerome Elmer
Jewell Jno K
Johnston Al
Johnson Harry
Judd H C (C)
Juggling Nelson
K
Kearney Anna
Keller Miss Y
Kent S Miller
Kershaw & Ivins
Kilroy & Britton (C)
Kimball Claude
King Trio
Kitt Ward Jack (C)
Knight Harry
L
La Count Beanie
La Keillers
Lawson Al
Le Clair Gerlie
Lemond Harry (C)
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Lesso
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 Meehan Billy
 Meyn Henry
 Moguel E (C)
 Moninger Lew
 Montrose Clothilde
 Moore "Tony"
 Morse Mrs Queen
 Morrissy Dolly
 Mozart
 Murphy Stanley
 Murray Marion
 Myers May
 Namon Francis
 Nillyer Miss G
 "Nordwall"
 O'Brien F F
 Pelikan Leltzel (C)
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 (C)
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JAMES E. PLUNKETT, Manager.

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MASON AND KEELER

Direction, Max Hart, Putnam Bldg., N. Y. C.

3 MUSKETEERS 3



(Dunham) (Farrell) (Edwards)
Zeb Copeland's aunt came to see the show and seeing the sign Matinee, 2:30, departed without entering. When asked why she didn't see the show she said "Why I wouldn't pay 2:30 to see any show."

JOHN T. MURRAY

SAYS:

It will not be necessary for me to advertise myself much longer. Everybody is doing it for me.

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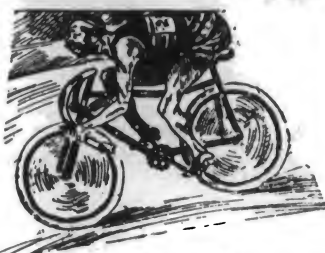
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This Week (Nov. 4), Princess, St. Paul
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CHARLES AHEARN



"THE SPEED KING."
PAT CASEY, Agent.

B-A-N-J-O-P-H-I-E-N-D-S

ALWAYS WORKING.



Well, the "Fogs" have hit us, and so we must chew it for a while, and believe us, it sure is thick! It looks like a Cabaret about 2:30 a. m. Oh, no, I couldn't think of having any more: If I have another one, "Bing, goes Mother's advice."

Cosmopolitan Club anniversary this Sunday, and the way they were lined up trying to get in looked like the Early Doors to one of the Halls. This club is turning away its members every night. It's the ragtime dancing that has increased the membership. Ragtime has got 'em at last.

Texas Tommyly Yours,
VARDON, PERRY & WILBER

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"THAT TEXAS GIRL"
Tearing W. V. M. A. Time.
Direction, MYSELF.

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Direction, CHRIS O. BROWN

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Booked Solid on Orpheum and United Circuits
JAS. E. PLUNKETT, Smart Mgr.
Perm. Add., Casino and Roosevelt Ave.,
Freeport, L. I.
Next Wk (Nov. 11), Orpheum, Sioux City

ALFREDO

Next Week (Nov. 11), Toronto.

Williard Simms

Booked Solid
Direction, LOUIS WESLEY



TED AND CORINNE
BRETTON
Next Week (Nov. 11),
Orpheum, Birmingham, Ala.

Y W A X Y

ORIGINAL APACHE VIOLINIST
Late of the "Pink Lady" Co.

Lola Merrill and Frank Otto

Next Week (Nov. 10), Orpheum, Duluth.
Direction MAX HART.

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DR. CARL HERMAN

PLAYING W. V. M. A. TIME
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PLAYING VAUDEVILLE

N. B.—Material in the above Musical Comedy has not been chosen from any production.

BERT VIOLA SPENCER AND SPENCER

"Kids With Jiggling Feet"

Columbia Theatre, New York, Sunday (Nov. 10)

Next Week (Nov. 11) Bijou, Orange, N. J.
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Great Northern Hippodrome, Chicago, Ill.

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THIS WEEK (Nov. 4) HAMMERSTEIN'S NEW YORK
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The total charge will be \$5 yearly, name and address or route to occupy one line. Where bold face type is desired for the name, the charge will be \$10 yearly.

All players, managers and agents in every branch of the profession are eligible to this department.

Owing to the large number of names carried in "Bills Next Week," the Vaudeville "Route" department in VARIETY has been abolished.

Applications should be accompanied by the permanent address, or route, whichever is preferred, and remittance for the proper amount, \$5 for name and address only, or \$10 for the same, with name in bold face type.

It is aimed to make this department the most complete and reliable theatrical directory ever published.

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PLAYING LOEW TIME Mgr. B. H. ATWELL

THE SURE FIRE ACT

Will Roehm's "ATHLETIC GIRLS"

THE PUBLICITY WINNER EVERYWHERE
BOOKED SOLID

THIS WEEK (Nov. 4), UNION SQUARE, NEW YORK

NEXT WEEK (Nov. 11), ALHAMBRA, NEW YORK

ONE OF THE FEW VAUDEVILLE NOVELTIES OF THE SEASON

HAL STEPHENS

IN

"FAMOUS CHARACTERS IN FAMOUS SCENES"

Warmly Praised by Public and Press at Palace, Chicago; Keith's, Boston; Shea's, Buffalo and Toronto; Chase's, Washington.

Next Week (Nov. 11), Savoy, Atlantic City; Nov. 18—Proctor's, Newark;
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Direction, **JAS. E. PLUNKETT**

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PALACE THEATRE, LONDON, ENGLAND

Booked after first performance at the Palace for the **MOSS EMPIRES TOUR** which will follow the Palace engagement at one of the **LARGEST SALARIES, IF NOT THE LARGEST, EVER PAID AN AMERICAN SINGLE PERFORMER.**

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TEN CENTS

VARIETY

VOL. XXVIII. No. 11.

NEW YORK, FRIDAY, NOVEMBER 15, 1912.

PRICE TEN CENTS.

The cover features a central portrait of Mabel Russell, a woman with dark, wavy hair, smiling slightly. She is framed by a large, dark, jagged-edged starburst. The name "MABEL RUSSELL" is printed in bold, black, sans-serif capital letters across the bottom of her portrait. Surrounding the central portrait are four circular portraits of other actresses, each set within an ornate, classical-style column. The columns are decorated with laurel wreaths. The top-left column contains a portrait of Frances de Grossman, with her name printed below. The top-right column contains a portrait of Muriel Window, with her name printed below. The bottom-left column contains a portrait of Phrynette, with her name printed below. The bottom-right column contains a portrait of Belle Story, with her name printed below. On the left side, a shield-shaped emblem contains the word "Dramatic" in a stylized font. On the right side, a similar shield-shaped emblem contains the word "VARIETY" in a stylized font. At the bottom center, there is a small, ornate decorative element resembling a crown or a piece of jewelry, with the name "EDGAR M. MILLER" printed below it.

FRANCES de GROSSMAN

MURIEL WINDOW

MABEL RUSSELL

PHRYNETTE

BELLE STORY

Dramatic

VARIETY

EDGAR M. MILLER

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FROM THE TALL GRASS TO ENGLAND**

WILLARD

"THE MAN WHO GROWS"



Sails on the Cymric tomorrow (Nov. 16)

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LIVERPOOL, DEC. 2**

For an English Tour of 40 Weeks

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Through **MAX HART, New York**

REPRESENTATIVE FOR EUROPEAN CONTINENT, **H. B. MARINELLI**

The Only Act of Its Kind in the World and the
Only Act That Cannot Be Duplicated

WATCH WILLARD GROW !

VARIETY

Vol. XXVIII. No. 11.

NEW YORK CITY, FRIDAY, NOVEMBER 15, 1912.

PRICE 10 CENTS.

SIX MILLION DOLLARS BACK OF CHRONO-KINETOGRAPH CO.

**John Cort and Moneyed Associates Incorporate Under
New Jersey Laws to Manufacture and Operate New
Talking Picture Device Invented by Dr. Kitsee**

Dover, Del., Nov. 13.

The Chrono-Kinetograph Company has filed articles of incorporation with the secretary of state, with a capitalization of \$6,000,000, to manufacture and operate an original brand of speaking-talking moving pictures. John Cort and associates from the west will have the controlling interests.

This new speaking-moving picture device, which was given a successful demonstration in Philadelphia Sept. 16, will be placed on the market at once. Delaware moneyed interests are also in the new corporation.

The patent is owned by the Cort-Kitsee Company, the inventor being Dr. Isadore Kitsee of Philadelphia.

Confirmation of the incorporation was made by House, Grossman & Vorhaus, attorneys for the Chrono-Kinetograph Company.

This company will make use of the Cort-Kitsee device, which when applied to any projecting machine synchronizes the same with any type of projecting machines.

AFTER A MARQUIS.

The Marquis of Queensbury (Lord Douglass), now basking in the autumnal sunlight on America's shores will in all probability become a vaudeville card, as arrangements are being made for his debut here in a sporting act that will bring him into full play.

Several managers are anxious to engage the Marquis. Paul Scott is now trying to equip him with the proper stage trimmings. This is the son of the "markee" who gave the prize ring its first established fighting rules.

RUMOR NEWSPAPER MOVES.

Chicago, Nov. 13.

Numerous changes are imminent in the newspaper field in Chicago which

will have more or less bearing on the theatrical end of things.

Sunday Editor Metcalfe of the Tribune is scheduled to go with Frank Munsey and he will be succeeded by M. Robine. There will be a new dramatic critic appointed on the Examiner shortly to take the place of Ashton Stevens, who is very ill.

A rumor says Frederic Hatton, author of "Years of Discretion" (due here shortly) may find his time taken up so much with play writing he will relinquish his desk as dramatic editor of the Chicago Evening Post.

(Miss) Lois Willoughby, a special writer of note has been added to the staff of the Inter Ocean, and she is reviewing vaudeville performances and otherwise assisting Eric Delamater, the dramatic editor of the paper.

BOWES GETS "MAN'S WAY."

Thompson Buchanan's new play, "A Man's Way," which will likely be renamed before its first stage production is made, will not be produced by Jos. M. Gaite after all. He had an option on the play and had been arranging for a production, but Buchanan, living up to his agreement whereby Gaite was to put on the play on or before Dec. 15, has placed the piece in the hands of E. C. Bowes.

Bowes, who is the husband of Margaret Illington, will make immediate preparations to open the show with Ann Murdock in the principal feminine role.

Mrs. Charles Craig was signed this week to originate the negro mammy in the piece. The show comes out in December.

EDWARDS' "BOY SCOUTS."

Gus Edwards is producing a new act, called "The Boy Scouts," a "kid" act with thirty people in the company, written by Thomas J. Gray.

LYRIC BIG WITH VOOD.

Chicago, Nov. 13.

The Great Northern Hippodrome, formerly Shubert's Lyric theatre, opened Monday on schedule time and played to five capacity performances throughout the opening day. This practically insures the success of the project, at first looked upon as a foolish investment.

Centrally located and with a capacity of 1,500, the house has an enormous transient population to draw from. Playing a six or seven-act show, with something going on all the time between 11 A. M. and 11 P. M. it looks as though Chicago has taken kindly to its newest form of "pop" amusement.

The Lyric has been on the market for the past two seasons, after the Shuberts discovered it was a white elephant. The new lessee, Vernon Seavor, is paying an annual rental of \$40,000 for the lease.

With the success of the new venture practically guaranteed, the old rumor of "pop" vaudeville in McVicker's is coming to the surface again, but nothing beyond rumors are in sight.

The Great Northern Hippodrome is booked through the Earl Cox office here. A great many were speculating early this week as to the possible effect the new venture would have on the other "loop" theatres. Should this stretch to the Majestic, which is only a few blocks distant, it is understood the "Association" may mount the house on its blacklist sheet, in order to try and protect the larger interests.

McINTYRE & HEATH SIGN.

A communication received by John R. Rogers, business representative of McIntyre & Heath, informed him the minstrel men have engaged to open at the Hippodrome, London, June 30, next.

MILLIONAIRE HUSBAND.

San Francisco, Nov. 13.

Virginia Foltz, Attorney Samuel Shortridge's niece and former star of "Madame Sherry," is to marry Leslie B. Martin, a Los Angeles millionaire, Nov. 23.

Miss Foltz's first professional appearance was in "The Babes in Toyland."

TIM SULLIVAN DOING WELL.

Senator Timothy D. Sullivan ("Big Tim") is not all in, as the dailies have started out to prove. The Senator is at the home of his brother-in-law, Larry Mulligan, in Connecticut.

Last Friday, Chris O. Brown visited him there, on behalf of John W. Conside, his theatrical partner. Mr. Conside wants the Senator to give up politics and go to the Coast for the rest he has sought during the past few weeks. The Senator replied he would think it over.

Mr. Brown said he found the Senator looking very well and taking the comfort he is unable to find when in New York.

ALBANI DISAPPOINTS.

Chicago, Nov. 13.

Carlos Albani, the foreign tenor booked by Martin Beck during one of his recent trips abroad, failed to appear at the Palace this week, where he was scheduled to open his Orpheum tour.

Williams and Wolfus, a Beehler Brothers' act, was selected to fill the vacancy.

Albani is said to be the highest priced single singer ever booked on this side.

LANGTRY CHANGES SKETCH.

Cincinnati, Nov. 13.

At the request of the B. F. Keith management, Mrs. Langtry withdrew her suffragette playlet, "Helping the Cause," Wednesday, replacing it with a new piece called "The Test," the work of Graham Hill.

HELEN WARE REMAINS.

Helen Ware is not going into vaudeville at present, nor has she refused any proffer of vaudeville engagements. The facts are a vaudeville tour wasn't tendered her. Her present management is considering two new plays.

K. & E. CAPTURE BOOKINGS.

Allentown, Pa., Nov. 13.

Klaw & Erlanger are now booking their attractions into this town and Lancaster, the stronghold and central points from which arose the Eastern Managers' Association.

ENGLISH MANAGERS PAYING BIG MONEY FOR "RAGTIME"

Craze Bringing Out an All-American Revue at the Hippodrome, London, Christmas. Jack Mason Sails to Produce. Master Gabriel May Go in Skit. Another "Ragtime" Act Forming for the Stoll Houses.

The ragtime rage in England just now will bring an all-American Revue to the Hippodrome, London, at Christmas time. Several people for the production have been engaged through the H. B. Marinelli New York agency, and William Morris.

Mr. Morris secured Louis Hirsch and Jack Mason, who will respectively write the music and stage the show. They left New York Tuesday on a German liner. Mr. Mason's contract calls for four weeks over there at a large salary, with transportation paid both ways. Mr. Hirsch is under no further agreement than to furnish the music for this piece only. The book will be supplied by Austin Huerger, who wrote the story of "The Eternal Waltz."

"Checkers" Von Hampton (Von Hampton and Josselyn) is one of the players Morris is sending over.

Leo Maase, of the Marinelli agency, will probably engage Master Gabriel for the Hip show. He is negotiating with Fred Watson for the light comedian. Bonita and Lew Hearn have been engaged.

An American ragtime act will be built up for the Stoll time in England, to also be produced at the holidays. The Marinelli people are casting it. The turn may first appear at the Coliseum, London.

Ragtime is pushing up salaries of successful American acts in England, although they do not appear to have offers of large amounts until after having made a hit abroad. Gene Greene who scored a remarkable hit at the Palace, London, with rag numbers, was jumped from \$300 to \$600 weekly, upon further English contracts being entered into. Vardon, Perry and Wilbur, upon increasing their "three-act" by placing three girls in it, and calling the turn "The Ragtime Sextet," secured \$900 weekly, and are repeating a terrific hit wherever appearing.

An offer has been made Harold R. Atteridge, of the Hoffmann Revue, to take a part in the Hippodrome show. Mr. Atteridge is not considering it favorably, although he may be induced to accept. The Revue will run about one hour and a half, starting at 9:30, preceded by a vaudeville bill.

AUTHORS CO-OPERATING.

(Special Cable to VARIETY.)
Berlin, Nov. 13.

Germany's best known dramatic authors are forming a selling organization for the disposal of their plays to moving picture firms.

DOYLE PIECE IN FRENCH.

(Special Cable to VARIETY.)
Paris, Nov. 13.

"Maison de Temperley," Conan Doyle's piece ("Temperley House") adapted to the French stage by M.

Gugenheim, was produced by Lucien Guitry at the Theatre Sarah Bernhardt Nov. 6, and was fairly successful. The main scene of interest is a boxing contest. Guitry is not in the cast himself.

Guitry will mount a French version of "Kismet" at this theatre later in the season, and for which he is making provisions for a long run.

NEW OPERA GOOD.

(Special Cable to VARIETY.)
Vienna, Nov. 13.
D'Albert's new opera "Liebesketten," has been received with success. Book and music good.

HAMMERSTEIN'S FOR PICTURES.

(Special Cable to VARIETY.)
London, Nov. 13.
Negotiations have been almost completed for the taking over of Oscar Hammerstein's London Opera House for the highest class of Cinema theatre.

SHOEBRIDGE COMING OVER.

(Special Cable to VARIETY.)
London, Nov. 13.
Saturday on the Mauretania, Joe Shoebridge, of the Marinelli agency, will sail for New York to complete his vaudeville education by becoming familiar with American conditions.

It is quite likely H. B. Marinelli will postpone his contemplated visit across the water.

BROADHURST IN LONDON.

(Special Cable to VARIETY.)
London, Nov. 13.
George H. Broadhurst is here superintending rehearsals of "The Price," at the Aldwych, a Fannie Ward production scheduled for Nov. 21.

STOLL TRYING SHAKESPEARE.

(Special Cable to VARIETY.)
London, Nov. 13.
Oswald Stoll is trying Shakespearean repertoire at the Middlesex for two weeks.

"INSTINCT" GOES WRONG.

(Special Cable to VARIETY.)
London, Nov. 13.
"Instinct," by Penrhyn Stanlaws, at the Duke of York's, cannot run very long, though capitally acted.

COMEDIAN IN HOSPITAL.

(Special Cable to VARIETY.)
London, Nov. 13.
Dan Rolyat, the comedian, was thrown from his horse while appearing in "The Arcadians." He is at a hospital in a critical condition.

Faint hopes are held for Rolyat's recovery as it has been determined that he is suffering from an injury to his spine.

"VENETIAN NIGHT" PANNED.

(Special Cable to VARIETY.)
Paris, Nov. 13.
The Censor's ban against Reinhardt's "A Venetian Night" having been removed, the piece was produced Monday night, very much emasculated and showing signs of great restraint. It is, however, a masterpiece of stagecraft. Reinhardt proves in this production that his previous successes were not flukes. A revolving stage is used and wonderfully plastic scenery.

The story is of a bride loved by a soldier and captain. The latter dreams of the bride's adventures and develops nightmare. He awakes with the drunken bridegroom lying across his bed. Maria Carmi gave an exquisite performance. Altogether it is well acted.

The Palace was packed, but there was some disappointment over the cuts. It is most daring and great, though some critics pan it unmercifully. There seems to be a general attack by the London papers on the production.

Alfred Butt is seeking a big headline act for an immediate opening at the Palace, which leads to the conclusion that "A Venetian Night" may be withdrawn shortly.

MOLNAR'S PIECE DIES OUT.

(Special Cable to VARIETY.)
Budapest, Nov. 13.
Molnar's "The Wolf," though a big success until the second act, ebbs out toward the end.

WM. S. PENLEY DIES.

(Special Cable to VARIETY.)
London, Nov. 13.
William S. Penley, one of England's best known comedians, died Nov. 11, aged 53. He has not acted for the past ten years, having amassed a fortune estimated at \$500,000 from the tours of "Charley's Aunt" and \$150,000 from "The Private Secretary."

Please read my advertisement in the Xmas number of the VARIETY. Frank Byron, Jr.



HELEN BYRON

At the Academy of Music, New York, playing the role created by her, with Montgomery and Stone in "The Wizard of Oz."

COMEDY DOES POORLY.

(Special Cable to VARIETY.)
Paris, Nov. 13.
The new comedy, "Le Coup de Téléphone," by Paul Gavault and Georges Barr, was produced at the Theatre Rejane Nov. 12. It went poorly, proving a very much exaggerated farce of no special merit.

The work is well played, however, by Madames Rejane, Denise Herbert, Fonteney, Yahne, Messrs. Gaston and Andre Dubosc, Pierre Juvenet, etc. It is in four acts. The second is very short, being merely a tableau.

"RAG" SINGER CONTINUED.

(Special Cable to VARIETY.)
London, Nov. 13.
The engagement of Muriel Hudson, the American "rag" singer, at the Alhambra, at first limited to four weeks, has been extended for the run of the revue there. The Marinelli agency directs Miss Hudson's bookings.

HAGENBECK CIRCUS IN PARIS.

(Special Cable to VARIETY.)
Paris, Nov. 13.
In view of the profitable visit of Willy Hagenbeck's menagerie last spring negotiations are in hand for the showman to build a circus in Paris, as his winter quarters. The site will probably be at Neuilly, just outside the walls of Paris, near the Bois de Boulogne.

BOOK BEATS MUSIC.

(Special Cable to VARIETY.)
Berlin, Nov. 13.
"Koenig Harlekin" at Kurfuerstentempel, is a light success. Lothar's book is better than George Clutsum's music.

CLOSING ON SUNDAY.

(Special Cable to VARIETY.)
London, Nov. 13.
Several cinemas have been closed Sundays by order of the London County Council.

SIBERIAN DANCERS LIKED.

(Special Cable to VARIETY.)
London, Nov. 13.
Three Jackolews, Siberian dancers, a novel and picturesque turn at the Hippodrome, are a success.

JUDGMENT IN LONDON.

(Special Cable to VARIETY.)
London, Nov. 13.
Ruth Vincent's suit against William Morris for breach of contract in connection with the Sirota concert tour and the Russian chazan's appearance at Albert Hall, was tried to-day. Morris' counsel contended that the concert tour was abandoned because of fear of religious riots. Judgment for nearly \$2,000 was rendered in favor of Miss Vincent.

"SOLDIER" GOES IN PARIS.

(Special Cable to VARIETY.)
Paris, Nov. 13.
The French version of "The Chocolate Soldier" was presented by A. Franck and Moncharmont, at the Apollo Nov. 8, and was well received. Harry Leffevre, Villot, Coulomb, Brigitte Regent (Nadina), Pepa Bonafant and Sarah Morin hold the principal roles.

ROCHESTER PROTESTANTS OPEN BATTLE IN SHARP SKIRMISH

Announce Definite Issue in Circular Setting Forth Charges That Organization Members Have Acted as Strikebreakers—To Ask for Investigation

Rochester, Nov. 13.

Four resolutions were introduced at the national convention of the American Federation of Labor, in session here since Monday. They call for a thorough investigation of the administrative methods of conducting the affairs of the White Rats Actors' Union. They were not acted on definitely at the day's session.

The dissenting actors' faction is received by the other delegates in a friendly spirit. They appear to have general support in their fight against the order by members of the profession and labor men throughout the country. A sheaf of telegrams has been received since the opening of the convention wishing them success in their efforts to force the issue. Harry De Veaux and other members of the party hostile to the Rats, have been invited to address a mass meeting of stage employees on Sunday here.

A circular setting forth the charges of the protestants is being widely circulated. It states its case boldly. Delegates who have read it declare that with the issue so sharply drawn, neither the accusers or the accused should be expelled from the national labor body. The De Veaux faction accepts this ultimatum with delight, saying it will make good on its delegations. If the purpose of the circular is to make it impossible for the Rats to accept anything but a direct challenge, it has succeeded admirably.

Among the charges set forth in the statement, which is signed by 12 protestants, it is declared that the organization is being run by a dictator, a firm of lawyers who receive \$12,000 a year for professional services; that the president of the order is a patron of non-union conditions; that members of the White Rats Actors' Union acted as strike breakers in the trouble in New Orleans between the theatrical managers and the stage carpenters; that a member of the Board of Directors, who was a signer of a friendly agreement between the actors' order and the musicians, stage employees and actors at Atlanta accepted an engagement and played on the Fox Circuit, when the theatres of that concern were on the unfair list; that another director attempted to break a musicians' strike in Chicago while they and the stage hands were out.

The statement of several thousand words is signed by Harry De Veaux, former president of the Actors' International Union, and a delegate to the Atlanta Convention in 1911; James L. Barry, past national vice-president, A. I. U.; Robert Nemo, "12 years a union actor"; John Budlize, past secretary Chicago Actors' International Union; Maj. James D. Doyle, past member of board of directors, W. R. A. U.; Abraham Cogut, business representative

Branch 3, W. R. A. U.; William Zieglenlaub, financial secretary Branch 3, W. R. A. U.; Aaron Soffee, President Branch 3; Max Leo Corrigan, past president Detroit Local, A. I. U., and business representative W. R. A. U., and Charles Devlin, past president Philadelphia Actors' International Union.

The Rats delegates are all at the same hotel, Powers' House. They have been little about the convention building. A preliminary campaign is being conducted to have the A. F. of L. make an investigation of the W. R. A. U. The fight to have the charter revoked will be taken up only after this matter has been threshed out.

Resolutions passed by the New York Central Federated Union attacking the Rats as well as resolutions of the same sort from unions of other cities, were introduced on the convention floor.

Among the early appointments of committee members was the name of W. J. Cooke, who is to serve on the Federation Boycott committee. The national organization, however, no longer gives countenance to boycott movements, and Mr. Cooke's appointment is largely nominal.

The Rochester newspapers are devoting much space to the convention proceedings and the editors have shown keen interest in the promise of a fight over the Rats controversy.

PHILA. LOCAL QUILTS RATS.

Philadelphia, Nov. 13.

The Philadelphia local of the White Rats Actors' Union will probably break away from the parent body. A mass meeting of the members has been called for Sunday at 123 North Eighth street at which will be organized a new union, along the lines of the former union which was absorbed by the Rats-Actors' Union coalition. It will be called the Actors' Progressive Association.

The local club rooms, which were not on a paying basis, were closed by the Rats last week. Tony Baker, chairman of the executive committee of the local union, purchased the lease and furnishings from the Rats. This property will be turned over to the new organization.

Local actors complain that the Rats have not done anything for the betterment of the Philadelphia members, since their independent local of the Actors' Union was absorbed. The Philadelphia contingent is in sympathy with the dissenters of the W. R. A. U. and has given them its support in the fight now going on in Rochester.

LOUISE GUNNING FAILS.

Chicago, Nov. 13.

Louise Gunning, on her first vaudeville appearance in Chicago, headlining at the Majestic this week, failed to make an impression.

"12-ACTS" RIGHT ALONG.

The Bronx theatre next week will experiment with twelve acts as the program. The "12-Act" show, after the style William Morris inaugurated over here, with the "time-table" was tried out at the Colonial this week.

Headliners are scarce on the B. F. Keith routing sheets "12-act shows" cover a multitude of shortcomings in the new material department.

WANT UNION COSTUME DRESSERS

Rochester, Nov. 13.

At to-day's session an important resolution was introduced in behalf of the Theatrical Tailors and Dressers' Union No. 12719 as follows:

"Whereas, Theatrical companies are playing on the road in different cities of the United States and Canada in which members of Local 12719 are employed and whereas, in all theatres in these cities in which Hebrew companies are playing men are employed on the stage as stage hands, electricians and others, who are members of the International Alliance Theatrical Stage Employees, be it

"Resolved, that this convention of the American Federation of Labor request the I. A. T. S. E. to demand that every Hebrew company playing in the cities of the United States and Canada have a costume dresser who is a member in good standing of the Theatrical Tailors and Dressers' Union No. 12719."

The resolution was referred to the committee on adjustment.

ROBINSON IN ROCHESTER.

Rochester, Nov. 13.

License Commissioner Herman Robinson is in Rochester at the invitation of Dan Harris, president of the New York State Federation of Labor, although he is taking no active part in the National Convention of the American Federation here. President Harris appointed Mr. Robinson, one of the committee of three to receive the delegates and make them welcome to this state.

Commissioner Robinson is not a delegate, and is taking no part in the controversy between the regular White Rats and the insurgents of that body, although there is a possibility that his name will be drawn into the matters at issue between the order's board of directors and the insurgent faction headed by Harry Deveau.

MOVE TRAINOR CASE AGAIN.

Guy T. Murray, counsel for Val Trainor in the mandamus proceedings before Justice Greenbaum, will shortly move for a reargument of the matter. At the original argument, the court ruled against the expelled member of the White Rats Actors' Union.

The new motion is understood to be a preliminary to an appeal to the Appellate Division.

AL. VON TILZER ON HIS OWN.

Albert Von Tilzer is now established in the music publishing business "on his own," with Lew Brown as his official lyricist, and Billy Geller, manager of the professional department.

KILLED IN WRECK.

Cincinnati, Nov. 13.

Chris. Imholt and his wife, vaudeville performers, were killed to-day in a wreck on the Cincinnati, Hamilton and Dayton road at Irvington, Ind.

ALLENTOWN MAY "SPLIT."

Johnstown, Pa., Nov. 13.

It is proposed that the Majestic here and the Wilmer & Vincent vaudeville theatre at Allentown, Pa., "split the week." Each is now playing as a full week's stand.



EX-RATS AT ROCHESTER

The above group are the belligerent and former White Rats, now attending the national convention of the American Federation of Labor at Rochester, N. Y., to present to the parent body their protests against the direction of the White Rats Actors' Union.

From left to right on the upper line are HARRY MOUNTFORD, ex-secretary to the Board of Directors of the Rats, and the most forceful, if misdirected, figure ever connected with the order, excepting the late George Fuller Giddon; VAL TRAINOR, an expelled member who claims a grievance through being expelled without a hearing on trumped up charges of showing a friendliness for persons opposed to Rats' present policy of government; JOHN BUDLIZENE, past secretary of Chicago Actors' Union, a power in labor circles in the middle-west and who has resolutely and continuously attempted to break the merger of the White Rats and Actors' Union.

On the lower line, from left to right, ROBERT NOME, a loyal White Rat, who stands in about the same position as Trainor, Nome having been disciplined for daring to vent his opinions; MAJOR JAMES D. DOYLE, one of the hardest workers and most consistent followers of Ratdom in its history, meeting the same fate as a member as did Messrs. Trainor and Nome, through claiming the right to express his personal views; S. D. RICCARDI, past national vice-president, Actors' Union, and taking similar stand and position with Budlize; HARRY DE VEAUX, a labor man of wide reputation, much ability and long experience, combined with his knowledge of the artist through having been one himself. The first president of the Actors' Union, and became a Rat at the affiliation. Thrown out as too dangerous on a charge of Les Majestic to the current powers of the order. Evidence secured against him through the theft of a private letter written by DeVeaux to Nome, the latter at the time also a member of the W. R. A. U., in good standing.

NOMINATION OF E. F. ALBEE DOESN'T SUIT COMEDY CLUB

**Forcing the Vaudeville Dictator Into Board of Control
Said to Have Riled Actor-Members. Election
Dec. 31. Former Active Clubworkers
Overlooked on New Ticket.**

The nomination of E. F. Albee as a candidate for the incoming Board of Control of the Vaudeville Comedy Club for the year 1913, seems to have stirred up the actor-members of that society, who don't understand just how it happened.

Albee is the dictator of the big time vaudeville profession. Therefore assuming that position, he was recognized as a menace to the vaudeville artist. The Comedy Club was organized by vaudeville players for their protection. Albee had a large part in creating a condition that the players believed made necessary the formation of the organization.

During several successive years the club got along very well without the managers. With the warfare waged between the United Booking Offices and the White Rats a little over a year ago, Albee saw an opportunity of using the Comedy Club as a club against the Rats. He donated \$1,000 toward a benefit of the Comedy Club and promised its members the United Booking Offices houses would give the proceeds of a matinee once yearly toward the maintenance of the institution. Albee paid the \$1,000, considering it was a cheap investment for the benefit derived, but has forgotten all about the remainder of his promise.

Last spring Albee gave another \$1,000 toward the Benefit Week at Atlantic City. This was run under the direction of Jos. M. Schenck. The club realized a handsome profit. Shortly afterward, however, a field day at Brighton Beach, conducted under other management (which seems most active in the present operation of the Comedy Club), did a frightful flop. The club lost money on it.

The Comedy Club members of the stage are asking each other why Albee is being forced to the front, and wondering if Albee is secretly running the club, perhaps to its detriment.

Many actors who belong to the Comedy Club are saying that if Bert Leslie, its president, had not been obliged to absent himself from New York through engagements on the Orpheum Circuit, a different state of affairs would have resulted. Mr. Leslie's absence has been an overwhelming loss to the Comedy Club, and a similar calamity happened when Gene Hughes resigned as secretary. These men were earnest workers.

Last spring Albee was elected to the Board in the hope that his name would bring in members. The election did not achieve that purpose in a single instance. With the opening of the current theatrical season, and Albee in full power, handling actors as though they were merchandise or cattle, instead of human beings, the active members (supposed to be only players of the Comedy Club, or most, are inquiring if their social organization is to be delivered into Albee's hands.

At the forthcoming election, Dec. 31, feeling will likely be evidenced at the polls. The ticket has a blank space wherein may be substituted any name for a regular nominee "scratched." It is said several members of the club are deciding upon some one in place of Albee, whose name is expected to be liberally effaced. Any ticket submitted by ten members will be added to the regular ballot selected by the nominating committee.

The "official" ticket as sent out is:

President.....	Frank Fogarty
1st Vice President.....	Homer B. Mason
2nd Vice President.....	Tom Waters
3rd Vice President.....	Robert Matthews
Secretary.....	Samuel McKee
Treasurer.....	Harry M. Denton
Chairman House Committee.....	Mark Hart
Board of Control:	
Charles Ahearn	James Fitz Patrick
E. F. Albee	Homer Howard
Herbert Ashley	George Le Maire
Martin Beck	Bert Leslie
Frank Bohm	Marcus Loew
Robert L. Dalley	Keller Mack
James Diamond	W. H. "Bill" Mack
William Gould	Charles A. Mason
	Frank Tannehill.

At the last annual election August Dreyer and Frank Otto were elected to the Board for two-year terms.

TABLOIDS FOR WELLS.

Jake Wells has entrusted Ollie Mack with the organization of a series of companies for the playing of tabloid musical comedies for fifteen weeks over his southern vaudeville circuit and sending them west after that, over the Western Vaudeville Managers Association time. The first one is scheduled to open Dec. 2.

LEAVES OLD QUARTET.

Chicago, Nov. 13.

James Cunningham, for several years the tenor singer with the Empire Comedy Four, has severed connections with the quartet and will shortly appear in a new single act with a routine of exclusive songs.

MEIZNER BACK WEST.

Chicago, Nov. 13.

Julius Meizner, who came to Chicago from California to accept a position in the Western Vaudeville Managers' Association as private secretary to Managing Director C. E. Kohl, immediately after the latter's appointment to his present office, has left Chicago to return west again. Meizner at the time of his departure was "booking manager," having charge of all routing meetings.

Ben Rosenthal, who has been travelling in the interest of the park and fair department of the agency, will succeed Meizner.

JIMMY BRITT BOOKED.

The Sullivan-Considine tour has been accepted by Jimmy Britt. He will commence the trip over the circuit next week.

155 ACTS OPEN.

The "open time" sheet in the United Booking Offices shows that for this and next week in vaudeville there are 155 available "big time" acts not engaged. Of these 80 have no U. B. O. dates at all following next Saturday night, although some may be filled in later.

In addition to this large number of "open acts," are those appearing in "United houses" this week, with no dates booked for next week or beyond.

HOFFMANN SHOW ACTS.

Another act was added to the Gertrude Hoffmann Revue this week. The show is slated to open at the Winter Garden, New York, next Wednesday night. Before then one or more acts may be placed in it.

At present there are engaged for the production fourteen vaudeville acts, as follows: Charles Ahearn Troupe, Louise Dresser, "Laughing Horse," Morton and Austin, Moore and Haager, Maurice and Walton, Sam Mann, Walter Van Brunt, Marion Sunshine, Pietro, The Skatelles, and Cooper and Robinson.

Miss Hoffmann is also booked upon as a vaudeville turn. Miss Dresser will play the role first taken by Rita Gould. tion scheduled for Nov. 21.

Ned Wayburn left New York Monday night to fit the new acts to the piece. J. J. Shubert has been in Boston looking over the production.

SHOOTERS COME BACK.

The shooting party that went up to Saranac to shoot got back Tuesday. They missed the crap game, but saw a deer and the wagon they were in ran over a chicken. It was very exciting, from the reports, and only a game of pinocle saved the bunch from ennui, whatever that is.

The crowd was made up of Harry Fitzgerald, Ray Hodgdon, Harry Weber, Frank Bohm, Easy Money Morris and Reed Albee. Young Mr. Albee was picked up in Saranac. He piloted the party to an opening in the woods called Brandon. It consists of three families totaling nine people, gross. Two days they remained there, with ham, pork and beans for the bill-of-fare. Easy Money Morris lived on spring water meanwhile, it being against the rules of his dietary system to touch anything from the swine.

When they returned to Saranac Mrs. Albee prepared a banquet for them. Receiving inside information, Reed's wife gave as the first course bacon and eggs. Morris fainted, but recovered later and remained conscious long enough to win \$35 in the card contest. That broke the party.

AGENT SUED FOR DIVORCE.

Arthur Horwitz has been served with papers for divorce by his wife, professionally known as Grace De Mar.

ENGAGED.

Willard Francis and Olive Palmer (of the Piroscoffis Troupe) will be married next Christmas. They are now playing as Francis and Palmer.

KANE SUES MARQUARD.

The scales in the now celebrated hide-and-go-seek case of Joe Kane against Blossom Seeley (Mrs. Joe Kane) and Rube Marquard, turned in the husband's favor late one morning toward the end of last week, when Mr. Kane discovered his wife and her stage partner domiciled in the Hotel Dunlop, Atlantic City, under the register billing of Rube Marquard and wife.

Marquard and Seeley are booked to appear at the Fifth Avenue theatre next week. Up to Wednesday no action had been taken to place the couple under arrest by virtue of the warrant obtained against them by Kane for adultery, an extraditable crime penalized by imprisonment of not over one year, in New Jersey. Tuesday night Marquard was served with a complaint in a suit for \$25,000 damages for alienation of his wife's affections, commenced by Kane.

Mr. Marquard and Miss Seeley returned to New York Sunday. Mr. Kane is here also. The sad story goes back, says Mr. Kane, to when he promoted the Marquard-Seeley act for vaudeville. Mr. and Mrs. Kane were then living at a Seventh avenue hotel, near 42d street. One evening, says Mr. Kane, while Marquard was on the premises, Blossom asked him to walk up Broadway a bit for the music of her baseball song. As manager of the act, Joe executed the mission. It did not take over fifteen minutes. When he returned, his Blossom was nowhere to be found. "I'll wait for her a little while," said Joe. "They have probably gone to get a drink." At eight o'clock the next morning Joe made up his mind Blossom wouldn't be back that night. The hotel clerk agreed with him, so Joe went to bed. He studied the ceiling until 8.45, when sleep came his way and he took a chance at it. About noon time, the phone rang. Joe sprang up, with his moody thoughts of the evening before passed away. "Hello, Joe, it's Blossom," came over the wire. "I'm through with you. Just discovered I never loved you." "Where are you?" asked Joe. "Up at a friend's house," was the answer. "Come right down and we'll talk it over," replied Joe, who dressed and went downstairs, to find his Blossom in the lobby, from where she had phoned him. They talked it over, quite friendly and peacefully, as Mr. and Mrs. Kane always discussed their points of differences. Then they parted, to meet again at Atlantic City. It was three in the morning. Joe Kane and two Philadelphia private detectives were hiding in the Dunlop. A bell boy told them where the great left paw was supposed to be sleeping. Softly they toed to the room, Joe and his companions spoiling a \$2 lock in their haste to meet his wife.

Joe says he introduced Marquard to the detectives and that Rube shook hands with them. A constable with a warrant waited downstairs until seven a. m., just missing the couple by two minutes, they having flown away via the fire escape.

Marquard tells another story of the meeting. He says that when the men burst into his room, he ceased the four of them down the hall. From accounts, if Marquard did that he must have caught cold all over.



"FAMILY CONFIDENCES"

"WILLIE" RETURNS TO VICTORIA; FATHER AND SON RECONCILED

Announcement Made From Stage Wednesday—Oscar and Son Make Up Their Differences—Younger Hammerstein Takes Charge Monday—Return to 17-Act Bills.

It was announced from the stage of the Victoria theatre (Hammerstein's) Wednesday afternoon that William Hammerstein would resume the management of the house beginning next Monday and that the theatre would resume its former policy of presenting seventeen acts. The announcement followed a conference between father and son in the theatre.

Thus ends a family quarrel that has been in existence since last summer when Oscar Hammerstein and his son "Willie" came to a parting of the ways.

With the departure of William, business at the Victoria dropped rapidly until one night last week the receipts were below \$400 and on Saturday night the takings were the lowest of any Saturday in the history of the house since it was firmly established as a first class vaudeville theatre.

Aaron Kessler, assistant to William for many years in the conduct of the establishment, retired last week.

The status of Frank Jones—who holds a year's contract as booking manager—is not known. He was to have actively started in charge of the bookings next week.

Around Times Square the "news" quickly spread of "Willie's" return. Many hurried over to congratulate him, pleased at the happy culmination of what was regarded as a purely family affair.

BENTHAM'S BOAT GETS HIM.

Mike Bentham's yacht double-crossed him Sunday. The boat has patiently stood for everything the agent has said about it during the summer. Sunday the chance came.

Mike watches the boat as a mother does her first born. While dawdling around Sunday afternoon, another boat lazily ran alongside. It looked as though eight cents' worth of paint would be missing from the side of the Bentham liner. The commodore put out his right foot for protection. Mike's boat swerved to the right, humped up in the centre, and when the collision was over, Mr. Bentham's leg had been badly torn. He had stitches put in it, and was expected at his office yesterday. Mike says the yacht is still true to him, and it was all an accident.

THE GODS WITH CHRIS BROWN.

The Gods of Fate, Destiny and everything else were with Chris O. Brown Sunday afternoon, down in Long Island. Mr. Brown returned to his desk Monday morning, following a collision with a tree, while traveling sixty miles an hour in his auto. Chris escaped without even a jar to his nerves. Brown says it all happened so quickly he didn't have time to think of anything excepting to mentally say, "Well, this is the finish."

Coming up from Cold Stream Har-

bor on a five-mile straightaway stretch, Chris let 'er out. "Er" was his six-cylinder, just out of the shop, where it had gone for repairs. The speedometer was hanging around the 62 mark, when Chris, without slackening the pace, turned off for a wagon. The steering gear balked and wouldn't send the auto back to the main road. Instead it kept right ahead, crashed through a fence and went bang against the tree.

Mr. Brown believes that any but a high grade car such as he was in would surely have landed him either in a hospital or a grave. As it was, he remained seated behind the wheel, without a hurt, nor was anyone in the car injured. The auto was placed upon a wagon and brought to the city. The impact rebounded for a mile around, bringing a large crowd to the scene.

AGENT MISREPRESENTED.

Atlanta, Nov. 13.

Mrs. Nettie Sparks, of the Musical Sparks, caused the arrest here a few days ago of Sam Massell, a vaudeville booking agent, charging that he misrepresented booking conditions and caused them serious loss.

Mrs. Sparks testified at the police court hearing that Massell induced them to jump to Atlanta from Philadelphia on the promise that he would give the act employment. Upon her arrival, said the actress, she found the agent could only play her three days of one week, and the long string of houses which he claimed to control was mythical.

The attorney for Mrs. Sparks told the court Massell had been arraigned in the United States Court in Florida charged with being concerned in the "white slave" traffic.

It was alleged that the agent had sent out by mail and telegraph wholesale quantities of letters, seeking to induce vaudeville acts to come into Atlanta to play his alleged circuit.

The court declared if it could be proved that Massell had made these misrepresentations through the mails the case would be taken up in the United States Courts.

A detective who made the arrest, entered a charge of disorderly conduct. Chief Lanford of the detective bureau testified that the report to him by detectives charged that Massell had ordered Mrs. Sparks out of his office when she complained of the treatment given her and had threatened her.

PICTURE HOUSE NEAR RIVER.

Max Plohn and B. K. Bimberg have leased the veterinarian stable site on 42d street between 10th and 11th avenues and will transform it into a straight picture house, opening around Thanksgiving. A one year's lease has been signed.

"COPY" SKETCH ENJOINED.

Charles Acker, Jack and Co., have been restrained by Gordon & North from presenting in vaudeville the sketch "A Vaudeville Rehearsal," which the managerial firm alleges is an infringement on their copyrighted property, "The New Leader."

Nathan Burkan, as counsel for Gordon & North, asked for a temporary restraining order. It was presented to the court that "A Vaudeville Rehearsal" was their property. After its production Tim Cronin claimed an infringement, declaring that he had used the material in "The Cash Girl." Gordon & North bought out Cronin's rights and turned the material over to Aaron Hoffman, who rewrote it.

The court issued an injunction, calling for a bond of \$2,500. The bond was not filed, and notice was served on the alleged "copy" act that it could not play.

The Acker in the "copy" sketch and who promoted it was formerly engaged to support Mr. Mann in "The New Leader." Acker played the role of the stage manager. In his "copy act" he took the part of the musical director, which was played by Mann when in vaudeville with the original act.

TAYLOR DECLARES FOR WAR.

The simmering vaudeville battle in Philadelphia will break into real war, according to M. W. Taylor, the general manager over there of the Fred Zimmerman theatrical properties, if the contemplated invasion of Germantown by Marcus Loew and F. G. Nixon-Nirdlinger is carried to an issue.

Last week's VARIETY reported Messrs. Loew and Nixon in a business alliance, with a site in Germantown given as a stand for Nixon Theatre, which would oppose the new Orpheum, which will be directed by Taylor. The latter says if there is a Nixon house opposing him in the suburb, he will build in opposition to the Nixon Theatre in West Philadelphia.

Mr. Taylor also states that notwithstanding the story of a Nixon-Loew coalition, which appeared in VARIETY Friday in Philadelphia, on Saturday morning last he was approached by Albert Greenfield, on behalf of Nixon-Nirdlinger, who proposed that Taylor and N-N pool the Liberty and Grand Opera House over there, with Taylor also allowing Nixon-Nirdlinger to buy fifty per cent. of the Orpheum. This proposition, said Mr. Taylor, he refused.

The Liberty is a Taylor pop vaudeville house; the Grand will pass to Nixon-Nirdlinger next September under lease, and has been announced as an addition to his string of pop theatres. Marcus Loew stated he would have an interest in the Grand as well as all other properties obtained by Nixon-Nirdlinger in the future for vaudeville use.

Thursday Mr. Loew reiterated the statement published last week.

PICTURES IN JULIAN.

Chicago, Nov. 13.

The Julian theatre goes into pictures next week. It has had 11 weeks of vaudeville booked by J. C. Matthews. Poor business. Matthews may take over the lease and restore the house to its former policy.

ASS'N BARS KRAUS.

Chicago, Nov. 13.

Lee Kraus, the local agent, was notified early this week, by Managing Director C. E. Kohl that the Western Vaudeville Managers' Association would no longer accept his attractions, because of an alleged infraction of the rules governing the placing of acts with opposition offices. This is the first active move of the big agency to regulate the ten per cent. traffic and to enforce the rule recently issued, relative to the ten per centers booking attractions in towns that have a theatre supplied with either "Association" or Orpheum bookings.

Early in September the "Association" notified the several ten per centers that under no circumstance should they book their attractions where either of the two above offices supplied a house. Shortly afterward, however, several hundred "blanket contracts," liberally distributed by the "Association" managers, in the summer, began to make their appearance. The agency, finding itself in a ticklish position, divided to give the "blankets" first call on open time.

The move forced the agents to look outside for sufficient time to fill a route for their acts, and, finding the "Association" apparently satisfied with their actions, they played the game as strong as possible. While the opposition rule evidently existed, it was generally understood the "Association" management would overlook the actions of the agents until such time as they could themselves conveniently route the ten per center's attractions.

The Orpheum Circuit, however, became affected in a small way in one or two of the middle western towns and it is said that Martin Beck notified the "Association" to put the lid down on opposition as strongly as possible. The result is the expulsion of Kraus, and, while at the present writing, Kraus is the only one who has suffered, it is understood a few others will be shortly notified to make a graceful exit.

Kraus has fifty or sixty attractions routed through the middle west, playing both "Association" and opposition time. It is not thought that the acts will suffer any because of the "Association's" move. The agent decided to take a vacation after being notified of Mr. Kohl's action and while the opposition offices have advised him that they will look after his acts, he announces that he will do no booking for the present until it is definitely settled whether the ruling will hold good.

About the "Association" offices, it was rumored there is a possibility that the matter will be adjusted and the agent reinstated after a short suspension. C. E. Kohl would make no comment on the move nor would anyone with any authority to talk.

S-C-LOEW BOOKINGS.

Among the bookings of the week in the Sullivan-Considine-Loew joint agency were Thomas and Hall, Niblo's Birds, "My Lady's Fan," "The Naked Truth," "The Red Sox Quartet" (opening at the Orpheum, Boston, next week), Willard's "Temple of Music."

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ADVERTISEMENTS.

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Louise Drew has gone west to join James K. Hackett's company.

W. E. Whittle's act will hereafter be billed as "Teddy, the Ventriloquist."

Harry Harvelle and wife (Margaret Dewey) have a nine-pound boy.

Paul Hall is going to become a Philadelphia agent, on his own.

Wayburn's "Pony Ballet" opens on the Pantages' Circuit at Cincinnati Nov. 24.

Hardie Langdon has arrived on Broadway, after seven years on the western circuits.

Genaro and Bailey were obliged to leave the 5th Ave. Wednesday. Ray Bailey was threatened with pneumonia.

Elida Morris sails Nov. 23 for England to open at the London Alhambra Dec. 9.

Wynn and Russon withdrew from the bill at Keith's, Philadelphia, Wednesday. Illness alleged.

The Honolulu Amusement Co. closed its Empire Nov. 9 and opened the Bijou again the same day.

"The Marionettes," formerly played by Madame Nazimova, has been placed on the stock catalogs.

Florence Mills has been engaged by Daniel L. Martin for the title role of "Alma" in his western company.

Herbert Farjeon, for two seasons stage director of the Grand Opera House, Los Angeles, is again registered with New York's actor colony.

Harry H. Frazee is organizing another company of "Ready Money," to play eastern territory, opening at Christmas time.

Chas. E. Welch, manager of a "mind reading act," has filed a complaint against a Watertown, N. Y., manager with the White Rats.

A new musical show is being prepared by A. G. Delamater. Knox Wilson has been engaged to play the principal comedy role.

Alonzo Klaw, a landscape painter, and son of Marc Klaw, was married Nov. 12 to Alma Ash, at the home of the bride's parents in New York.

Claude Saunders, formerly connected with the Jos. M. Gaites enterprises, is the new manager in charge of the Alhambra, succeeding "Doc" Breed.

Dorothy Russell, daughter of Lillian Russell, is in the Adirondack Mountains in the hope of benefitting her health.

"Steve" King manages the Shakespeare repertoire tour of the tri-star alliance, composed of R. D. McLean, Odette Tyler and Charles B. Hanford.

Josephine Brown, formerly leading lady for William Gillette, has commenced an action for divorce against her husband, Robert Liedwell.

"A Close Shave" with Minerva Courtney and Co. is a western sketch brought east by Irwin & Paige, a new producing firm.

Eddie Redding and Maud Truax have closed with "The Angelus," in which Harrington Reynolds is featured and returned to New York this week.

Lillian Ryan, wife of Mr. Bimberg (Bimberg, Marion and Day) gave birth to a baby girl at her home in Brooklyn last week.

Lillian Spencer, formerly with the Maude Adams companies, has been engaged to play the ingenue role with Blanche Ring in "The Wall Street Girl."

Cal Dix, operated upon Sept. 9 (and still confined to his apartments, 346 W. 30th street) may have to undergo another operation before recovery is assured.

No decision has been handed down in the motion made on behalf of Jack Levy before the Attorney-General of New York, to have the Vaudeville Collection Agency dissolved.

Jack Ark, the diablo expert, opens in Cincinnati Nov. 24 for the Sullivan-Conside circuit. The Cleirs, acrobatic, also from the other side, start the same tour a week or so later.

One of the colored ushers at Hammerstein's was asked by a patron Monday evening: "When does this trouble eventuate?" "You will have to come easier with your conversation," replied the seat locator.

Oscar Lorraine and Marion Stillman were married at the New York City Hall Nov. 8 by Alderman Smith. Jack Von Tilzer acted as second and attended to all details.

Weber and Fields will hold an auction at the new Music Hall to-day (Friday) at 3.30, for the opening, Nov. 21.

Leo Merriam, musical director of the eastern company of "Louisiana Lou," and wife, Bonnie Bunyca, have severed their connections with the Harry Askin show.

Otto Henry Harras, of the vaudeville firm of Harras & Caldwell, sails for Europe Jan. 4 to exploit in England his female impersonator star, Francis Yates.

"The New Sin," with the same production that was shown at Wallack's, but with two exceptions in the cast, will start its road tour at White Plains, Nov. 16.

Harvey-Devora Trio are playing both Keith's and the National in Boston this week. Wentworth, Vesta and Teddy are also playing two houses, Alhambra and Bronx, New York.

Willie Dunlay, with "A Night on a Roof Garden," closes with that act Nov. 30, and will present a new act with Bessie Merrill, written by Louis Weslyn.

Lillian McNeill, who has been Lizzie B. Raymond's partner in vaudeville, is now rehearsing a new "single" and will open under Joe Harris' management, Nov. 25.

Jock Mills, a Scotch singing comedian, will make his first American appearance at Poli's, Worcester, Monday. He is under the direction of Alf Wilton.

William Adler, formerly connected with the Orange Costuming Co., is now in the business for himself, having opened an establishment at 105 West 39th street.

Carolyn Lawrence is celebrating her 52d consecutive week in the office of Jay Packard. The latter has had numerous office custodians, but Miss Lawrence has proved the best sticker of the lot.

Harvey Day, a former Henry W. Savage agent, was in New York this week booking his new theatre at Danville, Ill. Day has a son of Hon. Joseph G. Cannon associated with him in the house.

Alice Lloyd may terminate her tour in "Little Miss Fix It" at Syracuse Thanksgiving week. A new production will be prepared for her by Werba & Luescher around the holidays.

Aileen May left New York Tuesday for San Francisco, where on Nov. 25 she joins the melodramatic stock at the new National theatre. This is the company backed by Jack C. Wilson, the Pacific Coast multi-millionaire.

Annie Russell, who is to remain at the 39th Street Theatre for eight more weeks, will revive "Much Ado About Nothing" week after next. "She Stoops to Conquer" will continue another week.

The Hopkins Sisters returned from Europe Tuesday.

Mina Lewis, in private life Mrs. Philip Barrison, is rehearsing a new playlet, "The Painted Doll," by James Horan. Supporting her are Alice Gale and W. Sumner. Mr. McCormick, of the Little theatre, is staging the sketch.

Ching Ling Foo opens at Hammerstein's Nov. 25, for a run there if successful. He may be "famed out" by Willie Hammerstein, who has him under a long time contract. The Chinese illusionist was to have landed at San Francisco this week.

Wish Wynne opens at the Orpheum, Kansas City, Sunday for a return trip on this side. Frank Hartley, the juggler, commenced at Poli's, Hartford, after a long visit abroad. Paul Conchas is to make a reappearance Dec. 23 at Washington. The acts were placed through Morris & Feil.

The Marceline-VanCleve act has been dissolved owing to inability to secure a price for their turn from the U. B. O. Marceline will rest until something desirable presents itself, and the former Van Cleve, Denton and Pete act has been booked for the S.-C. time, beginning in January.

Milton S. Harris (no kin to any of the other theatrical Harrises) will be assistant manager of the new Adolf Philipp's 57th Street Theatre when it opens the last of this month. Young Harris for five seasons was Manager Leo C. Teller's (Broadway Theatre, Brooklyn) secretary.

M. B. Leavitt did not sail for Europe last Saturday. He postponed his trip on cable advice to await important letters. The Phonopera scheme will not be presented here until after New Year's, when four companies will be sent over, the first to contain sixty people.

About a dozen show girls, who have been playing with Harry Askin's "Louisiana Lou" company, hit Broadway Monday looking for new jobs. The Lou show, after playing Philadelphia last week, started on a cruise of one-nighters, and the girls decided to quit.

Mabel Russell (Mrs. Eddie Leonard) refutes the claim of a young woman working in vaudeville that she is her sister. Miss Russell is the only daughter of the late William J. Russell. Eddie Leonard is now working throughout the entire act (Eddie Leonard and Mabel Russell) in whiteface and does not expect to use the burnt cork again this season.

The Very Rev. Monsignor Edward J. McGoluck of St. Cecilia Church, Brooklyn, gave a dinner for fifteen persons at the Hotel Knickerbocker Tuesday night in compliment to L. Fluegelman for the many favors rendered the church. Among the speechmakers were Thomas A. Clark, theatre builder; Michael McGoluck, ex-Surrogate of Kings County; Edward Dougherty and Joseph E. Reydel, the monsignor's secretary.

CHRISTMAS ATTRACTIONS LEAN TOWARD FAIRY TALES

"A Poor Little Rich Girl" and "The Good Little Devil" to Show Around the Holidays. Geo. Tyler Planning Show for Century Roof. Maude Adams Will Play "Peter Pan" Once More.

Before the book had been placed on the stands, Arthur Hopkins secured the stage rights all over the world to "A Poor Little Rich Girl." It is by Eleanor Gates. Richard Walton Tully, her husband, will stage the piece which will appear in Chicago around Christmas time for a run.

Mr. Hopkins will feature Mabel Taliaferro, who has canceled all of her vaudeville engagements to start rehearsals. Around the star will be nineteen characters, none of the men under six feet in height.

The story is fantastic in conception. It gives full scope for unusual novelty in characterization and production. An elaborate scenic investiture for three acts and five scenes will be made.

Several legitimate producing managers informed of the book and its possibilities, were in negotiation for the production rights.

R. C. McCullough has been engaged by Hopkins as general press representative for his legitimate enterprises. "Bob" has not been connected with newspaper or theatrical press work for several years, having of late been devoting himself to magazine writing under the name of "Campbell MacCullough."

Among other Christmas productions that may be given for the holidays of the fairy tale brand are "The Good Little Devil," by Mme. Rostand and her son, which David Belasco will present at the Belasco; a play for children Geo. Tyler is planning for the Century Theatre Roof, and "Snow White," now playing matinees at the Little Theatre. Then there is "Little Women," an excellent attraction for the young at any time. It is having a big run at the Playhouse.

A revival for the Yuletide will be "Peter Pan" with Maude Adams at the Empire.

MORLEY OUT OF SHOW.

Dallas, Nov. 13.

Victor Morley's place in the star part of "The Quaker Girl" is in the hands of an understudy. Mr. Morley collapsed during the performance here due to an attack of ptomaine poisoning. Murray Stevens, his understudy stepped into the role during the second act.

Mr. Morley was removed to the Adolphus Hotel, where he is under the care of Dr. Stone and a trained nurse. He will rejoin the company as soon as his condition permits.

NO MANAGEMENT NAMED.

When "All for the Ladies," with Sam Bernard, takes to the road Nov. 16 at Albany, there will be no management mentioned on the billing matter.

The production is a joint venture of A. H. Woods and the Shuberts. Henry Blossom and Alfred Robyn are respon-

sible for the piece, a comedy with music. Ned Wayburn staged it.

After a short stay out of town, the show takes its New York plunge at the Lyric.

LORRAINE OUT OF "FOLLIES."

The annual retirement of Lillian Lorraine from Ziegfeld's "Follies" has occurred. It happened last week. No one knows the reason.

Elizabeth Brice, taken on as an addition to the performance, was at once given the Lorraine role.

With several gowns and herself, Miss Lorraine is not averse to vaudeville, if the managers are willing.

Philadelphia, Nov. 13.

Leona Stephens has retired from the cast of "Over The River," the Eddie Foy vehicle playing this week at the Chestnut Street Opera House. She is now rehearsing a new act which she will offer to the vaudeville managers. It will be submitted at a trial engagement out of town within a few weeks.

It was rumored on Broadway Wednesday, Lillian Lorraine, who left the Ziegfeld "Follies" recently, might go with the Fox show for the Boston engagement in the role Miss Stephens replaced her. She was offered the part during the Boston engagement of three weeks.

CHORUS GIRLS RIOT.

Boston, Nov. 13.

A nice young riot was raised at the Shubert theatre, in the "Broadway to Paris" show, by some of the ladies of the chorus when they discovered salaries had been cut half. When the envelopes had been passed out last Wednesday and the shortage discovered, four of the girls refused to sign the pay roll.

The box office of the theatre was attacked by Helen White, one of the girls, for two and one-half weeks salary and her fare to New York. The next night they held the curtain until they got what was due them. Four girls left the show. Miss White and her co-workers demanded the regulation notice of two weeks. When she entered the theatre the next night to get her belongings, she claims that she was refused admittance.

J. J. Shubert was called over from New York to adjust the differences. The girls tried to see him and were told that he had gone back. They trailed him until they located him at the Copley-Plaza Hotel at midnight. The girls have placed their case in the hands of a lawyer and are going to camp here until their case is settled. Business with the show has been extraordinarily good during the entire engagement. Three shows have been bought out by the Shuberts so that the production could stay here.

WOMEN AHEAD.

The Shuberts favor women for advance work, or appear to be inclined in that direction. Following Nellie Revell's work ahead of "The Social Whirl," the Shuberts have engaged Mrs. Myrtle Comstock to lead the Lewis Waller-Madge Titheridge tour in "A Butterfly on the Wheel." A couple of other females are contemplated, it is said, by the theatre managers to "go ahead." Mrs. Comstock is the widow of Alexander Comstock.

For the Gaby Deslys show "Vera Violetta," A. Toxin Worn has been selected to spread the word along the line in front of the organization, which opens tonight at Trenton.

IRISH PLAYERS AGAIN.

Chicago, Nov. 13.

The Irish Players will come to the Fine Arts Theatre for a run beginning Dec. 30. Sothorn and Marlowe will open at the Garrick Jan. 6.

TWO SUE FOR DIVORCE.

Chicago, Nov. 13.

Two theatrical couples seek freedom in the courts here. Herbert Hancock of the Al. Wilson Co., is defendant in a suit brought by Anna Hancock.

Charlotte Duncan was granted a decree from Harry Newman by Justice Heard in the Circuit Court.

Edward J. Adler was attorney for Mrs. Newman and will represent Hancock in his wife's suit.

XMAS AT THE VAUDEVILLE.

(Special Cable to VARIETY.)

London, Nov. 13.

"Shockheaded Peter" will be produced for the Christmas matinee shows at the Vaudeville Theatre, with Trev-elyan and Gwenn.

"YELLOW JACKET" ABROAD.

Gaston Mayer has secured the English rights to "The Yellow Jacket." An immediate production in the British metropolis is contemplated.

BAUM'S "TICK TOCK."

Chicago, Nov. 13.

L. Frank Baum, the author of "The Wizard of Oz," has written a new piece called "Tick Tock," to be produced in Los Angeles shortly.



VALESKA

of O'Brien Havel Co. now touring Orpheum Circuit

GUS THOMAS' REWARD.

Augustus Thomas, who "stumped" for Wilson and the Democratic ticket throughout the recent campaign, is to be rewarded by being appointed Minister to France. Such a post has long been the ambition of the playwright. He is a brilliant French scholar and more or less interested in politics for a number of years.

His new play, "The Mere Man," which young Mr. Harris is doing, is a satire on the suffragette question. William Sampson, Orlando Daly, Richard Jennings, Crystal Herne, Minnette Barrett and Clifford Bruce are in the cast. Pauline Lord, who was rehearsing, retired because the management refused to furnish her gowns.

NEW NEWCASTLE HIP.

(Special Cable to VARIETY.)

London, Nov. 13.

The Newcastle Hippodrome, under the Butt-DeFrece direction, opens Nov. 25, and will compare with the best in the country. It has an arena for water shows.

MARRIED IN GERMANY.

San Francisco, Nov. 13.

A cablegram has been received in Oakland, from Berlin, announcing the marriage in Germany of Helen Stiles well known in coast musical circles, to Adolph Friede, orchestra leader of the Friedrich Wilhelm theatre, Berlin. The bride is now appearing there in opera.

LEADING ON THE ROAD.

It is reported that box office statements from one-nighters on the business done by "Officer 666," "Bought and Paid For" and "Bunty Pulls the Strings" place the shows in the gross receipts in the positions as mentioned.

LEADING LADY WANTED.

As Jane Cowl, leading woman in "Within the Law" at the Eltinge, has arranged to go abroad early in the spring, A. H. Woods is casting about for her successor during the spring and summer.

Woods negotiated for Edna Archer Crawford, who declined the figure offered.

SOUSA LAYING OFF.

Sousa and his Band will close their season Dec. 9, after which the great bandmaster will take a well-needed rest.

The Band will be inactive until the fall tour begins.

WARD & VOKES' REVIVAL.

Ward and Vokes, now in rehearsal, expect to resume their stage work at Worcester, Mass., Nov. 18 in a revival of "A Run on the Bank."

The show will shoot over the Stair & Havlin circuit.

EARLY-DUNN MARRIAGE.

Boston, Nov. 13.

Bessie Dunn, a Bostonian, and member of the "Chorus Lady" company, was married to James E. Early, of Brooklyn at present the manager of "The Route," Nov. 1.

The ceremony was performed at the Church of St. Louis, in Buffalo.

Early was manager when his bride joined the company, last season.

ALBEE'S PALACE JOBBERY UNEXPECTEDLY BLOCKED

Globe Theatre Receipts Enormous. How Dillingham Let Two Fortunes Slip Through His Fingers. Chauncey Olcott's \$10,000 Week at McVicker's. "Hindle Wakes" Fine for Editors. Edna Wallace Hopper Still Studying in Paris. Whitford Kane Coming Over in "The Drone." Sadie Martinot's "Kike" Apartment House Play.

By LEANDER RICHARDSON

It was a nice little thing that E. F. Albee had fixed up for the disposal of the Hammerstein Theatre of Varieties and the Palace Theatre at the same time. It was nice, but it didn't quite work out.

Mr. Albee took it into that innocent little head of his that inasmuch as Oscar Hammerstein and his son, William, had fallen out, there ought to be something in it for the Keith interests, so he entered into negotiations with Martin Beck to take over from that gentleman the new Palace theatre at the corner of Forty-seventh street and Broadway, with the idea that he would place William Hammerstein in charge, on a salary and percentage basis, and play vaudeville under the Hammerstein name.

It did not occur to the adroit Mr. Albee that there was any danger in this little scheme, in spite of the fact that Oscar Hammerstein owns the United Booking Office franchise for Forty-second Street district. He was quite willing to take chances on any possible outcome from this state of affairs—although it would strike almost anybody that an invitation to Oscar Hammerstein to open up litigation was equivalent to having a job of some proportion on his or her hands.

The only thing which seems to have confronted Mr. Albee in his pot-hunting expedition was the simple matter of holding out inducements to William Hammerstein, who, he thought, being at war with his father, naturally would jump at the chance of handing the old gentleman a wallop in the direct vicinity of the short ribs. Thus, the proposition was passed up to William, who, for some totally unexplained reason, rejected it.

The generally accepted theory is that there were some things William would not do in the interest of getting money, one of them being to "trim" his father in an unfair way, even though engaged in battle with him.

At any rate, William Hammerstein turned down the Albee proposition, and turned it down flat, without any explanation.

So it may be taken for granted that whatever use is made of the Palace theatre it will not be a vaudeville house conducted under the name of Hammerstein to the detriment of one of the oldest allies of the United Booking Offices.

Dillingham's Big Receipts.

The receipts of "The Lady of the Slipper," at the Globe theatre, are almost unbelievable, considering the size of the house. Last week I told the readers of VARIETY how it had been necessary to open two box offices at the Globe in order to take care of the rush for seats, but I had no means of telling at the

same time what the box offices were taking in.

A couple of afternoons ago, however, I called upon Mr. Dillingham and asked him what was going on.

"We played to within a fraction of \$21,000 last week," said he, "and will continue along the same lines for some time to come, unless something totally unexpected should happen. We have got to play to enormous receipts, for our expenses are very heavy. Three persons in the show get salaries, between them, amounting to \$4,000 a week."

"How is this split up?" I asked in my simple, childish way.

"That would be telling," responded Mr. Dillingham with urbane stoniness. "I never have written down on paper what any of my three stars receives for his or her services. I don't wish any one of them to be wondering how much either of the others take down. It might disturb the artistic temperament."

"I shall not have any other attraction than the Montgomery and Stone-Elsie Janis show this season. I had arranged to have one play for Montgomery and Stone, another for Miss Janis, and a third for Joe Cawthorne, which would have given me three separate organizations to put together and look after. Then it occurred to me that this was election year, and that I might bunch the stars, accomplishing one really big thing, and at the same time getting matters concentrated. As you know, Mr. Cawthorne dropped out, but the rest of the combination is here and doing remarkably well."

"While I am talking about what has happened for my benefit, let me pause long enough to tell of some of the things that get past a manager in spite of himself. Lee Shubert sent me a manuscript of 'Bought and Paid For,' recommending it strongly. I took it home with me and thought it over. I had never done anything but musical pieces at the Globe, and reflected that the public expected music in my house, so I wrote a letter to Mr. Broadhurst along these lines and returned the manuscript without even taking it out of the wrapper in which it arrived. I thank goodness now that I didn't write him one of those letters that sometimes are written by managers telling authors why their plays can't succeed. A fortune slipped through my fingers, of course, but that is all a part of the game of life."

"At another time, George Edwardes was in Vienna and had written me a letter, telling me about the 'The Merry Widow,' which he said I ought to have for America. While the letter was lying upon Mr. Edwardes' desk, Henry W.

Savage happened to drop into Vienna on his way to Carlsbad, or some other place where they fix up livers which hurt people. Savage just stopped there for no reason at all, and he asked the hall porter at the hotel what show he could see that night. The hall porter said there wasn't anything to see excepting one piece, and that Savage couldn't see that because it would be impossible to get in. Savage is some manager, you know, and he just had to see this particular entertainment. He went to the theatre and occupied standing room. Afterward he found that Edwardes owned the English-speaking rights, for which he had paid \$2,500. Savage looked Edwardes up, and when the English manager told him he would have to pay \$5,000 for the American rights alone, he just wrote his check for the amount, and another fortune intended for Dillingham went astray."

Scarcity of Actors.

The difficulty of securing young leading men of good quality is getting to be a material menace to theatrical managers. It is illustrated very strongly in the case of "Carnival," the new piece with which Grace George is to begin her starring season next Monday night in Toronto. It was a simple matter to fill all the other parts, but when it came to finding a youthful and good looking actor to play the principal male role, that of a young artist, the proceedings stopped short.

There wasn't any such person to be found, high or low. It so happened that Compton Mackenzie, the author of the book, and also of the play, had acted for a number of years in England, his father before him having been what, on the other side of the water, they call a *jeune premier*, of international celebrity.

"We won't stop the play for want of a leading man," said Mr. Mackenzie decisively. "I will assume the role myself."

So, in addition to having written the novel and made a play out of it and directed the rehearsals besides, young Mr. Mackenzie is going to impersonate the chief male character.

There are some sixty individuals in Miss George's company this year, including a full-fledged corps de ballet imported from the Alhambra Music Hall in London, where the scene of "Carnival" is laid. The whole organization is to leave for Toronto to-morrow.

Don't Like "666."

"Officer 666," strangely enough, does not seem to have made the hit in London which appeared to be justified by its extraordinary success in this country. A private letter from a friend on the ground informs me that the farce did not go over very well in the British capital.

The audiences do not care for either Wallace Eddinger or Mr. Miltorn, and they do not like the American women in the cast at all. Sam Sothorn, who plays the leading light comedy role, is described in this communication as not being a bit like it, and as resembling a very sick patient out on hospital leave.

"The notices," says my informant, "are scant, excepting that of the Daily Telegraph, which roasts the play pretty severely. I do not expect it will have a long run. It might be described as eight-tenths failure and two-tenths success."

Big Chicago Business.

McVicker's theatre, Chicago, appears

to be repeating its experience of last year, when it gathered in most of the loose cash expended upon theatricals by the good people of that large and seething city. Chauncey Olcott is just finishing an engagement at McVicker's that would do good to the heart of almost any manager, no matter what his expectations might be.

Olcott's first week witnessed receipts exceeding \$10,000. The second week's takings amounted to \$12,476, and the income for the third week, ending to-morrow evening, surely will exceed \$12,000.

This is travelling some, even for our leading Irish star, and it has helped to place McVicker's in the enviable position of being one of the most profitable pieces of theatrical property in the country.

Chicago still is having a hard time of it with the child labor law. Jane Addams, who is a wonderful woman in many respects—and sincere if sometimes misguided in her philanthropies—is strangely bigoted in the matter of stage children. She has fought hard and steadily to prevent the young people from earning a living on the stage, and my information from Chicago is to the effect that her recent activities in this field have been redoubled.

When "The Blue Bird" went to Chicago a short time ago, it was necessary, under the enforcement of the legislation fostered by Miss Addams and her friends, to remove all the children from the cast and have their parts played by dwarfs, some of whom have to shave twice a day to prevent the over-growth of whiskers from betraying their years. This, of course, makes a situation that is utterly ridiculous and against all sense of what is right and just—but there it is. "Bunty" Quits London.

"Bunty Pulls the Strings" is in its final week at the Haymarket theatre, London, where it has been running for a year and a half. It is to be succeeded by "The Younger Generation," written by Stanley Houghton, the author of "Hindle Wakes," which has made more of a stir and caused more discussion than any English play in recent years.

"Hindle Wakes" comes to this country pretty soon under the direction of William A. Brady, who purchased the American rights when he was in London last summer, and will bring the play over with the English company.

The principal woman character in this piece is a mill girl who won't marry the man who seduced her while both were on a spree, taking the ground that he is above her station in life, that all his people would look down upon her, and that there would be a rough future for her and for him if they were to be joined in wedlock.

This proposition, as might have been expected, was altogether too immoral for Great Britain, and all hands have been "writing to the editor" about it, with the result that the newspapers have had to give up pages of space to the argument. Some of the more extreme of the contributors to the public press upon this momentous topic have taken the ground not alone that the character in the play is sinful, but that no actress who is a decent woman possibly could consent to enact the role.

I have seen something like two bush-

(Continued on Page 25.)

SEVERAL NEW SHOWS START: VARIOUSLY REPORTED ON

Mme. Simone Not Coming Into New York Right Away: "What Ails You?" Has Slapstick Comedy: "My Little Friend" Does Fairly; "Taking Things Easy" Doesn't Look Any Too Good.

"Our Wives," Jos. M. Gaites' play, with Henry Kolker as the principal player, is to remain at Wallack's for two weeks longer. It may then move to an uptown theatre.

Madame Simone and her players were announced to open at Wallack's next Monday, but the Lieblers have decided to defer her New York reappearance until later. The Simone company opened in Toronto this week.

Chicago, Nov. 13.

"My Little Friend," a new operetta by Oscar Straus, composer of "The Chocolate Soldier," opened at the Studebaker Monday night to a very good house and was well received.

The book is lame, but the music is full of life and brilliance. It is just possible that the show may make a very good one-night stand attraction.

The people in the bill are not known to any great extent. (Miss) Fern Rogers and Gertrude Hutcheson are among the principals. The dances are new and sprightly and the show is well put on.

Fred C. Whitney stands sponsor for it.

The local reviewers were not enthusiastic. The house had been dark for weeks.

Baltimore, Nov. 13.

"What Ails You?" the new Rupert Hughes "calisthenic farce," which Henry W. Savage produced here at Ford's Monday for the first time on any stage, will require considerable re-writing before it will shape itself into the success desired. In its present condition it failed to make much headway despite an excellent cast and adequate scenic equipment.

The basic idea of the piece is new and slapstick comedy asserts itself prominently in the second and third acts. This by-play is quite funny at first but goes beyond the time limit.

The first act takes place in a metropolitan restaurant where some bright, snappy dialog is offered. This act is really entertaining.

Savage brings "What Ails You?" into the Criterion Monday night. In the company are William Courtleigh, Desmond Kelly, Edouard Durand, Bobby Barry, Alan Brooks, Marguerite Skirvin and Roxanne Lansing.

Chicago, Nov. 13.

"Taking Things Easy" at the Illinois doesn't look any too strong. It is reviewed elsewhere in this issue of VARIETY.

PLAY FOR WARNER.

"The Indispensable Man," which Liebler & Co. have been casting so many leading men for, will probably have its principal male character

played by H. B. Warner. The play is by Julian Street.

Warner had a play called "Buxl" offered to him and rejected it because the leading character doesn't appear in the second act at all.

Henry Miller has been anxious to secure Warner as chief support for Laura Hope Crews, in a new piece, in which Miss Crews will play a part totally different from anything she has heretofore essayed. It is a sort of a female "Arsene Lupin," the story revolving around the theft of a valuable Turkish rug.

A later report has it that Warner may be casted by the Lieblers for the lead in a Scotch fairy play—a fanciful offering, written by a Mrs. Fergus. The leading woman will be Mrs. Leslie Faber, at present with "Bella Donna" company. She is a daughter of Henry Arthur Jones.

ELTINGE WON'T POSE.

San Francisco, Nov. 13.

A published daily newspaper report here a few days ago to the effect that Julian Eltinge, star of the "Fascinating Widow" show at the Columbia, had turned down a big offer to pose in a series of fancy dances before the camera of the Essanay Film Co. of this city, was confirmed later by Mr. Eltinge to a VARIETY representative.

Mr. Eltinge explained the chief and a sufficient reason for his refusal was the fact that his agreement with A. H. Woods precludes the possibility of his appearance in anything but the regular performances in theatres of the first class.

FAVERSHAM IN BOSTON.

Boston, Nov. 13.

William Faversham, in "Julius Caesar," will open at the Majestic Dec. 9, with an all-star cast.

MARIE MITCHELL DIVORCED.

Reno, Nev., Nov. 13.

Marie Mitchell, known professionally as Mary Land, leading woman with Wagenhals & Kemper's "Seven Days," has been granted a divorce from Howard M. Mitchell, leading man with the Lubin picture company.

On the witness stand Tuesday Miss Land accused her husband of threatening to throw vitriol in her face.

NAT GOODWIN ALL RIGHT.

Los Angeles, Cal., Nov. 13.

Nat C. Goodwin is rapidly convalescing and will be able to appear at the opening of the new Morosco theatre.

WESTERN "FRECKLES."

Permission has been given Daniel Martin by A. G. Delamater to send a "Freckles" company into western territory.

CHANGE IN OWNERSHIP.

By the time VARIETY reaches the stands this week there will probably be a change in the ownership of a new \$2 playhouse now in course of construction.

It is being erected by a prominent manager, who has received an alluring offer of purchase from an equally well known playwright who already holds a financial interest in at least one other New York theatre.

Wednesday details were being discussed, with every likelihood of a consummation of the deal.

W. & L.'S DRAMATIC PIECE.

A drama has been accepted by Werba & Luescher, who will present the play for the first time Dec. 16, bringing it into New York Christmas week, at a house not yet decided upon.

The new piece calls for a cast of nine. It is entitled "The Master Mind," though subject to change of title. D. D. Carter is the author.

Among those in negotiation with the firm for assignments to the cast are Edmund Breese and J. E. Dodson. Dorothy Rossmore has been engaged for one of the two female roles. Hers will be the character part.

"EVA'S" FIRST SHOWING.

Atlantic City, Nov. 13.

Nov. 27 and running for three days Klaw & Erlanger will present at the Apollo a new production entitled "Eva," described as a "music drama."

The cast has been completed for the show, which is in three acts and which was adapted from the German of Willner and Bodansky by Glen Macdonough, with music by Franz Lehár.

Eva will be played by Sallie Fisher. Others in the company are Walter Percival, Tom Waters, T. J. McGrane, John Daly Murphy, Wallace McCutcheon, Jr., Harriet Worthington, Marie Vernon, John Gibson, Florence Fillmore, Edna Broderick, Alden Macclaskie, William T. Ford and Frances Melvon.

The scenes are laid in a glass factory in Belgium, in the mansion of the factory owner, and in an apartment in Paris. Dec. 2 the show will open in Philadelphia.

PLAYING UNDER DIFFICULTIES.

Boston, Nov. 13.

George Arliss, in "Disraeli" at the Plymouth, has appeared with his arm in a sling for the past week. It was thought for a time that it would be necessary to amputate the member.

A little over two weeks ago Arliss was cranking his automobile and crushed his finger. Blood poisoning set in. Expert surgeons were called to give medical aid. He suffered excruciating pain. Doctors were in constant attendance. Following a number of performances, Arliss collapsed on the stage after making an exit. He is much improved now.

WAYBURN'S OWN SHOW.

Ned Wayburn has a show of his own, all by Ned Wayburn, excepting the lyrics, written by E. Ray Goetz. The piece is a spectacular, and called "Eleven Forty-Five."

Lew Fields will produce it, about New Year's.

WINTER GARDEN'S BIG NIGHT.

The Winter Garden had a big night Sunday before a capacity house. While an excellent program had been laid out, the star feature of the bill arrived by accident. Around ten o'clock Melville Ellis, Jose Collins and Maurice Farkoa occupied the stage, to the extreme pleasure of the audience, who were loath to let either of the trio escape. To continue the impromptu turn, Mr. Ellis had to constitute himself stage manager of it.

In directing the further and unrehearsed numbers of Miss Collins and Mr. Farkoa (Mr. Ellis playing two piano solos and acting as accompanist), the pianist discovered Al. Jolson in an orchestra seat. Mr. Farkoa was singing "My Sumurun Girl" in French at the time. Immediately following it, Mr. Ellis waved to Mr. Jolson, the audience looked in that direction, and it seemed as though the Winter Garden had just heard Wilson had been elected. When the noise subsided, Mr. Jolson stood up, sang the song, and to appease the populace climbed upon the stage, where he sang "The Robert E. Lee." It looked like Jolson then for 1916.

Mr. Farkoa at Jolson's request sang "The Blue Danube," the comedian turning it into a comedy number by interjecting remarks during the rendition. Mr. Ellis started the "act" into a full evening performance by marshalling Gaby Deslys upon the stage, from a box, after the Jolson tumult finished. It started all over again with the French girl, Jolson again assisting for a comedy twist. Mr. Jolson jumped into New York from Cleveland, and left again Sunday midnight to open with "The Social Whirl" at Pittsburgh.

Gaby reached New York on the Corona Sunday morning. She brought in sixteen trunks. The customs inspectors told her orders had been received to send the baggage to the Appraisers' stores. Of the trunks, six contained her stage wardrobe. The whole is valued by Gaby at about \$300,000, including her jewelry. The stage gowns are worth about \$20,000.

Harry Pilcer came back with the French star. Mr. Pilcer denied his hair had ever been allowed to grow to his shoulders, but a story was about Sunday evening that his family had forced a hair cut on him before the barber shops closed at one. He appeared at the Garden in the evening, leading his former "Gaby Glide" number.

The Gaby Deslys show, "Vera Violetta" opens at Trenton to-morrow night, playing Washington and Baltimore next week, then going to Philadelphia. Mr. Ellis has recasted the piece for the road tour. The principals are Barney Bernard, Paul Nicholson, Miss Norton, Arthur Stamford, Clarence Harvey, Ernest Hare, Clara Palmer, Dorothy Parker, Berlin Madcaps, Mlle. Deslys, Messrs. Ellis and Pilcer. A couple of vaudeville acts will be added.

The show will play in two parts "Vera Violetta" running about an hour.

Clark Brown returned to his desk in the United Booking Offices Monday after visiting his folks in Minnesota.

LIEBLERS' "OLIVER TWIST" CLOSES EXPENSIVE TOUR

"The Dove of Peace," Another High Priced Bloomer. "Five Frankforters" Come In. Road "Million" Show, Eastern "Typhoon" Company, Western "Blue Mouse" and Southern "Common Law" End Respective Tours.

Chicago, Nov. 13.

The Lieblers' production of "Oliver Twist" closed in Indianapolis Saturday night. It was a very expensive production to carry, and is reported to have lost a large sum of money since taking to the road. The salary list could not have been less than \$8,000 a week.

Constance Collier, the "Nancy" of the piece, is about to return to England, it is said. Wilton Lackaye has rejoined "Fine Feathers" at the Cort, this city.

Marie Doro has arranged to go into vaudeville, appearing in the Jos. Medill Patterson playlet, "By Products."

"The Dove of Peace" closes its New York engagement at the Broadway Saturday night. Up to Wednesday no road tour had been booked, and it is likely the opera will be closed for good.

Although he is said to have invested none of his own money in the venture, Walter Damrosch is keenly disappointed over the failure. When the show opened at the Broadway a sum said to aggregate \$85,000 had been invested in the attraction, reported to have been backed by Andrew Carnegie, Henry M. Flagler and other millionaire music lovers and patrons of the Philharmonic Orchestra.

For the New York engagement there were some forty men in the orchestra, many of them recruited from the Philharmonic, receiving \$50 a week each.

The Broadway will be "dark" until Thanksgiving eve (Nov. 27), when Lew Fields reorganized "The Sun Dodgers" will come in, with a cast headed by George W. Monroe, Bessie Wynn and Harry Fisher. Other principals will be Ann Tasker (for two years with "Madame Sherry"), Maud Gray, Nan Brennan, Nat Fields, Denman Maley, Harold Crane, Jerry Hart, Harry Clark, Jack Jarrott. Sacha Piatov and Ethel Hartla will do their dancing specialty.

"The Point of View" which opened at Daly's Nov. 4 was retired Saturday night. "The Red Petticoat," the renowned "Look Who's Here," opened at Daly's Wednesday night.

Henry W. Savage will close the road tour of his eastern company of "The Million" tomorrow night at Newport News, Va. Lack of patronage in the woods is said to be the cause. The company rehearsed four weeks before opening.

"The Typhoon," sent through eastern territory under the management of a Mr. Alpine, failed to get the money and closed last week.

Reports from the Walker Whiteside company in "The Typhoon" are that

it is doing big business on its western trip.

The Southern "Common Law" Company, put out by A. H. Woods, will close in Charleston, S. C., Dec. 1.

The production of "The Five Frankforters," sent on the road by the Shuberts, has been called in. It is said the company may go out again in a month or so.

Chicago, Nov. 13.

"The Blue Mouse," touring the western time, will stop its season Nov. 16 at Morrison, Ill. There is a report the company will be reorganized for another road tussle later.

"STOP THIEF" REVAMPED.

Syracuse, N. Y., Nov. 13.

Cohan & Harris' "Stop Thief," revamped after having been withdrawn when first presented earlier in the season, makes its next appearance Monday at the Empire, this city.

In the cast will be Edna Baker, Mary Ryan, Sam Forest, Vivian Martin (now with "Officer 666"). They were with the original cast.

ALL-STAR CO. DOING BIG.

Chicago, Nov. 13.

The Gilbert and Sullivan All-Star Opera Co. is doing some business in the north. At Minneapolis the show drew in \$18,000, and at Winnipeg, \$14,000. In St. Paul, for four shows, the box office totaled \$6,850.

"WHIP" POSTPONED.

The production of "The Whip" at the Manhattan Opera House has been postponed until to-morrow night (Saturday). It was to have opened last evening.

The production is a prodigious one to stage. About 150 hands will be on the stage, nearly as many as are engaged at the Hippodrome.

Refitting and cutting down the imported scenery for the piece is said to have delayed the premiere. The properties cost around \$7,500 to bring into this country by freight, and the insurance to cover the bond for \$25,000 is \$2,200.

"THE ESCAPE" AT GARRICK.

After Oliver Morosco has launched the Taylor show he will hie himself to Chicago to arrange for the premiere of the Paul Armstrong play, "The Escape," now being successfully produced in stock at the Burbank theatre, Los Angeles.

It looks as though the Garrick, Chicago, will be the theatre to get the Armstrong piece.

Mr. Morosco will reach New York the later part of this month.

OH, THE WEATHER!

The weather this week or until Wednesday, and dating back to last week, has depressed the spirits of the theatrical managers. It was mild and would have been fit for airdomes.

NEW PASS RULE.

Chicago, Nov. 13.

The Theatre Managers' Association has passed a rule which prohibits all box office men from making requests for seats unless they have the O. K. of their respective managers.

There has been considerable trouble over passes. The association has taken this method of correcting the evil. Letters have been sent to all managers notifying them of the new rule, adopted at the last meeting of the organization.

BLANCHE RING'S 4TH MARRIAGE.

Blanche Ring is married once more—the fourth time. This latest took place Nov. 5 in Boston in the presence of Miss Ring's family. The groom is Charles J. Winninger, a member of her company.

The news reached New York late Monday night and was a complete surprise along the "street," as it was not known that Miss Ring and Frederick Edward McKay, her manager, had been divorced.

Winninger was a member of the Blanche Ring company last season but until a fortnight ago was with her sister's organization, touring the south in "The Yankee Girl," a former Blanche Ring vehicle. Winninger was interested with J. P. Goring in the exploitation of Julie Ring. When the tour came a cropper in Texas recently, he took the boat to New York and joined his present wife in Boston last week.

Reports of dissension in the McKay-Ring menage have been rife for some time. A long while back Miss Ring consulted attorneys in Chicago with a view to seeking an annulment of her starring contract with McKay, but was advised that it was ironclad and will continue for four years more. By the terms of this agreement she receives a salary of \$500 a week and a percentage of the profits, drawing down an average of about \$750. At one time Lew Fields secured an assignment of a portion of the contract from McKay, but later sold out to the original owner of the profitable agreement.

A. H. Woods purchased a fifty per cent. interest in the New York run of the "Wall Street Girl" when it played at the George M. Cohan theatre last spring.

Blanche Ring's first marriage was to Walter McNeill, a theatrical manager. Later she married James Walker, Jr., a railroad man, by whom she had two children.

"The Wall Street Girl" is playing one-night stands in New England and comes to the Grand Opera House next week. The story "leaking" before the show got here lost the large amount of free advertising accruing from the publicity accorded the marriage in the New York dailies of Tuesday.

"SEVEN HOURS" OUT.

Wee & Lambert opened their new musical show, "Seven Hours in New York," book by Matthew Ott and music by Morrissey and Burton, at Freehold, N. J., Nov. 6.

In the company are Irma Croft, Fred Bailey, Gus Tapley, Edith Edwards, Dottie Leighton, Fred Wright, Will Healy, Bessie Poole, Bessie Arnold and a chorus of sixteen girls.

BORDONI HOLDING OVER.

Irene Bordonì will hold over at the Winter Garden, joining the Gertrude Hoffmann show there next week as a principal, singing two numbers.

The pantomime, "The First Affair" in which Bordonì and M. Agoust have been playing for the past two weeks, will be shelved. Agoust and "The Ballet of 1830" travel to Boston with "The Passing Show," which leaves the Garden Saturday night.



FELIX AND CAIRE

in the miniature musical comedy "In Search of a Past" Next Week (Nov. 18), Fifth Ave., New York.

TICKET SCALPERS' TRADE IS BRISK, WITH QUOTATIONS LOW

"Trial Marriage" Seats at \$1.25 Apiece, While Eden Musee Ducats Go at 20 Cents—Plenty of Offerings for "Dove of Peace." Cut Rate" Quotations

With Broadway and environs lined with successes, semi-successes, near-successes and half a dozen plain "bloomers," the trade in cut-rate theatre tickets is riding on the crest of prosperity. "Joe's Cut-rate Ticket Office" on Sixth avenue, near 30th street, gets the bulk of the trade, largely made up of women shoppers.

Some of Joe's current quotations are interesting. Two dollar theatre tickets are quoted all the way from 75 cents each to \$1.25 a piece. Other ducats run as low as 20 cents. The Hudson, where Helen Ware is playing in "Trial Marriage," is quoted at \$1.25 to all comers, while the Eden Musee is at the other end of the list at 20 cents. Among the houses for which he has seats for sale are the Broadway ("Dove of Peace"), Weber's Music Hall ("A Scrape o' the Pen"), Winter Garden ("Passing Show of 1912"), Garrick ("The Attack") and Astor ("Hawthorne, U. S. A.").

"Joe" has a block of tickets a least an inch thick for the Hudson, all punched. The concern is supposed to deal in the tickets given out for billing privileges, but he carries large quantities of the actual tickets. It has long been the custom for theatre managers to pay for their billing in written passes which must be exchanged at the box office for coupons. The large quantities of actual ducats carried by Joe, would seem to indicate that he has access to some inside supply.

Inquirers at the ticket office early this week were informed that tickets at reduced rates could be provided for "almost every show in town."

OPERA SEASON OPEN.

New York society was all agog Monday night when the new season of grand opera was ushered in at the Metropolitan with a performance of "Manon Lescaut." The artists were Lucrezia Bori, the Spanish soprano; Enrico Caruso and Antonio Scotti.

There were 4,250 persons present. The receipts were \$18,300, including \$5,000 in premiums.

The season will run twenty-three weeks to estimated receipts of \$2,000,000, which takes in \$1,036,000 in subscriptions.

Box No. 7 was unoccupied. This was always taken by Col. John Jacob Astor, a firm supporter of the Met. His son Vincent will hereafter have the box.

JUDICIAL MATINEES.

Nov. 26 will come the last chapter in the case of Abraham Goldknopf against William C. DeMille, David Belasco et al wherein Mr. Abraham claims the playwright and producer in their production of "The Woman" pirated from his "Tainted Philanthropy." On that date Judge George C. Holt of the United States District Court will go to the Belasco theatre when

the two plays will be given separately by full companies.

The original company will first appear in "The Woman," then the court officials will rest for luncheon and witness "Tainted Philanthropy" with players from "The Case of Becky" and "The Governor's Lady" in the cast. Joseph Kilgour, of "Ready Money," has been secured for a role in Goldknopf's piece which he says he sent to Belasco in manuscript form two years ago. Belasco will bear the expense of both productions.

WOULDN'T STAND CUTS.

Leo Donnelly and James Bradbury are out of "Ready Money" at the Eliott theatre. They claim they were unwilling to stand for cuts in salaries which H. H. Frazee wished to make.

Frank Monroe, the detective in "Alias Jimmy Valentine," replaces Bradbury, while George L. Tucker steps from the broker's part in the piece into Donnelly's role. John Brownell has been given Tucker's lines.

Donnelly may sign with Henry W. Savage for one of his new shows.

POSTPONEMENT REASON.

The numerous postponements of John Cort's production of "Ransomed" has been necessitated by Byron Ongley, who was called in to fix up the book of "The Gypsy," scheduled to open at the Park last night.

Ongley has been "doctoring" the "Ransomed" manuscript, but laid it aside until the Pixley and Luders operetta was launched in the metropolis.

"GREAT QUESTION" REVIVAL.

"The Great Question," produced at the Majestic, New York, about four years ago, is to be revived.

Jessie Bonstelle was interested in the original venture which was unprofitable, but still has faith in it. The piece is being rewritten and is to be sent out under a new name.

BAND IN THE SOUTH.

Bredfield's Band, numbering fifty musicians best known in the west, is having a route booked by Chas. A. Burt. Opening Dec. 1 the band, starting from Chicago, will fill dates in the south.

KELLERD IN HAMLET.

John E. Kellerd and Company reopen the Garden theatre next Monday with a revival of "Hamlet." With Kellerd will be Theodore Roberts, Chas. A. Stevenson, Aubrey Boucicault, Margaret Campbell, Amelia Gardner, Harvey Braban, Isobel Mersan.

The Garden has proved a bad boy as a money maker for various show enterprises, but Kellerd feels confident his company will be able to shake off the hoodoo.

"GRAFT" IN LAMBS' CLUB.

Since the shake-up in the Lambs' Club, when the new steward, Mr. Chatfield, took entire charge of the restaurant and bar, it has been discovered that there has been "graft" going on among the employees, resulting in the discharge of cooks, bartenders, etc.

The club is now taking steps to enforce the payment of arrears in club dues and "tabs." One of the names posted for debt is that of a star of a George M. Cohan play last season. Notice has been sent those members in arrears that if liquidation is not made by today (Nov. 15), they will be suspended.

James Montgomery is becoming unpopular among the Lambs' Club actors because of his article in the Theatre Magazine depreciating their intelligence, ability, etc., somewhat along the same lines penned by Richard Barry, who was dismissed from the Players' Club awhile ago. Although not a member, Montgomery has been a frequent guest at the clubhouse.

CRAWFORD PICKS A SHOW.

Clifton Crawford is negotiating for the American production rights of "The Gay Gordons." They are controlled by Charles Frohman. It is a Scotch regimental piece, written by Seymour Hicks and Leslie Stuart. Hicks played it in London.

Report also has it Crawford has signed with the Shuberts. He is now playing in "My Best Girl" in Boston.

Crawford's contract with William Harris calls for his services during the season of the present show. By then it is expected another will have been secured for him.

ADVANCE SHIFTED.

There has been a general reapportionment of the Werba & Luescher advance forces. Campbell Casad and Eliot Foreman have been called in from the advance of "The Rose Maid" (Western) and will take hold of the eastern company. E. A. Bachellor and Frank Buell take their places with the western organization.

Freddie Schader, formerly assistant to Frank C. Payne in the general offices of the firm, is now ahead of the Alice Lloyd show.

"GERALDINE" SOON.

Chicago, Nov. 13.

Joe Howard will open at the Olympic some time in early December in "Frolicous Geraldine." The company is being organized.

Elizabeth Murray has an offer to head the cast, but has not yet decided upon her plans for this season.

REAL ESTATE CLEAN UP.

The news is going the rounds that Charles Maynard, A. G. Delamater, Al Aarons, Geo. H. Nicolai and others not interested in theatricals have "cleaned up" on a real estate deal at Great Neck, L. I.

The men got an option on Great Neck land. Their first sale returned the investment.

LORRAIN TOURING.

Robert Lorraine and his "Man and Superman" production, imported here this season for twenty weeks by the Lieblers, are on the road, at Philadelphia this week.

EXPECTING GILLETTE BACK.

William Gillette is reported as listening to the call of the stage again. Despite reports to the contrary, he is expected to reappear in New York around New Year's.

It's town talk Gillette is worth scads of money and doesn't have to act to collect an income. Charles Frohman is understood to have been coaxing Gillette for some time to come back.

It is believed another revival of "Sherlock Holmes" with Gillette as the featured player is planned.

IDA ST. LEON'S NEW SHOW.

The new show for Ida St. Leon, which A. S. Stern will put out, is due to open at Allentown, Pa., Thanksgiving.

The piece is entitled "Frolicous Fanny." Little Miss St. Leon is the star of it. She established an enviable record for one so youthful in "Polly of the Circus."

"BEN HUR" IN WINDY TOWN.

Chicago, Nov. 13.

"Ben Hur" opened at the Colonial Monday night to a big house. The show is well put on, and the stage is roomy enough to accommodate it.

Mail orders are coming in fast. The outlook is good for the attraction which played the Auditorium on its last visit here.

"THE LOVE AFFAIR" NEW.

"The Love Affair," a new comedy by Frederick Paulding, has been selected as the starring vehicle for Adelaide Thurston, opening in Plainfield, N. J., Nov. 27, followed by a tour of the south and west.

Her husband, Francis X. Hope, will personally manage it.

BALTIMORE A "SPLIT."

Baltimore, Nov. 13.

Looks as though they are trying to shove Baltimore into the ranks of the one-nighters. The Auditorium will be a three-day stand for several weeks, at least.

Monday "Kindling," with Margaret Illington, opened for three days, with the Royal Italian Opera Co. to take up the last half of this week.

This style of giving shows there will be kept up for some time.

It is only intended to commit the Auditorium, Baltimore, to the "split week" system until a few of the big Shubert productions, pressed for time in playing dates, have passed through the city. This will require a few weeks.

SHOWS NOT SHOWING.

The great number of shows promised "after election" have not materialized. Most were to go on the one-nighters. The booking agencies were all set for a rush, but so far nothing out of the normal has taken place in the way of a demand for routes.

The agencies Tuesday were thinking of advertising that the election was over.

WM. MORRIS GETS A HOUSE OF BIG CAPACITY AT DETROIT

Has the Booking for New Washington-Detroit. Lauder Opening Dec. 23 in New York Theatre Around 42nd Street.

Detroit, Nov. 13.

The new Washington-Detroit theatre will be booked by William Morris, when it opens on Washington's Birthday. A policy of high grade attractions is planned by Mr. Morris, who intends to make the new house, with its capacity of 2,300, a concert lyceum for Detroit.

Harry Lauder may be the opening attraction.

When William Morris was shown the above despatch from Detroit, he confirmed it, stating the policy of the theatre as outlined was also correct.

The Harry Lauder tour will commence Dec. 23, opening in New York. Mr. Morris will not disclose the name of the theatre Mr. Lauder will appear in, but it is believed to be a Shubert house around 42d street. If "The Merry Countess" should vacate the Casino before Christmas, that theatre may give the Lauder Show its first stand, although Lee Shubert stated this week there was no intention of moving the "Countess."

Lauder will come to America this trip for eleven weeks. Negotiations are on to prolong the tour to twenty. If successful, Lauder will make the Coast, new territory for him. Otherwise he will go to the far west next year (under William Morris' management) on his proposed trip around the world.

"The Barnyard Romeo" with the Kellermann Road Show, another of Morris' enterprises, is due to reopen its season at New Haven to-night. Owing to Stella Mayhew and Billie Taylor headlining at Hammerstein's this week (by permission of Mr. Morris) the opening may be postponed until Monday. Miss Mayhew is very essential to the presentation of "The Romeo" piece. Morris petitioned Hammerstein's to release her in time.

"The Blindness of Virtue," the legitimate play Morris put on at the 39th Street theatre and which had to leave last Saturday as it was about on the eve of a successful run, will play Albany next week. There is a possibility the show will return to New York the following week, or around New Year's Morris regarding its further chances of success in New York very optimistic.

There have been reports about of late that William Morris would rival Oscar Hammerstein in erecting a chain of theatres throughout the country. The Washington-Detroit may be one of these included in the rumor.

Lauder's New York engagement last season was played at the Manhattan Opera House. It is not available for the forthcoming visit of the Scotchman.

CHICAGO CHANGES.

Chicago, Nov. 13.

There were many changes on the checkerboard of theatrical Chicago this week.

Donald Brian came to the Chicago Opera House in "The Siren" for a return engagement and was received with some little enthusiasm; "Ben Hur" opened Monday night at the Colonial to a big house; "The Million" had a big audience at the Olympic Sunday night; and the Lyric became the Great Northern Hippodrome Monday night with vaudeville.

The Studebaker, dark since "Who's Helen Are You?" failed, also opened its doors.

MRS. ED. BLOOM RETURNING.

With five years off the stage to her credit, and her husband, Edward L. Bloom, piloting "Hanky Panky" over the map, Mrs. Bloom returned to the stage Sunday evening at the Winter Garden, to try out her voice after its long rest.

Satisfied the vocal chords had not been warped by the continued engagement at the heartstone, Mrs. Bloom may return to the stage, in a production.

Known as Williamette professionally, Mrs. Bloom comes by the name rightfully, having been born in Oregon and baptized after the star river of that state.

RENEWAL CONTRACTS ISSUED.

The Shuberts have issued renewal contracts to some of their star artists now playing in New York.

Eugene and Willie Howard, at the Winter Garden, have entered into an agreement for two more years.

Another year's agreement between the Shuberts and Maurice Farkoa has been made. Mr. Farkoa was engaged for this season with "The Merry Countess" at the Casino, where he is now playing.

SCOTT HAS NINE RIBS LEFT.

Paul Scott is going to Bermuda in January. It is understood all the insurance companies have declined policies, claiming that he's too big a risk on that Bermuda trip. Paul says he still has nine ribs left which have not been battered in on ocean trips.

TWO PLAYS OF SAME NAME.

Chicago, Nov. 13.

It looks very much now as though there would be two plays with the name of "Lavender and Old Lace" on the road this season, and by two different dramatists.

Dave Fischer dramatized the play from the novel by Myrtle Reed who committed suicide last summer. He has turned it over to the United Play Co. Edward E. Rose is also making a play from the same novel for Gaskell & McVitty.

THE FROHMAN STARS.

"The Spy" is the next play Charles Frohman will give his attention to. He expects to produce it before the holidays.

Julia Sanderson, Frohman star, will be featured in a new production entitled "The Sunshine Girl," to have its premiere before the first of the year.

John Drew closed his engagement in "The Perplexed Husband" at the Empire and took to the road Monday, opening a three days' stay in Atlantic City. After visiting Trenton, Scranton and Wilkes-Barre, Drew goes into the Nixon, Pittsburgh, for a week. Nov. 25 he opens a two weeks' engagement at the Broad, Philadelphia. After a trip south he returns to Washington for Christmas week and Brooklyn for New Year's.

Charles Cherry, now playing Richard Bennett's role in "Passers By," after this week at the Grand Opera House, New York, goes to the Hollis Street, Boston, for three weeks.

Maude Adams is doing big business south in "Peter Pan." She is due to open in the same piece at the Empire Dec. 23. This week Miss Adams is playing one-nights in Tennessee, Mississippi and Alabama.

Nazimova, who is under Mr. Frohman's direction, in "Bella Donna" opened her New York engagement at the Empire Monday night.

MELO GOING OUT.

"Behold the Man" will very likely be the next production made by Baker & Castle. They have abandoned the proposed road tour of a new musical comedy. The "Man" melodrama will probably be put on after the first of January.

STAGE WORKMEN STRIKE.

Cincinnati, Nov. 13.

The stage assistants, a sort of general utility crew employed at the Opera House and Colonial, walked out before the performance of "Everywoman" and "A Winsome Widow." They had demanded an increase of pay, which the theatre managers refused.

Employees from the front of the house took their places and the shows were given without mishap.

BILL POSTERS' MEETING.

French Lick, Ind., Nov. 13.

The directors of the National Association of Bill Posters will hold an important meeting here next week. Various matters demanding the immediate attention of the board will be discussed.

The semi-annual state convention of the New York State Association of Billposters will be held in New York early in December, the exact date probably being around Dec. 2.

SIRE'S REVIVAL.

Leander Sire is organizing a company to play in a revival of "The Rejuvenation of Aunt Mary," the play May Robson starred in for several seasons.

Miss Robson is at present appearing under the same management in "A Night Out."

The "Aunt Mary" revival opens Thanksgiving Day.

WEEK IN FRISCO.

San Francisco, Nov. 13.

Julian Eltinge in "The Fascinating Widow" is in his third and last week at the Columbia. Business has been generally capacity. "The Chocolate Soldier" at the Cort opened to fine business. Here for this week only. Maude Fealy and Jas. Durkin, heading the stock company at the Alcazar, are playing "The Right Princess" to fair returns.

Kolb and Dill are in the first week playing "In Dutch" at the Savoy. Burlesque stock remains at the American, and dramatic stock at the National.

"In Dutch," the new Kolb & Dill production at the Savoy, seems to be generally well liked. Business is fair this week. The plot of the new piece has to do with a millionaire pork packer and his son in a series of highly spiced adventures in Paris. The action develops a fair proportion of fun. One of the defects is the fact that the piece runs too long by at least half an hour. This is largely the result of a lot of horseplay that might be eliminated without injury to the vehicle.

Kolb and Dill have some bright dialog, funny in spots, but some rather tiresome. The music and lyrics are catchy. The supporting organization is evenly balanced and capable. Maude Lillian Berri scored a personal triumph, sharing honors with Olga Steck and Winnie Baldwin. The stage pictures, settings and chorus arrangements are excellent and the costumes are unusually smart. The book is by Aaron Hoffman.

SHOWS IN PHILLY.

Philadelphia, Nov. 13.

"The Pink Lady" returned to the Forrest Monday night to be welcomed by an almost capacity house. The piece promises to repeat the remarkable success of its initial offering. Hazel Dawn, Alice Hegeman, Frank Lalor and others were warmly greeted. "The Pink Lady" will be here for a month.

The reception given "Man and Superman" at the Broad was more to the credit of Robert Loraine than to any marked appreciation shown for the Shaw comedy. Mr. Loraine and his capable company were given an enthusiastic welcome. House well filled.

Eddie Foy in "Over the River" got everything that was coming to him and the show. The Chestnut Street Opera House was almost filled Monday night. The specialties did a lot to boost it.

The Walnut is surely the "home for political plays." It holds another this week in "The Man Higher Up," the fate of which depends more upon the capable company than the piece itself. There have been so many of these political plays seen at this house that "The Man Higher Up" may suffer through the lasting memories of "The Searchlight," "The Grafters" and one or two others.

"Bunty" is holding up strong in its second week at the Adelphi. Marlowe and Sothern, second week, at the Lyric are drawing fine business, but not up to the mark expected. "The Woman," holding over for a third week at the Garrick, is playing to light business.

WITH THE PRESS AGENTS

Henrietta Crossman was given a column in the *Herald* Wednesday. The story goes that her \$2,000 auto was stolen while it stood in front of her manager's office last Saturday. The police have the case in hand.

"When Dreams Come True" will be the title of the new musical piece Philip H. Barholomae has written for Joseph Sanley and the music will be composed by Silvio Hein. It will be produced some time in March.

Paul Rubens is writing a new musical play, "The X-Ray Girl," for Charles Frohman.

Grace George in her new play, "Carnival," by Compton Mackenzie, dramatized from the novel of that name, opens her season in Toronto next Monday night.

W. Somerset Maugham, the English playwright, leaves Liverpool tomorrow enroute for New York. While here he will be the guest of Charles Frohman, who will read a new serious play the former has almost completed.

"My Hero" is the title of James Montgomery's newest play, which will have its first presentation in London next March with Kenneth Douglas in the main role.

Mrs. Stuart Robson has been engaged by Henry W. Savage for his forthcoming production of the Hopwood-Luders musical fantasy, "Somewhere Else."

Though "The Passing Show of 1912" moves onward tomorrow night, C. P. Greneker will remain at the Winter Garden, taking charge of the incoming attraction (Hoffmann show), also looking after the road men of the Shubert staff. Between the two Greneker is lucky to grab off an egg sandwich during the day.

Nellie Revell hit New York Friday, hopping in from Baltimore. Miss Revell is ahead of "The Social Whirl." In Pittsburgh she had Lillian Russell interview her, for a full page in the *Leader*. Miss Russell's husband owns the paper. Miss Revell took Mrs. Comstock out on the road with her for a couple of days to give the new female agent a few points on how to get it over with the Waller show.

Charles Frohman announces that the "movies" will play an important part in one of his forthcoming productions. The film man will display the reels and scenes generally left to the imagination of the audience. He has engaged Paul Potter to write a play to be handled in this manner. The piece will be in four acts and sixteen scenes, many to be displayed in colored pictures. Potter's play has been inspired by Kipling's Mulwoney stories and will be entitled "On the Road to Mandalay."

According to the plans of Eliza O'Brien Lummis, head of the Daughters of the Faith, she would have a Catholic theatre built in New York City for the purpose of counteracting "the evil influence of the secular stage." Miss Lummis' movement is officially known as the National Catholic Theatre Movement. Miss Lummis is the author of "The Dear St. Elizabeth" which is mentioned as among the first plays for the new theatre. If the theatre does not become a reality Elizabeth Marbury intimates that she may produce Miss Lummis' piece next Lent in a commercial theatre.

"Primrose," by Calliavet and De Feurs, to be produced by Charles Frohman, will have Elsie Ferguson as principal player. Miss Ferguson has been loaned for the piece by Klaw & Erlanger, who have her under contract and assigned her to "Eva," now in rehearsal. Owing to the nature of the role K & E. have secured Sallie Fisher for it instead, the part calling for an actress who can sing.

Under the auspices of the National Federation of Theatre Clubs a public meeting will be held at the Lyric theatre Sunday night, Nov. 17. On the program will be John Mason, May Irwin, John Temple Graves, Father John Talbot Smith, James W. Osborne, Edward Lauterbach, Georgia Caine, Leonard Erdody, Sydney Rosenfeld.

PRESS OPINIONS.

BELLA DONNA.

Mr. Egan has so arranged the scene and the incidents that the result will hold in a way which, as Nazimova acts the very pleasant heroine of the story, is of a fascination akin to that which holds many people in front of the glass cases behind which poisonous serpents crawl and squirm. *Times*.

In the absence of any attractive character in the story, its melodramatic scenes and the public is the fate of *Bella Donna* will gain popularity with the New York public. Last night certain scenes were plainly overacting to the spectators. *Sun*.

Well, we (the) welcome to Nazimova. Gladly we pushed off this mysterious and Poisoned Klaw for the Theatre Klawer. It ended in Berlin and ended her after place to Nazimova. *American*.

"Bella Donna" appeared on the stage at the Lyric theatre last night in the form of Miss Alla Nazimova and through four acts

an appreciative audience watched her weave her spell and go down to defeat.—*Herald*.

NEVER SAY DIE

If genuine applause and enthusiasm are any criterion, the play should have a long vogue in town.—*American*.

Last night's audience revelled in the crisp, amusing sayings of Mr. Collier, all of the brand of dry humor for which he is famous. They kept the play alive and the audience laughing a good part of the time, but for all that the first act dragged. The second act was good, snappy farce, and the third act tame.—*Herald*.

But if the play enjoys any very considerable share of patronage Mr. Collier may well exclaim that, in matters of this kind, an actor need "Never Say Die."—*Times*.

Collier, on his own slim lily-white shoulders, carried "Never Say Die" out of the Slough of Despond into that pleasant valley known as the Almost Perpetual Ha. Ha. "Never Say Die" will please his own particular public very much indeed.—*Eve. Sun*.

C. O. D.

But as a farce, "C. O. D." is in the rear rank with a leaky torch.—*Herald*.

Comic opera humor under the label of "a new American farce" was put on last night at the Gaiety theatre to do service as a play. It was designed, apparently, as a tribute to the tired business man. Just what degree of weariness is necessary to make the tribute acceptable cannot be stated here. In kindness it may be said that "C. O. D." was received with pleasure by most of its first night audience.—*Sun*.

"C. O. D." is O. K. and A-1, and, judging by the persistency of laughter it drew forth at every stage of its portrayal last night, it ought to "take" P. D. Q. and run L. O. N. G.—*Times*.

SHE STOOPS TO CONQUER.

Whenever "She Stoops to Conquer" is produced anywhere, the adequate and the strongest impression is that of the eternal youthfulness of the comedy. And that was the impression last night, when Annie Russell and her Old English Comedy Company began their season at the Thirty-ninth Street theatre with Goldsmith's play. The humor of the story was as fresh as if it were written a few days ago, and even the old-fashioned idea of "asides" and unconsidered exits and entrances was forgotten.—*Times*.

Whoever wants to have his faith in good acting renewed and be most delightfully entertained in the theatre need go no further than the Thirty-ninth Street theatre, where Miss Annie Russell last night inaugurated with signal success quite the most ambitious project of her professional career.—*Sun*.

At the close of the third act of the English comedy classic "She Stoops to Conquer," the first performance of a revival by Miss Annie Russell and her newly formed company, in the Thirty-ninth Street theatre last evening, Miss Russell knew that she had conquered.—*Herald*.

BABY COMIC OPERA.

The next of the Joseph Hart attractions, under the direction of Joe Hart and Clayton White, will be a "baby" comic opera in three acts, running 45 minutes, with twelve seconds between the acts, but with no scene changes. The book is by George V. Hobart, music by Silvio Hein.

The scenes will be laid in a female seminary, with opening choruses and finales to each act.

The piece will be entitled "Over the Garden Wall." The production is to be a pretensions one for vaudeville, employing a company of 20.

TWO WEEKS AT PENN.

Philadelphia, Nov. 13.

For Christmas and New Year's weeks at the William Penn, Pat Rooney and Marion Bent have been especially engaged as the feature attraction. They will be heavily billed, and receive an additional sum to their regular big time salary through doing three shows daily.

Rooney and Bent will be the first act held over at the Penn, which is booked through the United Booking Offices.

W. V. M. A. TRYING ONCE MORE.

Chicago, Nov. 13.

The Western Vaudeville Managers' Association has decided to make another attempt to establish a string of consecutive time between Chicago and the Pacific Coast. This time the center of attack will be in the neighborhood of Denver. Frint George, the "Association's" travelling man, left Chicago early this week for the Colorado city to select a site for a Denver office which will be known as the Frint George Booking Agency, to be operated in conjunction with the W. V. M. A. It is necessary that the agency be established under another title than the "Association" because of an interstate law governing foreign corporations.

George claims to have at least ten weeks to commence with, including Billings, Lewiston, Bozeman, Butte, Idaho Falls, Pocatello, Rock Springs, Rawlins, Colorado Springs, Cripple Creek, Pueblo and Victor. The twelve towns cover three states, Montana, Colorado and Idaho.

Should the "Association's" latest attempt prove successful they will probably endeavor to stretch across the Rockies into the Bert Levey territory. A former attempt was recently abandoned after it was found that few acts cared to accept a ten-week route that would close them somewhere in the regions of the mountains. If an affiliation with one of the coast circuits could be accomplished, the circuit would be complete, but this is considered doubtful since the "Association" would want the coast circuit to bury its identity. Negotiations were opened between the "Association" and Bert Levey during the C. W. Bray regime, but Levey could not see his way clear to stepping out of active harness after working ten years to establish his business and the deal fell through.

To those who are familiar with the California situation, it does not look possible for the "Association" to invade the far west unless by way of a working agreement with the Fisher-Weston-Levey combination, which practically have the entire Pacific coast corralled.

PUBLISHER SAILING.

Dec. 17 is the date selected by Louis Bernstein to sail for the other side. He aims to be in London when the new Hippodrome Christmas Revue is shown.

Mr. Bernstein, who is the general manager of the Shapiro Music Publishing Co., will remain abroad for a few weeks, looking after the interests of the firm.

THE WHITNEY ROAD SHOW.

The Fred C. Whitney Producing Company will open at Winsted, Conn., with its big road show, "Princess of Mystery," with Jos. F. Willard and John E. Cain featured as principal comedians.

Other turns are the Parisian Revue, DeVon Sisters, Apollo, "The Girl With the Angel Voice," Cabaret Trio, and "A Night in Paris."

The show will play the New England states. Burton Mank will manage the company.

AID FOR RALPH POST.

With Ralph Post, the comedian and dancer in the Agnew Institute for the Insane in San Francisco, Mrs. Post, who is living in the coast city to be near him until the end, is in dire want. Her friends have organized a subscription in her behalf.

Ralph Post was a charter member of the White Rats and was a member in good standing until he was committed to the asylum. He has a multitude of friends, and those who are striving to send relief to Mrs. Post believe that only an announcement of the loyal wife's pitiable circumstance will be necessary to bring them to her relief. The promoters of the movement desire to remain anonymous and have requested *VARIETY* to undertake the receiving and acknowledging of contributions to this very worthy cause.

The doctors of the Agnew Institute declare that Post has only a short time to live. He will never recover. Mental breakdown followed a long period of worry over the tangled affairs of his father's estate, which is in litigation in the courts. He broke down under the strain of worry, and in a moment of irresponsibility wrote a threatening letter to a San Francisco lawyer. He was arrested for this, and his mental condition being shown to be disturbed, was committed.

What there is left of the estate is tied up in the courts, and Mrs. Post is seriously in need of money. She is anxious to secure the release of her husband from a public institution and put him in a private sanitarium, where he may spend the short space that remains to him of life in some little comfort. But she is scarcely able to provide for the necessities. She is a constant visitor at the hospital.

Subscriptions received by *VARIETY* will be acknowledged weekly and placed for the benefit of Mrs. Post.

SKETCH STARTS STORM.

Perth Amboy, N. J., Nov. 13.

"The Eternal Vow" at the Proctor theatre Monday was egged by members of the Knights of Columbus, it is said, who objected to a monk in the piece.

The playlet was put on by James F. Plunkett, of New York. It represents an investment of about \$2,000. The local press spoke highly of the sketch, and it has drawn capacity business to the theatre.

The trouble seems to be purely local. No one else had occasion to take offense.

FROHMAN ASKING \$1,000.

The vaudeville sketch referred to in last week's *VARIETY* as in rehearsal for production by Charles Frohman is by "Bob" Davis, editor of the *Munsey* magazine publications.

The principal roles will be played by Riley Hatch and Billee Burke's sister.

Hatch's part is that of a hotel detective, patterned after the role of "Detective Doyle" in "Alias Jimmy Valentine."

Mr. Frohman has set \$1,000 a week as the salary for the act, but the United Booking Offices has countered with an offer of \$700.

LOUISVILLE BURLESQUE SWAP FINALLY DECLARED OFF

Empire Circuit Was Loser of \$650 Booking Fees, While Cincinnati People Were Freed of Obligations and Still Retained Wheel Franchise.

While the burlesque reciprocity deal involving Indianapolis and Louisville has not been abandoned officially, it is understood that it has been pigeon-holed and will in all probability be allowed to die.

The contracts for the abandonment of Louisville by the Eastern Burlesque Wheel and the elimination of Indianapolis from the Western route sheets, have been signed by the officials of the Columbia Amusement Co., but a hitch occurred in the Western crowd. From circumstantial reports in circulation this week, the stumbling block appears to be the dissatisfaction of President James J. Butler of the Empire Circuit Co.

Mr. Butler is said to have based his objection on the ground that the deal would give a material profit to James E. Fennessy and his Cincinnati confederates at the expense of the Empire Co.

The Cincinnati crowd hold the Empire, Indianapolis, where the Western shows make their stand. They likewise hold the Grand Opera House under lease. This is the house that formerly played Eastern Wheel attractions. The Columbia people permitted the lease to go on the market at the expiration of their term of possession and the Cincinnati crowd took it up in order to shut out opposition.

Since that time the lessees have played "scratch" attractions, booking in pictures, vaudeville or any other style of entertainment that promised a profit. The annual rental is \$8,000. Western Wheel shows have been taxed \$85 a week for the Indianapolis stand to make up a share of the expense of carrying the lease.

At the end of the season the amount of money secured from the week-to-week rentals of the house are totaled up and deducted from the \$8,000. The Cincinnati people assume about half of the deficit and the road managers pay the other half. If the managers' share is less than the \$85 a week, they receive a drawback. The cost to the shows has been about \$50, deducting the drawback.

President Butler argued that under the reciprocity Fennessy got rid of the Grand Opera House obligation, the Eastern Wheel taking over that lease as well as the Empire theatre. The Empire Circuit Co. would thus lose a week in its tour as well as the booking fee of \$25 a week from the Indianapolis stand. This latter item would amount to about \$650 on the balance of the current year. On the other hand Fennessy would retain his franchise in the Wheel, granted in consideration of his ownership of the Empire. This franchise is valued at \$3,500 a year.

Thus the Cincinnati coterie of burlesque men would get rid of its obligation of \$8,000 a year, would pull out its investment in the Empire and while the Circuit would be weakened by the

transfer, the Cincinnati people would retain a valuable franchise without any theatre to represent it.

EMPIRE'S "DEAD ONE" IMPROVES.

The only house on the Western Burlesque Wheel that showed an increase in business for the week preceding Election was the Philadelphia Empire.

The total for the week at that house, which has been called the Empire's "Dead One," was nearly \$300 better than the week before. Neither house nor show got an even break on the stand, but the Governing Body, which has just inaugurated a new policy for the house, were encouraged by the showing, a direct result of a big advertising campaign.

The house is now making a strong play for the patronage of women. A block of 100,000 tickets has been issued which admit women to the matinees free. These are being released a little at a time, with the idea that if the house can get the women coming that class of patronage will be a permanent asset to the institution.

Since the season opened the Empire has done some phenomenally poor business. The gross box office receipts were more often below \$700 than above that amount, and the "record for the house" (before the Governing Body took hold) is said to have been very small.

DOCTORING "MIDNIGHT MAIDENS."

On the Eastern Wheel the only changes in order at present are with Gus Hill's "Midnight Maidens."

A corps of show doctors are busy with the organization at the Star, Brooklyn, this week.

SAYS HOUSE WAS PLANTED.

Etta Anderson, of the Bronx, is suing James and William Warrock for the amount involved in the purchase of the moving picture theatre at 1693 Washington avenue in the Bronx. Miss Anderson purchased the property from the Warrocks as an investment. She inspected the theatre at the invitation of the owners and found it packed to the doors. When she paid the purchase price, she says, attendance fell off and in a short time she lost \$1,000. She offered to sell the theatre back to the Warrocks for \$15,000, but they refused to consider the deal.

Now she alleges that the theatre was packed with free patrons when she visited it. The Warrocks enter a general denial.

VAUDEVILLE AT WORCESTER.

Worcester, Mass., Nov. 13. The Poli house will not continue with stock, but will revert to the pop vaudeville policy Monday, playing against Poli's big time house here.

WATSON'S OWN SHOW AND HOUSE

Billy (Original) Watson, the Western Wheel manager, is in his own house now. Yesterday Billy and his "Beef Trust" show made their first eastern appearance of the season at Watson's new theatre, the Orpheum, in Paterson, N. J.

As Watson was forced to take to the road with his company July 29 last, he had not seen the house since it was completed. While the "Beef Trust" was away, the Orpheum opened Aug. 17 with another Western Burlesque Wheel attraction.

Watson's Orpheum is a "split week" on the Western Wheel, with the Columbia, Scranton, Pa.

SHOWS RE-CLASSIFIED.

The shows of the Western Burlesque Wheel are being re-classified. "The Cherry Blossoms" (Jacobs, Lowrie & Butler) has been reported on a second time by the censorship committee, and by vote of the Governing Body placed in the No. 1 division. This lets it in for the new \$1,400 weekly guarantee. T. D. Dinkins' "Yankee Doodle Girls" has been moved up a peg from the third to the second division and "The Bohemians" is now in that division.

The censors will witness "The Girls of the Folies Bergere" this week and report upon it. "The Stars of Stage-land" will also undergo inspection.

SIM LOOKING SHOW OVER.

Sim Williams is not with his show in Brooklyn this week. He left Monday for Kansas City to look over "The Rosebuds," in which he has a half interest. The La Belles is a new act with the latter organization. It joined Monday in Kansas City.

NO MORE SHOW LEASES.

It is said that there is no Western Wheel burlesque show out this year under the old leasing system at \$100 a week. The directors this year ruled that the leasing system was a detriment to the quality of the shows, much in the same manner that property runs down when operated by an absent landlord.

The idea of the change was that the lessees of the shows if permitted to spend the fixed rate of \$100 a week on their shows would improve their quality sufficiently for the franchise holders to get their profits through increased business at the box-offices of the theatres they control.

Miner's "Girls of the Jardin de Paris" is being run by Frank Weinstock under this arrangement as is "The Girls from Reno."

REN SHIELDS GETTING BETTER.

Full recovery looks most favorable for Ren Shields, the humorous writer for the stage, who suffered a nervous breakdown last spring. Mr. Shields is still at his home in Freeport, Long Island.

From acquaintances who have called upon him there, the report comes that "Ren" is rapidly whipping back into form, proven by his bright quips as of old and a disposition to mix up in current affairs.

THE WAIL OF THE HICK By JOHN J. O'CONNOR.

(Wynn.)

"I suppose you'll all be surprised to hear that me and the Cribbage Kid has made up our minds to blow this country and take a slow boat for the other side, but it's on the dead level. Holy Jingo, the way they juggle a guy over here is somethin' fierce. Last week I floats into an agent's office out in Chi and asks the bloke for a split week to break my jump in here to New York and the red-nosed rummy has the nerve to offer me a three-way ride takin' in Mount Carmel, Wheeling and Tuscarora, La. I suppose he figured we'd swim up from Tuscarora to New York by way of New Orleans.

"You know we don't have to play that kind o' stuff to get home, at least not while there's fifty-eight railroads runnin' through freight trains between Chi and New York. Well, to get back to this foreign idea, it certainly looks like the candy to me. A coupla weeks ago we was playin' some independent time out around Chi, playin' the houses on the percentage gag, us takin' all that the manager didn't want, and we meets a bloke on the bill what just came back from England. He was a seedy lookin' guy, but he had the dope on that English thing all bottled up.

"That night I puts the proposition up to the kid and he takes to it like an old time sniffer to a dime's worth of snow. We counts up the bankroll and finds we just got enough for two passage tickets, but one will have to ride down with the undesirables. I gets the Kid under the influence of an armful of bottled beer and then I starts to salve him up about how good he was playin' character parts. He begins to swell up and when we're through he says he can play a 'wop' character better than the guy that wrote it and when I see he's safe I makes a bet that he couldn't play it good enough to fool the customs guy.

"Right away the poor boob insists that he makes up like a Dago and rides over in the steerage and, bein' his pal, I wouldn't interfere with his plans for the world. And now it's all set. I'm to ride second class up with the high-brows, and the Kid is to cross over with the yeggs what carry their outfit in a blanket on their backs. We got a pair o' ducats on one o' them eighteen-day boats, and if nothin' happens we'll get into England.

"We leave in a few days and as soon as I get used to bumpin' my head against the roof o' my little cubby-hole I'll tear off a coupla yards o' information about how the goin' is. The Kid is goin' to smuggle over a little hop to use on the boat, and we're kinda leary about the inspector gettin' him, but when he's got that Dago outfit on him, no one will suspect.

"Anyhow, them custom fellas are a bunch o' simps. Why they couldn't catch a cold on a frosty mornin' if they stood outside of an icehouse with nothin' on but a pair o' B. V. D's. Look for the big letter from the boat. I'm goin' to keep you posted on what we do, cause when we come back we're comin' on one o' them iceberg smashers what set you back two hundred soldier boys for a seat check alone."

"THE SKIRT" SAYS

SPEAKING OF WOMAN, MOSTLY

A young man about town was showing the sights to a party of visitors a few nights ago. His tour included a visit to Reisenweber's. The party sat downstairs where a troupe of colored singers holds forth. One sang rag-time to the entertainment of the visiting party, but when a young woman sitting with a man at one of the tables called the singer over to her table and spoke to him, the Girl from Mobile, who was in the visiting party, looked shocked. When the same young woman got up and walked to the piano and with the colored singer bending over her shoulder, ran over the number, the Girl from Mobile, could contain herself no longer. She began to hiss. The young man about town clapped a swift hand over her mouth and the other diners became interested. The man companion of the girl at the piano looked daggers at the Girl from Mobile and the man about town moved his chair back to be ready for a threatened clinch, but there was no bloodshed.

"Fads" among actors are becoming quite pronounced along Broadway. The latest and most glaring is a green-suited young man who may be seen in the middle section of the city with "Bernard Granville" on his coat collar. It is whispered the young man is Mr. Granville's valet when not otherwise engaged. Many actors have their names stretched across the doors of their automobiles. One facetious comedian, commenting upon the new vagaries of the professional, says he will soon wear an illuminated evening dress shirt, upon which will be emblazoned "Go to Blank Theatre NOW and see John Doe."

The crowd at Rector's had a quiet laugh the other evening upon a young comedian returning there in evening dress within six minutes after leaving the room. He first arrived in a sack suit from the theatre. Wagers were made how many times the youth could change his clothes before the restaurant closed.

When a musical comedy production was about to close recently, several ladies of the chorus (including some of the chorus men) held a "Curse" meeting. They gathered in a large room, burnt candles and called down maledictions upon the object of their wrath, a well-known woman star. It is some honor in the present times to have the ladies of the chorus (including some of the men) hate you. Amounts to almost a certificate of purity, from what I hear.

The divorced wife of a prominent real estate and theatrical magnate is now a member of the company of a prominent male star playing on Broadway. Assiduous court is being paid her by the star and also a local house manager, whose wife divorced him a few years ago. The ex-wife of the real estate man and the ex-wife of the house manager were chums and the star and the house manager are pals, both members of the Lambs. Nobody

seems to know just how it will all work out.

In the advertising matter for "All for the Ladies" (Sam Bernard) will be an affidavit by Melville Ellis that the gowns decorating the show girls of the production cost from \$350 to \$700 each. Mr. Ellis is the designer of the dresses. He likewise planned the scenery of the piece, to assure harmonious relations between the settings of costume tones. Peculiarly enough, Mr. Bernard, in the show, plays a designer of women's clothes, who is a genius at it. The "genius" for mapping out "clothes" would just fit Mr. Ellis, as a real life caption. At all the dressy Shubert plays I have seen, Mr. Ellis' name is always on the program as the dress builder.

Margaret Greene's new white charmeuse gown in "Ready Money" (of which she is the leading woman) is a most perfect creation—a model of simplicity, all the drapery radiating from one pink rose at the waist line. The back of the gown is a study in beautiful folds, and the entire effect of the ivory white material serves to bring out the dark beauty of the wearer, who is a composite of Maxine Elliott and Mary Mannering in their younger days.

MCCARRON HAS LIBERTY.

Pittsburgh, Nov. 13.

The management of the new Liberty Theatre, now building, has been turned over to John McCarron, who came here Tuesday to look after the completion and opening of the house. Col. E. J. Allen is building it on the site of the burned Academy of Music.

The Liberty will seat 1,200 and open in January. The policy will be vaudeville, booked by Mr. McCarron independently.

AVIATING INTO VAUDEVILLE.

Chicago, Nov. 13.

Jimmie Ward, the well-known Chicago aviator, who became nationally famous after successfully making a flight from coast to coast, has decided to spend some of his winter time in vaudeville and will shortly open in one of the local "pop" houses in a comedy skit called "The Aviator and the Girl," in which he will introduce his biplane, "The Shooting Star," which figured in the coast to coast trip.

Ward will be supported by Harrie Lee. Beecher Brothers are promoting the aviator's vaudeville debut.

"MILLION" CATCHES ON.

Chicago, Nov. 13.

"The Million" opened Sunday night at the Olympic to big business. The piece seems to have caught on at once and the indications for a good run.

Henry W. Savage presents the show, and the company is adequate.

Zach Harris has secured the southern and Pacific Coast rights to "The White Squaw," and will send the piece south early in December.

MATTHEWS TAKES THREE.

Chicago, Nov. 13.

Frank Rogers and W. D. Russell, representing the Grand theatre in Knoxville, the Princess, Nashville, and the Majestic, Chattanooga, were in Chicago last week arranging to shift their bookings from the Interstate office to that of J. C. Matthews. The three houses mentioned are east of the boundary line that divides the territory of the U. B. O. from that of the "Association."

All three houses have been playing the regular five-act Interstate road show, which usually opened in Nashville, going from there to Knoxville and then to Chattanooga, Charleston, S. C., Jacksonville, Birmingham and on through Texas. Both Charleston and Jacksonville are also east of "the Duma" line, but both the latter houses remain on the Interstate books.

Karl Hoblitzell, president of the Interstate circuit, is now in the south. At his offices no information could be obtained as to how the loss would affect their routing. Charleston would naturally be the opening point, but since the fare from Chicago to Charleston is in the neighborhood of \$25 it is likely that the Interstate will shift its opening point to Little Rock, Ark., heretofore its closing stand.

The Matthews office will commence supplying the attractions week of Dec. 2.

CAN'T OVERCROWD THEATRES.

San Francisco, Nov. 13.

Manager Grauman at the Empress was arrested Sunday night charged with violating the ordinance regulating attendance. The Empress held beyond capacity. He was released on parole for examination Thursday.

Other downtown theatre managers were warned.

GEN. FILM OFFICIAL QUILTS.

Boston, Nov. 13.

It is understood here that R. D. Mardson, general representative of the General Film Co. for New England territory, will retire from his present position within a few weeks.

MADE UP TO GET JOB.

Dramatic players say that nowadays the cry of managers for "types" when seeking applicants for either vaudeville acts or legitimate shows is working a hardship on them. They claim that a man may be perfectly able to enact a role but not look it when being engaged.

Charles Fischer was sent by the Chas. Goettler agency to the Irwin-Paige office in response to a call for a man for the latter's vaudeville offering, "The Little Shaver." On getting an audience Fischer was informed that he was not the "type." He asked them what particular "type" they wanted. Told they wanted a German character player with dialect, he went home and dug up a German disguise. Going back, he made up in one of the wash rooms of the Putnam building and then revisited the Irwin-Paige office. Telling then he had been sent by Goettler, he used the broken German accent.

Fischer was not only engaged on the spot, but given more money than he expected.

SHIFTED DATE REFUSED.

A suit to recover a week's salary involving the right of an agency to change the date of an act without notice, came up this week in the Municipal Court and was adjourned. Sam J. Curtis is suing the Consolidated Booking Agency.

The actor alleges that he engaged for a week at the McKinley Square and De Kalb Theatres. Later he was informed his McKinley Square engagement had been shifted to the 86th Street house. Curtis refused to accept the assignment, claiming it was not so stated in his agreement. The suit followed. Dennis O'Brien and M. L. Malevinsk, appear for Curtis; Henry Flugleman is the attorney for the Consolidated managers concerned in the action.

The 86th Street is considered "opposition" by the Loew Circuit. It is Curtis' contention that were he asked to play the house upon signing the contract, he would have refused to do either, and the change later was made without his knowledge or consent. The defense will be that the agency, after securing the contract, was privileged under its provisions to order the act into any theatre, provided any excess in transportation over that to the stand first named was paid by it.

FEATURE TURN SPRING-BOOKED.

A big act on the sheets of the United Booking Offices for appearance next April may not go through with the engagement, owing to opposition of the present managerial direction.

Raymond Hitchcock and Flora Zabelle are the couple who the U. B. O. believes will appear in vaudeville together. They are now with "The Red Widow." The arrangement was reached when Mr. Hitchcock induced his wife to retire from a proposed vaudeville debut in the late summer, to go on the road with him in his starring piece.

Cohan & Harris are their managers and the firm is said to be unalterably opposed to any of its famous players appearing in vaudeville. They withdrew Douglas Fairbanks from the variety stage for this reason, after a conference between the members of the concern.

O. HENRY DRAMATIZED.

Norman Hackett will try out a new play in Grand Rapids Nov. 21. The piece is a dramatized version of O. Henry's short story, "A Double Dyed Deceiver." Prof. Donald C. Stuart of Princeton University is the author of the stage version.

This is the second of Sydney Porter's short stories to reach the stage, the first being "Alias Jimmy Valentine." Associated with Mr. Hackett in the production are Genevieve Cliff, Herbert Fortier, Blanch Seymour, Ethel Hamlin, Malcom Bevins, Otto Kruger, Burton Robbins, Jack C. Gray, Al Phillips and Edward Sussdorf.

NEW PRODUCING CO.

Charles Richard Schubering and Charles Lamb have formed a new producing company with James S. Hammond, formerly of the John Cort executive forces, as business manager and publicity promoter.

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, Nov. 6.

We are in for another big dose of ragtime it appears. Encouraged by the success of the Ragtime Octette, organized by Albert de Courville at the London Hippodrome, there has been a sort of ragtime forage in the last few weeks. Everybody who can do a semblance of ragtime, either in singing or dancing, has been grabbed and put into a troupe. Vardon, Perry and Wilbur, who were in danger of losing their tour with the Variety Theatres Controlling Co. on account of the split, got a third man and three girls. In less than a fortnight's rehearsal, they had put together a little act and called themselves "The Ragtime Six." For the nonce they are headliners. A bunch of colored men are starting out with the Moss Empires, Ltd., at Nottingham Empire. They are American negroes who sing, dance and get the real lilt into things. They are called "The Real Ragtimers." Meanwhile The Ragtime Octette is going great guns. I saw a report from the local manager of the Birmingham Empire, in which he stated that in the whole course of his twenty-five years of experience in the music halls, he had never witnessed such a complete and remarkable success as these boys made. They recently got \$250 for one show at a West End dinner. The salary of the act in the provinces is close on \$900 a week, and the members of the troupe are under contract for a term of two years. What with the ragtime boom, the revival of minstrelsy and the predominance of ragtime in the pantomimes, the British Isles will presently be swept from end to end with syncopation.

A crusade commencing against "bedroom sketches" and "disrobing acts" is said to have the Bishop of London at its head. The story goes that some Puritan challenged the Bishop by telling him that on ecclesiastical property in London performances were being given which reflected great discredit upon the entertainment promoters and those who owned the land on which the offending theatres stood. Gaby Deslys seems to have started things, and it is stated that the Puritans are now simply looking for a scapegoat on which to hang a good deal of trouble.

An exquisitely conceived dumb show sketch, called "The Mystery of Music," was put on at the Alhambra this week. It is exquisite, because of setting and dressing.

The Variety Artists' Federation, seeing the possibilities of the extension of the vaudeville field in South Africa and Australia, have prepared a draft contract which will be submitted first to the South African companies. Artists are advised to have definite information on certain points, which in-

clude the dates on which he leaves and arrives back in England; how many days will be lost in travelling, both on land and sea, for which there will be no payment; whether he is to travel both ways by mail or intermediate steamer; exactly how many weeks and days he will be actually working, and how much money he will get for that work. In some instances recently these particulars have been missing, and other details which might have been of use to the artist making this big trip have been, to say the least, hazy.

There have been a surprising number of deaths in the ranks of the variety profession in England this fall. In addition to Henry Kraton, Madame Borelli, Frank Bostock, and Tom Shaw, the agent, the death of Alf Lotto is reported. Lotto was a member of one of the best known trick cyclist troupes.

The Glasgow Pavilion has paid a dividend of fifty per cent., free of income tax, for the half year ending Oct. 31.

The new agency by-laws recently issued by the London County Council, placing extraordinary restrictions upon agents, are to be the subject of a Parliamentary discussion. The absurdity of having one law in regard to agents in London and another in the country is apparent. A number of agents preferring not to conform to the London County Council regulations and to take out licenses have gone into the country where they have offices. They come to London to do their business but are not liable to the restrictions of the men who have offices in London.

Pauline is at the Hippodrome, Southampton, this week, on sharing terms.

Frank Hartley was married to Miss Gee of the Musical Gees, before returning to America last week.

Ella Retford has been engaged for the principal boy at the Grand theatre, Leeds, and Clarice Mayne as principal boy of the Theatre Royal, Leeds. The day of the female principal boy is undoubtedly waning. The demand at the moment is for nice looking young men who can sing, dance and generally comport themselves after the fashion of a princely hero. At Drury Lane a tenor singer will play the part, usually allocated to a woman, that of the prince, whilst at the first of the pantomimes, at the Theatre Royal, Glasgow, the part of the prince will be played by a handsome young man named Fred Barnes, who recently introduced to English audiences Irving Berlin's "Fiddle Dee Dee."

PARIS

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

Paris, Nov. 5.

A site has been purchased in the Rue de Berri, near the Champs Elysees, by Paris Singer, the American, for the new theatre to be constructed for Isadora Duncan. It is to be ready in 1914. The building will be an imitation of an ancient playhouse, and popular prices will rule. Miss Duncan intends to mount Greek tragedies, while the pupils of her school will form the chorus and ballet.

Sacha Guitry will remodel the Mathurins theatre, and open it as his own house, to bear his name, next season.

There is a movement for the re-establishment in France of stage censorship.

and there is the usual flirting, as in scores of other pieces. The story of a moral wife who is almost deceived by her husband, how she brings the lovers face to face, and finally forgives, is told brilliantly, but there is something lacking. It is enthusiasm. Although the subject is risky, but handled with tact, it is not sufficient to entertain throughout the whole evening.

Bruneau has written the music of the new ballet "Bacchus" produced at the Opera Oct. 27, and he has done better. Perhaps he did not appreciate the story prepared by Felix Naquet. Bacchus, as portrayed by Euripides, visits Thebes and, arrested by king Pentheus,

Have Your Address in VARIETY!

VARIETY will inaugurate (upon receipt of sufficient applications), an Address Department, to be printed in every issue. Changes may be made weekly. Where a route is preferred to a permanent address that may be inserted instead.

The total charge will be \$5 yearly, name and address or route to occupy one line. Where bold face type is desired for the name, the charge will be \$10 yearly.

All players, managers and agents in every branch of the profession are eligible to this department.

Owing to the large number of names carried in "Bills Next Week," the Vaudeville "Route" department in VARIETY has been discontinued.

Applications should be accompanied by the permanent address, or route, whichever is preferred, and remittance for the proper amount, \$5 for name and address only, or \$10 for the same, with name in bold face type.

It is aimed to make this department the most complete and reliable theatrical directory ever published.

It is fully recognized that some houses are assuming too much license in the kind of productions placed before the public, and the attacks on public men in revues have long been a scandal.

Although I may be the only one in Paris to say so openly, I am fain to declare that "Bagatelle" at the Comedie Francaise is somewhat a failure, as a good play, but will draw for a time all the same. Herveau has written such charming pieces, that no Parisian would now acknowledge that his latest comedy is not delightful. Thus from the box office point of view, this comedy is a success. Bagatelle is the name of the mansion where the plot develops. Society as represented here

is imprisoned. The bibulous god, however, escapes by raising a storm, causing the prison walls to break down. Then seated on his throne on Mount Cithaeron Bacchus presides over an orgy, in the midst of which Pentheus appears and attempts to kill his enemy, but is himself stabbed to death by attendants. Mmes. Johnson, Zambelli, Urban and Couat danced the principal roles, but the ballet is nothing much.

The Lziganes, who discourse ragtime in the Parisian cafes are dissatisfied with their pay, and are agitating for an increase. They have fixed 8 frs. (\$1.34) per day for ordinary musicians, and 10 frs. (\$1.93) for first violinists.

Willard Simms Co
Carl Demarest
Arbi Ori Co
4 Londons
Deluxe Comedy 3

Lowell, Mass.
KEITH'S (ubo)
Conroy & Diving Girls
Harry Breen
Carl Stanton Co
Martin & Courtney
Jerome & Lewis
Rass & Hane
3 Nolan Sisters
Langstaff & Haaker

Memphis
ORPHEUM
"Puss in Boots"
Harry B Lester
J. Mowatt
Kaufman Bros
McCormick & Irving
Pope & Uno

Milwaukee
MAJESTIC (orph)
Virginia Harned Co
"Girl from Milwaukee"
Stewart Sis & Ecsts
Lord Roberts
Katie Gultin
Edna Luby
Alkin Whitman 3
EMPRESS (sc)
(Open Sun. Mat.)
Patty Bros
J. J. Corbett
Lucille Savoy
Manning Twins
Chas Deland Co

PAUL NEVINS and RUBY ERWOOD
Next Week (Nov. 18), Shea's, Buffalo.
Management, Max E. Hayes, United Time.

Montreal
ORPHEUM (ubo)
"Concealed Red"
"The Courtiers"
Lillian Shaw
Marshall Montgomery
2 Jonleys
Reisner & Gores
Revolving Collins
FRANCAIS (loew)
Willard & Willard
Helen Primrose
Colonel Fred
Wallace & Girls
Ines
The Browns

Minneapolis
ORPHEUM
(Open Sun. Mat.)
W C Fields
Mrs Gene Hughes Co
Caesar Neel
Barry & Wolford
French Girls
Grover & Richards
John Higgins

ZELDA SEARS AND CO.
Next Week (Nov. 18), Keith's Cincinnati.
Direction MAX HART.

UNIQUE (sc)
(Open Sun. Mat.)
Les Jardys
Moore & Elliott
Marie Stoddard
Grant Gradner
Nick's Skating Girls

Newark
PROCTOR'S (ubo)
Winser McCay
Herman Timberg
Earl & Curtis
Hal Stephens
Campbell & Yates
La Crandall
Tehow's Cats
Chadwick Trio

New Haven
POLI'S (ubo)
"Trained Nurses"
Avon Comedy 4
Morton & Glass
5 Martells
Alexander & Scott
Bush Bros

CHAS. and FANNIE VAN
This Week (Nov. 11), Temple, Hamilton, Can.

New Rochelle, N. Y.
LOEW (loew)
Tilford
Thomas & Hall
"Naked Truth"
2d half
Fiddler & Shelton
Em Francis & Arabs
(One to fill)

New Orleans
ORPHEUM
Bert Leslie Co
Exposition 4
Lydia Barry
Simondet
Von Ness Troupe
Carson & Willard
Bogert & Nelson

Oakland, Cal.
ORPHEUM
(Open Sun. Mat.)
Marie Galvany

Howard Ferguson & Nthine
Lee Marco Belli
Harry Atkinson
The Astaires

PANTAGES'
(Open Sun. Mat.)
Minstrel Mias
Red Freeman Players
Howard Langford
O'Neal & Wainsley
Zara Carmen Troupe

Ogden, Utah
ORPHEUM
(Nov 21-23)
Mack & Rambeau
Lockhardt & Leddy
Gautier's Toyshop
Mary Elizabeth
(Two to fill)

Omaha
ORPHEUM
(Open Sun. Mat.)
Ethel Barrymore Co
Milton & De Louie
De Witt Burns & To
McIntyre & Hardy
Bouding Pattersons
Ethel May Barker
Lowe & Devere

Philadelphia
KEITH'S (ubo)
Saton Trio
Helen McMahon Trio
Henshaw & Avery
3 Lyres
Julius Steger
Watson & Santos

Portland, Ore.
ORPHEUM
Florentine Singers
Adrienne Augarde Co
Ed Morton
Goldsmith & Hoppe
Herbert's Dogs
Chas Drew Co
Flying Martins
Collier & De Walde
Beaus & Bells
3 Sea Bros
George Garden

Pittsburgh
GRAND (ubo)
Blanche Walsh Co
Ralph Smalley
Morgan Ball & Morg
Kenney No & Platt
Marie Fenton
(Three to fill)

Portland, Ore.
ORPHEUM
Florentine Singers
Adrienne Augarde Co
Ed Morton
Goldsmith & Hoppe
Herbert's Dogs
Chas Drew Co
Flying Martins
Collier & De Walde
Beaus & Bells
3 Sea Bros
George Garden

Regina, Can.
ORPHEUM
(Nov 18-19)
(Opening of house on
Orpheum Circuit, go-
ing from Regina to
Calgary, to Edmon-
ton, to Spokane)
Galloway Kaufman Co

Providence
KEITH'S (ubo)
W L Abington Co
Laura Guerite
Rube Dickenson
Texas Tommy Dancers
Max's Circus
Dr. John Bowker
(One to fill)

Providence
KEITH'S (ubo)
W L Abington Co
Laura Guerite
Rube Dickenson
Texas Tommy Dancers
Max's Circus
Dr. John Bowker
(One to fill)

Regina, Can.
ORPHEUM
(Nov 18-19)
(Opening of house on
Orpheum Circuit, go-
ing from Regina to
Calgary, to Edmon-
ton, to Spokane)
Galloway Kaufman Co

Rochester, N. Y.
FAMILY (loew)
Fouchere
Smith & Zito
Agnes Colleen
George Clay
Jack Altman
Eddy Family

Rockford, Ill.
ORPHEUM (wva)
Roberts' Raits, Cats
J War Keane Co
Old Sold Fiddlers
Tom Gillen
Waterbury B & Tenney

Rockford, Ill.
ORPHEUM (wva)
Roberts' Raits, Cats
J War Keane Co
Old Sold Fiddlers
Tom Gillen
Waterbury B & Tenney

Rockford, Ill.
ORPHEUM (wva)
Roberts' Raits, Cats
J War Keane Co
Old Sold Fiddlers
Tom Gillen
Waterbury B & Tenney

2d half
Fred Griffith
Kelly & Pollock
"Dope Phlend"
7 Saxones
(One to fill)

Saginaw Mich.
JEFFERS (wva)
(Open Sun. Mat.)
Great Leon Co
Dooley & Sayles
Braun Sisters
LaVere & Palmer
DeMarest & Chavot

Sacramento
DPNBRCK (orph)
(Nov 20-23)
Ethel Green
Felix & Barry Girls
Gracie Emmett Co
Rayno's Dogs
David Kidd
Ombras Trio
Edwin George

St. Louis
COLUMBIA (orph)
Bertha Kallich Co
Low Sully
Von Klein & Gibson
Carroll & Fields
Venita Gould
Kelly & Laferty
Wolpert & Paulan
PRINCESS
Princess Mads
Thanksgiving Days
Don Barclay
Mather & Cable

St. Louis
COLUMBIA (orph)
Bertha Kallich Co
Low Sully
Von Klein & Gibson
Carroll & Fields
Venita Gould
Kelly & Laferty
Wolpert & Paulan
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PRINCESS
Princess Mads
Thanksgiving Days
Don Barclay
Mather & Cable

St. Louis
COLUMBIA (orph)
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Low Sully
Von Klein & Gibson
Carroll & Fields
Venita Gould
Kelly & Laferty
Wolpert & Paulan
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Princess Mads
Thanksgiving Days
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Twin City 4
Mabel Elaine
Gertrude Folsom Co
3 Kecey Sisters

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Le Clair & Sampson
Margaret Bird Co
Fields Bros

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Victoria, B. C.
EMPRESS (sc)
Early's Dogs
Eli Dawson
Morton Jewel Co
Brooklyn Comedy 4
"Number 44"

Washington
CHASER'S (ubo)
"Drums Oude"
Stuart Barnes
Robbie Gordone
J C Nugent Co
Du Callon
Oille Young & April
(One to fill)

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(One to fill)

"LITTLE MISS BROWN"—West End.
"MILESTONES"—Liberty (10th week).
"MIND THE PAINT GIRL" (Blime Burke)—
Lyceum (11th week).
"NEVER SAY DIE" (Wm. Collier) 48th St.
(3d week).
"OH, OH! DELPHINE"—Knickerbocker (8th
week).
"OUR WIVES"—Wallachs.
"PRINCE PAULO"—Park (2d week).
"READY MONEY"—Elliott (14th week).
"SHE SINGS TO CONQUER" (Annie Rus-
sell) 30th Street (2d week).
"SPOONER STOCK"—Metropolitan (65th week).
"THE AFFAIRS OF ANATOL"—Little (6th
week).
"THE ATTACK" (John Mason)—Garrick (10th
week).
"THE CASE OF BECKY"—(Frances Starr)—
Belasco (8th week).
"THE COUNT OF LUXEMBOURG"—New
Amsterdam (8th week).
"THE DAUGHTER OF HEAVEN"—Century
(6th week).
"THE GAMBLERS"—Harlem O. H. Stock.
"THE GOVERNOR'S LADY"—Republic (11th
week).
"THE HIGH ROAD" (Mrs. Fiske)—Hudson
(1st week).
"THE LADY OF THE SLIPPER"—Globe (4th
week).
"THE MERRY COUNTERS"—Casino (14th
week).
"THE RED MILL"—Academy (4th week).
"THE RED PETTICOAT"—Daily's (2d week).
"THE WALL STREET GIRL" (Blanche
Kong)—Grand O. H.
"THE WHIP"—Manhattan (2d week).
"THE YELLOW JACKET"—Fulton (3d
week).
"UNDER MANY FLAGS"—Hippodrome (12th
week).
"WHAT AILS YOU"—Criterion (1st week).
"WITHIN THE LAW"—Edging (11th week).
ZIEGFELD'S "FOLLIES"—Moulin Rouge (5th
week).

Chicago.
"MISS PRINCESS" (Lina Abarbanell)—
Garrick (2d week).
"BEN HUR"—Colonial (2d week).
"THE MILLION"—Olympic (2d week).
"BOUGHT AND PAID FOR"—Princess (5th
week).
"THE RED WIDOW" (Raymond Hitchcock)—
O. H. H. (7th week).
"THE GIRL AT THE GATE"—La Salle (12th
week).
"TAKING THINGS EASY" (James K. Hack-
ett)—Illinois (2d week).
"PRIMROSE & DOCKSTADER'S MIN-
STRELS"—American (3d week).
"FINE FEATHERS"—Cort (12th week).
"MILESTONES"—Blackstone (9th week).
"THE SIREN" (Donald Brian)—Chicago O.
H. (2d week).
"MY LITTLE FRIEND"—Studebaker (2d
week).
"YEARS OF DISCRETION"—Power's (1st
week).

Chicago.
"MISS PRINCESS" (Lina Abarbanell)—
Garrick (2d week).
"BEN HUR"—Colonial (2d week).
"THE MILLION"—Olympic (2d week).
"BOUGHT AND PAID FOR"—Princess (5th
week).
"THE RED WIDOW" (Raymond Hitchcock)—
O. H. H. (7th week).
"THE GIRL AT THE GATE

NEW ACTS NEXT WEEK

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

Marion Murray and Co. (New Act), Union Sq.

Thomas A. Wise and Co. (New Act), Colonial.

Hughie Jennings and Ben Smith, Hammerstein's.

Slayman Ali's Arabs, Hammerstein's.

Carmella Ponzella, Fifth Ave.

Leo April Lo, Orpheum.

Wood and Wyde, Alhambra.

Reine Davies.

Songs.

8 Mins.; One.

Union Square.

Miss Davies is billed as "The New American Beauty." If by "new" is meant a worthy successor to the much married Lillian Russell, who has now retired from the stage, the programming may be accepted as a reasonable one, devoid of exaggeration. The most rabid of misogynists will have to concede that she is one of the prettiest women on the stage. She sings sweetly, with a voice of pleasing quality, and does some graceful stepping. Added to this, there is a fetching gown for each vocal number. The simplest of the four is a white skirt and red golfing jacket, in which she made a most alluring picture. Following this, with an evening gown, she was greeted with an enthusiastic round of applause for the gorgeous representation of femininity. But Miss Davies' songs are all wrong. They are a quartet of published numbers that have been pounded to a pulp around here. It is a pity that her talents should be so dissipated on such material. Personally Miss Davies is quite all right. *Jolo.*

Flavia Arcaro.

Songs.

15 Mins.; One.

Fifth Avenue.

Flavia Arcaro, blonde and shapely, in snug black satin knickerbockers, white silk blouse and rakish floppy velvet hat, is a production all in herself. This rig went with the song, "I Should Have Been a Boy" and was the best of four numbers, thanks to the costume rather than the song. Not that the song made any difference. The picture was entirely satisfying. "Let the Sunshine In" was the opening number, an agreeable "cheer up" set of lyrics, capably delivered by the musical comedy player in an evening gown that represented the ultimate limit in wrinkleless fit. While the singer was changing to a hoopskirt affair, a man singer in one of the upper boxes burst into song. He sang the first verse of a ballad, in which Miss Arcaro later joined. Then came the "Tomboy" number and the knickerbockers, and, last, "Wonderful Girl," the singer wearing one of those shapeless kid dresses. This last was a painful anti-climax. By all means the "Tomboy" song should be the final number. The Fifth Avenue audience liked Miss Arcaro as well any other audience. *Rush.*

Minnie Dupree and Co. (2).

"The Man in Front" (Dramatic).

21 Mins.; Interior.

Union Square.

If "The Man in Front" is not a new idea, it comes so close to being original it may reasonably be classed as such. The first half of it is very conventional—probably designedly so—and then starts off at a tangent which begins to be interesting. The final few minutes are, however, a surprise. Dramatic critic, his wife and a male friend have just dined. Critic is about to leave for the theatre to review a new legitimate attraction. Before going he decries, with conventional cynicism, the lack of daring on the part of playwrights to depart from the beaten path—cites the usual triangle situation in dramas and complains that in every instance the husband becomes indignant with the wife and lover when he discovers he has been betrayed. After he departs it is immediately made clear that wife and friend have been conducting an intrigue for two years past. Friend is ill at ease and finally blurts: "I'm going to be married." "And how about me?" cries the wife. Here is a very natural scene in which they upbraid and accuse each other. While still insisting, wife finally says: "Who is she?" He tells name. "That child—that innocent little girl with the doll face." She still loves the man and says: "If it's only a home you want, we'll go away together," etc. Husband returns (the premiere of the play had been postponed and they pretend to be playing cards. Wife says to husband: "Walter's engaged." Husband pours out drinks and says: "Come, drink to it." She faces husband and replies: "I won't, because Walter's been everything to me." Husband raves, chokes lover, demands he sit down and write to his fiancée's father: "I cannot marry your daughter because I betrayed my friend's wife." Husband then declares: "I'll throw you both out in the street." Here comes the total surprise twist to the playlet. Wife laughs uproariously: "We fooled you—just to prove to you that the cynical critic is just like all other husbands." He mops his brow and exclaims: "Betty, you're a second Duse!" With fiendish cruelty the wife puts over a final wallop on the man who sought to discard her. "The funnies: part of it all is that you should think he's engaged to that girl. Whenever you hear he's engaged to her you may believe all the rest of the story. Get me the wine now. A toast—to Walter, the bachelor." They start to play cards as curtain descends—lover crestfallen, wife triumphant in her cruel revenge, husband complacently oblivious. The two men are played by Arthur Maitland and James Cooley, neither of whom was for a single instant inspired by the tensely of the situations. Minnie Dupree as the wife was wholly competent, not once finding it necessary to resort to "heroics" or "fireworks" to project across the footlights the tumult of emotions the characterization calls for. *Jolo.*

Johnny Ford.

Dancing and Talk.

19 Mins.; One.

Union Square.

Johnny Ford has his own accompanist at the piano, Roy Barton—and a mighty good one, too. Opens in dress suit with recitative song. Pianist plays a popular medley while Ford changes to "rube" youth, with no hirsute facial adornment. He seats himself in front of the leader and sings a foolish ditty in what might be Volapuk language; but it was genuinely funny. He follows this with his inimitable (the word "inimitable" is used advisedly because no one can quite compare with Johnny Ford for eccentric stepping) complicated dancing, pausing every now and then to put over a "gag," mostly of the Frank Tinney creation. Instead of asking the questions of the regular leader, as does Tinney, Ford asks them of his own pianist. He even goes so far as to use: "You must ask me why." The combination of Ford's dancing and the Tinney monolog ought to be a felicitous vaudeville alliance. It can't possibly fail. *Jolo.*

Leon Kimberly and Halsey Mohr.

Singing and Talk.

14 Mins.; One.

Fifth Avenue.

A piano, two chairs and a table and a backdrop showing a club smoking room, are all the props Kimberly and Mohr need for a novel singing and talking arrangement, in which there is actually some continuity and sense. The pair put up the background and work their songs and talk into actual semblance of a dialog between two real clubmen. But they confine themselves closely to a singing specialty, and let the audience use its imagination to supply sketch details. The two men are singers and they have the good sense to sing without trying to "act out." One of the men enters talking to a crowd of poker players off stage. He moves to the piano as the second clubman enters. They shake hands and start a conversation that runs into a song as they talk. The second clubman has given up clubdom and bachelorhood and the songs and talk that follow bear on the envy of the first clubman for his ex-chum's happy lot. The offering was an unqualified success at the Fifth Avenue. *Rush.*

Apollo.

Violinist.

14 Mins.; One.

Fifth Avenue.

Apollo is scarcely that in appearance, but is a "boy wonder" of agreeably youthful appearance. Appearing in black velvet knickerbockers, white lace collar and silk stockings to emphasize his youth, he plays several rather long, heavy selections. The Fifth Avenue audience took these on faith, but the player redeemed himself later in the eyes of vaudeville regulars by running into several capital ragtime numbers. The pose of boy phenom helped Apollo considerably. He was on "No. 2," and in that position did extremely well. *Rush.*

NEW SHOWS NEXT WEEK

Initial Presentation of Legitimate Attractions in New York Theatres.

"What Ails You"—Criterion (Nov. 18).

"The High Road" (Mrs. Fiske)—Hudson (Nov. 19).

"Broadway to Paris" (Gertrude Hoffmann)—Winter Garden (Nov. 20).

Mabel and Dora Ford and Co. (6).

"Legends of Mythology" (Panto).

20 Mins.; Full Stage (7); One (5); Full Stage (8) (Special Sets—Woodland—and Special Drop).

Hammerstein's.

"The Two Ford Girls" are ambitious young women. Former members of The Four Fords, renowned for ensemble hard-shoe dancing, the two sisters of that family quartet return to vaudeville in a classical dancing act that is an expensively and extremely well-mounted production. The three scenes are set in the woodland. Two are in the full stage. To allow of the setting and also changes of costume by the Misses Ford, the centre scene is in "one." The opening set is attractive, and the final scene, striking. This envelops the pretty story of Narcissus, the beautiful youth who fell in love with himself upon seeing his image in a pool. The story is carried out in pantomime, to the death of Narcissus (Dora Ford) by drowning in the water that reflected him, while Echo (Mabel Ford), who vainly loved him, falls sobbing to the ground, surrounded by the six Grecian garbed misses of the chorus. Scene one is of Vertumnus, Pomona and the Dryads. It is a Nymph number. Whoever selected the fable of Narcissus, the handsome, and cast Dora Ford for the role, had a happy thought. Miss Dora is the beautiful boy, in form, looks and appearance. She is a delight to the eye. Miss Mabel as the girl in each part was becomingly costumed, and did nicely with the pantomiming, also dancing, that was apportioned to her. The Ford girls danced only the rhythmic, with the graceful gestures we have been led to believe are imbedded so deeply in this style they cannot be left without. Miss Dora's splendid "boy" did much to assist her pantomimically, and she is a tower of strength to the turn. The chorus girls fitted into the picture through supplying a background, though their movements had not sufficient variation. In the floating or fleeting dancing attempted by the Misses Ford, they at least display aptitude. Natural dancers, it would seem all the Ford girls need is competent direction. They have left the buck and wing. Please, Mr. Manager, let them remain away. The turn was staged by the Ford girls. The pleasant incidental music was led by M. Salvati. As a "sight act," the Fords have a number that compares most favorably with anything those "dancers" of the past who gained fame on nudity put forth. And the Fords and their girls and their dances are pretty, sweet and wholesome. It held the Hammerstein audience Monday evening, opening after intermission, and was liked. It will not be a sensational number, but the Ford girls have an act that is really worth while. *Stine.*

New Acts in "Pop" Houses

Washington Band (13).
Instrumental.

23 Mins.; Full Stage (2); One (3); Full Stage (18), Special Set.
125th Street.

Three men, attired as gondoliers, walk on, one with violin, one with mandolin, third with guitar, followed by woman, who sings in Italian an operatic selection. Scene represents Venice—or more properly, is supposed to. While she warbles and they play, the inevitable gondola "glides" past in "three." Drop is lowered, woman sings in "one." Drop is raised, disclosing brass band of twelve pieces in Colonial costumes and white wigs. They play one number marching about, after which conductor emerges and leads. Most have no make-up on and look ghastly. Two diminutive players look like women, and probably are. They finish with "The Spirit of '76" tableau. A careful and painstaking lot of instrumentalists, with no brilliancy. There is not enough "hokus-pokus" in the act to lift it out of the small time.

Jolo.

Evans and Vidocq.

Talk and Songs.
16 Mins.; One.

American.

Evans and Vidocq in black and white put over an amusing talking act framed up along good old lines. Vidocq (formerly of Haines and Vidocq) is in white face as the straight and makes a good foil for Evans. They open and close with a song. It is not necessary. Neither has a singing voice and they should devise some sort of a sketch structure to get them on and off, without vocalizing. Otherwise the act frames up very well for a good laughing turn next to closing in the pop houses.

Dash.

Mayer and Froma.
Songs and Crossfire.

9 Mins.; One.
125th Street.

Girl enters amateurishly and sings something about the "stars last night." At finish she starts it all over again when loud hammering is heard. She stops the music, orders drop raised and drags out "stage carpenter." Comedy talk. She makes him sing and gets stage hands to walk across with a din. "to get even." Eventually he sings a comedy song. More talk. Finish with a "goblin" number. Small timers.

Jolo.

Carroll and Kathryn McFarland.
Singing, Dancing, Talk.

13 Mins.; One.

Classy appearing man and woman open with fast song and a few steps, as college boy and girl. She changes to gown, he to white flannels for song and talk. Another change to eccentric make-up, she a bucolic old maid, while he essays a "Rube" constable. In this they descend to horseplay, using "gags" and talk that belong to others and giving poor characterizations. Appear to be a talented pair, bubbling over with life and vital force, with little vaudeville experience. If this summary be correct, they are making a false start by beginning with plagiarism.

Jolo.

Corcoran and Stone.
Songs and Talk.

12 Mins.; One.
American.

Corcoran and Stone are a mixed two-act (not using a bench). Talk makes up the first portion and were it of a high class brand the couple would be in right. It might be a good idea to state openly and for all time that punning is acknowledged the crudest wit. Corcoran and Stone do some punning and quite a little talking at random. The girl, a tall blonde, wears a stylish and becoming white tailored suit, later changing to a pretty dress of pink. The man does not look classy enough for her. He should change to evening dress to meet her half way at the finish. At present on the looks of the blonde alone the act can stay in the pop houses, but it will have to improve if they wish to remain, for the pace there is growing at such a pace that there is very little difference now between big and small time.

Dash.

Coogan and Watson.

Roller Skating.

12 Mins.; Full Stage.

Hurtig & Seamon's (Nov. 10).

Old style tramp comedian with red nose, baggy trousers, silk hat and huge rhinestone horseshoe adorning red-striped shirt. A statuesque woman does "straight" for him. After a few moments of "sketch" talk, she "persuades" him to don rollers for comedy falls. She puts on a bear skin and skates, and they do a "bear" dance, finishing with buck dance, still on the wheels. Small timers.

Jolo

Penn State Trio.

Singing and Dancing.

18 Mins.; One (7); Full Stage (3); One (8).

Hurtig & Seamon's (Nov. 10).

Two boys and a girl. After a smattering of dialog, singing and stepping, then "How would you like to go on the stage? Very well, meet me here in a few minutes and we'll have a rehearsal." Then follows a ballad by the tough, a tambourine dance by the girl, fast wooden shoe dance by the straight, song and talk by tough, finishing with two boys as scarecrows to girl's "kid" make-up, for eccentric dance. Good small timers.

Jolo.

Al Derby.

Bag Puncher.

11 Mins.; Full Stage.

Grand O. H. (Nov. 10).

Al Derby is a bag puncher. He gives the bag a good workout, an exhibition much along the lines of numerous other bag punchers. Derby shows long practice. Where bag punching has not lost all of its novelty, Derby will get attention.

Mark.

Marsh and Ellwood.

Songs and Talk.

8 Mins.; One.

Grand O. H. (Nov. 10).

Marsh and Ellwood lose five minutes before they get any attention, by useless talk about the young man losing an election bet. The woman enters in a wheelbarrow. The dialog is very threadbare for New York. The act can best be classed as of the pop house variety.

Mark.

Brown and Jones.

Singing and Dancing.

14 Mins.; Full Stage.

City.

Two colored people attempt to put over an entirely polite singing and dancing act. They are not altogether successful. American audiences seem agreed that colored entertainers must be funny and do not take kindly to them otherwise. The woman has a high note that she works overtime. Also she wears clothes that would pass in a Shubert spectacle. This and a few listless dancing steps make up her contribution. The man wears evening clothes and dances too, but rather in the polite ballroom style than as a specialty. A two-minute session of eccentric dancing would have done wonders for the act. It received mild applause on the strength of the woman's high note.

Rush.

Martin and Clair.

Dancing.

9 Mins.; Full Stage.

City.

Boy and girl, both nice looking, have put together a loose dancing routine. They open with the girl in Greek draperies attempting one of those Isadora Duncan arrangements, the man, in black velvet and white frilled blouse, assisting in posturing. The man does a single dance and the girl follows with toe dancing and legmania. The finish the man announces as "A rag-time Apache dance." This brings the girl forward in long skirts and the young man in evening dress. They attempt a whirlwind dance with only fair success. The pair should practice more speed. As they are equipped they class as a light small time number.

Rush.

Emmett O'Reilly and Co. (2).

Comedy Sketch.

17 Mins.; Three (Interior).

Grand O. H. (Nov. 10).

The characters are a bashful young man, his sweetheart and a friend of theirs, who disguises himself as the girl's aunt in order to win a champagne bet with the timid lover. The bashful youth does a lot of jumping around the stage before he finally nerves himself to the point of proposing. O'Reilly plays the maiden aunt thing for the comedy finish. The act caused much laughter at the Grand Sunday. O'Reilly could help matters by lopping off about four or five minutes and still retain the full value of the comedy. Bound to get laughter in the pop houses.

Mark.

Gardner Family (4).

Singing and Dancing.

14 Mins.; Three.

125th Street.

Young man and woman stand in the rays of the "spot" and assume a series of poses illustrating the words of a song rendered by another woman in the dark. Man finally takes up the melody. Girl singer and another young man offer a ballad and a few steps. First girl who posed and didn't sing appears in "kid" make-up with her partner as a dog. Some alleged comedy. Excellent act for an amateur entertainment.

Jolo.

Billy Kinkaid.

Juggling.

17 Mins.; Full Stage.

American.

Billy Kinkaid starts out like a house afire but gradually the department gets the better of the blaze and at the end of fifteen minutes, it is under control. Working in Scotch kilts with the orchestra playing lively Highland tunes, the specialty is attractive at a flash. The juggling, however, is very light and the accompanying comedy not any better. For a finish Kinkaid strips to fleshing and indulges in some heavy weight juggling, probably better than it appears to the audience, but still it serves for little and only slows up the turn. Kinkaid should stick to the small stuff and try to extend his Scotch and comedy. The act might be cut down also. Opening the show on the roof he did well enough and ran continue along about in the same place.

Dash.

Mack and Vincent.

Singing, Crossfire.

12 Mins.; One.

86th Street.

Straight woman, red-nosed and green-suited man. Woman sings "My Hero" (they still do it); man sticks out his head and cries: "I'm next." Then to make sure that the gags are all old they pull "You ate soup and soup and soup," "Watt Street," etc. Finish with rag duet. Cannot possibly hope to advance with such material.

Jolo.

William Morris and Co.

Comedy Sketch.

17 Mins.; Full Stage (Interior).

City.

William Morris and Co. have a comedy sketch without startling novelty, but with plenty of the sure fire laughing material that the pop audiences appear to find amusing. The Morris play easily, despite the fact that their vehicle seems to call for rough methods, and they get their laughs with a certainty which would argue that they have been playing it for some time.

Rush.

Cathrine Robertson.

Songs.

11 Mins.; One.

125th Street.

Coon song with double syncopated accompaniment. Comedy song having a "souse" monolog in first verse and shop-girl monolog in the second. Third number "Society Bear." Attractively buxom young woman, with no talent to recommend her. On looks and self-assurance, however, should go through nicely on all grades of small time.

Jolo.

Emerson, Sommers and Co. (1).

Farcical Sketch.

13 Mins.; Interior.

86th Street.

An old-fashioned slapstick farce. Husband, a "hot sport," returns from an all-night debauch in dress clothes. Wife goes to visit mother, actress visits hubby, wife returns and catches them. Cast about on a par with the sketch.

Jolo.

(Continued on Page 25.)

NEVER SAY DIE.

And Willie Collier in all probability will not have to. His new production, shown at the 48th Street theatre Tuesday night for the first time, promises to be a high class life insurance risk as Broadway theatrical hazards go.

In the first place Mr. Collier has an enormous personal following, a following that amounts almost to a clique in its loyalty, and in the second place there is just now manifest in the popular taste a decided leaning toward farce, and in several other places up to as many as you care to count "Never Say Die" is a highly amusing evening's entertainment once it gets properly started. The first act was very dull but the second was thoroughly enjoyable farce.

Everything nice that can be said about Mr. Collier's skill in light comedy has been said, including the solemn statement that he is unctuous. The same is herewith set down duly. Mr. Collier is unctuous. This is not original, neither is it an adequate appreciation of Mr. Collier's delightful knack of being honestly funny without straining a sinew. But his admirers would be greatly obliged if he would desist from sticking a shoot of asparagus in his eye at the dinner table. We have plenty of comedians who can make people laugh by the subtle process of rubbing spinach in their hair or packing their ears with mashed potatoes, but we have only one Willie Collier who can draw brilliant bon mots without any of the "see-what-a-good-boy-am-I" attitude.

In the same way Mr. Collier's well wishers would be pleased to have him omit this bit of wit at the telephone:

Collier (speaking into the transmitter).—Hello. Hello.

Butler (interrupting).—We say "Are you there?" in England, Sir.

Collier (angrily to Butler).—Shut up! (Hastily into telephone). No! No! Not you!

This is the sort of thing the spinach-in-the-hair comedian does so excruciatingly.

Much more in Mr. Collier's line is his objection to the butler's advice. "If I say 'Are you there?' what am I to do if he answers, 'No?'"

"Never Say Die" is by Mr. Collier and W. H. Post. It is as full of bright lines as a moving picture chase is of action. All the fun proceeds from Mr. Collier. The rest of the cast "feeds" him with absolute singleness of purpose.

Dionysius Woodbury (Collier) has been told by his physicians (two nut-ton-headed Britons) that he has but a month to live. His chum, Heckter Walters (John Adam) is about to marry Violet (Paula Marr), when her family becomes impoverished. Woodbury steps into the breach, by offering to marry Violet and leave her his rich widow at the expiration of thirty days. He waves aside all objections with "You leave it all to me and I'll leave it all to you."

But he does not die, hard as he tries. The more he dissipates the better he gets. The affianced chum is sadly disgruntled at this, and Woodbury feels that he has acted badly. He sees a way out. He will permit himself to be caught in a compromising position

SHE STOOPS TO CONQUER.

"She Stoops To Conquer," as reproduced by Annie Russell and her Old English Comedy Company at the 39th Street theatre, is the first of a series of English classical plays to be given by her during a season of nine weeks. It will add another link to the perennial popularity of the old comedy.

Miss Russell has been missing from the stage for several seasons. With some of New York's best known society women as her patronesses, Miss Russell opened Monday night. While the greater part of society was at the Metropolitan attending the opera, there were enough of the smart set on hand to give Miss Russell a very enthusiastic and hearty reception on her first appearance.

The swallowtails and the low-cuts made themselves at home between acts and visited each other in the boxes and orchestra chairs. The way the men and women conversed would have made our busiest bee luzzers crumple up.

Miss Russell and company deserved all the hand bouquets that society is bestowing upon them at the 39th Street theatre. They give a splendid and most delightful performance. Times have changed since Oliver Goldsmith handed the stage "She Stoops To Conquer" and they have countless exits and divers ways of working up a fast climax, but the repartee and humor can hold its own at any turn of the milestone.

Annie Russell was the Annie Russell of yesteryear. She played Kate in that sweet, simple, natural way of hers which made her return all the more welcome. Miss Russell stays within bounds every minute and in stooping to conquer Young Marlow (Frank Reicher) by posing as the barmaid she remains unaffected, girlish and irresistible.

Miss Russell's support is able and sufficient. George Giddens was Tony Lumpkin and a corking good Tony was he. He has played the role time after time in London. His familiarity with the fun-loving part stands him in good stead in the Russell revival. His work is very pronounced. Mr. Reicher did excellent work, while John Westley, who looks older and has grown stouter since the days of "The Three of Us," made an acceptable Hastings.

Fred Permain as Hardcastle was well cast and Litledale Power got a lot out of the role of the servant, Diggory. Beatrice Hereford as Mrs. Hardcastle and Henrietta Goodwin as Constance Neville acquitted themselves creditably.

Mark.

with another woman, give his secret wife grounds for divorce and all will come out right. The scheme is put into operation, but wife and mother-in-law appear on the scene inopportunely and amazing complications develop. It takes another act to straighten them out.

Miss Marr demonstrates the attractiveness to be attained by the possession of an exquisitely youthful face in combination with a plume of prematurely gray hair. She gave a most graceful reading to a pale and difficult part. Grant Stewart made an excellent impression by playing an English butler with quiet force. He was stolid without a hint of caricature and played a sympathetic scene without bathos.

Rush.

C. O. D.

"C. O. D." is a farcical package John Cort delivered to New York via the Gaiety fun line Monday night. No matter what the most lugubrious critic may think of this new Cort production it is bound to send over good laughs that could not be obtained in all the almanacs and joke books. "C. O. D." being built solely for laughing purposes, succeeds uncommonly well at a time when all the paths of farcical construction have been worn to the conventional fizzle.

Frederic Chapin is the author of this new farce which comes into a house that has been the home of two of New York's most successful pieces of recent years, "Excuse Me" and "Officer 666." As "C. O. D." follows on their heels it has a hard row to hoe, but thanks to the clever work of Charles Brown, Charles A. Murray and Sam Edwards, it will be able to keep out of the selling plater rank.

"C. O. D." is rather conglomerated to be sure, and three married men and their wives become entangled in a jolly sort of muss, but with farce allowing many liberties "C. O. D." naturally turns out some muss.

A railroad wreck places three men at the mercy of a farmer, who for the play's sake has three young daughters who in turn are smitten with three young chaps from the Glenside Hotel. In order to work up a few laughs at the finish three convicts are brought into play.

The fun reaches its highest point in the third act. Here the wives, to escape a rain storm, are housed by the farmer's wife who gives them her daughters' rooms, unmindful that their hubbies have already been ensconced there for the night by the farmer. The laughs come quick and fast as the three men, attired in the girls' nighties, make merry before hitting the hay for the night.

Murray plays C. O. Darlington, a coffee salesman; Edwards does C. O. Drudge, the millionaire, while Brown is the tall elongated longworded college professor. Brown's drollery is within bounds all the way and he certainly gets a barrel of comedy out of his role. His dancing in the night gown was the excuse for unlimited hilarity.

This trio first appears in negligee attire, due to a wreck. Then they don overalls and pitch hay rather than journey to the nearest hotel where their wives are vacationing. From overalls they don their own clothes, gotten from the wreckage by Lemuel, the man of all work around the farm, who is none other than John T. Baker. He got one big laugh when he blew up "mother's pudding." It's burlesque stuff but fills in so handily that the laugh comes unexpectedly.

Of the woman, Eva Condon as Iona, Follitt Paget, Clare Krall and Adelyn Wesley as the three wives have the most to do. Miss Follitt Paget displays a wealth of wit in the third act that will make a lot of women wish for something better than bonnets and taxi rides.

Some of the parts are dated and others the veriest fustian imaginable, but the three C. O. D.'s are to keep the stage vibrating with comedy suffi-

MISS PRINCESS.

Chicago, Nov. 13.

"Miss Princess," a new American operetta offered in a metropolitan premier at the Garrick Monday night is pretty and clean; has good music and a bad book.

Lina Abarbanell is in evidence most of the time. If she were not the entertainment would be as bad as "Hamlet" with the Dane absent. It is due to this energetic little singer that the show has any interest whatsoever.

The book is by Frank Mandel, who is said to hail from the Pacific Coast. The lyrics are by Will B. Johnstone, who comes from the classic precincts of Evanston, called hereabouts the "saintly suburbs." They (lyrics) are not half bad, and at times show positive genius for rhyme and reason. Alexander Johnstone, a brother, wrote the music which is buoyant and full of life. At times it approaches grand opera calibre.

John Cort presents and Lewis Morton has staged the offering. Mme. Abarbanell is assisted in her efforts to entertain by Robert Warwick, handsome and debonaire; Ben Hendricks, a recruit from the Swedish dialect plays of other years and by Henrietta Lee, a flamboyant actress who wears stunning gowns, not to mention a diamond leglet, and who is known as the "Human Spider" (always talking about walking on the ceiling but does not make good). There are others in the cast. They come and go, and read their lines with more or less interest.

The chorus is a big one, and comprises some very pretty girls and some manly men.

And as for the plot—well—it concerns one Princess Polonia of Austria, who is having a lark in America. She has been betrothed before her birth to a man of her own country, whom she does not love, and falls desperately in love with Robert Warwick who is Captain Raleigh of the U. S. Army. He is also in love, but just as he is about to declare himself each time, a bugle calls in the distance and he has to respond to duty.

One of the big song hits is "Give Me Love, Love, Love," sung with great fervor by Abarbanell. There are two scenes, the first in the Garden of the Austrian Ambassador in Washington, with the Capitol humping against the sky in the background and a very tall and very thin Washington's monument also in view; the other is on the United States' Reservation in Southern California.

The show is admirably dressed and some of Abarbanell's gowns are marvels.

E. V. Giroux is the general manager for John Cort; J. M. Stout is in charge of the company and John MacMahon, celebrated as the best dressed advance agent who has made Chicago since the days of Henri De Gressit, is looking after the publicity.

The local critics were kind to the show.

Reed.

cient to make the Chapin piece a draw before it burns a big hole in the electric light bill. "C. O. D." properly boosted and nursed, should chalk up a good mark.

Mark.

Morgan Wilcox and Co. (1).
Comedy-Travesty Sketch.
20 Mins.; Full Stage (Special Setting)

The act is palpably designed to exploit Wilcox's talents as a Shakespearean reader. Woman talks to herself, saying: "My husband has left me because I want to go on the stage. He has sent a dramatic instructor to me, however," etc. Enter "an old legit," who overacts for comedy effect. Some screaming horseplay. An idea is there capable of development into a big time act—small big time anyway. When the crude costume and scenic changes are improved, the entire action hastened, and when an experienced vaudeville writer touches up the manuscript, it should be fit for scrutiny by the two-a-day bookers.

Jolo.

Charles G. Craig and Co. (2).
Comedy Sketch.
24 Mins.; Full Stage (Interior).
Columbia (Nov. 10).

The three players simply talked the sketch to death. It died painlessly at the Columbia Sunday. There were widely scattered laughs, secured by the ridiculous love-making of two ancient darkeys, but the humorless intervals were many and long. The two blackface members of the cast of three are funny enough when they have an opportunity, but the sketch is quite worthless. The trouble is entirely with the vehicle.

Rush.

Spencer and Spencer.
Songs and Comedy.
16 Mins.; One.
Columbia (Nov. 10).

Two men just miss being an amusing pair. They are husky straight and emaciated comedian. The straight has a good enough voice and the comedian gets over some funny buffooneries, but somehow they missed fire. The comedian does a very ordinary impersonation of Harry Lauder. This bit is not worth while. Their cross-fire talk is bright.

Rush.

Punny McCarthy.
Comedy Juggling.
10 Mins.; Full Stage.
Grand O. H. (Nov. 10).

Punny McCarthy was formerly a member of a pantomime company, lately at the Fifth Avenue. Quitting the panto he rigged up a comedy juggling "single" and arranged for a showing at the Grand Sunday. Unless he rearranges for something newer and more original, McCarthy will not find the pop house sailing as easy as he might think. He has several funny little stunts, but they are not sufficient.

Mark.

Morris and Clark.
Singing, Dancing, Talk.
14 Mins.; One.
125th Street.

Man in blackface, woman in brown. He's a fair loose and eccentric dancer and an acceptable small time comedian. She sings a rag song and does "straight." But when the pair spend three minutes leading up to the "gag" "Do you smoke?" "Yes." "Here's a match"—well, then, your heart goes out to the piano-player.

Jolo.

Panky and Young.
Dancing.
7 Mins.; Full Stage.
86th Street.

A youth and miss in single and double high-kicking and waltz dancing, with girl being swung about wildly. Both are long-legged and perform strenuously, but are not uncommonly agile or graceful. Their apparent unfamiliarity with the proper manner of presenting their work, with crude entrances and exits, stamps them as graduates of some dancing school.

Jolo.

Karney and Wagner.
Singing and Dancing.
10 Mins.; One.

Man and woman; open with fast song and stepping; he does a single hard-shoe dance; she follows with a song and dance in bucolic make-up, in which he later joins, similarly attired. Change for a tough dance finish. Very much all right for any sort of three-a-day work.

Jolo.

By Leander Richardson.
(Continued from Page 11.)

els of the clippings from the London papers on this subject, and many of them would make a man with any sense of humor at all laugh till his sides ached.

Early London Change.

There is to be an immediate change of bill at the Duke of York's theatre in London, where J. M. Barrie's one-act piece called "Rosalind" saved from entire disaster the program of three plays produced in one night by Charles Frohman, the other two having been written by George Bernard Shaw and Sir Arthur Wing Pinero, respectively.

The Barrie contribution proved a tremendous success, and the others fell down with a thud that was almost heart-rending. Mr. Frohman now will present at the Duke of York's a new play called "Instincts," by Aubrey Smith, which has been running in Liverpool for a short time and has made a quite important success there.

Edna Hopper Studying.

Edna Wallace Hopper (Mrs. A. O. Brown) still is in Paris, and may not return to America for some time to come. She is a school girl all over again, to the extent that she is studying the French language, and goes to her preceptor every day for a lesson of two hours' duration.

Many of Mrs. Brown's intimate friends are in Paris, some as permanent residents, and she is having a fine time socially. When she comes back to New York she probably will take a flyer in vaudeville, negotiations to this end having been broken off at the time of her departure for a European jaunt.

She writes to Mr. Brown that she is hunting high and low for suitable material, but that as pretty nearly everything in the line of songs on that side of the pond is of American origin, the task is rather discouraging.

Some Random Notes.

"Bought and Paid For" will be produced in London next month at the New theatre, with Allan Aynesworth in the role played here by Charles Richman, and Alexandra Carlyle in the part originated in New York by Julia Dean. It is to follow "Ready Money," which will be transferred to the Criterion theatre. The

King and Queen now have been twice to see "Ready Money," which is an altogether unusual occurrence and means that London society will patronize the piece for many months to come.

Al Wilson, the German comedian, has been doing a fine business through the south with his piece, "It Happened in Potsdam."

The London production of "Get Rich Quick Wallingford," at the Queens theatre, has been put off for the present, owing to the difficulty of securing a suitable cast. There are plenty of actors in London, as in New York, but the ones you want can't be found.

J. Charles Davis, who quit the show business several years ago to engage in promotion schemes, at present is located in Chicago, where he is prospering mightily. Mr. Davis and his family are living at the Auditorium, and, of course, are entertaining lavishly.

Whitford Kane, one of the very greatest actors in England, is coming to America shortly at the head of a company of Irish players in a striking piece called "The Drone."

Sadie Martinot, one of the best-known comedienne of a few years ago, has turned dramatist and written a play satirizing the Hebrew apartment house builders of the upper west side. The piece, which is a musical farce, is all by Miss Martinot—book, lyrics and score. It is described as exceptionally clever.

The new scale of prices for "The Daughter of Heaven," at the Century theatre, has caught on. The receipts have been growing steadily, and the management seems justified in the prediction that within three weeks or so the houses will be at the capacity limit.

RETURN TO "THREE."

Pawtucket, R. I., Nov. 13.

The Keith vaudeville theatre here, now playing two shows daily, will return to pop vaudeville next Monday.

Waterbury, Conn., Nov. 13.

The Poli theatre which had about decided to try two vaudeville performances daily, will continue with its present policy of three shows.

WILLARD "GROWS."

"The Man Who Grows," will leave New York tomorrow, to open at the Hippodrome, Liverpool, Dec. 2, preliminary to a tour over the Moss halls in England that will occupy the phenom until May next.

Before leaving, Frank Jones, acting for Hammerstein's, secured an option upon his services when returning to America.

"The Man Who Grows" is Willard, from the west. He gave a demonstration for VARIETY's staff when arriving in New York. Standing solidly upon the floor, Willard propelled himself seven and one-half inches further into the air than when at his normal height. It's a remarkable exhibition, and apparently unexplainable. Mr Willard met Oscar Hammerstein through Mr. Jones. The famous impresario was impressed.

SUITS AGAINST MILES.

Actions to recover damages under "blanket contracts" not fulfilled have been started by several acts against C. H. Miles, who operates the Miles Circuit in the middle west.

Many "blankets" were issued by Miles early in the season, for from ten to twenty weeks. The acts securing them are managed by Freeman Bernstein. The agent's version is the contracts were given by Miles in the expectation the circuits booking through the Consolidated Booking Agency (of which Miles is now a part), would take up the unplayed weeks.

The turns, after going over the Miles time, found no further assignments awaiting them. Edouard Jose and Co. have commenced an action through House, Grossman & Vorhaus to recover \$1,950 from the western manager; Combis Brothers through Geo. H. Epstein, the attorney, asks for \$1,000, and Harry Hayward and Co will attempt to collect on their unexpired term. Several other acts with unfulfilled agreements also intend to sue, it is said.

At the offices of the Consolidated Agency, Mr. Miles could not be found. Other circuit managers there stated there was no obligation upon their part, or the Consolidated's to take up the contracts, and that some of the acts had previously appeared for them.

Mr. Miles was served with the papers in the case while in New York late last week.

PALACE PLAYING BIG ACT.

Chicago, Nov. 13.

When Mort H. Singer last week learned he could secure Ethel Barrymore for the week of Dec. 2 at the Palace, the manager rescinded temporarily, at least, his decision reached but the day before, not to offer any extraordinary feature at the vaudeville house.

Miss Barrymore became available through Martin Beck consenting to waive the extra week of the actress's engagement at the Orpheum, San Francisco.

Whether Mr. Singer will further pursue the policy of placing a big attraction upon the top of the Palace bills, he has not yet determined.

SAILINGS.

Sailings for the week arranged through the Paul Tausig Steamship Ticket Agency, are: Nov. 9 (New York), Bert Terrell; (New York), Charbon and De Castolo; Nov. 12 (Noordam), The Theleros (Kr. Pr Wm.), Majures and Co.; Nov. 14 (Bremen), Marcus and Gartelle, Three Shelveys Boys; Nov. 16 (Cymric), The Clarkonians.

ANOTHER FOR DOC STEINER.

The Harry Mock petition for the finish of "Doc" Steiner has had an addition, in the form of cablegram from Harry Houdini at Bremen. Mr. Houdini cabled:

Harry Mock, Hammerstein's, New York.

Saw your petition in VARIETY for Doc Steiner. Put down my name to assist a friend. I donate my best pair of unbreakable handcuffs.

Houdini.

BELLA DONNA

There is something so "classy" about presentations at the Empire theatre. Perhaps it is the house itself or the indisputable fact that the plays therein offered are carefully selected—perhaps it is the combination of both. With but rare exceptions they are Charles Frohman productions, and these are mainly by foreign authors. That contributes in no small degree to the American belief of what constitutes "class." If you stop to consider for a moment, you may recall that the plays shown there, even when not by foreign authors, are from the pens of representative playwrights, suitably invested scenically, carefully and intelligently cast, and ably staged. Well nigh twenty years have been spent in attracting to that exclusive theatre—the home of the Empire Stock company—the most desirable people who patronize the drama.

Now comes an American author, of comparatively little, if any, renown, with a play in four acts adapted from the novel of Robert Hichens, called "Bella Donna." At one fell swoop Mr. Fagan destroys—or at any rate dents—an enviable reputation for "classy" offerings that took many years to build. "Bella Donna" is nothing more than a "ten, twenty and thirty" melodrama, accoutred with good English, technical construction, a fine cast and all the accessories that go toward making a "two dollar play."

Not only the blase—but even the casual—theatre-goer can foresee the conventional finish of a very old-fashioned, cheap melodrama. The moral it is palpably intended to convey is: "Put not your faith in a woman with a past."

The characters are a sort of Sherlock Holmes physician, the trusting lover, the villainess and a bunch of Egyptians. They are all so impossibly drawn for modern playwrighting as to be totally ridiculous.

To Alla Nazimova is entrusted the role of the "heavy" woman who marries for a position and finding that it isn't forthcoming proceeds to poison her husband by putting sugar of lead in his after-dinner coffee. The Sherlock Holmes doctor-friend of the "hus-bing," however, thwarts the fell plot. Mme. Nazimova is, as usual, full of mannerisms and still adheres to the posings in doorways, leaning against pillars, chairs, tables, or whatever is near at hand. The more one sees of her the easier it is to realize her limited capabilities. She rose to fame in America with a few "tricks" of acting, new over here, all of which were utilized in her first metropolitan appearance. Since that time she hasn't sprung a single new feat in the expression of an emotion. Charles Bryant as the doctor and Frank Gillmore in the role of the husband, struggled manfully with the terrific handicap of impossible parts. The remainder of the cast calls for no special individual mention, unless it be Robert Whitworth, who played a wealthy Egyptian. A lady sitting close by, commenting on

TAKING THINGS EASY.

Chicago, Nov. 13.

Crooks and their suave and debonaire manner of purloining pearls and other things are being exploited at the Illinois these days and nights by a company brought together by James K. Hackett. The metropolitan premiere of the piece (in four acts and as many scenes) was witnessed Sunday night at the Illinois by an audience that chuckled a good deal and roared with laughter at some of the bright lines. At other times a good many seemed much bored. The play by William J. Hurlbut (who wrote "The Fighting Hope") was formerly called "The Crooks," but "The Crooks" would be a better title than "Taking Things Easy," the present one, for there is hardly a character in the piece which is not a crook in one style or another. There is abundant opportunity for a corking good burlesque on the "crook" play of recent times, but the writers do not take advantage of this, and miss an opportunity for fun-making. Cyril Scott, smooth and suave, is one crook, and he has Raffles beaten a city block. His accomplice is Helen Holmes, who is seen as a demure little thief with the name of Amy Herrick. Then there is a political crook, who is trying to buy his way into the Senate, and he is pursued by a woman who loves him, and pawns her pearls so that she may furnish him the money for his dip into the political sea. She has a false string of pearls made to hide the loss of the real ones, and the crooks steal the false pearls and the real ones, and they are passed back and forth from one crook to another for about two hours and a half. There are many pungent and brilliant lines, but the play as a whole is cumbersome. It is played well by a company that deserves better material. Eva Vincent, expert in depicting odd character types, is cast for a parvenu, who is trying her best to shine in society. She has numerous good lines and she gets every bit of comedy there is in them over the footlights. Louise Drew appears as a cynical young woman who wears her gowns admirably and puffs cigarette smoke with all the nonchalance of a veteran. Olive Oliver is good as the pursuing woman who pawns her pearls, and Beatrice Morelle is seen as a sedate housekeeping crook, who goes about stealthily and assists in the general crookedness. Among the other players are Charles Lane, the politician; Frazier Conway, a more or less straight detective; Fred A. Sullivan, the crooked butler; Frank Burbeck and Daniel Jarrett, jr., a reporter. Walter N. Lawrence is general manager for Mr. Hackett; Fred W. Jordan, business manager, and Fred A. Sullivan is stage manager.

Reed.

his performance, remarked that he was "a little stiff."

Before the New York premiere of "Bella Donna," Charles Frohman announced that Maude Adams would come to the Empire at Christmas time with a revival of "Peter Pan." One will get you two that she comes before then.

Jolo.

WINTER GARDEN.

It was New Year's Eve, Election Night and Fourth of July all rolled into one at the Winter Garden Sunday evening. The layman had an outing. Theatrical celebrities were scattered all over the house. The artists on the bill, who were well accustomed to the Winter Garden, pointed them out from the stage and urged the audience into demanding an acknowledgement from each. It was a sort of a popularity contest, with every one doing well and no decision given. Gaby Deslys was first called to the front by Barney Bernard and was given an ovation. Al Jolson, called from the audience, and assisted by Josie Collins, got Gaby on the stage.

It was one grand night for the Winter Garden. Any time the management can duplicate it, they can double the \$2 admission fee.

The show proper got away at about 8:35. When Moon and Morris finished it off with a two-minute dance three hours later, the audience was still seated in its entirety.

The Seymours, a mixed singing, dancing and acrobatic couple, started. Texas Guinan from the Winter Garden show sang a couple of numbers and did nicely. It's a big house for a single singing woman. Doyle and Dixon, a two-man dancing act from the burlesque shows, stuck over a hit that surprised everybody, including themselves. It is a splendid act of its kind, however, and one that can easily carry on the big time. Soft shoe and eccentric work somewhat different from the usual make up the routine. Evening dress, good personalities and easy stage presence does a lot for the team. Dixon was formerly of Corcoran and Dixon, playing in blackface. Henry Lewis followed and hurried through a couple of numbers. They didn't fall as easily for Henry on 50th street as they did on 14th. Barney Bernard and Louise Brunnell filled in about ten minutes of talk. Barney was among the popularity contestants. Harry Pilcer and Lawrence Harvey backed up by twelve girls did the "Gaby Glide" number. The interest in Pilcer was about the only recommendation for the bit.

Josie Collins, Maurice Farkoa and Melville Ellis, a pretty classy combination, looked and did just as well as the billing sounds. "The Merry Countess" features each sang a couple of songs with Ellis at the piano. They then drew Jolson and Gaby up with them, just to make it more difficult. Maurice and Florence Walton preceded Max Rogers, Bobby North, Flo May and Maybelle Gilbert (from "Hanky Panky"), who closed the first half.

After the intermission the Six Bracks, in "Risley" work came first. Williamette, a straight singer, placed wrong, followed. Howard and Howard swung along to their usual Sunday night success. The boys cut a little because of the late hour, but Willie could have done imitations for another ten minutes. Jane Cowl, Willie's latest, is a bit of a scream. Carter De Haven at 11:20 found himself facing the barrier. He won out with no apparent effort. Moon and Morris finished.

Dash.

THE RED PETTICOAT.

Originally it was "Next." Then it was done into a farce under the title of "Look Who's Here." Now, in its second reincarnation it came to Daly's Wednesday evening disguised as "The Red Petticoat." However, it will not remain long, in all probability. The piece is for that sphere of theatrical activity technically known as the "better class of popular priced time." Emphatically it is not for Broadway. Not under present conditions.

Added to which it is "at home" in Daly's, a long way out of the theatrical district of the day. No further away, however, than the opening number of the third act, which was—what do you think?—none other than "There'll Be a Hot Time in the Old Town To-night," which belongs to the pre-Elizabethan period.

"The Red Petticoat" is not very funny, but it has some music that may turn out to be catchy. It at least has the recommendation of being easy to remember. The score is by Jerome D. Kern and might be bunched in a single volume entitled "Impressions of Popular Music of This and the Past Generation." There was a simple little waltz number with a reminiscent lilt that made good humming between acts, and several of the other numbers were catchy in a mild way. "Where Did the Bird Rear That" had a good set of lyrics to go with the name, which awakens more memories. "Walk, Walk, Walk" was an early selection (yes, selection) in the third act. Did or did not Dave Marion use a comic number with that title last season, the season before and then behind that down a long prospective of years? He did.

Helen Lowell is featured in the production. She is the lady barber in a western mining camp, playing a comedy role that encroaches upon the grotesque at times. She had a few amusing moments, but they were lamentably few. Louise Mink and Grace Field were pretty ingenues, both with agreeable enough voices and some charm of stage presence. Miss Field made an altogether delightful picture in an ultra-modern riding costume and several times awoke the audience to real enthusiasm with a neatly executed dance. She was the only really sprightly member of the cast. Miss Mink was content to let her blonde beauty work for her. The two young women and Miss Lowell were concerned in a neat little bit of business incidental to the number, "A Prisoner of Love," in which the girls rejuvenated the spinster by rearranging her freak clothes into a semblance of fashion. One of the prettiest items in the score was "I Wonder," sung by Miss Field and Joseph Phillips. The latter was the hero, that most thankless of musical comedy rôles. Frances Kennedy is a statuesque young person, but she will never start in the Metropolitan handicap. James B. Carson is a German dialect comedian.

The fate of "The Red Petticoat" is not important. The investment is inconsiderable, although the costuming is without exception in simple good taste.

Rush.

BOHEMIANS.

"The Bohemians" is just an old-fashioned burlesque show that starts nowhere, aims for nowhere and ultimately lands nowhere. It seems to be a happy family of an affair. The chorus girls kid the principals, while they are leading numbers, and the mere matter of talking across the footlights to friends in front is nothing at all.

The production is limited. Three sets are used. One, a minstrel set for the olio act in which the entire company participates, looks well, although there is little to it. The costumes of the eighteen girls only get into the good looking class once or twice. For the greater part the old-fashioned idea of wearing the pink tights as a background for all costumes is adhered to, and some of those pink tights hold spots just as big as the size of the girl will allow.

The girls look and work in a listless manner. In several instances they ruin numbers that should go over to big returns. "Everybody Two Step" is the liveliest number of the show. "Ragtime Jockey Man," done with the horses as at the Winter Garden, made good near the finish. A number well done by Sam Green, Ida Nicholi and Flossie Gaylor was the biggest return winner of the evening and easily the best comedy bit that the show offers.

The comedy never gets started at all. While old burlesque business is avoided entirely every old time gag and conversation bit is pulled in some manner or other. The burlesque is a little better in this respect than the opening piece, although the former bears the earmarks of long usage. The two-act piece is separated by a five-act olio. A quartet here, as an all around poor singing four, easily hold first place.

A "Turkey Trot" bit would be well worth while, but doing the trot in the same old pink tights about kills what would be the biggest thing in the show. Charmion was the added feature at the People's. Guy Bros. do rather well with a blackface musical and talking act of the old school. Dolly Sweet, Hugh Bernard and Marie Revere also did a blackface specialty, and Green and Nicholi talked and sang with a bench as their only stage prop.

Andy Gardner in a Patsy Bolliver role is the featured fun maker, but Gardner is merely reading lines. Sam Green and Hugh Bernard are first assistants to Gardner. The three get more fun out of their combined singing efforts, which are not bad at all, than all the comedy material put together. Bernard is a trifle stagy with his work, in one or two instances becoming funny without intent. Joe Barton as the town simp ran along with the others, getting a laugh or two. A couple of other men figured in small ways. Ida Nicholi is the first of the women and shares first honors in the show with Flossie Gaylor. Both do eccentrics and for real comedy make the funny men look foolish. Dolly

MERRY-GO-ROUNDERS.

Even with the principal comedian, George P. Murphy, out of the cast, Leffler & Bratton's "Merry-Go-Rounders" (formerly known as "Let George Do It") makes first class entertainment. Dan Murphy, George's brother, fills the featured part satisfactorily, following his brother's German comedy characterization.

The production end departs from burlesque custom. There is a distinct purpose noticeable to put it in the musical comedy class. Rag numbers are few. The book by Paul West is consistent enough as a farcical ground-work, and the numbers are splendidly staged by Jack Mason. The costuming is at all times bright and attractive, and some of it as pretentious as that seen in the musical comedies hereabouts.

With Harlan Dixon, Jean Fuller essayed a whirlwind dance in the second act that just got past and not much more. The other women do not dance with conspicuous success. Dixon contributes two other dances, one a bit of eccentric stepping alone, and another with James Doyle. Both are top class, clean specialties and earned the two big bursts of applause of the show. With a backing of two girls Dixon should have no trouble at all in winning into the important vaudeville time.

Leo Hayes in an eccentric part is the chief aid to Murphy. He makes an amusing clown, and his catch line, delivered a dozen times during the show, wins laughs. None of the others attains special prominence.

The principal women lead the numbers, but contribute nothing to the comedy bits. Without exception they wear pretty clothes and look well. But with the exception noted their stage deportment is flavored with burlesque. Edna Reming spoke her lines like a phonograph.

Rae Fenton is leading woman. She looks well and has a pleasing light voice and an endless array of classy wardrobe. A large proportion of the numbers were in her hands. One of the prettiest was "A Bungalow for Two," excellently worked up for the finale of the second act.

Leffler & Bratton have succeeded in putting on a burlesque show that is funny, attractive and clean. *Ruah.*

86TH STREET.

The only genuine applause hit of the evening was Henry Frey, in topical songs, monolog and parodies. The young man has uncanny reinforced by good material. Another good act was the Baker Trio, acrobats, with a very fast turn lasting but five minutes. They offer nothing very new or startling except the terrific speed at which they go through their tricks.

The other three acts were conventional small timers. There was Emerson, Sommers and Co. in a farcical sketch that would have sounded pretty good twenty years ago; Mack and Vincent, who, ten years ago, would have been very acceptable as variety—not vaudeville—entertainers; Panky and Young, a pair of amateurish "refined" dancers that never would have happened at any period of the game. Pelham, a hypnotist who has copied Pauline, was also there. *Joe.*

Sweet and Marie Revere, two semi-soubrettes, fitted in well.

The show for the most part is clean. There are one or two references that might be avoided and also a bit of the painting scene. *Dash*

HAMMERSTEIN'S.

(Estimated Cost of Show, \$3,800.)

The "class" to the big time program at Hammerstein's this week is partially discounted through the manner it is sandwiched into the bill. The first part ran slowly, having an overdose of "dumb acts." The second part went to a quiet finale behind a departing audience through an error in the Millerbrandt and De Long "strong-act" wherein the woman is allowed to sing. This is an excellent act of its kind, with bright and attractive apparatus and plenty of it, and unusual feats. But for some undisclosed reason, when the woman reappears, she starts singing. Monday evening the song was a very familiar one. Though late, the turn had held the house up to that moment.

The Hammerstein headliner is Stella Mayhew, she of the jovial disposition and extravagant proportions. Billie Taylor is annexed to the premier billing. Mr. Taylor has eschewed the musical conductor's stand for a concert grand piano upon the stage. He and Miss Mayhew now banter each other at closer range than heretofore. Some new songs and old, some new patter and old, made the couple very popular. If attendance is the mark of the headliner's praise, Miss Mayhew may rest happy in the fact that, barring the Marquard engagement, she played before the best Monday night house of the season so far at Hammerstein's.

Two features of the bill were Joe Boganny's Troupe of Lunatic Bakers and the Misses Dora and Mabel Ford in a classical dancing production. Mr. Boganny sent his youngsters through the swift acrobatic pace they are noted for. A dwarf gets many laughs, while the midgets are used like so many baseballs. Mr. Boganny's "Risley" work has humor in it besides and the turn is a speedy one, now closing with the Bert Melrose table and chair fall, well worked. The Ford girls (New Acts) started off the second part very picturesquely. Lyons and Yosco on another return engagement at this house followed. The act has been at Hammerstein's so often half the audience probably knows them and the other half thinks it does. Between the two the musicians fared very well. Bert Levey, with a new whistling repertoire and new sketches, was another popular "return date."

Next to closing the Bison City Four, a singing quartet with rough comedy, got through, although it wasn't the spot.

"No. 2" held Great Lutz and Company, formerly the Lutz Brothers. This armless Lutz, who is a marvel with his toes, has built up what was an ordinary turn into a novelty. The manner in which Lutz goes through his work, in a nice setting, and always with a smile that helps the slight comedy, will send this act over anywhere. It is an interesting exhibition. McMahon, Diamond and Clement would have an acceptable three-act with a different arrangement. Helen McMahon has the star bit in her "scarecrow" eccentric work. That should close the act, with the boy doing his good dancing just before, and without either of the young women given solo singing to huddle. They can't.

Cooper and Robinson did very well. As colored comedians they stand well up, both through Mr. Cooper's excellent straight work, and Mr. Robinson's com-

COLONIAL.

(Estimated Cost of Show, \$4,850.)

"12 acts" is the headliner at the Colonial this week, and the only feature in the lights. As played Monday night it made a very interesting and entertaining, although a somewhat too long running show.

The program ran as to position and time:

7:55—The Zanettos, juggling, before a very slim audience.

8:05—Those Four Entertainers had little the best of the opening act. The audience was beginning to come in and there was a constant noise of seating as the boys ran through a very good routine of songs. They are a good-looking singing four and the few present showed appreciation.

8:15—The Kirksmith Sisters had most of the good sized audience seated when they started away, although it was still early for the classy musical offering. The act could do with at least one lively number in the middle of the specialty. At present the turn is a trifle heavy.

8:34—Bud Fisher caught the house in order. Amusing drawings by the smiling cartoonist placed the assembly on easy good natured terms. The bit with the girl in the box is very well worked up and makes a capital comedy interlude.

8:50—Three Keatons had everything all set for them. Father and Son were a whirlwind of laughter. A new bit of nonsense, using the inflated bag for a baseball is very funny. Several of the old trifles have been given a new twist and they were the big laughing hit of the evening.

9:16—Tempest and Ten closed the first half, a big applause hit. The new arrangement gives Tempest more to do, with the boys back of her, and this seems to be what the audience wants, for the act could not have done better. Tempest after receiving flowers, was forced to speech making.

9:40—Julius Lenzberg and his "Augmented" orchestra.

9:52—Buckley's Animals opened after the intermission nicely. The skating bear and monkeys were a big laugh. The "drunken dog" is the best "drunk" since Barnold's original "Dan."

10:00—Paul Morton and Naoma Glass have gotten away from the general run of mixed acts in "one." The pretty drop, and smart appearance and lines place the couple well to the fore at a bound.

10:15—Florence Roberts and Co. following Morton and Glass, added more class to the program. A pretty idea capably handled "The Woman Intervenes" makes for the kind of entertainment that vaudeville at present is sadly in need of.

10:36—Belle Blanche, mixing up her straight singing with imitations, was second to none in the applause column.

10:49—Raymond and Caverly struck the late going, but the audience seemed inclined to sit and wait and the comedians had no complaint.

11:00—"Cheyenne Days" closed the show. While many left during the act it held on as well as could be expected.

Dash

... not forgetting his dancing also. Mr. and Mrs. Stuart Darrow, in sand painting and shadowgraphs, opened the show.

UNION SQUARE.

(Estimated Cost of Show, \$2,200.)

A rather lengthy and well-balanced bill is at the Union Square this week. There are nine acts, every one of unquestionable big time calibre, unless it be Pearson and Goldie, whose comedy and "Poet and Peasant" whistling are of the three-a-day brand. Here are two boys, clever in their way, possessed of good singing voices, but who somehow lack the "class" that makes for modern big time vaudeville. The remedy would seem to be rather simple of solution through the investment of a retainer to a practical vaudeville writer for some up-to-date comedy material.

A practical exemplification of this may be had in "The Information Bureau," the farce used by the Five Sullys, on the same bill. This skit has been worked up into a rapid fire vehicle that makes the audience yell with delight and earned for the family eight or ten curtain calls Monday night. Incidentally, place a chalk mark alongside the name of Estelle Sully, a pretty girl. She will be heard from some day as an individual performer.

The Baliots, a team of European equilibrists, made a capital opening number. That Reine Davies (New Acts) did not make a sensational hit instead of winning out on her personality, is due to the songs she used. John P. Wade, in "Marse Shelby's Chicken Dinner," with its pretty heart interest story of the South, got numerous laughs from its legitimate comedy and one or two throat gulps on its pathos. Wade makes of his southern darkey a lovable character.

Johnny Ford (New Acts), dancing, and Minnie Dupree and Co., in a dramatic playlet, "The Man in Front," (New Acts), went over in good shape. The name of the author of Miss Dupree's sketch is not on the program, but it is said to be the work of Alfred Sutro. If so, he needn't be ashamed of it. Harry Breen in "next to closing," used a gag identically the same as one handed over by Ford. But Breen has had it for years. Just to get even Breen "copied" one of Bert Clark's.

Jesse Lasky's pretentious miniature musical comedy, "The Little Parisienne," was the closing number. It has been much improved since its original showing in New York, especially in the substitution of its leading lady. The role is now in the hands of Valerie Serice, who sings well and plays the part of a girl educated in Paris with a genuine French accent. That a number of people walked out on it was due to the fact that the show did not let out until long after eleven o'clock—a late hour for patrons of the 14th street house. In refurbishing the book of the musical comedy it might be well to omit that ancient gag: "Have you a pedigree?"—"It hasn't come back from the laundry." That is an old one.

SHEEDY TAKES IN TWO.

The M. R. Sheedy office of the Consolidated Booking Circuits will hereafter supply attractions for the Auditorium, Fitchburg, Mass., and the Opera House, Ware, Mass. The two stands will "split" a week and will be fitted into the Sheedy chain in New England. Pop vaudeville will be the policy.

FIFTH AVENUE.

(Estimated Cost of Show, \$2,650.)

An interesting nine-act bill, selected for the entertainment of intelligent people, and without a single small time number, is at the Fifth Ave. this week. This sort of thing is an achievement in New York just now. There was only a fair house at the Fifth Avenue Monday night, but the audience was enthusiastic in its approval.

The Great Ergotti and Lilliputians opened the bill most satisfactorily. The turn fairly overflows with brightness and clean cut acrobatics. The midgets are trimly shaped little fellows with an astonishing skill in tumbling. The pedal juggling by Ergotti is extremely well handled, and the hand to hand feats of the little chaps is as well done as that of the best performers in this style of specialty. The act opened the bill because it fitted in at that end and not because it was unworthy of a better spot.

Apollo, boy violinist, makes an acceptable number for the early portion. (New Acts).

Of four numbers in the middle of the bill, two were new acts. Ordinarily this arrangement would be hazardous, but in the present instance it works out excellently. J. C. Nugent in "The Regular" made a light sketch entertaining. Flavia Arcaro filled in fifteen minutes agreeably with a single singing turn, and Leon Kimberly and Halsey Mohr were big applause winners with a singing and talking sketch. Burns and Fulton sing and dance. The singing does not figure to any appreciable extent. Alice Fulton makes a mistake in underdressing for her second costume. During the opening dance glimpses are to be had of the second frock.

Julius Steger and Co. have an appealing playlet in "Justice." The progress of the story necessarily involves a good deal of talk in place of dramatic action, but the big scene at the finale justifies itself. Mr. Steger has hit upon a clever device to introduce a singing number at the opening of the sketch. The swelling notes of the organ, as the convicts go to church service, and the sympathetic voice of the singer, go a long way to establish an atmosphere at once dignified and dramatic. The Fifth Avenue audience listened absorbed.

Rube Dickinson is an argument for a point that is not sufficiently appreciated, to wit, that the best kind of humor is that which is founded upon a clean-cut human characterization. His talk is funny not because of cheap wit nor obvious play on words, but because it is delivered by a real character. Dickinson is a photograph of the real thing. Clarence Wilbur and His Funny Folks closed the show.

Rush.

SKETCH FOR MISS McVICKAR.

Edgar Allan Woolf has written a sketch for Sarah McVickar, in which she will be starred in vaudeville shortly. It is entitled "Artificial Flowers." James Forbes will be interested in the production, to carry four people.

Woolf has also in preparation an act for Albert Kenyon and Co. (three people), which goes into rehearsal immediately, but is not yet named. It will be under the management of the Playlet Producing Co., otherwise Edw. S. Keller and the author.

AMERICAN.

"Unseasonable weather" was the reason Chas. Postdam gave for the light attendance at the American Roof Tuesday night. It was warm, not only in the theatre but on the street.

The bill the first half once it got started ran through in capital style. Two or three acts on it set new records for getting over on the roof.

The Three Yoscarrys, acrobats, closing the first half, put over a real hit. The comedy and tricks hit the house a jolt.

In the second half Gordon and North's "Son of Solomon" with Hugh Herbert featured, did very big. The sketch has the same cast as in the big houses. Rose Vallerio Troupe, another act of big time calibre, closed the show. The turn is good looking, clean, fast and snappy. The girls give it added attraction and the fast crossing of the wire makes up for the absence of more difficult work.

Harry Cutler, English evidently, opened after the intermission, holding up his end nicely. His first number gives rather a good idea of what the English red nose comic is like, but it is not quite broad enough. He should do an out-and-out red nose boy for one number at least. Later he does a George Lashwood number, handling it rather well in his own way. Another number that pleased was an idea of how an English singer would do an American rag number. This does very well, but one is all that is necessary. Cutler should keep at it. He will start going up when he hits the proper combination of material.

Tilford, on one before intermission, about started the show proper. He has appearance and a good singing voice which gives him a little wider scope in the ventriloquial field. He sings a duet with the dummy which is well done and a new idea for a man (Hilda Hawthorne also does it). The roof is a hard place for ventriloquism.

"The Love Specialist" is of the old school comedy sketch type. It is better played than the usual run of these sketches. The players, however, should look for something worth while.

Billy Kinkaid, Evans and Vidocq, and Corcoran and Stone (New Acts).

Dash.

RIVERSIDE.

You can't dodge the "class thing" at the Riverside. Looking that audience over through the lognette it's admittedly proper to say that every night house looks like a "two-a-day" crowd.

With a smashing good comedy bill the last half of last week the Riverside utilized every inch of standing and sitting room. The show gave immense satisfaction. Even the orchestra came in for its share of applause and attention.

Minnie Dupree and Co. presented a new sketch under a nom de plume. Two acts that landed everything in sight were those of Sam Curtis and Co. and the Jolly-Willd Trio.

It's the same big, jolly rotund Curtis, but his support is new. Marion Day, daughter of George Day, the minstrel man, is the mischievous, saucy Susie with the act. With a lot of friends in the house Friday night, little Miss Marion made the best of her pie distribution and it caused much laughter. Curtis is singing some new songs, otherwise the act remains the same.

Jolly and Willd carry a young man who, dressed as an Englishman, appears only in the opening number. Ed. Jolly was a big hit with the Riverside crowd. With their former Englishman gone, Jolly and Willd have to put in some extra licks.

Newell and Most proved a nice opener. The singing of the man and the personality of the woman sent the act over. That Sam Morton gag about "you have a funny look but I didn't give it to you" appeared to be a new one at Riverside.

Sully and Larsen were next to closing. They should have closed the show as nearly everybody left when they had finished and there were hardly a dozen people in for the Clayton and Bishop turn. Sully and Larsen halt their act completely when one of the boys attempt an announcement. They should stick close to the acrobatic routine and work it up to a fast finish.

Mark.

OVER NIGHT.

"Over Night," which William A. Brady successfully produced in New York, is one of his road companies playing the Stair & Havlin houses. Last week at the Majestic, Jersey City, it did excellent business.

The scenery has had a lot of wear. The first act setting is sadly in need of the painter's brush. Incidentally it might be added that the wooden prop or support of part of the boat dining room interior should be hidden from the audience's eyes.

The company is passable. It was no doubt assembled for a road tour. The work of several of the players stands out more prominently than others.

The hotel clerk is in the hands of Clyde Hunnewell. He does unusually well. He has a good singing voice, and in the twilight scene does his best work.

Kathryn Bryan is demurely demure as Elsie Darling, whose hubby (H. A. Teachout) misses the boat. Miss Bryan has a pleasing personality and is bound to make herself a favorite on the road. One of the best actors is William Rieffel, as the sawed-off, lispng husband of Georgiana Kettle (Ada Stirling).

Marjorie Stiles seemingly worked at a disadvantage, with a hoarse voice. Paul Bryan makes an acceptable Al Rivers.

The company needs a tonic of some sort, as it plays listlessly at times and fails to make the farcical pace continuous.

The Majestic audience caught each comedy point quickly and showed due appreciation.

Mark.

CITY

Vaudeville "names" are few at the City, but the best possible substitute possible for established favorites is provided in a bright, fast entertainment, gauged to the appreciation of an audience none too elevated in its tastes and always ready to be amused and to give voice to its approval.

Kelso and Layton took comedy honors the last half last week. The man has a knack of getting his nonsense over in a bright, smooth way and the woman makes a first-rate "feeder" in the early part of the sketch, coming across at the finish with a splendid bit of laughable fun in her tipsy girl. She had a rather tearful ballad which she recited to her own piano accompaniment. It was tearful, that is, until the comedian gave it a comedy turn with a parody.

Warren and Faust were another man and woman team making a straightforward play for laughs. The woman is the strength of the turn. She has grotesque makeup and donates some rather rough clowning. The man contributes an acrobatic feat or two, but figures only incidentally. The woman appears to be English, both in her diction and her methods of robust comedy.

Jerge and Hamilton were the best dressed of the man and woman combinations working in "one." They have a quantity of cross-fire talk that is fairly amusing varied by a number or two. A well-laid-out routine of dancing would help them immeasurably.

The Colette Trio do extremely well with a musical act. They are three boys, of attractive, youthful appearance. Two play the violin and the third presides at the piano. They won an encouraging patter of applause with "The Rosary." The violinists go off and leave the pianist for a solo. The operatic medley got him little, but the audience liked his routine playing. The rag ensemble at the finish was a big applause getter and brought them back for an encore. The trio have an enjoyable encore.

Ruth Becker was the solitary woman "single." She dresses very prettily and won her way easily with three coon songs, all of them agreeably delivered.

The others were William Morris and Co., Brown and Jones and Martin and Clair (New Acts).

Rush.

"Puss in Boots" could not make the Orpheum, Kansas City, from Wilmington for the Sunday opening. It is playing in the middle west this week, and opens at the Orpheum, Memphis, Monday.

STOCK

UP-STATE STOCK RESUMES.

Schenectady, Nov. 13.

The Mohawk theatre will reopen with stock Nov. 18, when the Gotham Producing Co.'s organization will take up its abode there, giving "The Fortune Hunter" as the initial offering. The Mohawk tried out a stock policy before.

The new company will include several members of the Lytell-Vaughn Stock Co., which played a summer engagement in Albany. Ackerman J. Gill continues as house manager.

NEW ORLEANS STOCK STOPS.

New Orleans, Nov. 13.

New Orleans has again passed up high class stock, the Baldwin-Melville Co., which opened at the Baronne theatre recently, having folded its manuscripts and quit.

A local financier was behind the project. He gave two weeks' notice, with salaries attached.

SHOW HAVING TROUBLE.

The Harrington Reynolds show, "The Angelus," is more than having its trouble.

In addition to the withdrawal of Eddie Redding and Maud Truax, five other members returned to New York this week.

The company will continue its dates with new players.

"TRUXTON KING" TRYING OUT.

Chicago, Nov. 13.

"Truxton King," a dramatization of George Barr McCutcheon's novel, will be given a stock production by George Goetts at Oak Park, Ill., Dec. 2.

On Dec. 23 the play will be placed on the road by the United Play Company. A company is now being organized.

FISCHER-LYCEUM FIX UP.

Los Angeles, Nov. 13.

E. A. Fischer and the Lyceum people have adjusted their differences.

The Lyceum reopens Nov. 24, with Morosco, lessee, Dick Ferris, manager. "The White Slave" will be the opening bill.

NEW ONE AT METROPOLIS.

"The Lily of Poverty Flat," dramatized from Bret Harte's poem, "Her Last Letter," is being produced this week at the Metropolis, New York, by the Blaney-Spooner Amusement Company.

Cecil Spooner is playing the Lily. Charles E. Blaney is so well pleased with the success of the piece he expects to put it on the road next season.

MELDEN HEADED FOR BERMUDA.

H. Percy Melden, who was stage director of Poli's stock, Wilkes-Barre, which closed Saturday night, returned to Broadway this week. Melden will go to Bermuda to spend several months.

Mrs. George Soule Spencer, wife of the Harlem Opera House stock leading man, returned last week from a seven months' stay on the Pacific Coast.

WAY OFF IN VANCOUVER.

Nance O'Neil will play a six weeks' stock engagement in the Avenue theatre, Vancouver, B. C., next April, the deal being fixed up in New York last week by Paul Scott.

Marion Ruckert was sent posthaste to the Lawrence-Sandusky company at Vancouver to play the leads there for the remainder of the winter. All of the fixing was done by wire. Miss Ruckert opens Dec. 1.

Dave Beeher, of the Beeher Bros., Chicago agents, is in New York this week.

OBITUARY

Elizabeth LeClair, wife of Harry LeClair, died Nov. 12 at their home, 3544 Broadway, New York.

Montreal, Nov. 13.

Louis Cyr, who won the world's belt for heavyweight lifting in London against strong men representing all countries of the world, is dead. Cyr lived at St. Jean De Matha, a few miles from here. He had been suffering with dropsy for many years. When his mother-in-law, Mrs. Odile Desrochers realized he had died, she dropped lifeless at his bedside.

Mrs. Wolford Perrin, mother of Maude Wolford (Mrs. George W. Barry) of Barry and Wolford, and Harry Wolford (Wolford and Burgard), died Nov. 6. Funeral services were held at Paterson, N. J.

Tuesday Geo. H. Wood was buried from his late home, 452 East 176th street, New York. The only representative of the theatrical profession at the services was James J. Armstrong. The deceased was 55 years of age. He had long been a monologist on the variety stage. His death occurred in the Fordham Hospital Nov. 9, due to pneumonia.

John T. Burke, aged 57 years, an actor of the old school, died Nov. 9, after an illness of short duration. Burke had appeared with Kate Claxton, Annie Pixley, played Romany Rye in "Romany Rye," the Colonel in "Arizona" and was in "Southern Skies." His last engagement was with Frank Keenan. A widow survives.

Charles L. Banks, who played comedy roles with Booth and Barrett, died Nov. 12 at Mercy Hospital, Baltimore.

Prof. William Irwin, the veteran showman, more familiarly known as "Punch," died Sunday last after several months' illness.

Mrs. E. E. Thomas, mother of Norma Thomas, now playing with the "Count of Luxembourg," died Nov. 3.

125TH STREET.

Either Jules Ruby has lost his cunning or there is a dearth of good try-out material for him to corral. Perhaps he only got a bad break on the chances he took with the show he booked into the 125th street house the second half of last week. But no matter the cause, it was a bit of a "bloomer."

There was not a single one of the seven numbers comprising the show that earned more than a scattering applause, nor did they deserve more.

The two "old" acts are Minnie Palmer and Co., in "Till for Tat," which is now familiar to patrons of the house, and Alfred Jackson, poster cartoonist. Jackson has an acceptable cartoon act, good enough to open a two-day show and getting effective results from his drawing with colored crayons. He mars the turn, however, with a painful attempt at pantomime.

The other five numbers are under New Acts, not one of which seems destined to rise from the "pop" circuits. There is the singing and dancing act of Morris and Clark, in blackface, with very old gags. Another man and woman turn in "one" is Mayer and Froma, using the Moore and Littlefield and Charles and Fanny Van ideas of the stage carpenter, but they get little out of it.

The Gardner Family, two men and two women, in a hodge-podge of singing, "stepping," etc., with most painful comedy efforts. They really do not "belong," even on small time.

The only "single" on the bill was Catherine Robertson's plump, good-looking "soubrette," who sings three songs with an abundance of confidence not borne out by her limited ability. For a "flash" the Washington Band, an organization of thirteen Italian instrumentalists and a vocalist, was designed to give importance to the program. They offer nothing that has not been around here time and time again. With the establishment of the numerous "pop" houses in Harlem, Mr. Proctor will have to get busy or he will lose out in that section. Jolo.

AMERICAN.

It was almost a big time show at the American last Thursday night. Four or five of the numbers were from the larger vaudeville shops. But somehow they didn't seem to help the bill greatly, as a whole. The American Roof is a tough place. If you think you are funny, try it.

Some one sang an illustrated song, then came the Juggling Barretts. They do the best with boomerang hats. Rather a good turn for the position. Following were Granville and Mack, with a hand organ, monkey and talk. Granville and Mack talk too much. They might trim the act down more closely, or put in another song.

"The Russian Fear" is a dramatic sketch, with an Irishman and Hebrew in character. They would have to be exceptional actors to make the skit stand out, but probably do well enough for the small time with it. Helped greatly by violin playing. Hal Gerritt did his chalkology, including some "classy" matter, which didn't help Billy Cullen, who had to follow it with his very likeable "nancy" material.

Harry Tate's "Motoring" closed the first half, having been held for the full week. The act got a lot of laughs upstairs. Ward and Cullen opened the second half, not exactly the spot. The couple have a fine "lick" song. All of their matter is new, bright and not used by anyone else as far as can be recalled. William Edmunds and Co. played "Help" in Italian skits, of which Mr. Edmunds is likely the princely, although a slangy, part, and really holds up the piece. The three members of the act each do well in their respective roles.

Al Herman, another holdover for the week, took some chances with patter in his blackface monolog, pulling a couple of new ones, besides putting one over on the main that sounded harsh. He also sang "Ida" without mentioning Eddie Leonard. The Three Denials, a nice strong act, closed the performance. Since.

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.).—There is good entertainment in some of the individual numbers on the Majestic bill this week, but, taken collectively, the show runs a few points below the Majestic average. Louise Gunning monopolizes the electric glow. She has a routine of Scotch numbers, including "Annie Laurie" and "Coming Through the Rye." For a headline attraction Miss Gunning is a decided disappointment, especially following the score of notable from the local deli who have preceded her in big time vaudeville, with something beside their reputation as an asset. Monday afternoon Miss Gunning occupied sixth position on the program, the choice spot, but aside from the light applause due the headline attraction, she failed to register. Immediately after came Raul Porcia and his stringed quintet. Their repertoire of classical numbers seemed to hit the mark and earned several encores. Charlie Case followed with talk, but the house was evidently tired out, for during Case's visit the audience kept filing out one by one. It was quite evident Case is wearing out his welcome. This visit here is here within a comparatively short time. The routine was too familiar. The show opened with the Stanleys, who specialize in shadowgraphing. While neat and well delivered, they fail to produce anything out of the ordinary. It did nicely in number one position, but Edna Ruby, who followed, ran a considerable show of her usual mark, principally because her imitations are a trifle behind the time. With the exception of her finale, an imitation of Lillian Shaw, every endeavor has been done time and time again. These included impersonations of Misses Dresler, Held, Stahl, Victoria and De Mar. The fact that Edna Ruby is dropping from sixth and seventh position on big time bills to number two spot should be sufficient warning to some one to wake up. Mr. Louis James in Arthur Hopkins' comedy sketch, "Holding a Husband," filled in excellently, reproducing the impression made at the Palace a few weeks back. A high neck gown for Laurette Brown would be more appropriate than the one now worn and should serve to improve her appearance. The bill of the bill was the Big City Four, a quartet who very sensibly change their numbers now and then. Billy Rogers also scored with his pantomime skit "The Alpine Troupe" closed the show. WYNN.

PALACE MUSIC HALL (Mort H. Singer, mgr.; agent, Orpheum Circuit).—Comedy predominates on the bill this week. There are several high points for laughter during the show. One is the sketch called "The Awakening of Minerva," in which Edna Goodrich appears. It is one of those artist dream affairs in which the author goes to sleep and dreams that his statue comes to life. Miss Goodrich is the statue and she appears with diamonds in her black hair and the flush of youth on her cheeks. Catherine Cherry, as the mother-in-law, does some very good work

and the company presented the sketch with such enthusiasm Monday afternoon they were called back five times. Sam Chip and Mary Marble also afforded a good deal of amusement in "The Land of Dykes," which gives these two clever entertainers full play. Charles F. Semon appeared in his grotesque makeup and played on odd musical instruments with success. Jack Ward and Eddie Weber were seen to advantage in their skit, "The Minstrel Boys' Conception of Art." They are out of the ordinary and have some electric dancing that has not been approximated here recently. The act is unusual in many particulars. Harry Carroll and Arthur Fields sing and dance in a "cabaret act," are sprightly and full of glister and were received with much enthusiasm. Carlos Albani, the operatic tenor, was conspicuous by his absence. It was explained he missed his boat coming across the Atlantic, but at any rate his non-appearance gave Williams and Wolfus an opportunity to offer a singing and talking act in which they were very strenuous and in which a piano played an important part. Williams can play the piano as well as does it at times while on his head with his heels hanging to the top of the piano. The two also have a sofa pillow fight with members of the orchestra. They were recalled several times Monday. Norrie Baboons closed the bill with some clever pantomime, and the two animals received as much applause as some of the real human beings in the bill. They were quick and clever, and the act went big. The Robert De Mont Trio opened the entertainment with comedy acrobatic work, which started the fun on its way for the afternoon. The bill has variety and fun and is well worth seeing. REED.

AMERICAN MUSIC HALL (Sam P. Gerson, mgr.; Shubert's), Primrose & Deekstader Minstrels to good business. One more week. "Two Little Brides," with James T. Powers to follow.

AUDITORIUM (Bernard French, mgr.; Ind. I.). Last week of "The Girl of My Dreams," played for the Police-men's Benevolent Association. Very good business.

PACKSTONE (Charles E. Jones, mgr.; K. & E.). "Milk and Honey" is a good bill but growing home. Good day for a little too dandy for the week.

CHICAGO OPERA HOUSE (George W. Kingsbury, mgr.; K. & E.). Donald Danon in "The Sign" opened Monday last.

GRAND O. H. (Harry Redman, mgr.; K. & E.). Raymond Hitchcock is one more week after the one in "The Red Widow," the been doing record-breaking business.

COLONIAL (Charles E. Brady, mgr.; K. & E.). "The Spring Music" did only fairly well on its first and third nights. Ben Hur opened Monday night to a big house. On look good.

CITY OF HARMONY (Harry Redman, mgr.; K. & E.). "The Spring Music" did only fairly well on its first and third nights. Ben Hur opened Monday night to a big house. On look good.

"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.

GARRICK (Asher Levy, mgr.; Shuberts).—Lina Abarbanel opened in her new opera, "Miss Princess," Monday night. "The Blue Bird" did smashing business last week. "Kismet" closed Saturday night after making a record run in the matter of receipts. Cyril Scott opened Sunday in "Taking Things Easy" under the management of James K. Hackett.

LA SALLE OPERA HOUSE (Harry Askin, mgr.; Ind.).—"The Girl at the Gate" going along at good brisk gait.

McVICKER'S (George Warren, mgr.; K. & E.).—Chauncey Olcott doing the banner business of the season in "The Isle O' Dreams."

POWER'S (Harry J. Powers, mgr.; Harry Chappell, bus. mgr.; K. & E.).—Mrs. Fluke playing to fair houses in "The High Road" by Edward Sheldon. "Years of Discretion," a new David Belasco play, by Frederic and Fanny Hatton, two Chicago writers, will open Nov. 19.

PRINCESS (Edward Doyle, mgr.; Shuberts and William A. Brady).—"Bought and Paid For," packing the house at nearly every performance. Good company and piece, a hit.

STUDEBAKER (Edward J. Sullivan, mgr.; Ind.).—Fred C. Whitney opened the house after a dark spell with "My Little Friend," a new opera by Oscar Straus.

COLLEGE (T. C. Gleason, mgr.; stock).—Stock company playing "Her Husband's Wife," increasing interest in company.

TOWN (Arthur Spink, mgr.; S. & H.).—"The Gamblers," to good business this week. Next week, "Mutt and Jeff."

NATIONAL (John Barrett, mgr.; S. & H.).—Travelling company in "Where the Trail Divides." Next week, "The Country Boy."

VICTORIA (Albert Spink, mgr.; S. & H.).—Travelling company playing "The Country Boy." Next week, "Where the Trail Divides."

WHITNEY (Frank O. Peers, mgr.; Ind.).—Dark.

Walton & Brandt, who have been playing in the outskirting houses of Chicago, will go to New York next week. Fred Walton was formerly with the La Salle Opera House, and was the original farmer boy in "The Time, The Place and The Girl."

I. G. Cohen is back from the east and has taken charge of the theatrical section of the Chicago Magazine, conducted by Barratt O'Hara, recently elected lieutenant governor of Illinois.

Dave Towle has arrived in town to do some special press work for "Ben Hur," now at the Colonial.

Charles Emerson Cooke, here last season with "The Return of Peter Grimm" at the Blackstone and "The Woman at the Olympic," is in the city to look after the publicity for "Years of Discretion," the new comedy by Frederic and Fanny Hatton, which will come to Powers' next week.

Wilton Lackaye went back into "Fine Feathers" at the Cort Sunday night, taking the role he created earlier in the season. Frank Sheridan, who has been playing the part since Lackaye went with "Oliver Twist," will go in H. H. Frazee's new play, "The Unwritten Law," soon to be produced.

"The Blue Bird" played to \$14,000 on its final week at the Garrick. The last four performances were capacity.

The Chicago Grand Opera season will begin at the Auditorium Nov. 26. The first bill will be "Manon Lescaut," with Carolina White as the star. During the first week Maria Gay will sing in "Carmen."

Mme. Rosa Olitzka gave her annual recital at the Studenbaker Sunday afternoon.

Sam P. Gerson, western representative for the Shuberts, went to Milwaukee this week to inspect the Shubert theatre there. Wm. Mick is the manager. "The Blue Bird" is scheduled for that house this week.

"Two Little Brides" will follow the minstrel show at the American Music Hall according to the latest report. James T. Powers will be the star.

"The Tragedy of Nan," by John Masefield.

offered at Hull House Saturday night under the direction of Laura Dainty Pelham. These players will go to Ireland next season, and the proceeds of the performances will be used in defraying the expenses of the Hull House players on the trip.

The Little Theatre held a house warming Thursday night, Nov. 7, to which 250 guests were invited. The first play will be "Woman-kind," which is underlined for production in the near future.

Ralph Stuart has returned from the Pacific Coast where he has been playing "A Dollar Did It." He is trying to get time for this play in Chicago.

George Vaux Bacon, magazine writer, has gone to New York, where he will write some vaudeville sketches.

Max Hanish, managing the German company at the Bush Temple, is writing a new musical piece called "The Balkan Bund," which deals with the Balkan war now in progress. Carl Von Wegern will furnish some of the tunes.

Bert Glickauf, in advance "A Bird of Paradise," was in Chicago this week where he underwent a slight operation.

William Hodge will come to the Chicago Opera House in two weeks for a return engagement in "The Man From Home," which had a record run at that house five years ago.

Robert Lee, Sunday editor of the Examiner, who handles all the theatrical news for the paper, has been ill for the past week. He is now back at his desk. Ashton Stevens, the dramatic editor, is still very sick. Criticisms are written by different members of the staff.

Jack Lait, dramatic editor of the Chicago American, has written a new vaudeville sketch of the slums called "Lead, Kindly Light," which will be produced shortly.

Joseph Medill Patterson, author of "The Fourth Estate," "Dope," "A Little Brother of the Rich" and other plays, is now writing two plays, one of which the Lieblers will produce later in the season.

A reproduction of "The Contract," by V. Corcos, which hangs in the foyer of the Majestic, is now being used on the programs at the Palace Music Hall.

Kitty Gordon will come to the Illinois in "The Enchantress" Dec. 15.

"The Girl at the Gate" reached its 100th performance at the matinee last Saturday, at the LaSalle.

"The Widow's Honeymoon" will probably not be produced before the first of the year. Mort H. Singer is now engaging people for the production.

Nat Roth, manager of "The Blue Bird," which played the Garrick last week, appeared in Municipal Judge Fry's court, Nov. 7, and pleaded guilty to the five charges against him of violating the child labor law. He was fined \$5 and costs for each charge. Roth was charged with employing several children in the play during school hours.

A recent decision by a Chicago Judge held that children under school age might be employed without violating the law, but the matter will be taken to a higher court by persons who are fighting against the employment of children on the stage.

Jack Root, formerly a pugilist and now in the theatrical business, was in town this week on business for his houses in Burlington, Ia., and Quincy, Ill.

Zeno & Mandell, who have been making a two months' tour of Europe, are in town. They will go back across the Atlantic in April.

Arthur Joyce, one of the best known amateur monologists in the west, will probably be seen in the minstrel show given by the members of the Hamilton Club. He is the assistant salesman for the Purreughs Adding Machine Company for Illinois, Indiana and Wisconsin.

Berdie Beaumont, formerly with "Miss Nobody From Starland" and more recently with "A Modern Eve," was married last week to Jack Arnold, of Arnold and Kent, at Hannibal, Mo. Adele Rowland has gone on to take Mrs. Arnold's place in "A Modern Eve."

Col. William Lavelle, known as the double of Buffalo Bill, has gone to Sydney, Australia, where he will be seen in Budd Atkinson's Wild West.

Members of the Hamilton Club will give a minstrel show at Orchestra Hall, Nov. 20, for the benefit of the Francis Willard Hospital.

The Illinois theatre has had a reproduction of its famous curtain showing a cornfield reproduced and is using it for a program cover design.

The Simon Brothers' Amusement Co. has engaged the following people for the new musical stock which will open the Grand in Gary, Ind., Nov. 18: Wally Brooks, producer; Florence Howell, prima donna; Bobby Burns, straight; Harry Loader, German comedian; Mabel Starr, duet, and Vivian Mayo, straight and characters.

Sidney Rogers has joined "The Military Girl" playing the role of the crusty general. He took the part at the Garrick in St. Louis last week.

F. W. Jordan is doing the press work for "Taking Things Easy," now at the Illinois.

Alfred Pike, who had one of the main roles in "The Merry Widow Remarried" on its ill-fated stay at the Colonial, joined "The Soul Kiss" in Rock Island last week.

Albert Livingston has closed with "Casey Jones" and gone to Broadway.

Harry Sedley, stage director at the Warrington theatre, Oak Park, has closed and gone to New York.

Ray Martinez has signed to play the role of the governor in "The Man Higher Up" which has just closed a successful engagement at the Olympic.

William A. Vance, of the Evanston theatre, is about to send a company on the road to play "Buster Brown."

Sunday evening, Rev. Martin J. Magor, pastor of the Hyde Park Methodist Episcopal Church, said in his sermon that opposition to the theatre on the part of the church without discriminating as to the character of the various dramas was unwarranted. He said: "The theatre is not all that it ought to be, but it has improved very much in the past twenty-five years. The dramatic instinct seems to be a natural one and therefore its gratification would appear to be legitimate."

Gene Morgan, formerly with the Tribune, is now assisting Sam Lederer with the press work at the Olympic theatre.

Frederic Hatton, dramatic editor of the Evening Post and author of "Years of Discretion," which will soon be seen at Powers', has returned from the east, where he has been superintending rehearsals of his new play.

Raymond Hitchcock will close at Cohan's Grand Opera House Nov. 23 and play a week of one night stands in St. Louis.

"The Little Millionaire" will come to Cohan's Grand Opera House after the retirement of "The Red Widow" at that house. Charles King will be the chief player.

The Gilbert & Sullivan Festival Revival Company, under the management of the Messrs. Shubert and William A. Brady, will come to one of the Shubert houses shortly.

Sam Lederer had a trained cinnamon bear in front of the Olympic theatre this week which attracted a good deal of attention. Mr. Lederer has received a telegram from Henry W. Savage congratulating him on his good press work for "The Million" now at his house.

Olive Wyndham, who has been one of the chief players in "The Girl at the Gate" at the La Salle Opera House, has decided to withdraw and return to the management of the Lieblers.

SAN FRANCISCO

By HARRY BONNELL

(By Wire.)

ORPHEUM (Martin Beck, gen. mgr.; agent, direct).—McConnell and Simpson in their latest sketch, put over a decisive score. Nat Nazario and Co. of big and little acrobats made a hit. Geo. H. Watt is sensational and mystifying. Ferguson and Northlane secured solid applause. The holdovers are "Mein Liebschen," Howard, Les Marco Bolli, Marie Galvany. Galvany has changed her repertoire since last week's opening, when she was perceptibly nervous and sang songs never built for vaudeville. The management insisted upon a change of numbers and the foreign soprano has done rather well with "The Flute Song" since then.

EMPRESS (Sullivan-Considine; agent, direct).—Robert C. Fowler, added attraction in an aviation descriptive monolog with a model of an aeroplane. Drawing big and got much publicity through flight over city Tuesday, but failed to land on roof of Empress as intended. "La Danse Au Violins," pretentious but quite similar to other offerings of G. Molasso. Collins and Hart, in their burlesque travesty, a copy in name as well as material to the original team of this title, were well liked. Three Italian Troubadours, did well. Arthur Whitelaw, with his stories, easily amused. Bessee's Cockatoos, thoroughly trained. Dancing Maddens, clever stepping. ANTAGES (Alex Pantages; agent, direct).—Wayburn's Minstrel Misses, classy production, much enjoyed. Zara-Carmen Trio, skilful in their line. Readick Freeman Players in "Marked Money," by John J. O'Connor, have a sketch of good plot and construction, but made somewhat weak in spots through interpretation. O'Neal and Wamsley cleaned up for the show. William Howard Langford, pleased. Mabel Darragh and Co. in a sketch, did little, the piece and playing being deplorably under the standard. Cervo Duo, got encored.

PORTOLA (Ralph Pincus, mgr.; agent, Bert Levey).—Mme. Toons and Co., pleasing. Billy Dodge, entertaining. Truheart, La Velle Trio, passable. The Bartelmus, good. Du Moulin, fair. Henry Ahrens, ordinary. Le Feur, excellent. Marion Hiller, successful. COLUMBIA (Gottlieb Marx & Co.; K. & E.).—Julian Eltinge in "The Fascinating Widow"; third and last week.

CORT (Homer F. Curran, mgr.; Shuberts).—The Chocolate Soldier; one week only.

SAVOY (Chas. Muehlman, mgr.; Ind.).—Kolb & Dill in "In Dutch" first week.

ALCAZAR (Belasco & Mayor, mgrs.).—Dramatic stock; Maude Fealy and Jas. Durkin in "The Right Princess."

AMERICAN (Ed. Armstrong, mgr.).—Burlesque stock.

NATIONAL (Chas. Goldberg, mgr.).—Melodramatic stock.

The Old Louvre Cafe has closed and will remain so indefinitely. It is the sequel to a disagreement between partners.

Jack Matthews is increasing his impressive activities by the organization of a big burlesque act that commenced rehearsals this week for a whirl over Pantages' circuit, opening about Dec. 1 in this city.

Long and Ling, the funny English duo last week at the Empress in this city, take exception to a published theatrical newspaper statement in which their act is described as running only four minutes. By actual timing here the offering occupies the stage exactly eleven minutes.

The rumored plans of a few weeks ago that Fred Belasco of the Alcazar proposed to send out some road attractions right after the Presidential election, have not developed into anything tangible or definite as yet.

For the first time in seven years, A. Levey, an active opera impresario of Australia, landed here Nov. 7 on the steamship Ventura. His stay will be brief as he is scheduled to sail again Nov. 23 on the boat that is to carry the members of the Hughes Musical

HEIM CHILDREN

BUD and NELLIE

AMERICA'S JUVENILE STARS

Will finish their Third Tour over the S. & C. Circuit, Week Nov. 11, at Kansas City, Mo.
Opening Majestic, Chicago, Week Nov. 18, with the following United Time booked.

ASSISTED BY
SIG. KRETORE

Week, Nov. 25—Columbia, St. Louis.
Week, Dec. 2—Majestic, Milwaukee.
Week, Dec. 9—Travelling.
Week, Dec. 16—Park, Youngstown, O.
Week, Dec. 23—Temple, Detroit, Mich.
Week, Dec. 30—Temple, Rochester.

Week, Jan. 6, 1913—Shea's, Buffalo, N. Y.
Week, Jan. 13, 1913—Shea's, Toronto, Ont.
Week, Jan. 20, 1913—Keith's, Phila., Pa.
Week, Jan. 27, 1913—Keith's, Boston, Mass.
Week, Feb. 3, 1913—Keith's, Lynn, Mass.
Week, Feb. 10, 1913—National, Boston.

Week, Feb. 17, 1913—Keith's, Lowell, Mass.
Week, Feb. 24, 1913—Howard, Boston, Mass.
Week, March 3, 1913—Hammerstein's, N. Y.
Week, March 10, 1913—Wm. Penn, Phila., Pa.
Week, March 17, 1913—Allegheny, Phila., Pa.
Week, March 24, 1913—Orpheum, Altoona, Pa.

Week, March 31—Orpheum, Allentown, Pa.
Week, April 7—Orpheum, Harrisburg, Pa.
Week, April 14—Colonial, Norfolk, Va.
(OTHER BOOKINGS FOLLOWING)
Direction **NORMAN JEFFERIES**

Comedy Company to Honolulu and the Orient. Accompanying him will be A. H. Frankel, who is in charge here at the offices of the Oriental Amusement Co., the concern that is promoting the Far Eastern tour of the Hughes entertainers. Both Levey and Frankel are reported to be financially interested in the Hughes company venture, together with the head of the Bandman circuit in the Orient.

G. E. Dickson, a locomotive engineer running out of Dunsmuir, this state, over the Southern Pacific Railroad, is reported to have purchased the Victory theatre, probably a picture house, at Redding, Cal.

Maude Fealy and James Durkin are scheduled to conclude their present engagement at the Alcazar Nov. 24 and are reported to be planning a road tour in this week's Alcazar vehicle, "The Right Princess," provided the reception accorded the Christian Science play here is sufficiently cordial to justify a trip through the one nighters and week stands. They will be succeeded at the Alcazar by Marguerite Leslie, the English actress, and Orrin Johnson, at present Morocco stars of the Belasco stock company in Los Angeles, who are to make their initial bow to San Franciscans in "The Gambler."

G. M. Anderson, the motion picture actor, and known in film-producing circles as "Broncho Billy," appeared at the Portola Nov. 8 as an added attraction in a monolog and impersonations of characters that he has essayed in film making.

Henry M. Landers, carpenter at the Haight Street theatre, is under the care of a physician as the result of an accident that occurred recently when he fell from the fly gallery to the stage, a distance of twenty-four feet. His injuries are reported to consist of an arm broken in three places, broken hip, wrenched leg and cut face.

Henry Maret, a veteran actor of this city, was tendered a benefit performance Nov. 10 in a local hall.

Wolf-Ferrari's new opera, "The Secret of Suzanne," is scheduled for a double production here shortly. Nov. 17 the piece is to be presented at the Cort by a small company sent here by Andreas Dippel, and during the week following, the opera will be offered in Scottish Rite Auditorium by Alice Nielsen and Co. under the direction of Henry Russell. The latter venture is under the promotion of Will L. Greenbaum, the local lyric purveyor.

The enterprise of the management of the Portola-Louvre is being evidenced in a practical way just now by the offer of the choice of a suburban building lot or a player-piano to the lucky holders of the right coupons that are being given out during the matinee, dinner and first evening performances.

Burr McIntosh, local club entertainer and artist, recovered sufficiently from his recent accident to permit of him giving an illustrated lecture Nov. 4.

Scheduled for early appearances here are Valeska Suratt in "The Kiss Waltz" at the Cort, "Ben Hur," "Gypsy Love," "The Quaker Girl," "The Rose Maid," "The Spring Maid," "Get-Rich-Quick Wallingford" and "The Littlest Rebel" at the Columbia.

The noisy "spiel" of a couple of uniformed "barkers" at the entrances to both the Em press and Pantages theatres just before and around curtain time is strongly suggestive of a "midway." As both of these houses are showing to generally big business, it is reasonable to presume that the "extra" advertising is considerable more than an experiment.

Phil Hastings, who, until very recently, has been a sort of one-man publicity syndicate here, in that he had charge of the press departments of Pantages, National and Savoy theatres is reported to be confining his efforts chiefly, if not entirely, to the last named house. At the National and Pantages, the press work is being looked after by the house management. At one time Hastings was press agent at the Orpheum where Jerry Dillon now holds forth in that department.

Al C. Joy, recognized as the official baseball editor of the Examiner, left for the East last week to represent his paper at the meetings in Chicago and Milwaukee of the National Association of Minor Baseball

Leagues. His absence is expected to cover a period of two weeks. Shortly before going away, Mrs. Joy presented him with a daughter.

Dave Morris, last summer a member of the acting company at the Olympic theatre in Los Angeles, has recently joined the Armstrong forces here at the American, where he is doing eccentric comedy parts. His associate principals are Ethel Davis, prima donna; Clara Howard, soubrette; Ralph Bevan, juvenile, and Will Armstrong and Gus Leonard, comedians.

In all probabilities this will be the closing point for the present tour of Lola Stantonne Paulich's Sextet. Mme. Paulich is planning to book the members of her act in one of the local Cabaret places.

"A Butterfly on the Wheel" is the latest successor of "The Chocolate Soldier" at the Cort. The engagement is for two weeks.

Adele Rosenthal, daughter of a local lawyer, will make her operatic debut Nov. 10 at the Cort on a special concert program.

Another new and late recruit to the acting forces of the Alcazar is Pearl Cook, daughter of a local police commissioner.

The Bob Hughes Musical Comedy Co., numbering approximately 26 people, are to sail for the Orient Nov. 23 with a stop-off of from two to four weeks at Honolulu where they are booked to play an engagement. The trip to the Far East embraces engagements in China, India, Japan, Phil-

ippine Islands, and possibly Australia and New Zealand. On this end the Hughes company's business affairs are conducted from the offices of the Oriental Amusement Co., but in the East they will be conducted by the head of the Bandman Circuit.

PHILADELPHIA.

By GEORGE M. YOUNG.

KEITH'S (H. T. Jordan, mgr., agent, U. B. O.).—This was "Anniversary Week" and one of the best "bits" of the show was the appearance of the house. The big theatre in its winter season garb looked as bright and attractive as it did when the doors were opened ten years ago. There is a chrysanthemum show in the French corridor that is a pretty, nifty bit of stage setting in itself. The well trained corps of always polite ushers appeared spick and span in dark blue uniforms with gold trimmings. It showed good work all round on the part of Manager Jordan and really no one could complain if the bill failed to hit an even balance with the rest of the anniversary celebration. It wasn't a poor show and there were several good spots in it which kept the audience amused. There were no big individual hits, though Joe Jackson with his pantomime bike act got away with a big percentage of the laughs. Jackson hasn't added anything much to his act since last seen, but his work is clean cut, starts the laughs early and holds up right through. The curtain bit is funny and was when used by W. C. Fields. Rupert Hughes must have drawn on "Maggie Pepper" for his idea for the "Miss 318" sketch used by Jessie Busley, but in doing so he missed the mark a mile. The two principal characters

in the sketch are so far overdrawn they lose their convincing power. Allowing for a generous degree of stage license, the "department-store" girl as played by Miss Busley is below the scale. The idea is a good one and there are some laughs, also some of the "ten-twenty-thirty" stuff that ought to be a riot on North Eighth street, but Miss Busley will need to tone down before she can make "Miss 318" a really good act. Vera Michelena, the musical comedy star and Ma-Belle and her Sylvan Ballet were there to add "picture" to the bill, which they did to a nicety. Ma-Belle is a clever toe-dancer and is surrounded with eight nimble corymbes, whose ensemble dances helped to make this offering an excellent one. Attractive stage setting and music which is of a particularly pleasing strain adds to the high mark of merit as a dancing act. Ma-Belle concludes with a "Bacchanale" in scanty attire which gives ample view of her graceful figure as she flits about the stage, and so generously shows, that rivals the left elbow which the famed "Katisha" of "Mikado" is wont to boast of. Ed. Wynn was here to represent "home talent" for the week. Eddie brought along his funny hat and nearly all of the act that he has done here too often. It's a hard matter to please your friends, which Eddie no doubt fully realized, and he had to work a bit harder than usual to get results. Edmund Russon makes a capital foil for Wynn's style of foolery and there were some laughs, but the act shows the want of new material. Fay, Two Coleys and Fay scored a nice hit on their blackface offering. The capital harmony start and finish are a big mark in the favor of the quartet and they have sandwiched in some laugh-winning comedy that gets over in sure-fire fashion. The four harmonize so well that another number might be fitted in to advantage. Ollie Young and April did very nicely as the opener. They make a nice little novelty of the soap-bubble juggling. The young woman might help her appearance some in the manner of dress for she stands prominently in the bubble juggling under strong lights where appearances would count a lot. James F. McDonald filled the second position very well with talk and song. Hastings and Wilson also appeared.

BIJOU (Joseph Dougherty, mgr., agent, U. B. O.).—It was a comedy bill at both ends and right through the middle this week. Monday night the second show was played to a crowded house, every bit of room but the aisles being filled with several rows of "standees" in the rear of the house. Dave Wellington started things off nicely with his comedy juggling turn. He has many familiar tricks and a few new ones. They liked Dave here and he will do as a "pop" time act. June Mills offered four songs and put them over for excellent results. When working with a partner Miss Mills was one of a sort of act that ranked as a first class singing and talking act. Now she is doing very nicely as a "single" who can sing and knows how to use her songs. One of the Fred C. Whitney acts "A Lost Pair of Dice" was offered by Joe Whillari and John E. Cain. The men worked in blackface. It is a sketch of the old time "nigger act" type. Laughs are there, but they come too far apart to send the act along. The chief weakness is that it is about six or seven minutes too long. Shortening will bring the laughs closer together, quicken the action and help the sketch a lot. It is new now and should improve. Gibb Craig got a fair amount of laughs with Julian Rose's old monolog, some of which was as funny as the dancing he did for a finish. The Cabaret Four includes four boys, two pianos and a violin. When the last was added it made the act for the boy is a dandy fiddler, one of the best of the "pop" time can boast of. The rest of the act is another "Noddy Monarchs" minus a singer who can put over the songs now in use. The "nancy" thing is too well worn to be held by these boys who are apparently starting out. They are a neat looking four, neatly dressed and have the start of a musical act that can easily get by on the small time. With the violinist along it cannot fall down. The rest can be built up. Hurt, Johnson and Burt pleased with their comely acrobatic turn in the closing spot.

WILLIAM PENN (W. W. Miller, mgr., agent, U. B. O.).—It is always easy to enjoy a show here. The house appears to be always filled with the same kind of audience. Probably the same ones come every week to see the shows which answers all questions regarding the quality of entertainment Manager Miller is giving at "pop" prices. It is rarely

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that you can pick the big winner here and this week's show runs in the same old groove, with the laughs and applause being liberally and widely distributed. Schreck and Percival caught nicely at the opening with their comedy acrobatics, the man using the Melrose tilt trick for a finish. The Three Lyres were a well liked musical trio. The blackface fellow distributed his comedy in telling style and the instrumental music drew liberal reward. If there was one big laughing bit it was Gordon Eldrid's "Won by a Leg" sketch. The lively comedy, swift action and farcical situations which run rampant in this skit held the Penn audience in a convulsion of laughter throughout. Max Hart's "Six Steps" pulled down their share of the honors with their dancing. The act goes a long way on appearance and all six are clever dancers. Alf Grant and Ethel Hoag supplied the West Philadelphia residents with enough "riddles" to last them until Alf plays a return date. Alf calls the new act "A Troublesome Trunk" and has shaped up a bit of snappy cross-fire talk that gives the act a nice start. Then Grant does a song and a couple of "bits" from the old act, while Miss Hoag gives the women a second peep at some real clothes, which Miss Hoag knows how to wear so well. Grant probably was always two or three gags ahead of the Lancaster Avenue throng, but when they caught up he got the laughs. The act went over in fine shape. Karl Emmy's pets made a nice closing number for a generally pleasing bill.

LIBERTY (M. W. Taylor, mgr.).—The laying out of the bill did a lot to help the show. The Four Grovins put over one of the best liked numbers right at the start. One of the men is a wonder as a "back-bender." The act is nicely framed up and staged, the "Curson-swing" trick giving it a good finishing bit. The Morrette Sisters did just about fair in second position. One of the girls is a clever musician, the other tries to be and overworks reaching for results. The act is not quite up to the Liberty standard, but will do for the smaller houses. Whipple, Huston and Co. offered a sketch of light merit. Most of the comedy is forced. The fellow got some laughs through his clowning. Daisy Harcourt started things going again. The English woman isn't giving anything with much snap to it, but a couple of good songs won her audience and she finished strong, there being enough applause at the finish to warrant the little speech she gave. Miss Harcourt must be taking on weight or needs a dress that will hook up in the back. The eccentric make-ups got her some laughs. Ingis and Redding were next to last and drew their share of the laughs with their bunch of nonsense. Adgie and her lions closed and pulled the big honors of the bill. The trio of cubies, no bigger than good sized kittens drew a lot of attention and the showy work of Adgie in the cage held the audience interested. As a "show" act for the big small time, Adgie has the goods. The Liberty held its usual jam Monday night.

VICTORIA (Jay Mastbaum, mgr.; booked direct).—"City of Yesterday" featured this week. It fits in nicely as an offering in the "picture houses" and attracted some attention here. The rest of the bill was the average shows offered here. Linden and Buckley were liked in their musical act. The comedy is a bit shy. The "straight" man has a good voice. Bonner and Meek have changed their act, but stick pretty close to their original style of working. They were liked. The song used as a duet appears pitched too high for Miss Meek. Fred Hildebrand got by with his "nut" stuff. It looks like an epidemic for this sort of acts with Jim Morton's and Harry Breen's material being the favorite "chosen" material. Hildebrand helps himself along with a good singing voice. He might start upward with something original. The trick jumping of the McAlveys won them warm favor. They have a pleasing act of its kind and handle it well. Fern and Scarnell are a couple of entertainers of the "cabaret" type, never getting above the usual

run. The contortion work of the Brachards met with approval. The man is an excellent bender and the nice looking girl who divides the work can do a bit of it herself. Sis Bevins' strong point is 'the eccentric stuff of the Sis Hopkins variety. She drew a number "straight" which might as well be dropped for all the good it does. Her "rube" stuff got some laughs. Karl's dogs proved a likable number and got their share of the honors.

PALACE (E. L. Perry, mgr.; booked direct).—Another good bill this week with the Musical Kiteless holding down the headline position in their usual capable style. This is always a pleasing act and repeated well here. The Hall Brothers pleased with their hand-to-hand tricks. The understander needs to be more careful in his dressing. The act will hold up its end in its class, and the appearance will help as much as anything else. Baby Grace bids fair to break into a real juvenile feature. This little miss plays the violin in a really surprising manner for her tender years. With a little care she ought to be quite an act in the near future. She was a hit here. Mack and Burgess got by with fair results with a sketch of very light merit. Paul Van Dyne is a young boy just missing a chance to build up a nice act for the small time. Van Dyne has a voice but his forte is yodling. He is a dandy little yodler and there is no reason why he should not work out a strong singing turn with this featured and costumed to help. He should try it. The comedy acrobatics and ring tricks of the Grotesque Randolphs were liked, as usual. Jeanette Spellman pleased with the conventional straight "single" act. After several minutes were wasted, the youngster of the Carr Trio put over a nice little bit with a monologue, but his efforts to dance went the same way as the opening of the man and woman. There is a chance to build an act round the youngster. No Komics is a trained monkey on roller skates, doing very little work on the rollers, but making a hit with the musical bit.

TROCADERO (Sam M. Dawson, mgr.).—The management supplied everything that was necessary to make a good show of the "Merry Maidens," except a book. There is a sort of a story running through the two-act piece which is called "New York in Two Weeks," but it is all made of old time and many of them are of the "third run" variety. It is principally a "man" show throughout without even an olio to break it up and in making it so the management has slipped up on something. The only chance the women have is in the numbers. There are three principal women, but with the exception of the time they are leading the chorus through numbers they are never in evidence long enough to allow them to show what they can do. If Harry Fields put the piece on he is responsible for trying to "hog" the show. If not, Fields has been given too much to do and, in trying to carry the burden, he is working against his own chances. Fields has the only comedy role that stands out and he is on the stage most all the time in the first act, the principal efforts to inject comedy being a couple of money-changing bits and the selling of a coat, a bit that was funny when Billy Watson, Harry Bryant and Harry Morris were youngsters. In the second act Fields is funny because opportunities are offered for comedy without keeping him in view all the time. It may not be Fields' fault that he is working so hard and there should be a change of some kind that will bring the show to a more even balance. Good subreps are not numerous enough in burlesque this season that one should be overlooked. Lilla Brennan is the soubrette with the "Maidens" and Lilla can take the best of care of a part that will give her a chance to work. In this show she has nothing to do but lead numbers, which she does good enough to make everyone go over for one or more encores. Miss Brennan is wearing some pretty gowns and never looked bet-

ter than at present, so why not use her to advantage. Blanche Curtis, with Al Reeves last season, is the leading woman who leads one number in a cowgirl makeup and is enshrouded in a mystifying blue affair during the rest of the first act. In the second she dons a couple more dresses, but Miss Curtis is badly casted. Anna Woods, who leads a couple of numbers, might just as well be one of the chorus. There is plenty of work for the men, even with Fields around all the time. Joe Phillips, as a "fresh guy" is a handy helper for Fields, and the boy handles his material to good effect. He also helps work up a couple of numbers in good shape. William Stewart as a "rube" constable adds a few giggles here and there when the opening is offered and James J. Howell, who looks well in his evening clothes, appears to be able to do much better work. Howell was a bartender in the first act, but he came right back in the second act in full evening attire and was "Mrs. Bell's" chief escort, showing that Mrs. Bell didn't care who she had at her party. There may be something in a name too, for "Howell" was doing just that all through the show. He could make a very nice "straight" of himself with a little reserve to his voice. William Harris was a "Chink" and an English "fop," getting the best results from the latter role. The strong point in favor of the "Merry Maidens" is the management has provided the full quota of girls, a good-looking lot of brunettes, with a few blondes distributed in the line, who are not so good. The changes are numerous and nearly all of them look well, one or two especially so, and all good enough to rank this as one of the best dressed shows seen so far this season. The "model" number, poorly dressed and badly staged and posed is the one exception. The music is catchy and the numbers, if not new, have been well chosen and given to those who can send them over. The musical portion is really the best part of the show and after making such a start it is too bad there was not more attention paid to building up the rest of it. Fields sang several parodies which won him some favor. The absence of an olio or specialties makes the poor quality of the fun-making more noticeable. The second act will stand up as it is, but the first part is unfunny, drags badly and handicaps everybody from the start. They liked the show at the Trocadero on Monday, but it was the numbers which saved it until the second act got started. The remedy is simple and is needed.

BOSTON.

BY J. GOOLTZ.

80 Summer Street.
KEITH'S (Harry E. Gustin, mgr.; agent, U. B. O.).—A mighty interesting bill this week. Ray Cox brought a new one this time. Very good. Some very good. Robert Fulgura, fine. Tom Dingle and Bemerelda Sisters, hit. Albert Von Tilzer, good. Graham Moffat's Co., funny. Harvey-Devroa Trio, pleased. Power Brothers, opened well. Forrer & Edgretti's Posing Horse and Dogs, pretty closing act. Pictures.
COLONIAL (Thomas Lothan, mgr.; K. & E.).—"The Enchantress" with Kitty Gordon opened to fair business.

BOSTON (Al Levering, mgr.; K. & E.).—"My Best Girl," with Clifton Crawford, doing well.

MAJESTIC (E. D. Smith, mgr.; Shubert).—"The Merry Widow" here again. Doing well. **SHUBERT** (E. D. Smith, mgr.; Shubert).—"From Broadway to Paris," with Gertrude Hoffmann, playing the closing week. Business fine.

HOLLIS STREET (Charles B. Rich, mgr.; K. & E.).—"The Concert" ending this week with fair business.
TREBONT (John B. Schofield, mgr.; K. & E.).—"The Rainbow," with Henry Miller, fair business.

PLYMOUTH (Fred Wright, mgr.; Lieblers).—"Disraeli," with George Arlies going well.
PARK (W. D. Andreas, mgr.; K. & E.).—"Maggie Pepper" with Rose Stahl. Business has been of such an order that the show has played here eleven weeks and has received an extension of three weeks more.
GAIETY (George T. Batchelor, mgr.).—Burlesque, "Al Reeves Big Beauty Show."
CASINO (Charles Waldron, mgr.).—Burlesque, "Gay Masqueraders."
GRAND OPERA HOUSE (C. Lothrop, mgr.).—Burlesque, "Girls From Reno."
CASTLE SQUARE (John Craig, mgr.).—Stock.

ST. JAMES (M. H. Guelesian, mgr.).—Stock, "Don." Matinees, and charity performances of "The College Hero," by society men and women for night shows.

Gus Lynch, the chap who wields the brush for Marcus Loew in Boston, has just returned to the job. He has been in the hospital for nine weeks, recovering from an operation for appendicitis.

George Johnson, the negro street minstrel who has entertained the highest officials with his plantation songs and millions of people on the streets of Boston for many years, died Saturday of pneumonia. He also worked on the stage for a time in a sketch put on at the National. He was a giant in stature and weighed around 300 pounds.

"The Woman," a Belasco production, is to follow Rose Stahl at the Park.

Andrew J. Cassidy, who for many years was the drummer in the orchestra at the Boston Theatre and who died last February at the age of seventy, amassed a fortune of \$10,000 and at his death left it all to his friends, Mr. and Mrs. John P. Rich, of Dorchester. Two contestants appeared, but were unable to prove their claims of relationship. The will was allowed in the Supreme Court. Cassidy was a drummer boy all through the Civil War, and was known as a clever teacher on the drums in this city for many years.

Arthur J. Ahern, for many years a member of the Ahern Midgents, a gun-spinning and juggling trio, was married to Ellen A. Callahan, a nurse, with whom he had been acquainted for fourteen years. They were married in the mayor's office on Saturday, with the mayor's secretary and stenographer as witnesses. A justice of the peace performed the ceremony.

ATLANTIC CITY.

By I. B. PULASKI.

SAVOY (Grant Laferty, mgr.; agent, U. B. O.).—Van & Schenck, riot; Hugh J. Emmett, a capital ventriloquist; Jack Kennedy & Co., a dandy comedy playlet, best seen here in long time; Rae Eleanor Hall, finished violinist, very big; Polzin Brothers, unusual feats; Merritt & Douglas, well liked. Belia Onra, fast, snappy aerialist.

MILLION DOLLAR PIER (J. L. Young, mgr.; Wieter Grooten, bus. mgr.).—M. P.
APOLLO (Fred E. Moore, mgr.; agent, K. & E.).—John Drew in "The Perplexed Husband" (11-13); Margaret Illington (14-16).

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.

The first half of next week at the Apollo "The Rose Maid" appears for the first time here. The last half of the week will see "Mutt and Jeff." "Louisiana Lou" plays the house Nov. 25.

At the Savoy Sunday a testimonial benefit was given Harry Brown, former manager of the house, by Louis Wesley, lessee and manager. The benefit netted in the neighborhood

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of \$600. Bart McHugh sent down an act which took the place of Atchison Ely, who was compelled to leave Sunday morning. The new act is corking good entertainment and is called "The Lawn Party." In the main it is an impersonation act with juvenile artists. It was a hit.

There have been several yarns concerning the renting of the proposed theatre to be erected on the Exposition Pier, which is to replace Young's Ocean Pier. From very good sources it has been said that the lease was obtained by Nixon & Zimmerman and Chas. Frohman. The rental price asked was \$30,000 per year and it is hardly possible that such a figure was agreed to. The owners of the pier stated last week that it would not be possible to erect any buildings on it before 1914 because of the inability to obtain structural steel. The work on the concrete piling and decking is progressing, however, and should be finished by next spring. The Hennebique Co. have the contract for this work at a cost of \$350,000. The pier will extend oceanward for a half mile.

Van and Schenck were the "feature" on the bill at the Savoy this week. After Monday's matinee they were made headliners and their names appeared in electric lights in front of the house.

Harry Blythe, who some time ago kept an actor's boarding house at 8th and Walnut streets, Philadelphia, and who claims that he knows every actor in America is living here now. He retains his position, however, as salesman in a big retail clothing store in the Quaker city and commutes each day. Harry claims to be the possessor of some 39 suits of clothes. Sometimes he mentions a lesser number and when taxed about the discrepancy nicely explains "that he gave some away yesterday." He is also the rather proud owner of a number of assorted hats and he never wears the same one two days in succession.

NEW ORLEANS

By O. M. SAMUEL.

GREENWALL (J. J. Holland, mgr.).—The Greenwall is itself again! They have removed the lid, wrapped it in camphor, and buried it in the alley. Sol is in and the natives an unexpurgated burlesque show, and an unexpurgated burlesque show in New Orleans is something. The Greenwall patrons were evidently apprised that something, or, nearly everything was coming off, for the theatre held the largest Sunday night crowd of the Dinkins & Stair regime. The opening burletta, "Twitters and Pritters," went over with a bound. Then again, the run over the orchestra seats, similar to that used at the Winter Garden, New York, save for the electrical effects, admitting of the artists getting close to the audience, appealed as a distinct novelty. During the numbers in which the choristers walked up and down and danced on the run, the auditors reached over and grabbed them, upsetting not a few. Barry Milton is back with the troupe, adding strength where it was needed most. Her rendition of "Music Teacher" and "Down South" evoked hearty approbation. Caprice is helping the show, also. Her one song number, "Everybody Loves a Chickie," proved a ten strike. Dale Wilson, though, is the real favorite at the Iberville street temple of art adorned. La Belle Zanita is the current cooed dancer. She disarms and probably disdains criticism.

CRESCENT (C. C. Campbell, mgr.; K. & E.).—"The Traveling Salesman."
FRENCH O. H. (Jules Layolle, mgr.).—French Opera Co. in "Manon," "Les Saltimbanques," "Thais" and "Le Trouvère."
LYRIC (C. D. Peruch, mgr.).—Peruch-Glypene Stock Co. in "The Two Orphans."
MAJESTIC (L. E. Sawyer, mgr.).—Maori Italian Dramatic Co.
LAFAYETTE (Abe Seligman, mgr.).—Vau-deville.

Stelly Crassas appears in concert here is.

The Winter Garden has gone back to pictures.

At a meeting held in Gulfport last week, the Mississippi Coast Managers' Association decided to install vaudeville in their houses.

The "Country Store" idea has been introduced at the Greenwall.

Not assured a guarantee, Ellery's Band cancelled last week at the Dauphine, the house remaining dark as a consequence.

Vokes and Weston are together again.

Local picture theatre managers are animating the lithographs in front of their house with electricity, something not generally done heretofore.

There will be no censorship of movies in

N. O. after all, the local council having reported unfavorably the ordinance which had been proposed by the Federation of Catholic Societies.

New Orleans will have a branch of the National Drama League, which discusses, dissects, delights in and denounces the drama.

William J. Campbell, of the Barnum Bailey Circus, was fined \$100 because he carried a concealed weapon. Campbell paid the fine.

Arthur B. Leopold, wearing a "Fido" (lay down) collar, illumined the Rialto Sunday. Had just taken a Turkish bath and complained of the masseur. Called the masseur a rub dub.

ST. LOUIS

By JOHN S. ERNEST.

COLUMBIA (H. D. Buckley, mgr.).—Virginia Harned & Co., excellent, headlines; The Bell Family, good. Kaufman Bros., scored

Bobby & Dale, amusing; Four Florimonds, clever; McCormack & Irving, many encores; The Seebachs, dandy opener. Business big. HIPPODROME (Frank L. Talbot, mgr.).—Lillian Mortimer & Co. scored as headliner; The National Setette, delightful; The Maidens, very good; Todd Nards, very clever. The Campus Four, harmonious; Valerie Sisters, much applause; Mason & Murray, entertaining; Rhoda Royals' Horses, decided hit; Rose City Four, did nicely. Packed houses. PRINCESS (Dan Fishell, mgr.).—The Princess Maids in "Gay Deceivers" won favor; Grey & Swinhardt, went very big. Henry Merker, applause.

KING'S (F. C. Meinhardt, mgr.).—Barbee Hill & Co., strong headliner; Craig & Overholly, well received; Four Arcaros, exceptionally good; Irvin & Herzog, good.

SHENANDOAH (W. J. Flynn, mgr.).—Four Burns Sisters, featured; Mondane Phillips, honors; Keough & Kohler, fine; The Zuovas, clever. Richardson & Benard, applause.

OLYMPIC (Walter Sanford, mgr.).—"The Rose Maid," with Perle Bart in the title role, delighted a large opening audience.

CENTURY (W. D. Cave, mgr.).—Fluke O'Hara in "The Rose of Kildare" sang his way into the hearts of an overflowing house. SHUBERT (Melville Stolz, mgr.).—"Way Down East," as usual, opened to a crowded house.

AMERICAN (H. R. Wallace, mgr.).—The largest audience of the season greeted Mabel McCane in "The Goddess of Liberty." Joseph Howard won encore after encore.

GARRICK (Mat Smith, mgr.).—"The Military Girl" opened its second week and promises to be a record breaker.

LA SALLE (Oppenheimer Bros., mgrs.).—Anthony Andre in "Faust" drew a good sized audience.

STANDARD (Leo Reichenbach, mgr.).—"Miner's American," featuring Margaret Flavin, drew a packed house.

GABETY (Chas. L. Walters, mgr.).—Ben Welch scored.

Hasl Webb, press agent for Talbot's Hippodrome ever since opening here, has resigned to accept an offer at Dayton, Ohio.

CINCINNATI

By HARRY HESS.

GRAND O. H. (John H. Havlin, mgr.; T. Aylward, representative; K. & E.).—William H. (came in "The Senator Keeps House."

LYRIC (James E. Fennessy, mgr.; Shuberts).—Robert Mantel in repertoire.

WALNUT (W. W. Jackson, mgr.; S. & H.).—"A Fool There Was."

KEITH'S (J. J. Murdock, mgr.; agent, U. H. O.).—rehearsal Sunday 10).—Musical Gordon Highlanders, opened; Harry Atkinson, fine; Five Juggling Mowatts, scored; Gross & Josephine, hit; Mrs. Langtry, bored; Edwards, Ryan & Tierney, hit; Willard Simms & Co., scream; Marlo Aldo Trio, closed.

EMPRESS (George F. Fish, mgr.; S. C.; rehearsal Sunday 10).—Nelson & Floye, opened; Lawrence & Edwards, good; Hugo Lutgens, laughable; Frances Clare & Co., delightful; De Micholle Bros., excellent; The Four Lukens, hit.

STANDARD (R. K. Hynicka, mgr.; George Toby, house mgr.).—"The Social Maids" Jennie Austin captured the crowd from the start. The weakness of "The Social Maids" is the male comedians. Their stuff is old and anything but laughable. The chorus consists of six male and twenty good female voices.

PEOPLE'S (J. F. Fennessy, mgr.).—"The Toast of Paris," featuring Willie Mark and Lee Sisters.

BALTIMORE

By ARTHUR L. ROBB.

MARYLAND (F. C. Schanberger, mgr.; agent, U. H. O.; rehearsal Monday 10).—Walt Holt, Wakefield, with her charming and good pianology, heads a very good bill. Second honors go to Rooney and Lora. Plan B.



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AT HAMMERSTEIN'S, THIS WEEK (Nov. 11)

Mason and Marguerite Keeler, amused greatly in their funny skit. Olympic Trio gave a speedy parallel bar turn. Kennedy, Platt and "Nobody" pleased. Mlle. La Tosca & Co., artistic musical act. Leo Carillo, entertained. Sayton Trio closed program with an unusual acrobatic specialty. Business very good.

NEW THEATRE (George Schneider, mgr.; direct; rehearsal Monday 10).—Fairly good but uneven bill, headed by Sidney Dean and Co. in "Christmas Day on Blackwell's Island," while weak in comedy is strong in singing. Gertrude Van Dyke, pleased in a singing act. Beauvais, Maridor & Co., liked in an Indian playlet. Will Lacey, fair in a cycle act; much like all the rest. Pisan & Bingham, ordinary singing and talking act. Sumarmony Four failed to put in an appearance and Franklin & Franklin were pressed into service for the day, and did very well. Business continues excellent.

VICTORIA (C. E. Lewis, mgr.; Nixon-Nirdlinger, agent).—Byrne Brothers, in a lively acrobatic pantomime, "Eight Bells," kept things lively in headline position; Boris-Fridkin, Russian Dancers, entertained in the usual Russian style. Cotter and Bouldin, well liked. Floyd Mack, liked. Morton and Adams, fair. Ralish and Childress, singing and dancing specialty. Business very good.

FORD'S (Charles E. Ford, mgr.; K. & E.).—"What Ails You?" mentioned elsewhere in this issue.

ACADEMY OF MUSIC (Tunis F. Deane, mgr.; K. & E.).—Charlotte Walker attracted large audience. A good many benefits have been arranged for this week, and standing room only will doubtless prove the rule.

AUDITORIUM (J. W. MacBride, mgr.; Schubert).—"Kindling," with Margaret Illington in the leading role, opened to fair house for three days. The Royal Italian Opera Co. come in Thursday for the rest of the week. GAYETY (Wm. Ballauf, mgr.).—Capacity house at Monday matinee enjoyed "The Dazzlers."

EMPIRE (George W. Rife, director).—"High Life in Burlesque" pleased large audience Monday night.

HOLLIDAY ST. (Wm. Rife, mgr.; S. & H.).—Klimt and Gazzolo Stock Co., headed by George Kennedy, thrilled a big house Monday night with "Tony, the Bootblack."

AUSTRALIA

(By MARTIN C. BRENNAN.)

Sydney, Oct. 7.

ROYAL.—"The Woman." Interest only medium.

PALACE.—"What Women Suffer," usual nightmare.

ADELPHI.—"Queen of the Redskins," hitting public fancy.

HER MAJESTY'S.—"Chocolate Soldier." Revival.

TIVOLI.—Nella Webb, Taylor & Arnold, Ralish & Wilson Trio, Singor Marina, La Freya, Macarte Sisters and others.

NATIONAL.—Les Bows contains one of the cleverest comedy cyclists ever seen here. On the bill are Romanoff, Driscoll Boys, The Waldrons, Elsie Knowles, Brooklyne, and others.

Melbourne shows same as last, with business quiet. Next fortnight should see the city busy in preparation for the Melbourne Cup—the Australian sporting event of the year.

Melbourne Galety closes this week and will

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be thoroughly overhauled, after which it will cater to high-class patrons—and others.

Shares on the Brennan houses are quoted very low, as the business so far is not very good. Joe St. Clair quit last week, and his absence means that the remaining managers have been transferred to various other houses in rotation.

Wirth Bros. bring on their Wild West show

ture houses for the J. D. Williams syndicate, retires from the firm this week in order to pilot the Great McEwen hypnotic show through Australasia. It is a big risk with an entertainment of this description, but John hopes to come out trumps. Should inducement offer he will tour the world with the entertainer.

Connie Moreni arrived from America last

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next week. The headliners include Ard. Bollen and Buffalo Vernon.

The Jourdan Quartet, now on the finish here, will lose its tenor, Lacy Wisdom, who will remain behind owing to a domestic event about to eventuate—and all this after ten years. Isn't Australia a great country?

John E. Donnellan, who managed the pic-

ture houses for the J. D. Williams syndicate, retires from the firm this week in order to pilot the Great McEwen hypnotic show through Australasia. It is a big risk with an entertainment of this description, but John hopes to come out trumps. Should inducement offer he will tour the world with the entertainer.

The Tossing Testros, Australian jugglers, are due here next week, after two years over your side.

Hugh McIntosh, who now controls the Rickards houses, cuts out the old minstrel first part from tonight. All the girls finished up

last evening. Many of them had been with the show several years.

The Kersands Minstrels fitted in for two weeks in Melbourne, but no bouquets came to the company as a whole, altho the Era Comedy Quartet helped the majority get their salary.

Rumor bath it that Felix Bleis, the advance of the Great Jansen show, had a disagreement with the principal and, as a result, quit. He is said to be going in front of Fasola, an English magician. The Jansen bunch returns to the Palace theatre for a two weeks' season this month. Nelson Story, the entertainer, and De Hollis and Valora are still included.

Taylor and Arnold, an American ratskeller act, blew in last mail and opened at the Tivoli the following week. They made an instantaneous hit.

Nella Webb got a big reception on her opening, but made the mistake of giving a sharp rejoinder to an occupant of the gallery who made a humorous interjection.

The Keltons, an American musical act, were to open at the Adelaide Tivoli this week.

Newspaper controversy is rife between Phillips and Merritt and Hamlin and Mack, over the rights of the "Texas Tommy." The former worked the dance here, and the latter also put it on in Melbourne about the same time. Both work it differently. Anyway, as the Tommy is common property, there should be no kick coming.

The Melbourne National will close this month and go in for pictures.

ANN ARBOR, MICH.

MAJESTIC (Arthur Lane, mgr.; W. V. M. A.; rehearsals, Mon. & Thurs. 2).—11-13, Lohse & Sterling, good; Gene & Kathryn King, fair; Wm. E. Whittle, great; The Nifty Girls, hit; "The Isle of Joy," fine; 14-16, Faber & Waters; "The Toll Bridge"; DeMarest & Chabot; Will & Kemp; Great Leon & Company. MELTON.

BATTLE CREEK, MICH.

BIJOU (Will Marshall, mgr.).—7-10, Braun Sisters, good; Ed Gray, clever; Walter Law's Players in "Brothers," well presented; Warren & Blanchard, hit; Valentine & Bell, thrilling; 10-14, "The Time, the Place and The Girl," playing return engagement; big business.

POST (E. R. Smith, mgr.).—13, Majestic Grand Opera Co., "Elisabeth." HEIMAN.

BLOOMINGTON, ILL.

MAJESTIC (Thellen Circuit; A. G. Schade, mgr.).—7-9, Bigney, novelty hit; Sherman & McNaughton, fair; Howards Bros., banjo novelty hit; Lucile Mulhall, with the "Broncho Buster," big feature act.

Manager A. G. Schade expects to alternate three-day bills with musical comedy at popular prices.

F. M. Raleigh, former manager of the Grand Opera House here, has taken up the profession and is now playing the part of "Little Willie" in the "Time, Place and the Girl." "WAG."

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BUFFALO.
STAR (P. C. Donnell, mgr.; K. & E.).—
"Years of Discretion," a beautiful performance. After repeated encores, Mr. Belasco was brought out, and thanked the house for its approval. 18, Robert Hillard in the Argyle Case.

TECK (John R. O'Shea, mgr.; Shuberts).—
"Chimes of Normandy," Miss Vinie Daly and Carl Hayden shared first honors. 18th, Bought and Paid For.

SHEA'S (Henry J. Carr, mgr.; U. B. O.; rehearsal, Mon. 10).—Brown, Harris & Brown, pleased; Steiner Trio, funny; Merlin, marvelous; "In the Barracks," entertaining; Nevine & Erwood, went well; Digby Bell & Co., a scream; Six American Dancers, excellent; Jackson & McLaren, unusual.

GARDEN (M. T. Middleton, mgr.; Columbia Circuit).—"Robinson Crusoe Girls," and a big olio.

MAJESTIC (John Laughlin, mgr.; S. & H.).—"The Old Homestead," better than ever; filled every seat in the house; 18, Billy B. Van.

ACADEMY (Henry M. Marcus, mgr.; Loew; rehearsal, Mon. 10).—Murfan, good; May Walsh, ordinary; Etta Leon Troupe, sensational; James Gildes, many laughs; Willard & Willard, humorous; Jack Anderson, clever; Sadie Sherman, many scores; Colonel Fred, the horse with a human brain, exceptional; Leo Beers, won favor; The Aldens, laughter.

LAFAYETTE (C. M. Bagg, mgr.; Empire Circuit).—"Yankee Doodle Girls," featuring Dashing Dainty Marie.

FAMILY (A. R. Sherry, mgr.; Loew; rehearsal, Mon. 10).—Th. La Russ, neat; Mozart, artistic; Helen Friess, fair; Elmer Jerome, fair; DeLisle & Vernon, the hit of the show.

A meeting will take place Thursday evening, in the Buffalo Club, at which a number of prominent men are to consider Oscar Hammerstein's project to establish in this City a big opera house. Mr. Hammerstein will be here to explain his plans and to state what he seeks to accomplish and how it may be done.

Madame Schumann-Heink will give her only song recital this season in Buffalo on Monday evening, November 18th, at the Elmwood Music Hall. She will be assisted by Edward Collins, solo pianist; Mrs. Katherine Hoffman, accompanist, and T. Amesbury Good, "cellist."

CANTON, OHIO.
ORPHEUM (O. G. Murray's, mgr.; Gus Sun; rehearsal, Mon. 10).—11-16, Sun's Minstrels with Edmund Baltz, Justin McCarty.

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Bert Ralton, T. B. Gremmer, Guy Merrill, Cal Drake, Floyd Summers, Harry Woods, Len Haskins, Jimmy Wall and Tom Powell, with Rose's Animals opened to capacity business.

GRAND (Elmer Rutter, mgr.; Rele Circuit).—Nov. 11-12, Brady's "Little Women," fair business, pleased; Neil O'Brien's Minstrels without Billy Van and Exposition Four; 13, Savage's "The Prince of Pilsen" with Jess Dandy; 15, The Roseary; 16, Auditorium; 18, Edna Blanche Showalter Concert.

Mark Stuble, Ray V. Nash, Leonard Pontius, members of the G. A. R. band, have just returned after a season with Gollmar Circus. Other Cantonian performers with the same aggregation who came along were Mlle. Clifford, Walter & Carl Zanton, B. F. Miller, A. Cross and Ben Neuman. They have signed with the same show for 1913.

Ed. Myers, who owned Myers Lake, was defeated for state senator.

A new theatre is to be built by J. Bernhauer at Market and 3d Sts. Policy not announced. JOE MASSLICH.

CAMDEN, N. J.
BROADWAY (W. B. McCallum, mgr.).—11-13, "The Suburban Winner," great; Aubrey & Lennox, entertained; Will Archie & Co., big; Johnson & Wentworth, pleased; Johnny Reynolds, scored.

TEMPLE (Fred W. Falkner, mgr.).—"Checkers," to capacity.

A syndicate of business men has purchased a site on Broadway and will erect a picture house this winter.

Pearl Diehl, a local girl, has joined Lew Fields "Sun Dodgers" Co.

CLEVELAND, OHIO.

HIPPODROME (H. A. Daniels, mgr.; rehearsal, Mon. 10).—Clara Ballerini, aerial artist; Marie Pention, pleased; Mr. & Mrs. Mark Murphy, use old material; Kara, juggler features; Al & Fannie Steadman, fair; Lulu Glaser & Co., headline with a playlet. "First Love"; Morgan, Bailey & Morgan, prove lively trio; Four Londons, best act of kind to be seen here.

PRISCILLA (Proctor E. Seas, mgr.; rehearsal, Mon. 10).—Seven Aviator Girls; Geo. Lavender; Fred & Marie James; Dave Lubin & Co.; The Star Ragtime Trio; Aerial Wilsons; Charles Lewitt; Hazel Ashmore & Co.

STAR (Drew & Campbell, mgrs.).—Star of Stagedom, with Blanch Baird and La Belle Helene, extra.

EMPIRE (E. A. McArdel, mgr.).—Big Gaiety Girls with Gus Fay.

COLONIAL (R. H. McLaughlin, mgr.; Shubert).—Everywoman.

OPERA HOUSE (Geo. Gardner, mgr.; K. & E.).—A Widowed Widow.

PROSPECT (Geo. Todd, mgr.; Stair).—The Divorce?

GRAND (J. H. Michels, mgr.).—The Fatal Wedding.

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DALLAS
MAJESTIC (O. F. Gould, mgr.; Inter-State; rehearsal Monday 10).—Week 4, Rosell's Minstrels, excellent; Wright & Stanley, pleased; The Harmony Kings, good; Schneer & Fish, well rendered operatic selections; Rosell's Plantation, very good; Alva York, hit of bill; Original Dollar Troupe, exceptionally fine. Capacity business all week.
GEO. B. WALKER.

DENVER, COLO.
ORPHEUM (Martin Beck, gen. mgr.; agent direct).—S. Lasky's "The Antique Girl," scored; E. F. Hawley & Co., "The Bandit," fine; Minnie Allen, pleased; McIntyre & Harty, hit; Bertlach, entertained; Ben Lewin, fair; Ryan Bros., passed.
EMPRESS (Geo. A. Boyver, mgr.; agent, S. C.).—Kretore, amused; Belle & Mayo, fair; J. Albert Hall & Co. in "Kid Hamlet," feature, ordinary; The Helms, excellent; James Reynolds, hit; Four La Della Comiques, splendid.
FANTASIES (J. J. Cluxton, mgr.; agent, direct).—Al Leonhardt, fair; Cora Thomas, good; Ned Burton & Co., pleased; Proval, hit; Child's Musical Hawaiians, headlined, liked.
BROADWAY—Walker Whiteside in "The Typhoon"; next week, "A Modern Eve."
TABOR GRAND—"Baby Mine"; 17, "The Fortune Hunter."

Business has been good the past week. Election day brought capacity business to all houses.

Geo. Mayo, of Belle & Mayo, read the election returns at the Empress.

Peter McCourt, of the Tabor Grand and Broadway, leaves shortly for the east. He expects to open a new house at Springfield, Mo., this month.

There are now fifty-five moving picture theatres operating in Denver.

Pictures of the Mt. Plain carnival, held in Denver last month, were shown this week. They were interesting but very poor from a photographic standpoint.

Edith Carpenter, the cow girl singer at the Mozart, was married to W. J. Lelivelt, pitcher for the Minneapolis team.
HARRISON E. HALLAM.

DES MOINES, IA.
ORPHEUM (H. B. Burton, res. mgr.; rehearsal, Sun. 10).—S. Mrs. Gene Hughes & Co., scored; Frank Milton & De Long Sisters, clever; Carl McCollough, pleased; Harrison Armstrong's Players, good; The Kempa, endorsed; Wilson's Comedy Circus, scored; Tuscano Bros., liked.
PRINCESS (Elbert & Getchell, mgrs.).—Stock.
BERCHEL (Elbert & Getchell, mgrs.).—S. Coburn Players.
MAJESTIC (Elbert & Getchell, mgrs.; S. & C.).—Vaudeville.

All houses report big business this week because of teachers' convention. JOE.

DETROIT.
TEMPLE (C. G. Williams, mgr.; U. B. O.; rehearsal, Mon. 10).—Six Tornados, opened; White & Perry, hit; McCay & Cantwell, big; McCauley & Davis, good; Baby Helen, immense; Ida Brooks Hunt & Cherida Simpson, hit; Walter C. Kelly, laughing hit; Tom Davies Trio, starting.
MILES (C. W. Porter, mgr.; T. B. C.; rehearsal Monday 10).—Pietro, hit; Eula Lee Quartet, excellent; Earl, Wilson & Neal, pleased; Noble & Brooks, good; Braham's Flea Circus, novel; Janet Loudon & Co., fine.
FAMILY (C. H. Preston, mgr.; U. B. O.).—Mons. Rudolph & Co., very good; Harper, Baird & Co., pleased; Deery & Frances, pleased; Rose & Montrose, entertaining; Lucy Tonge, very good; Cronin & Arnold, fair; Franco & Addington, fair; Tom Morris, good; Hallen & Hayes, good; Hylands & Rogers, pleased; Callahan & Miller, good; Arthur & DeForest, fair.
NATIONAL (C. W. Hagedorn, mgr.; Doyle).—C. Clay Mantley & Co., hit; Lieut. Robt. Eldridge & Corbett, novelty; Abbie Mitchell, very good; Brand & Larano, good; Chas. Silver & Co., very good; Laurence & Peters, fair.
COLUMBIA (M. W. Schoenherr, mgr.; Sun).—Emma Sharrock & Co., good; Hurd's Com-

edy Four, poor; Paul Case & Co., good, Fox & Lawrence, good; Three Cyclonians, big; Mr. & Mrs. Arthur Wilbur, fair; Whiting & Gerard, pleased.

CADILLAC (Sam Marks, mgr.).—Drako & Dog; Florence Kelley; Emmet & Emmet; Rex & Co.; John Riley.
DETROIT (Harry Parent, mgr.).—"The Little Millionaire," with Charles King.
GARRICK (Richard H. Lawrence, mgr.).—"Bunny Pulls the Strings."
LYCEUM (A. R. Warner, mgr.).—"The Travelling Salesman."
FOLLY (H. W. Shutt, mgr.).—Stock Burlesque.
AVENUE (Frank Drew, mgr.).—"Follies of the Day."
GAYETY (William Roche, mgr.).—"New York Stars." Excellent; good business.
JACOB SMITH.

ELMIRA, N. Y.
MOZART (Felber & Shea, mgrs.).—11-13, Tooney & Norman, good; Gilday & Ashton, well received; Musical Fredericks, excellent; Mile. De Busse, attractive.
MAJESTIC (M. D. Gibson, mgr.; U. B. O.).—11-13, Bernivici Bros., splendid; Silent Mora, good.
FAMILY (George Middleton, mgr.).—11-13, Seven Castekkuccis, hit; Harmon & Harmon, good; Happy Jack Lyle, good.
COLONIAL (M. D. Gibson, mgr.).—13, "Omce 808," 15, "Bought and Paid For."
LYCEUM (Lee Norton, mgr.).—11-14, Garrick Players in "A Woman's Way," 11-14, excellent; good business.
J. M. BEERS.

ERIE, PA.
COLONIAL (A. P. Weschler, mgr.; A. V. O'Brien, asst. mgr.; Gus Sun and U. B. O.; rehearsal Mon. 10).—Juggling DeLisle, good; Dalto Free & Co., funny; Sully & Humsey, big hit; Hunter & Ross, good; Edith Harke & Co., attractive; Mabel Adams & Co., feature.
PARK—One Night in June.
MAJESTIC (J. L. Gilson, mgr.).—Nov. 13, "Prince of Pilsen"; 14, Nell O'Brien's Minstrels.

The Columbia, owned by A. P. Weschler, has been leased by him to Gus Sun, O. G.

Murray and R. A. Rowland, and will open Nov. 14 with pictures and vaudeville. The house is being refurbished and painted and popular prices will be charged.
W. H. MIZENER.

FALL RIVER, MASS.
ACADEMY (L. M. Boas, mgr.; Loew; rehearsal Monday 10).—11-13, The Holdsworths, good; Rex Fox, hit; Boyd & Nelson, very good; Bob Archer & Co., good; 14-16, Hanlon & Hanlon; DeHayes & Leonard; Barnes & Robinson; Harry Leighton & Co.
PREMIER (L. M. Boas, mgr.; Loew; rehearsal Monday 10).—11-13, Teddy Osborne & Pete, good; Miss May Hart & Co., very good; 14-16, Mile. DeLavelle.
BIJOU (H. M. Goodhue, mgr.; rehearsal Monday 10).—11-13, Three Bounders, hit; Three Buds, very good; Georgiana Guertin, good; Brocko, very good; Barney First, good; 14-16, Melrose & Tyson; Three Bounders; Georgiana Guertin; Elite Trio; The Three Musical Rankings.

Stock Company to open in Savoy, Nov. 19.
EDW. F. RAFFERTY.

HAMILTON, O.
SMITH'S (Tom A. Smith, mgr.).—10, "Don't Lie to Your Wife," excellent business; 11-14, Streeter-Bryan Co., dramatic stock.

The Grand has temporarily discontinued vaudeville and will run pictures only.
QUAD.

HARRISBURG, PA.
MAJESTIC (N. C. Myrick, local mgr.; Reis Circuit).—4, Stars of Stageland (burlesque), good house; 9, 7 Hours in N. Y., fair house; 13, Pacemakers (burlesque); 16, Freckles.
ORPHEUM (Wilmer & Vincent, mgrs.; U. B. O.; rehearsal Mon. 10).—Capacity business. Grenier & LaFosse, good; Barley's Dogs, well trained; Dinkelpie's Xmas, headlined; The Berrens, scored strongly; Lloyd & Whitehouse, fair; Woods Trio, hit.
COLONIAL (Wilmer & Vincent, mgrs.; Norman Jefferies; standing room only).—LaBergere, hit; Pearl & Roth, pleased; Jere McAuliffe & Co., went well; M. F., excellent.
J. F. J.

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ing Offices, VARIETY and
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HARTFORD, CONN.

POLI'S (W. D. Ascoug, mgr.; U. B. O.; rehearsal Mon. 10).—Diamond & Brennan, hit of the bill; Top O' Th' World Dancers, liked; Dolan, Lenhart & Co., went big; Three Dixons, artists; Art Bowen, good; Linden Beckwith, immense hand; Three Mori Bros., clever.

HARTFORD (Fred P. Dean, mgr.; James Clancy; rehearsal Mon. & Thurs. 11).—11-13, J. K. Emmett & Viola Crane, went big; Conrad & Reed, good; Montford & Thompson, liked; Altus Brothers, clever; Maroon, novel; 14-15, "Lunch Room Cabarets," Alberto, Moore & Junkins, Vanister & Vizaed, Marono & Woods.

PARSONS' (H. C. Parsons, mgr.).—15-16, "The Stronger Claim"; 21-23, "The Quaker Girl." R. W. OLMSTED.

HOOPESTON, ILL.

VIRGINIAN (Max M. Nathan, mgr.; W. V. M. A.).—7-9, Marks & Venner, Mayer & Hyde; 11-13, De Roher Sisters, The Musical Pikes, McFERRIN O. H. (Wm. McFerrin, mgr.).—11, The Shepherd of the Hills. RIGGS.

JACKSONVILLE, FLA.

ORPHEUM (Chas. M. Leach, Jr., mgr.).—Johnson & Hendrick; Maglin & Eddy & Roy, scored heavily; Harry L. Webb, the Debrass & Yeager concluded the best offering of the season. Good business.

Mabel Paige Stock Co. in "A Bachelor's Honeymoon," continues to enjoy good support. Ed. Lawrence dividing honors with star. JOHN S. ERNEST.

JAMESTOWN, N. Y.

LYRIC (H. A. Deardourf, mgr.; Gus Sun).—Gruber's trained animals, including the elephant Minnie, big hit.
SAMUELS (C. W. Lawford, mgr.; Reis).—12, "Bunty Pulls the Strings"; 13, "Three Twins"; 16, "Mutt and Jeff." LAWRENCE T. BERLINER.

LOUISVILLE, KY.

KEITH'S (J. J. Wood, mgr.; U. B. O.).—Miller & Mack, good; Dick, good; Frank Mulane, received well; Detective Keen, very good; Work & Play, well received; May Tully, very good; Ishikawa Bros., good.
MASONIC (J. J. Garrity, mgr.; Shuberts).—"The Price She Paid"; 18, "Bunty Pulls the Strings."
MACAULEY'S (John McCauley, mgr.; K. & E.).—"The Spring Maid."
WALNUT (Shaw, mgr.; H. & D.).—Mr. Thos. E. Shea in rep.
GAYETY (Chas. F. Taylor, mgr.).—"The Queens of Paris."
BUCKINGHAM (Whallan Bros., mgr.).—"Girls From Missouri" Co.
ORCHESTRA.—Miss Adele LaRue, good; Scharf & Ramser, very good.
J. M. OPPENHEIMER.

LYNCHBURG, VA.

TRENTON (Trout Bros., mgr.; U. B. O.; rehearsal Mon. & Thurs. 10).—11-13, Baby Althone, scored; Martin & Maximilian, clever; Veron Verdi & Bro., good; Rube Strickland, laughable; 14-16, Cavanna & Co.; Chas. Bartholomew; Redwood & Gordon; Olympic Comedy Quartet. TREVELYAN BABER.

MERIDEN, CONN.

POLI'S (R. B. Royce, mgr.; Church).—8, The Rose Maid, delighted a capacity house; 11-13, Marlon & Dean, fair; Hickey & Nelson, fair; Karl & Emma Gath, pleased; Alfred Kelly, big hit.

MINNEAPOLIS.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct; rehearsal, Sun. 10.30).—S. Mint & Wertz, good; Standish Sisters, well received; Armstrong & Clark, hit; "The Eternal Waltz," excellent; Chick Sale, big hit; Harvey Family, fine.
UNIQUE (Jack Elliott, mgr.; S. & C.; rehearsal, Sun. 11).—Karn's Comedy Co., Les Alders, Gilbert Lease, Leonard & Meridith with Marie Stoddard.
MILES (Wm. Gallagher, mgr.; T. B. C.; rehearsal, Mon. 12).—Thomas Jefferson, Donata, Fanny Rice, Cameron & O'Connor, El Cota, The Crescents.
GRAND (W. V. M. A.).—Don Carlos Marlonettes, Wanzer & Palmer, Feeney & Whalen, Frank Parrish.
METROPOLITAN (L. N. Scott, mgr.; K. & E.).—Eva Lang in "Her Husband's Wife." Business fair.
REUBERT ("Buss" Bainbridge, mgr.; Shuberts).—"Buss" Bainbridge, mgr.; Shuberts).—"Tully Marshall in 'The Talker.' Fair house.
BIJOU (Theodor Hayes, mgr.).—Stock. "The Penalty."
GAYETY (Wm. Koenig, mgr.).—"Tiger Lilies."

MOBILE, ALA.

MOBILE (J. Tannebaum, mgr.; K. & E.).—14, Get Rich Quick Wallingford; 15-16, Mutt & Jeff.
LYRIC (H. C. Fourton, mgr.; Wells Circuit, U. B. O.).—A. Lee & Carvin, well received; Wolf & Lee, applause; Highway Monkeys, entertained; Uno Bradley, well liked; Joe Fenton's Athletics, much applause.
HARNEY (P. Hamil, mgr.).—Closed for repairs, opens next week with Higley-Hartington Stock Co. B. J. WILLIAMS.

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MONTREAL.

HIS MAJESTY'S (H. Q. Brooks, mgr.; K. & E.).—Montreal Opera Co.
PRINCESS (H. C. Judge, mgr.; Shuberts).—Aborn Opera Co.
ROYAL (O. McBrien, mgr.).—"Gaiety Girls."
FRANCAIS (J. O. Hooley, mgr.; Loew).—French Stock Co., Girard & Gardner, Ned Morton & Ada Ayres, Billy Falls, Fouchere, Eddy Family.
GAYETY (H. F. Arnold, mgr.; Eastern Wheel, "Trocadero").
ORPHEUM (G. F. Driscoll, mgr.; U. B. O.).—Sumiko, Rice & Cohen, "Honor Among Thieves," Hawthorne & Burt, Maxine Bros. & Bobby, Muriel & Francis, Spiegel & Dunn, Chas. Webber.
SHANNON.

MUNCIE, IND.

STAR (Ray Andrews, mgr.; Gus Sun; rehearsal, Mon. 10.30).—Dave Ross & Dolly Stewart, fair; Burns, Brown & Burns, big; Ollie Wood, pleased; The Melani Opera Co., hit.
GEO. FIFEN.

NEWARK, N. J.

PROCTOR'S (R. C. Stewart, mgr.; U. B. O.; rehearsal, Mon. 9).—Oshwa Troupe, clever; Carmello Ponsillo, charmed; Lew Bloom-Jane Cooper, amuse; Master Dave Schooler & Louise Dickinson, immense; Mr. & Mrs. Gardner Crane & Co. in "The Little Sunbeam," hit; Wilbur Mack & Nella Walker, classy; Fred Duprez, scream; Ben Beyer & Bro., very good.
LYRIC (Proctor's).—Jessamine Rodgers & Co. in "The Idol," o.k. "Karma," mystifying; Dorothy Meuthner, favorite here; Lyon & Howard, sketch; Mahoney & Tremont, capable; The Criscola Trio, good; "The Suburban Mixup," amusing.

WASHINGTON (O. R. Neu, mgr.; Fox).—McCarthy & Major, funny; Robert & Gunston, good singers; Mme. Italia & Co., novelty.
Lewis & Norton, clever song and dance; "Gypsies," hit with violin; Manning & Ford, eccentricities; "Sweet Sixteen Girls," sweet.
ODEON (Charles Burtis, mgr.; U. B. O.).—Dan Maley & Francis Woods, entertain; "Gordon," kangaroo, well trained; "The Peers" are; Gibbs & Goodall, comicities; Clarence Powell, funny; Grace Anderson, sang nicely.
ARCADE (L. O. Mumford, mgr.; direct).—"Zitaska," hit; The 5 Ma-Mays, refined; Jack Holden, comic; Charlotte Maude Miller & Co., (6) capable sketchists; "The Olivers," hit; Guilford & March, in "Just Married," joyful; McGurly-Everson-Thompson & Saville, in "Let Them All In," laugh; Bobby Fields is there.
ROSS (Mr. Ross, mgr.).—The Royal Italian Grand Opera Co., doing fine here.
Shubert (Lee Ottensengul, mgr.).—"The Master of the House," to good houses.
NEWARK (George Robbins, mgr.).—"The Rose Maid," getting them.
ORPHEUM (M. S. Schlesinger, mgr.).—"Mother," welcome.
JACOBS (George Jacobs, mgr.).—"Tony the Bootblack," shines here daily.
GAYETY (Leon Evans, mgr.).—"Behman Show," always a "go."
MINER (Frank Abbott, mgr.).—"Dantes Daughters," giving a warm show.
JOE O'BRYAN.

OMAHA, NEB.

ORPHEUM (Wm. P. Byrne, mgr.).—La Vier, Johnson's Travelogue, Lolo, headline; Pauline Moran, hit; W. C. Fields, excellent; Armstrong & Clark, good; Those Fresh Girls, good.
HIPPODROME (E. L. Johnson, mgr.; Walter Keefe).—Ponté & Christopher; Mme. Caprice Lewis; Terese Miller, good; Those Three Fellows, pleased; Nicholas-Nelson Troupe, fine.
GAYETY (E. L. Johnson, mgr.).—Harry Harding's Show.
KRUG (Chas. Franke, mgr.).—"Rose Buds."

BOYD (Frank Phelps, mgr.; Shuberts).—Aborn English Opera Company.
BRANDEIS (Independent).—The Fortune Hunter.

The new Hippodrome is a big success. Capacity business daily. KOPALE.

PATERSON, N. J.

MAJESTIC (W. H. Walsh, mgr.; U. B. O.; rehearsal, Mon. & Thurs. 11).—11-13, Kimball & Donovan, good; Joe Hardman, funny; Gilman, Williams Four, good; Madam Herrman & Co., novelty; 14-16, Dynes & Dynes, Marie Dreams, McGrath & Toeman, Camp-lung Days, Capacity business.

ORPHEUM (Chas. F. Edwards, mgr.).—11-13, "The Lady Buccaneers," big business; 14-16, "Billy Watson and his Beef Trust."
EMPIRE (Floyd Lauman, mgr.).—11-13, "Billy Arlington and the Golden Crook Co."; 14-16, "The Midnight Maidens."
LYCEUM (E. J. Wilbur, mgr.).—"Madam Sherry."
OPERA HOUSE (Zabriskie & Reid, mgr.).—Stock.

Billy Watson, of Burlesque Fame, who built the Orpheum theatre, and who has never seen the play-house, will be the attraction at the Orpheum, three days commencing Nov. 14th to 16th. Thursday night, Nov. 14, will be Business Men's night, and on Friday night the Local Lodge of Elks, B. P. O. E. No. 40, will occupy the house. A reception will be tendered to Mr. Watson after the performance on Thursday night. The last time Mr. Watson saw the theatre, it was half completed. Mr. Watson was in town Sunday. The manager is Mr. Edwards; Lew Watson, treasurer; Paul Ipp, assistant treasurer, and Mr. Wolf, the advertising man, who has been at the Bon Ton theatre, Jersey City, for 18 years. DAVID W. LEWIS.

PITTSBURGH, PA.

GRAND (Harry Davis, mgr.; U. B. O.).—Mike Donlin & Tom Lewis, hit; Lida McMillen & Co., witty; Five Muskal Girls, very good; Mrs. Robbie Gordone, artistic; Winona Winter, fine; Downs & Gomez, pleased; The Havelocks, funny; Billy K. Wells, much laughter; Mosher, Hays & Mosher, good.
HARRIS (Harris & Davis, mgr.; U. B. O.).—William Powell & Co., good sketch; Carter Taylor & Co., amusing skit; Four Munichs, clever aerialist; Marr & Evans, good acrobats; Robert E. Keene, pleased; George Martin, satisfactory; Murray Love & Andrae, entertaining; Barbour & Lynn, pleasing; Jonathan, very good; The Musical CHITONS, good musical act.

KENYON (Titus Kenyon, mgr.; Pollock).—Scherer & Newkirk, good; Lamont & Millham, well received; Joe Clark, hit; Carter & Aleta, excellent; Guy Bartlett & Co., excellent; Keno, Welsh & Melrose, very good.
ALVIN (John P. Reynolds, mgr.; Shuberts).—"Whirl of Society" 18, Sam Bernard in "All for the Ladies."
NIXON (Thos. R. Kirk, mgr.; K. & E.).—David Warfield, 18, John Drew.
LYCEUM (C. R. Wilson, mgr.; S. & H.).—"Life's Shop Window"; 18, "Alias Jimmy Valentine."

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DUQUESNE (Harry Davis, mgr.).—Stock.
GAYETY (Henry Kurtzman, mgr.).—"Ginger Girls"; -8, "Jolly Follies."

The members of the Flying Squadron, Pittsburgh's theatrical and newspaper men's club, are arranging for a supper to be given in honor of Messrs. Thomas, Melghan, Joseph Brennan and John Sainpolis, of the David Warfield company on Thursday evening, November 14th.

Plans for a modern play house in East Pittsburgh have been prepared. The theatre will be erected on the Moreland property on Penn Ave. It will be built by the Harris Amusement Co. Capacity of the theatre will exceed 2,000. Theatre will be devoted to pop. vaudeville.

E. O. Schindl will return to Pittsburgh with his Cincinnati German Theatre Co., to give one performance on Tuesday, November 19th, at the Nixon theatre.

SINCLAIR.

PORTLAND, ME.

PORTLAND (I. P. Mosher, mgr.; U. B. O.; rehearsal Mon. 10.30).—Lighting Weston, novelty; Nick Conway, scored; Marlowe & Axzell, were closed; Haydn, Dunbar & Haydn, hit; Lester Trio, scream, return engagement.
GREELEY'S (J. W. Greeley, mgr.; Quigley; rehearsal, Mon. & Thurs. 10.30).—W. E. Browning, fine; Five Corsicans, excellent; 14-16, Cahan & Sweeney; Brott & Heppa.
JEFFERSON (Julius Cahn, mgr.).—15-16, Little Boy Blue.
KEITH'S (James E. Moore, mgr.).—Thalia.
SCENIC (Westbrook) (Guy F. Woodman, mgr.; U. B. O.; rehearsal, Mon. & Thurs. 11).—11-13, Dreano & Goodwin; 14-16, Arthur Harris.
H. C. A.

PROVIDENCE, R. I.

UNION (Chas. Allen, mgr.; Quigley).—The Five Old Veteran Boys, excellent; Kelley & Shannon, good; Three Whales, good; Jones & Johnson, pleased.
BULLOCKS (P. L. Burke, mgr.; U. B. O.).—Folies Bergere Trio, fine; Opelt, good; Continio & Lawrence, very good; MaDeil & Corbiey, good.
SCENIC (F. W. Homan, mgr.).—Roman Musical Stock Co.
WESTMINSTER (G. Collier, mgr.; Eastern Wheel).—Bowery Burlesques.
EMPIRE (M. Beaning, mgr.).—The House of a Thousand Candles.

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OPERA HOUSE (F. Wendelschafer, mgr.).
—The Blindness of Virtue.
COLONIAL (C. Burke, mgr.; K. & E.).
—The Quaker Girl.

KEITH'S (C. Lovenberg, mgr.; U. B. O.).
—Julia Redmond & Co., Samuel & Reilly, Van Haven, Don, The Talking Dog; Kate Ellmore & Sam Williams, Eva Taylor & Co., Matthews & Alshayne, The Apollo Trio.

C. E. HALE.

READING, PA.

ORPHEUM (Wilmer & Vincent, mgrs.; U. B. O.; rehearsal Mon. & Thurs. 10.30).
—Chas. E. Faust, fair; Jack Princeton & Agnes Yale, laughs; Sporo & Lovens, fair; The Honey Girls, big.
HIPPODROME (C. G. Keeney, mgr.; Prudential; rehearsal, Mon. & Thurs. 10.30).
—Sartello, liked; Ragtime Trio, very good; Sam Morris, laughs; Shaw & Bradley, liked; Three Hastings, pleased; Power's "Baby Mine," very well.

G. R. H.

RICHMOND, VA.

ACADEMY (Chas. Briggs, mgr.).—11, "O'hellio"; 12, "Robin Hood."
BIJOU (Harry McNiven, mgr.).—"The Girl in the Taxi."

COLONIAL (E. P. Lyons, mgr.; U. B. O.).
—Mile. Berenice and her Polar bears; Ernie & Ernie; Dresdner & Prince; Armstrong & Lawrence; Charley Farrell.

EMPIRE (Blair Meany, mgr.; U. B. O.).
—Willis Family, Harry Botter & Co., Cleary & Tracy, Pierce & Roslyn, Jack Lynch.

LUBIN (W. T. Martin, mgr.; Norman Jaffery).—The Five Torkawanda Troupe, Besse Knowles, Sensational Henry, La Salle & Almond.

G. W. HELD.

ROANOKE, VA.

ROANOKE (Will P. Henritze, mgr.; U. B. O.; rehearsal, Mon. & Thurs. 1.30).—11-13, "Caville Family," featured: "Olympic Comedy Four," very good; "Chas. Bartholomew," scored; "Redwood & Gordon," applause; 14-16, Rubie Strickland, Verona Verdi & Bro., Caville Family, Martin & Maxmillan.
JEFFERSON—Latimore-Leigh Co.; 11-16, "Farish Priest."

T. F. B.

ROCKLAND, ME.

ROCKLAND (Al. V. Rosenberg, mgr.; U. B. O.; rehearsal, Mon. & Thurs. 11).—7-9, Madeline Nash, excellent; Dreano & Goodwin, good; 11-13, Arthur Harris, good; Barry & Mildred, fair; 14-16, Louis Hart & Co.

Empire now running seven reels independent releases with orchestra of five pieces.
A. C. J.

SALT LAKE CITY.

ORPHEUM—3, Nat Willis, hit; Franklyn Ardell & Co., good; Bowman Bros., excellent; Annie Kent, liked; The Three Collegians, hit; Williams & Warner, good; Berg Bros., good. Crowded houses.
EMPRESS—6, "A Night on a Roof Garden," great; Ward, Klare & Co., comedy hit; Chapman & Berude, well liked; Jura, Reed & St. John, excellent musical feature; Russell & Church, decided hit; Green, McHenry & Deane, fine. All three shows doing big business.
SALT LAKE—4-7, Valaska Suratt in "The Klas Waits"; house sold out for every performance; 8-9, "The Rosary."
COLONIAL—8, Catherine Countess, Wilfred Rogers & Colonial Stock Co., in "The Thief," OWEN.

SAN DIEGO, CAL.

PANTAGE'S (Scott Palmer, mgr.; direct; rehearsal, Mon. 10).—4, California Popples, good; Monkey Hippodrome, pleased; Earl Dewey & Dolls, good; Davis & Scott, went well; Eldridge & Barlow, applauded; Van & Pearce, good.
PRINCESS (Fred Ballen, mgr.; Bert Levey; rehearsal, Mon. 10).—Levelle & Finney, good; Harry Bardol, adroit; The Winnings, good.
SPRECKLES (Dodge & Hayward, mgrs.).—4-5, McKee Rankin & Margaret Drew; 8-9, "Who's Who and Why," Travelling Men Annual Benefit.
L. T. DALEY.

SAVANNAH, GA.

NEW SAVANNAH (William B. Seeskind, mgr.; K. & E.).—8, "The Pink Lady," good show, fair business; 16, Della Clark in "Introduce Me"; 19, Madame Sembrek; 21, "Excuse Me"; 23, The Aborn Opera Co. in "The Bohemian Girl"; 25, Charles B. Hanford's Shakespearean Players.
LIBERTY (Ralph MacDonald, mgr.; MacDonald & Stout, lessees).—The MacDonald-Stout Players in "Going Some," a clever show, well acted, to good attendance.
BIJOU (Corbin Shields, mgr.; U. B. O.; rehearsal, Mon. 11).—Packed attendance Monday with the following bill: Edward DeCorcia & Co. in "Red Ike," big hit; Franklin & Violetta, excellent; Lewis Griffin & Lewis, novelty, fine; Golden & Hughes, tremendous hit; Austin & Taps, great.
ARCADIA (Jake Schramek, mgr.).—Don W. Ferrandau, held over another week; big success.

With the Odeon rebuilding, and the new house, the Princess, in course of construction, it is difficult to guess what Savannah is going to do with two new houses. It is rumored both will play vaudeville and pictures.
"REX."

SCHENECTADY, N. Y.

PROCTOR'S (Chas. Goulding, mgr.; U. B. O. and K. & E.; rehearsal, Mon. & Thurs. 10.30).—7-9, Carlisle's Dogs, appreciation; Frank Hall & Co., pleased; Leroy & Mellon, good; Leslie Thurston, liked; Boris & Darley, fine; pictures; capacity business; 11-13, Ten Musical Roughriders, big hit; Campbell & Yates, good; Hibbert & Kennedy, scored; Mayer & Fromme, pleased; Jimmie Greene, excellent; pictures; good business.
ORPHEUM (F. X. Breymaier, mgr.; Joe Wood; rehearsal, Mon. & Thurs. 12).—7-9, The Woods Comedy Four, Acrobatic Bell Boys, Margo's Manikins, Lillian Le Roy, pictures; 11-13, Harry Crandall & Co., Recce Bros., Baeo Smith, The McDonalds.
MOHAWK (Ackeman J. Gill, mgr.).—18-23, The Gotham Producing Co. presents "The Fortune Hunter."

On 25, Madame Schumann Heink will give a concert in the state armory. HOWY.

SHOUX CITY, IA.

ORPHEUM (C. E. Wilder, mgr.; rehearsal, Sun. 10.30).—John Higgins, fair; Godfrey & Henderson, pleased; W. H. St. James and Players, fair; Cesare Neal, good; W. C. Fields, very good; Those French Girls, pleased; Barry & Wolford, failed to arrive and there were but six acts.
DEAN.

SOUTH BEND, IND.

ORPHEUM (A. J. Allard, mgr.; W. V. M. A.; rehearsal, Mon. & Thurs. 12.30).—11-13, Sidonias, good; Heales & Morris, hit; Old Soldier Fiddlers, hit; Adair & Hickey, knockout; Travilla Bors & Seala, applause; 14-16, Grey & Peters, Kelly & Fallock, Lew Webb & Co., Adair & Hickey, Suite's Troupe.
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advertised at the Orpheum this week. House almost sold out for entire week.

MAJESTIC (Ed. Smith, mgr.; F. Q. Doyle; rehearsal, Mon. & Thurs. 12.30).—11-13, Pearl Fisher, hit; Claude & Emolee Summers, fair; 14-17, Helen Linder, Hal & Dot Lamb. Business (fair). House being remodeled.

AUDITORIUM (S. W. Pickering, mgr.).—The Wright Huntington Stock Co. gaining popularity every week. They present "In the Bishop's Carriage" and is very well presented. **WM. H. STEIN.**

SPRINGFIELD, MASS.

COURT SQUARE (D. O. Gilmore, mgr.; ind.).—9-9, "A Butterfly on the Wheel" (Waller & Titheradge), excellent company to capacity; 11-13, "The Stronger Claim," good show, fair business; 15-16, Aborn Opera Co.; 18-20, "The Quaker Girl."

POLI'S (Gordon Wright, mgr.; U. B. O.; rehearsal, Mon. 10).—Mile. Martha & Co., well received; Reeves & Werner, good vocalists; McDevitt, Kelley & Lucy, hit; Marshall Montgomery, went big; Wm. B. Weston & Co., unusual; Avon Comedy Four, liked; Five Martels, good.

NELSON (Wm. Fox, lessee; Jos. Carr, mgr.; agent, direct).—11-13, Wright, Dufor & Griswold, Wm. Morrow & Co., Force & Williams, Lewis & Norton, Airfetta, 3 Ahlbergs.

GILMORE (P. F. Shea, mgr.).—11-13, Bon Tons, fair show. **GEORGE PRESSL.**

ST. JOHN, N. B.

OPERA HOUSE (H. McDonald, mgr.).—4-9, "Alice in Wonderland," capacity; 11-13, W. S. Harkins Stock Co.

NICKEL (W. H. Goiding, mgr.; U. B. O.).—The Singing Carrots, pictures.

LYRIC (Steve Hurley, mgr.).—4-6, Union Four; 6-9, Paragon Trio; pictures. **L. H. CORTRIGHT.**

ST. PAUL, MINN.

ORPHEUM—11-13, Mrs. Gene Hughes & Co., good; Lew Sully, very good; Hess Sisters, pleased; Mildred Grover, fair; Wilson's Circus, good; Martin Johnson's Travelogue, good; Flying Russell, good; pictures.

EMPRESS—L. Field's "Fun on the Ocean," good; James Rantine & Co., very good; 2 Alex. good; Ines Lawson, good; Harry Sauber, good; pictures.

PRINCESS—Ansonia Trio, Chas. Kenna, 2 Nordana, Mauley & Sterling; pictures.

METROPOLITAN—"Pomander Walk," next week, Eva Lane in "Her Husband's Wife."

SHUBERT—"Ole Olson," next week, Tully Marshall.

GRAND—Frankie Heath in "Big Review," very pleasing. **BENHAM.**

SYRACUSE, N. Y.

GRAND (Chas. Plummer, mgr.; U. B. O.).—Winslow & Stryker, Roller Skaters, Ethel McDonough, hit; Emerson & Baldwin, very good; Hale Norcross & Co., liked; Dave Ferguson, comedian, pleased; "A Night in a Turkish Bath," well received; Hunting & Corinne, scored laughs; Kitty Trane, novel.

CRESCENT (John J. Breslin, mgr.).—Victor Hyde; Lillian Borden, singing comedian; A Night at the Club; Port & Delacey, singing and talking; Michel Brothers, knockout.

EMPIRE (Martin L. Wolf, mgr.; Frederic Gage, local mgr.).—14-16, Robert Hilliard, The Argyle Case; 22-23, Grand Opera, "Elizah."

BASTABLE (Stephen Bastable, mgr.).—14-16, Little Tenderfoot; 18-20, Same Howes Lovemakers; 21-23, The Divorce Question.

TERRE HAUTE, IND.

VARIETIES (Jack Hoeffler, mgr.; W. V. M. A.; rehearsal, Mon. & Thurs. 10).—Aerial Macks, good; Mirimba Band, hit; Harry Thorne & Co., pleased; Kennedy Berlein & Co., good; Fred Hamil & Boy, pleased; Clark Sisters & Sterling, good; Anita Bartling, fair; Martino Dog Bandita, great; Care Randall, good; Hodge & Lowell, pleased; business good.

GRAND (T. W. Barhydt, Jr. mgr.; K. & E.).—10, Bird of Paradise, S. O. R.; 11-13, Alma; 13, pictures; 14-16-18, Shepherd of the Hills, 17, Power Behind the Throne; 18, pictures; 19, Richard Carl. **MCCURLEN.**

TRENTON, N. J.

STATE STREET (Herman Wahn, mgr.; Prudential, rehearsal, Mon. & Thurs. 11).—11-13, Madam Sney, clever; Elio Stark, remarkable; Misses Longwell, a hit; The

STOP THIEF!

A comedy bicycle act playing as **THREE HASTINGS** but whose trunks were marked **PALFREY** and **BARTON** were on the bill with us Nov. 4-6 at Nesbitt Theatre, South Bethlehem, Pa. On Nov. 7-9 they played Palace Theatre, South Bethlehem, Pa., and used our business with newspaper. Now please cut it out or we will take immediate action in the courts against you or any manager who plays you, as our act, including dialogue, situations and business, is copyrighted. This is a warning to all choosers.

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Florenz Kolb Musical Comedy Co., went over with a rush in The Girl of the Folies; 14-16, Bartello, Gallagher & Wilson, Shaw & Bradley, Billy Horae and the Kolb Co. Not even standing room.

BROAD STREET (George E. Brown, mgr.).—11-16, The Lily, fine performance to big business; 18-20, Nobody's Widow.

Florenz Kolb met with a splendid reception. Mr. Kolb and his company will constitute the attraction at the State for the balance of the season. **A. C. W.**

TORONTO, ONT.

SHEA'S (J. Shea, mgr.).—More Sinned Against Than Usual, very funny; Mack & Orth, a hit; Sullivan & Bartling, pleased; Beth Shone Trio, clever; Alfredo, good; Three Emersons, look well; Lydia & Albino, good; Belle Storey, a favorite.

MAJESTIC (Peter F. Griffin, mgr.).—Girl

with the Angel Voice, Ray Hall, Bennette & Lee, Mr. & Mrs. Simmons.

PRINCESS (O. B. Sheppard, mgr.).—Madame Simone in At Versailles, 1780.

ROYAL ALEXANDRA (L. Solman, mgr.).—Jas T. Powers, in Two Little Brides.

GRAND (A. J. Small, mgr.).—Over Night.

GAYETY (T. R. Henry, mgr.).—Star and Garter show.

STAR (Dan F. Pierce, mgr.).—Sam Rice and his Daffydils.

VIRGINIA, MINN.

LYRIC (Henry Sigel, mgr.; W. V. M. A.; rehearsal, Sun. & Thurs. 12).—3-6, Graham's Rats and Cats, interesting; Hayes & Wynne, pleasing; Musical Steps, entertaining.

ROYAL (R. A. McLean, mgr.; Websters; rehearsal, Mon. & Thurs. 12).—4-6, The Jesters, good; Raymond Gilbert & Co., fair; 7-10, O'Neill Trio, excellent; Annette Link, fair.

WASHINGTON, D. C.

CHASE'S (H. H. DeWitt, mgr.; U. B. O.; rehearsal, Mon. 10).—Phillip Bartholomae & Co. in "And They Lived Happy Afterwards," headliner; Theo. Bendix Players & Hufford & Chalm, hits; Coombs & Alwell, operatic, encores; Linton & Lawrence, applause; Devine & Williams, scored; The Clairmonts, aerialists, clever.

POLI'S (T. Thatcher, mgr.; U. B. O.; rehearsal, Mon. 10).—Tom Barry & Co. and The Lawlor Family, hits; Goodrich, Van & Hill, s. & d., applause; Alp Ripon, ventriloquist, scored; Mills & Moulton, comedians, pleased; Joe. Whitehead, monolog, laughs; Inna & Lorella, clever acrobats.

COSMOS (A. T. Brylawski, mgr.; Jeffries; rehearsal, Mon. 10).—Frank MacCormick & Co., headliner; Yers & Adele, dancing, hit; Fritz Christiani, musical, clever; Farnum & Delmar, encores; Malumby & Musette, song and talk, applause.

CASINO (A. J. Backrack, mgr.; Jeffries; rehearsal, Mon. 10).—"The Legend of the Murmuring Pool" and Passeri's Concert Band, hits; Belle Williams, encores; Cole & Warner, laughs; Paul Mall, applause.

MAJESTIC (Geo. Becker, mgr.; Independent; rehearsal, Mon. 10).—The Musical Belle & Beaumont's Circus, headliners; Krause & Barlow, those Yama-Yama Girls, Shorty Edwards, comedian, and Lewis & Pryor, song and dance, hits; Slim Kellem, song and talk, applause; Chas. Bradley, songs, encores.

NATIONAL (W. Rapley, mgr.; K. & E.).—Emma Trentini in "The Firefly," capacity houses.

COLUMBIA (F. Berger, mgr.; Independent).—"Rebecca of Sunnybrook Farm," good business.

BELASCO (L. S. Taylor, mgr.; Shuberts).—"Little Miss Brown," capacity houses.

ACADEMY (John Lyons, mgr.; B. & H.).—"The Dingbat Family," fair houses.

GAYETY (Geo. Peck, mgr.).—"The Jolly Follies."

LYCEUM (A. C. Mayer, mgr.).—"The Auto Girls." **ERNIE.**

WEST CHESTER, PA.

GRAND (J. Y. Small, mgr.).—The Cliff Bailey Trio, big; Gilson & Demott, good. **J. E. FOREMAN.**

WILKES-BARRE, PA.

MAJESTIC (L. Ferrarini, mgr.).—Tom Sidella & Co., pleased; The Hamlyn Children, hit; Beltrat & Beltrat, delighted; W. Brower, excellent; The Star Operatic Trio, good; The Seven Merry-Makers, very good.

NESBITT—Reese Bros., very good; Bob McGough, entertained; Claus & Hoffman, good; Dorothy Deschill & Co., good; Goodwin Bros., good; Warner & Barent, very good.

GRAND OPERA HOUSE (D. M. Cauffman, mgr.).—13-15, Everywoman; 16, John Draw.

POLI'S (M. Saunders, mgr.).—11-14, Hugh Jennings & Ben Smith, good; Brice & Gonne, hit; Ramswell Trio, good; Edwina Barry, enjoyed; Langton Lucier & Co., good; McIntyre & Groves, good; Bert Melrose, good.

R. L. W.

WHEELING, W. VA.

ORPHEUM (J. F. Lee, mgr.; U. B. O.).—Herman Timberg is a favorite with Wheeling audiences, and was welcome. Palmer Hines & Co., well liked; Alvin & Kennedy, real acrobats; Charles Buckler & Co., sketch, good; Martin & Powell, clever.

YOUNGSTOWN, O.

PARK (L. B. Cool, mgr.; Feiber & Shea).—Lina Pantser, excellent; Jack Allman, clever; Wilfred Clarke Co., excellent; Foster & Meeker, funny; Puss in Boots, hit.

GRAND O. H. (John Elliott, mgr.; S. & H.).—Billy B. Van in Lucky Hoodoo, good business.

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Big Review L O 25 Krug Omaha
Bohemians Casino Brooklyn 25 Eighth Ave New York
Bon Tons Gayety Brooklyn 25 Olympic New York
Bowery Burlesquers Casino Boston 25-27 Gilmore Springfield 28-30 Empire Albany
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Daffydils Lafayette Buffalo 25-27 Columbia Scranton 28-30 Orpheum Paterson
Dandy Girls Folly Chicago 25 Avenue Detroit
Dantes Daughters 18-20 Orpheum Paterson 21-23 Columbia Scranton 25 Trocadero Philadelphia
Dazzlers Gayety Washington 25 Gayety Pittsburgh
Follies Day Star Toronto 25 Lafayette Buffalo
Gay Masqueraders 18-20 Gilmore Springfield 21-23 Empire Albany 25 Gayety Brooklyn
Gay White Way Gayety Detroit 25 Gayety Toronto
Gay Widows Krug Omaha 25 Century Kansas City
Ginger Girls Empire Cleveland 25 Gayety Toledo
Girls Happyland L O 25 Star & Garter Chicago
Girls Joyland Empire Newark 25-27 Orpheum Paterson 28-30 Columbia Scranton
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I
Indita Princess (C)
Inse Clara
Inza Robetlea

J
Jordan Jack
Jarvis Tom
Johnston Al Mrs
Johnson Harry (C)
Jones & Mayo
Juggling Nelson
Juggling Revue

K
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Keane Billy
Kent Charles (C)
Kent & Miller
Kilroy & Britton (C)
Kimball Claude
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Kitt Ward Jack (C)
Knight Harry

L
La Brack Miss F
Lamb Irene (C)
Leighton Ivy
Leitell Sisters (C)
Lens Con
Leonard Harry (C)
LeMortour Frances (C)
Leon & Dazle (C)
Leonard Mr & Mrs
Le Roy Della E (C)
Le Roy & Harvey
Lesso
Lester Harry E (C)
Lester Trio
Lewis Dave
Lewis Sisters
Lloyd Eddie
Loftus Cecelia
Lorraine Hazel (C)
Lopes — Lopes (C)
Love Jeannette
Lubin Dave (C)
Lynton Mat (C)

M
Maltland Mr
Manning & Hapgood C
Mantell Dottie
"Martyne"
Max Carlton
Mayer Amy (C)
May Florence
McFarland
McGee Geo S
McGuire J P
McGee & Reese
McKee Wm
McNeill & Rollo
Millson Chas J
Melvin & Thatcher
Merle Mile
Meyn Henry
Mitchell Geo W
Moguel E (C)
Molasso Marie (C)
Montrose Clothilde
Moore "Pony"
Morrington Bernice
Moran Etta
Morse Mrs Queen
Morrisey Dolly
Mozarto
Murphy Stanley
Murray James S
Murray Marion
Mulford Arthur D
Myers May

N
Naylor Marion (C)
Nillyer Miss G
Norman Stanley

O
O'Brien F F
P
Pelikan Letzel (C)
Phelps Cullenbine 3
(C)
Pierce Kitty

Pinaud Eddie
Preston G W
Prince Harry

Q
Quigley Jack (C)
Quinine Miss
R
Raffin Frank (C)
Raffin Frank
Rall Leslie
Randall J N
Remple Beale
Reynolds Carrie
Richardson R Bernard
Rich & Tenor
Rivers Walter (C)
Roberts Sam (C)
Roberts Norman E
Rogers Dorothy
Rogers Ed (C)
Rogers Frank
Roland Geo
Romain
Rose Jack
Rose Frank J
Roybrook L E
Roy Walter
Russell Bijou
Ryan Miss Allie

S
Selsor Katherine
Seymour H S (C)
Shirley Gertie
Shriner & Richards (C)
Stimmonds Walter J
Skilling Joseph M
Smith Walter (C)
Spencer Gretchen
Statzer Carl
Steele Fred K
Steele Sisters (C)
Stearling Kath (C)
Stephens & Bordrau (C)
Sully Frank
T
Taylor Guselle
Texico
Theresa Marie
Thussell Louis
Turner & Ardinger
Tyson J A (C)

V
Vaughan Dorothy (C)
Ver Vain & Co (C)
W
Walker May
Walters Bob (C)
Walters Tony
Welch Rube (C)
West Lew
Wheelock Jas
Whitefield Geo B
Williams Harry
Wilson William
Woods Louise
Y
Yerxa Ernest
Yost William E
Young Frances
Young Walter
Z
Zanetto Z Pip
Zenita

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3 MUSKETEERS 3



(Dunham) (Farrell) (Edwards)
Manager Dougherty, of the "Howard" Bos-
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itary" song festival, sure "fire" "big guns" of
vaudeville, just a "cannonade" of joy with
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Are dem tree guys clobber?
Sailing June 5, 1913, for Lunnon, Eng.

JOHN T. MURRAY

SAYS:

I spent a month at Keith's.
Lowell, this week. Now the town
is more historical than ever and
they say history repeats itself.

BILLY DANA HALLIGAN AND SYKES

PLAYING UNITED TIME.
Direction, W. S. Hennessy.

DYER AND DYER

A LAUGH A SECOND

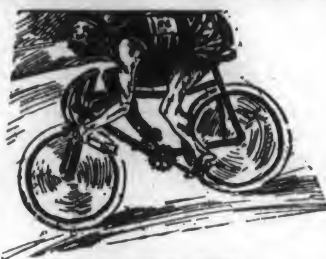
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new V. P. & W. act
with "Those Three
Girls." It's a brand
new six act with all
the good stuff
thinkable put into
it. It's now Vardon,
Perry & Wilber and
"Those Three Girls"
and take it from us
they are some rip'n
tear kids.

"I Should Worry and Get a Pimple," has
just hit 'em here and Everybody's Doin' It.
Brighton, Eng., is sure a classy place to
open a new act for they are a regular audi-
ence.

The six of us will be popping home soon.
Abrandnewactly Yours,

VARDON, PERRY & WILBER

DALLAS ROMANS

"THAT TEXAS GIRL"

Touring W. V. M. A. Time.

Direction, MYSELF.

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Featuring the "MELROSE FALL"

CHRIS O. BROWN

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FRANCES CLARE

AND HER

8 LITTLE GIRL FRIENDS
in "MARY'S PARTY"

WITH GUY RAWSON

Next Week (Nov. 18), Empress, Chicago

Direction, CHRIS O. BROWN

I'M ELECTED, TOO!

Johnnie Reilly

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Direction, LOUIS WESLEY



Next Week (Nov. 18),
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MYRTLE IRENE VICTORINE and ZOLAR

Playing United Time.

Direction, JENIS JACOBS.

Lola Merrill and Frank Otto

Next Week (Nov. 18), Orpheum, Winnipeg,
Can.

Direction MAX HART.

"OVER THE FENCE"

IT'S BULLY.

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Direction,

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WE ORIGINATED THE ACT AND TITLE

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VARIETY

VOL. XXVIII. No. 12.

NEW YORK, FRIDAY, NOVEMBER 22, 1912.

PRICE TEN CENTS.



Opened the Sullivan-Considine Tour AT Empress, Cincinnati, Last Week

Cincinnati "Inquirer," Nov. 11

The next act is the headliner—the best headliner the Empress has had this season. It is Frances Clare, assisted by Guy Rawson and her eight girls, and they are some cute girls. Frances Clare is one of those delightful little hoyden comedienne who has to keep a safe distance to keep from getting hugged. Rawson is a fine, fresh comedian and those little choristers are certainly pretty. They start out by playing hide-and-seek through the audience and wind up by playing football with the crowd. Between whistles they change costumes three or four times and sing songs. The scenery is excellent, and, in all, it is one big act.



This Week - - - - Empress, Chicago

Next Week (Nov. 24) - Empress, Milwaukee

Direction

CHRIS O. BROWN

BOOKING EVERYWHERE

AARON KESSLER

(Late of Hammerstein's)

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Room 503 Putnam Building, Times Square, New York

A FEW MORE HIGH CLASS ACTS WANTED

VARIETY

Vol. XXVIII. No. 12.

NEW YORK CITY, FRIDAY, NOVEMBER 22, 1912.

PRICE 10 CENTS.

INVESTIGATION RECOMMENDED BY A. F. OF L. COMMITTEE

Adjustment Body Finds in Favor of White Rats Insurgents and Directs That Executive Committee Conduct Searching Probe Into Organization's Affairs.

Rochester, Nov. 20.

The Adjustment Committee of the American Federation of Labor will make its report tomorrow on the various resolutions offered before the National Convention now in session here in the matters at issue between the White Rats Actors' Union of America and the insurgent members of that organization. The report to the convention has not, of course, been made public, but members have indicated in an indirect way that it will recommend an investigation of the actors' order by the Executive Council.

Many of the delegates here who have taken an interest in the W. R. A. U. controversy openly admit the insurgent Rats have outplayed and outgeneraled their opponents.

The insurgents have been struggling since the convention opened to bring about a thorough investigation of the W. R. A. U., basing their application for such action on the allegation that the latter organization has violated the articles of amalgamation. Harry De-Veaux representing the Hebrew Actors' Union, No. 5, presented the case of the protestants, while Will J. Cooke spoke in defense of the W. R. A. U. A summary of the hearing before the Adjustment Committee appears below.

The feeling between the contending factions is bitter. Insurgents and Rats delegates attended the performance at the Lyceum theatre last night. Between the acts of the performance of a company of Hebrew players, Louis Gold, delegate from one of the Hebrew actors' locals, became engaged in an altercation with Harry De-Veaux. The wordy quarrel became violent and Gold is alleged to have threatened De Veaux with his raised

fist. The two men clinched and Gold cut a poor second in the encounter.

This morning Gold is about the convention building threatening to bring legal action. Gold is a legitimate Hebrew actor. He belongs to the local which includes many such performers. He is said to have brought several complaints to the attention of the White Rats, with whom the legitimate performers are merged. His objection was that variety actors were playing in sket hes adapted from legitimate pieces. Gold's complaints were never seriously considered by the Rats.

De Veaux was partly instrumental in having Gold's complaints disregarded and the two men have been hostile since the incident.

James Holland, representing the New York Central Federated Union, and Joe Morton representing the Chicago Central Federated Union, both appeared before the Adjustment Committee at the Monday hearing and urged an investigation of the Rats organization.

Here is a summary of that proceeding:

Mr. Mitchell (Chairman).—The subject before the committee is a series of resolutions passed by the central bodies of New York and Chicago, requesting an investigation by a special committee into the affairs of the White Rats Actors' Union of America. The question is whether you—that is, both parties—would be satisfied with a reference to the Executive Committee of the Federation of all these matters for a thorough investigation.

Mr. Cooke.—On behalf of my organization, I object to any investigation of my organization, on the ground that our charter guarantees us absolute autonomy. I will not insult your intelligence by explaining to you what absolute autonomy means; absolute means absolute, autonomy means autonomy—that's what it means.

Mr. Mitchell.—Would you still object to an investigation of an alleged breach of the amalgamation agreement by the A. F. of L. when you consider that the A. F. of L. was a party to the Amalgamation?

Mr. Cooke.—This is a subterfuge; there is a nigger in the wood pile. My organization is

(Continued on page 8.)

BELASCO PREDICTS PANIC.

Chicago, Nov. 20.

David Belasco, in the city for the production of "Years of Discretion" at Powers' theatre, says a financial crisis or even a panic is due in the theatrical world at the beginning of next season. He points out that the desire to build theatres has been a mania all over the country.

"There are too many theatres in New York and too many in Chicago," remarks Mr. Belasco. "The rush to build theatres has lowered the class of productions. All the theatres can't have successes. Playwrights are not writing for literary or artistic effects but for money alone." Mr. Belasco says he does not think that prices in the theatre will decrease, but is of the opinion that it may increase if the high price of living maintains, as he says the actors and the producers must live.

\$500 FOR FOOTBALL PLAYER.

Boston, Nov. 20.

"Charlie" Brickley, the star football player on the Harvard eleven, has been approached with an offer to go into vaudeville.

The salary offered is \$500 a week.

RAISING PRICES.

Seattle, Nov. 20.

The Empress (Sullivan-Considine) has raised its prices of admission from 10-20-30 to 15-25-35.

This is the first tilt of the standard S.-C. scale on the circuit.

EDITH TALIAFERRO MARRIED.

It has just leaked out that before sailing for London last Fall to appear in "Rebecca of Sunnybrook Farm," Edith Taliaferro, the star of the company, and Earl Browne, leading man, were secretly married.

The only reason assigned for concealing the joyful tidings was the disinclination of the management to have it known the two leading players were husband and wife. Some managers believe such a condition destroys the stage romance. At one time some of the best known theatrical impresarios made it an inviolable rule never to have man and wife in the same company.

WELL! WELL! LOOK AT THIS.

They do come back! That truth is stranger than fiction was made manifest Tuesday when members of the Vaudeville Managers' Protective Association received notifications signed by Maurice Goodman, secretary, that a special meeting has been called for today (Friday) on the sixth floor of the Putnam Building.

The object of the gathering is twofold; to go into the subject of the International Alliance Theatrical Stage Employees Union demanding an extra man be employed by vaudeville acts carrying settings, and to elect a successor to Percy G. Williams as a director and treasurer of the association.

The purpose of the talkfest on the extra-man subject is to discover a way to learn why the union insists upon the \$40 weekly expense to the act when all theatres have stage crews to handle scenery. It is understood one or two vaudeville productions have closed their tours, forced to the step by the narrow margin of profit they were working for and which did not allow of a further outlay for a stage hand.

The V. M. P. A. has been quiescent for several months, almost from the time the White Rats gave up their former belligerent attitude toward the vaudeville managers. The notification this week was the first intimation the association had not fallen into decay. The organization of managers was originally formed to protect and aid one another. At today's meeting several managers, if they are present, can present complaints of violations.

HUTCHINSON LEAVES B-B.

The Barnum-Bailey Circus next season will travel without its treasurer of the past fifteen or twenty years, Charles Hutchinson. Mr. Hutchinson left the circus upon the closing of the season last week at Meridian, Miss. He handled the money of the show for many years, under the late James A. Bailey, and continued with the Ringlings.

STILL ANOTHER IN BRONX.

The Tyrone Theatre Co. announces it will build a pop vaudeville house of 2,000 capacity at Audubon avenue and 180th street, on a plot 100x160.

MME. NORDICA SAID TO BE THE MYSTERIOUS HEADLINER

**Proctor's Fifth Avenue Unknown Feature for Next Week
Rumored as the Famous Diva. Billed "Madame?,
The Masked Soprano." Large Salary Reported.**

Nordica is the mysterious headliner billed for the Fifth Avenue next week under the caption of "Madame?, the Masked Soprano," it is said on reliable authority. A large salary, reported as high as \$5,000 for the week, will be paid Nordica by F. F. Proctor.

It will probably be made known during the engagement that the undisclosed singer is Nordica. She may appear throughout the entire week with her face under a mask, or but for the first few performances. It is possible the management intends to hold over the singing star for a second week.

Next Monday at Keith's Colonial is featured David Belasco's "Drums on Oude." The engagement of Nordica may have been for the purpose of furnishing a strong card against the famous producer's name.

The full billing of the top line for the Fifth Avenue engagement is "Vaudeville's most stupendous sensation. Madame? The Masked Soprano. An artist with a voice that a nightingale might envy. The operatic peer of Patti, Melba and Tetrassini."

The story is it required some diplomatic negotiations to induce Nordica to appear in vaudeville.

"SYLVIA GREER" MODERATE (Special Cable to VARIETY.)

London, Nov. 20.

" Sylvia Greer," which Ethel Warwick produced at the Queen's theatre Nov. 16, is only a moderate play, but Miss Warwick in the name part and Guy Standing as Dr. Wybrant, are very good.

Others in the cast are C. M. Lowne, Reginald Owen, Edward Rigby, Mrs. Sam Sothorn, Constance Little, Mrs. Clement Scott. It was staged by Norman McKinnel.

VAUDEVILLE AT LUNA.

(Special Cable to VARIETY.)

Paris, Nov. 20.

Luna Park, now open, will give vaudeville, probably inaugurating the new policy Nov. 23.

OLYMPIA'S NEW REVUE.

(Special Cable to VARIETY.)

Paris, Nov. 20.

The new Olympia Revue is due to open to-morrow night (Nov. 21).

TEN TABLEAUX IN OPERA.

(Special Cable to VARIETY.)

Paris, Nov. 20.

The opera in ten tableaux, "L'Aigle," by H. Cain and Payen, music by Nougues, dealing with the Napoleon era was produced at the Gaité, by the Isola Brothers, Nov. 18, and went nicely.

The role of the Empress Josephine is doubled and held by Jane Henriquez

(who created the part at Rouen last season) and Mme. Lamber Willaume. Henri Albers plays Napoleon.

TWO ACTS IN PARIS.

(Special Cable to VARIETY.)

Paris, Nov. 20.

Auer, billed as Clinto, a new jumping act, opened at the Alhambra Nov. 16 successfully.

Maskelyne and Devant's "The Haunted Window," at the same house, indifferently received.

NEW COMEDY DOES POORLY.

(Special Cable to VARIETY.)

Paris, Nov. 20.

A new comedy by Lucien Besnard, entitled "Le Diable Ermite," was produced at the Theatre de l'Athenée Nov. 15 and went very poorly.

Jean Dax, Guyon Fils, Harry Baur, Mmes. Gabrielle Dorziat, Alice Nory, Andree Barelly, hold the principal roles nicely.

FAIR RUN FOR FARCE.

(Special Cable to VARIETY.)

Paris, Nov. 20.

From Offenbach's operetta, "Orphee aux Enfers," we revert to farce at the Theatre des Varieties, where a new comedy entitled "L'Habit Vert" ("The Green Coat"), by DeFiers and Cailavet—the authors of "Bois Sacre"—was produced by Manager Samuel, Nov. 17.

The play is well written and deals with members of the French Academy (whose regulation uniform is a bicorn hat and swallow-tailed coat trimmed with leaves in green silk). It was successfully received.

The plot is flimsy but it is wittily written. Admirably acted by the usual Varieties troupe of farce performers, this play will have a fair run.

"LE GRAND NOM" UNCERTAIN.

(Special Cable to VARIETY.)

Paris, Nov. 20.

Manager Rouche finally produced Pierre Veber's French version of Victor Leon and Leo Feld's Vienna play, "Le Grand Nom," at the Theatre des Arts last night. It is indifferently sentimental and its future is problematical.

LOIE FULLER'S LATEST.

(Special Cable to VARIETY.)

Paris, Nov. 20.

As already stated, Loie Fuller was to give a short series of dancing, with her school, at the Theatre des Bouffes Parisiens, anticipating the production of a new comedy, "La Bonne Vieille Coutume."

Loie commenced the special performances Nov. 9. They are only fairly successful. The attraction is monotonous and unimportant.

FOREIGN OPERETTA.

(Special Cable to VARIETY.)

Paris, Nov. 20.

After the "Chocolate Soldier," manager Franck will mount a new French musical comedy, after which he is negotiating to give at the Apollo a French version of "The Girl in the Taxi." Manager Jacques Charles, at the Olympia, will mount a French version of "The Arcadians" in March, after the run of the winter revue due at the end of November.

G. P. HUNTLEY'S NEW SKETCH.

(Special Cable to VARIETY.)

London, Nov. 20.

G. P. Huntley, in a new sketch, "Cursos," went very big at the premiere at Shepherd's Bush Empire Monday.

LICENSES REFUSED.

(Special Cable to VARIETY.)

London, Nov. 20.

Drink licenses for the Hippodrome and Coliseum have been once more refused; also a music hall license for the proposed Stoll Fulham Empire.

IKE ROSE MIGRATING.

(Special Cable to VARIETY.)

Berlin, Nov. 20.

Ike Rose, the mighty impresario, sails Dec. 18 on the North German Lloyd liner, Scharnhorst, for Australia. Mr. Rose is taking with him the annexed and attached twins, Daisy and Violet Hilton. He will open for J. D. Williams at the new Luna Park, Sydney, going from there to another new "Luna" at Melbourne, the latter also operated by Williams.

HARTS GO WELL.

(Special Cable to VARIETY.)

London, Nov. 20.

Marie and Billy Hart opened at the Hippodrome Monday afternoon, and went well.

HAIR-RAISING TURN.

(Special Cable to VARIETY.)

London, Nov. 20.

Toulouse, an extraordinary balancer on chairs and tables, at the Hippodrome, has a "hair-raising" turn.

ETHEL LEVEY IN REVUE.

(Special Cable to VARIETY.)

London, Nov. 20.

Lou Hirsch and Jack Mason, respectively composer and producer of the next Hippodrome Revue, "The Passing Show," have arrived.

Ethel Levey, Bonita, Lew Hearn, Shirley Kellogg, Bransby Williams, Cyril Clensy and Willie Solar have been engaged for principal parts in the new Revue for the Hip. It is to be in three acts, written by Max Pemberton, the novelist, and Albert de Courville.

RUSSIAN BALLET REPEATS.

(Special Cable to VARIETY.)

Berlin, Nov. 20.

The Russian ballet here, with Nijinski, Karsavina and Nelidowa, is a great success, as usual.

LINDER MOST.

(Special Cable to VARIETY.)

Berlin, Nov. 20.

Max Linder, the famous Parisian Cinema actor, has appeared in a sketch in Vienna, with most unusual success.

BEN NATHAN IN CHARGE.

(Special Cable to VARIETY.)

London, Nov. 20.

Oscar Hammerstein's London Open House has been secured by Fernand Akoun, a Frenchman, late of San Francisco, at \$60,000 a year for pictures and vaudeville, opening Dec. 23.

The management may put on a Revue, but is certain to offer vaudeville.

Ben Nathan has been appointed general manager.

The object of Messrs. Akoun and Nathan is to provide family vaudeville, pictures, four turns, and a big orchestra.

GIDEON WITH EDWARDES.

(Special Cable to VARIETY.)

London, Nov. 20.

Melville Gideon has signed a three years' contract with George Edwardes.

SIR EDWARD'S CONDITION GRAVE

(Special Cable to VARIETY.)

London, Nov. 20.

Sir Edward Moss's health is very poor. Grave fears are felt for his condition.

BUSINESS GOOD.

(Special Cable to VARIETY.)

Paris, Nov. 20.

The weather here is damp, but mild. Business is good in all the places of amusement at the present time.

OVER FOR "THE DRONE."

(Special Cable to VARIETY.)

London, Nov. 20.

Margaret Moffat sails to-morrow (Nov. 21) for America to play the leading feminine role in William A. Brady's presentation of "The Drone," an Irish play by Rutherford Mayne.

The cast will be made up of all Ulster players, headed by Whitford Kane.

MARIE TEMPEST'S TRIPLE BILL.

(Special Cable to VARIETY.)

London, Nov. 20.

Marie Tempest's triple bill at the Prince of Wales' Theatre comprises first, a fantastic wordless Pierrot comedy; second, an episode of 1798 in the lives of Robert Emmett and Tom Moore; third, "The Dumb and the Blind," a comedy of a bargeman and his low life heroics.

"PANTALOON" REVIVED.

(Special Cable to VARIETY.)

London, Nov. 20.

"Pantaloone" is revived at the Coliseum, with Pauline Chase and Holman Clark.

BERNHARDT SAILING.

(Special Cable to VARIETY.)

Paris, Nov. 20.

Sarah Bernhardt and her company will sail from Havre on La Lorraine Nov. 23 for America, to open her vaudeville tour Dec. 2 at the Majestic theatre, Chicago.

Up to Wednesday there had been engaged for the Bernhardt company, "They Lived Happy Ever After," Saranoff, the violinist, and Josie Heather.

LOEW-SULLIVAN-CONSIDINE SPREADING EAST AND SOUTH

Loew Circuit Reported Landing Pittsburgh, Toronto and Wheeling as Additions to its Chain. Sullivan-Considine Said to be About Acquiring Six or Eight Houses in Southern Cities.

There is good reason to believe the Loew Circuit has settled upon Pittsburgh, Toronto and Wheeling, for future additions to its vaudeville chain. Marcus Loew, when asked by a *VARIETY* representative for confirmation of the report, replied there was nothing to say.

Of late Mr. Loew has been in and out of New York often. He was reported having visited the towns mentioned among others, but there are no details of the connections made in these cities which furnish any information whether the houses to be annexed to the Loew time are now standing or will be erected. In Pittsburgh and Toronto report says theatres of large capacities will be built.

On top of the Loew report this week came a story that Sullivan-Considine are about closing for from six to eight theatres in the south. The majority or perhaps all of them will be leased to S-C by Albert Weis, it is said. The cities mentioned are Memphis, Chattanooga, Little Rock, Houston, Ft. Worth, Dallas and San Antonio. The additions would give Sullivan-Considine a connection between Cincinnati and Los Angeles, without losing a week.

At the Sullivan-Considine-Loew office, Chris O. Brown confirmed the report the S-C circuit intended invading the south, but furnished no particulars. It is understood negotiations are being carried on by Fred Lincoln, general manager for S-C.

The Sullivan-Considine Circuit has a theatre in Detroit, the new road shows into the Nixon-Nirdlinger houses in Philadelphia. It is reported that any house secured by Loew in Pittsburgh will take the S-C Road Shows on their way from Philadelphia to Cincinnati, the latter at present the opening point for acts on the S-C route.

One story is that Sullivan-Considine and Nixon-Nirdlinger (who also represents Samuel F. Nixon, his father) are concerned with Loew in any Pittsburgh theatrical proposition that may be gone through with.

Jos M Schenck, general booking manager for the Loew Circuit, made the statement some weeks ago to a *VARIETY* representative in the presence of Mr. Brown (who concurred) that the joint booking agency of Sullivan-Considine and Loew would accept theatres to book anywhere in this country or Canada, and where a desirable point was not represented in the booking agency, a house would either be secured by lease or built.

The intention of Sullivan-Considine to go south is now said to have a more important bearing upon the recent announcement of Martin Beck for

the Orpheum Circuit that that chain of vaudeville theatres would extend its operations into Texas, than was at first given thought to. The impression was the Orpheum had only the Interstate time in front of them for the southern venture. With the S-C taking stands in Texas, the Interstate is threatened on two sides.

SCHENCK BUILDING.

Joe Schenck has paid \$10,000 cash for a plot 100 by 100 at Beechurst, Long Island, on which he intends to build a summer home.

FAM. DEPT. QUILTS SOUTH.

Atlanta, Nov. 20.

The United Booking Offices has fallen down again, this time in the south, where the branch office of its "Family Department" passed away last week.

B. S. Muckenfuss represented the United in this section. After getting hold of four or five small places to book for, Muckenfuss made up his mind further effort would be wasted, and arranged with George B. Greenwood to handle the few theatres he had secured.

SQUARE'S "OLD TIMERS."

For the first time since "big time" vaudeville was resumed at the Union Square that house is to have an "old timers' week" Dec. 9.

The bill will be Maggie Cline, Ward and Curran, Lydia Yeaman, Gus Williams, Mr. and Mrs. Mark Murphy; in a new act, Mr. and Mrs. Harry Thorne, Col. Sam Holdsworth, Hines and Remington, John LeClair, Caron and Herbert.

JOCKEY WEDS ALICE LEE.

Cincinnati, Nov. 20.

Thomas Dean, a former jockey, and Alice Lee, of the Lee Sisters, motored from Cincinnati to Newport, Ky., late last week and were married by Magistrate Gleason. Dean was here attending the Latonia race meet.

INFRINGEMENT SUIT.

Through her attorneys, O'Brien & Malevinsky, Mrs. Iza Hampton Barnes (Iza Hampton) has instituted proceedings in the United State District Court against Jesse Lasky and others to enjoin them from further producing the sketch "In 1999," and claiming damages, alleging an infringement on Mrs. Barnes' sketch, "The Woman of To-Morrow."

GUS SUN'S PITTSBURGH HOUSE.

Pittsburgh, Nov. 20.

The Victoria theatre, being constructed on Liberty avenue, is promoted by George Shaefer, of the Wheeling Theatre Co.

The house will play pop vaudeville, booked by Gus Sun.

KELLERMANN AT AMERICAN.

Chicago, Nov. 20.

The Annette Kellermann Road Show will play the American Music Hall, opening Dec. 8 or 9, following James T. Powers in "The Two Brides." The Powers' piece opens Monday, Primrose and Dockstader's Minstrels closing their local engagement at the American this week.

LOEW HONORING COUPONS.

The Loew Circuit is honoring the coupons issued in each package of Tokio cigarettes. The packages sell for five cents each. The certificate is worth one-half cent in exchange at the box office.

\$600,000 worth of cigarettes is guaranteed by the American Tobacco Co., to be placed on the market, each holding a certificate. The Loew theatres secure face value in cash for all exchanges accepted, with five per cent as an additional allowance for handling the paper. Fifty coupons allow a holder to a twenty-five cent seat.

Advertisements have appeared in the New York papers within the past week, containing a cut of Marcus Loew, and notifying the public that Tokio cigarette certificates are good at any of the Loew houses.

It is said the B. F. Keith small time vaudeville theatres mostly in New England, have entered into a similar agreement with the tobacco firm.

WISH WYNNE SAILS HOME.

Wish Wynne returned to England on the Caronia last Saturday. She arrived here the Tuesday previously, supposedly to appear on the Orpheum circuit. Miss Wynne is billed for Kansas City this week.

What arose to change her plans did not become public, but the English singer sailed away without going west. Her next American appearance is set for the Grand Opera House, Pittsburgh, Jan. 6.

JIM CORBETT ABOUT.

Broadway looked once more upon James J. Corbett this week, when the popular heavyweight returned from the Philadelphia Hospital, where he was confined for several weeks after an operation for appendicitis.

Mr. Corbett has lost several pounds while abed, but has his former rugged appearance. The ex-champ will start a tour of the Sullivan-Considine Circuit at Winnipeg Dec. 9. The open dates through Corbett's illness on the time will be filled by Jimmy Britt. Mr. Britt will return to New York upon Corbett stepping into the bill, the former lightweight champion resuming the trip next February, going out with a new S-C. road show.

"SULLY" DRAMATIZED.

"Sully, the Barber," has been dramatized for vaudeville. Vincent Bryan has done the job. Harry Bulger may impersonate the Putnam Building trimmer. The piece is to open in a week or so.

The barber shop of Sully's on the second floor of the vaudeville edifice on Times Square has become quite famous locally. On the stage it will be called "The Cabaret Barber Shop."

CONSIDINE BUYS IN.

San Francisco, Nov. 20.

The activities of John W. Considine, during his stay here last week, are reliably reported to have included the purchase of the Woodland stock farm and race track near this city, a venture in which Clinton A. Harrison, president of the Empress Theatre Co. of Sacramento is interested financially.

The new proprietors are already planning extensive improvements on the farm and track, which, when completed, promises to make it one of the most ideal and noted horse breeding places in the west.

NEW BUILDINGS.

Following is a partial list of theatre buildings projected or in course of preparation and not previously announced:

M. Rosenquist, a Brooklyn man, has completed plans for the construction of a \$10,000 moving picture establishment at Ditmas avenue near Gravesend avenue, Brooklyn. It will be operated by the Ditmas Theatre Corporation, Inc., of which Mortimer Fiskell is president.

Plans have been filed for a frame building to be used as a picture house at Broadway and Paris Boulevard, the Bronx. It will cost \$3,500. Philip Resnyk is owner.

Contracts have been awarded for certain work on the Cecil Spooner theatre in the Bronx.

Newark, N. J., Nov. 20.

William Lehman, architect, is preparing plans for a moving picture theatre at Bloomfield and Summer avenues, this city. Joseph L. Feibleman is the owner.

Syracuse, Nov. 20.

The Eckel Co., lessees, announces that it will invest \$100,000 in a fire-proof moving picture theatre on the site of the Kingsley house in East Fayette street.

Canastota, N. Y., Nov. 20.

Excavation is under way for the foundations of a steel theatre building, 60 by 120 feet, on Main street. John and William Sherwood are the owners. The project will involve an investment of \$40,000.

Jacob H. Schiff, of Kuhn, Loeb & Co., has negotiated a permanent loan for Max H. Warburg of \$350,000 at 5 per cent. for five years, covering the large theatre and roof garden enterprise built by Louis Minsky on the site of the old L. H. Mace & Co. factory, at Houston and Chrystie streets. The property consists of an eight-story structure recently completed and leased by Jacob P. Adler before it was completed at an annual net rental of \$72,000 for twenty-one years. A second mortgage of \$75,000 for five years at six per cent. was obtained from Thomas J. McKeon by Minsky.

William G. Roeder, architect, is drawing plans for new two-story vaudeville theatre on the west side of Boston avenue in the Bronx for the Weissager Amusement Co. The new house, costing about \$95,000, will occupy a site, 171x165 feet between 167th and 168th streets on the Barry Estate now tenanted by the Jackson Democratic Club.

REVENGE AND FOOD OFFERED E. F. ALBEE BY COMEDY CLUB

Press Agent for the Keith New York Theatres Does a Little Work for His Boss and Board of Control Tenders Albee a Free Lunch—in the Club-house. Charges Preferred Against "Sime."

Saturday was some day around the Vaudeville Comedy Club. Yep, some day! In the morning notices of a special meeting of the Board of Control were delivered to members of the governing body of the Vaudeville Comedy Club. And they held the meeting. You can just bet they did.

When it was over, charges had been preferred against the editor of *VARIETY* for the publication in the paper, the day before of an article which stated the renomination of E. F. Albee for the Board during 1913 was dissented from by many members not of the Board.

Aye, lads, but the Board did more than that. Oh, yes, indeed. What's the use of a special meeting if something cannot be put over. Albee is a busy little fellow, always thinking how to help the vaudeville artist along; so the vaudeville artists' club voted him a free lunch any evening he might get hungry. December preferred. The repeat will be held in the clubhouse.

A close connection appears to have been made between the special meeting at noon and the United Booking Offices. Shortly after the charges were formulated, somehow a copy of them got into the United Booking Offices, almost before the accused had been served. Mr. Albee called in his gallant press defender, and all the New York newspapers received a manifold copy.

The charges served upon the accused were signed merely with a rubber stamp, "The Board of Control." In the notices sent out to the press by Mr. Albee's publicity man all the members of the Board of Control (twenty-six of 'em) were set down as having signed the complaint, resolution, or whatever it may be called. Several members did not attend the meeting. Others were out of town.

No member of the Board professes to know how the copy of the charges was delivered so quickly to the U. B. O. boss, nor who did the deed.

The preamble reciting the allegations of the Board says, "The editor of *VARIETY* is responsible for the publication and editing of the said article, and by reason thereof is, in the unanimous opinion of the Board of Control, guilty of conduct detrimental to the welfare of the Vaudeville Comedy Club and to its best interests."

Although the Board admits it has adjudged the accused guilty, it "resolved" that a hearing be set for Nov. 27, under pain of the editor of *VARIETY* being expelled from the club in accordance with section 8, article III. of the by-laws of this club (often those three III could be used in the card-room).

The Board has been informed by the accused he cannot conveniently be at the clubhouse at noontime of Wednesday, Nov. 27; but, if it will select Nov. 28 or Nov. 29, instead, at

the same hour, there will be no objection to going into the complaint.

Not all the Board members were pleased at the unauthorized use of their names as signers of the charges.

It is claimed by certain members of the Board of Control that they were not notified of the special meeting Saturday.

A movement is under way among members of the club to place an "opposition" ticket in the field for the December election. Ten members must propose a second ticket.

The result is shown of the revived interest in Comedy Club matters since *VARIETY* of last week reached the stands by a large amount of money received for back dues, nearly doubling the membership of the club in good standing.

Even all the members of the Nominating Committee appointed to select the "official" ticket were not properly notified of the time set for the meeting when nominations were made. One member did not attend through not having received a notification in due time.

Wednesday it was reported Frances Morey would be substituted upon the "official" ticket as secretary, through the withdrawal of Sam McKee for that office. Mr. McKee pleading he could not devote sufficient attention to it. He has been acting as secretary pro tem for some months.

RIGO IS PINCHED.

San Francisco, Nov. 20.

Rigo, Gypsy violinist, was reported arrested Saturday night in Portland and held in default of \$1,000 bail, for alleged implication in a sensational affair at that place.

Rigo is alleged to have become mixed up in a boy scandal which the Y. M. C. A. authorities intend to prosecute.

NEED MORE CAPACITY.

Chicago, Nov. 20.

Some switches have been made in the vaudeville map for next week. Eva Tanguay, billed to remain at the Palace for a second week, will go to the Majestic instead. The reason advanced for the change is that the Majestic has a greater seating capacity.

Blanche Walsh and Co. will headline at the Palace in place of Miss Tanguay.

There is a neck and neck race between Miss Tanguay, at the Palace and Lily Langtry at the Majestic, this week. Both houses were sold out Monday. Tanguay has a little the better of it as the Palace was practically sold out for the week Monday.

Mort H. Singer is endeavoring to arrange for a special midnight performance Saturday night, if Miss Tanguay is equal to the effort.

CHING LING FOO IN.

The arrival of Ching Ling Foo in San Francisco last week, and New York Monday afternoon, dispelled all doubt whether the Chinese magician, his son, and his eight native assistants would be admitted to this country, owing to the stringent immigration laws.

George Mooser, who is directing the Chinaman's tour over here, pulled the wires in San Francisco some time before Ching got there. No bond was furnished, Mr. Mooser contending that as this was a return engagement in this country by Ching Ling Foo, the laws applicable to a newcomer from China did not apply. Mr. Mooser was generously supported in his stand by important people of the coast. Ching Ling Foo opens Monday at Hammerstein's. Another novelty turn that will be imported by George & Leon Mooser is the Burmese jugglers, who are due here in January for their first American appearance. The troupe consists of three women and two men.

Tuesday it was discovered that there would be some things at Washington requiring attention by Ching Ling Foo, if he wanted two members of his troupe to enter the country. The Chinese magician was billed to open at Hammerstein's next Monday. The "next week" painted on the board before the house was erased and "coming" substituted on the sign.

Wednesday there was a story about that Ching might be seen at the Winter Garden before appearing elsewhere in New York. Previous to Oscar Hammerstein agreeing to play Ching, his manager, George Mooser, did negotiate with the Shuberts. An agreement was drawn up which called for an engagement of 52 weeks. Later this was modified to ten weeks, when Mooser declined to accept it. Nothing is known about any present understanding to have the Chinaman play the Winter Garden, although that is possible if Hammerstein releases him from the existing contract.

WON'T PERMIT IMPERSONATIONS.

No impersonation of Irene Franklin will be given at the Colonial by Cecilia Loftus, who is to appear there Dec. 2. Miss Loftus again requested permission this week from Miss Franklin, to imitate her in the singing of two numbers. The permit was refused, on Miss Franklin's now well known grounds, that all her songs are her own and she does not care to have anyone sing them until duly released for general stage use.

BROWN WITH NIRDLINGER.

Philadelphia, Nov. 20.

Harry Brown, former manager of the Savoy, Atlantic City, has been engaged by Fred G. Nixon-Nirdlinger.

Brown's duties will be to visit the various houses operated by the firm, making general observations.

The new Frankford (Nirdlinger's) is announced to be ready for occupancy, Aug. 1 next year. It will play pop vaudeville.

Conroy and Le Maire have been routed by the United Booking Offices, opening at Keith's Hippodrome, Cleveland, next week.

FATAL HOTEL FIRE.

Los Angeles, Nov. 20.

The St. George, a theatrical hotel at 115 East Third street, was burned Monday night, resulting in the death of three and probably fatal injuries to many more. The hotel was well filled with players from the local theatres. It was considered a fire trap under the present ordinances, but was said to conform to the building regulations at the time of its erection. The origin of the fire is unknown at this time.

The fire occurred before midnight. Had it happened two or three hours later the loss of life would probably have been enormous, as many of the professionals had not yet retired to their rooms.

The dead are Mrs. Charlotte Harrington, known professionally as Ellen Moran, of Lew Field's "Fun in a Delicatessen Shop," playing at the Empress. She was killed in jumping or falling from the sixth floor. Her baby boy was rescued, but suffered severe burns. He will probably live. Jos. Martin, a non-professional, killed jumping from the sixth floor; Julius Malone, hotel engineer, fatally burned and later died in a hospital. Mrs. Alice Desser, wife of the proprietor, suffered from a broken arm and internal injuries, which may prove fatal. Others injured are R. E. Harrah, known as The Great Harrah (contusions of nose and back) and Mrs. Harrah (sprained back); Jefferson Osbourne, of the Universal Film Co. (burns on face, hands and arms); Charles Labelle, actor (left wrist sprained while holding life net); Petty Blair, of the Adolphus theatre chorus (tramped upon while descending the fire escape); Fern Melrose, prima donna (to open at the Century next Monday) leaped from the fourth floor and sustained a broken arm and other injuries.

It was rumored today other bodies had been found, but this is untrue, according to Coroner Hartwell.

The death of Mrs. Harrington reveals a romance, with a tragic ending, according to advices from her mother, Mrs. Mary Hart, of Chicago. Mrs. Hart knew nothing of her daughter's marriage until advised of her death. It is whispered that Mrs. Harrington had been separated from her husband for some time and the support of the baby had devolved upon her.

According to Chief Ely, no one is to blame for the loss of life, as they could all have been saved, with the exception of Martin, had they waited instead of jumping.

SUNDAY'S AT MUSIC HALL.

Though Sunday concerts will be given at the Weber & Fields Music Hall, the date for their commencement has not been set. The background for the Sunday shows will be on the order of a "Bohemian Night."

The management has decided to permit smoking on the mezzanine floor, but not in the orchestra or lower boxes. It has also been decided to give away programs, instead of retailing them at ten cents each.

Sirota will open his next American tour Jan. 11 in New York. William Morris will again direct the singing choir.

COMMENCEMENT OF "BLACKLIST" MAY BE LATE UNITED ORDER

Will Not Book Acts "Trying Out" in Other Than "United Houses" in New York. "Small Time" Agencies It is Aimed Against Not Concerned.

What may be the forerunner of a "blacklist" by the United Booking Offices is the notification posted in the big agency, reading:

"This office will not book or provide employment for acts that are tried out in theatres in New York City other than those houses booked by this office, whether the act tries out under its own or a fictitious name. This applies to old and new acts."

The notification is no doubt aimed against the small time vaudeville theatres of the metropolis. Acts often appear in these houses for their trial performance or "break in." Often also standard turns, known as "United acts" play the smaller time in preference to straggling along with no engagements, on the promise of the U. B. O. to furnish big time dates.

The facilities offered by the smaller time theatres, in the way of stages and audiences, are often more agreeable to the new acts than the job of trying to get over at the Hudson, Union Hill, or to go into the Union Square, New York, both "big time" vaudeville theatres that slash salaries.

The Riverside theatre of William Fox has been a favorite place for the new turns to make a New York beginning. The house is first class in every respect, attracts an audience of equal grade to any other local house, and plays to full capacity nightly.

Curiously, the order against "try outs" was posted in the United Booking Offices almost concurrent with the report that William Fox will install a policy of ten big acts at 10-15-25 admission at the Academy of Music Nov. 25, adding one more to the Fox circuit in New York.

Bookers of the small time vaudeville houses, when asked what they thought the notice in the U. B. O. implied, answered they had given it no thought.

How a "blacklist" against acts playing for the 'small time' in New York would affect the smaller vaudeville division is a matter of considerable discussion just now.

PAID \$2,000 BY SOCIETY.

While Maurice, the diversified dancer, played with "Broadway to Paris" in Boston for four weeks, the society people of that town contributed \$2,000 to his savings for instruction in "The Tango."

Maurice and Florence Walton are with the production at the Winter Garden. They will probably return to Martin's during the New York engagement, appearing nightly in both places.

PARROT TALKS BACK.

The Orpheum circuit plans to display a novelty in the foreign act of Mlle. Lucille, who travels with a "talking parrot." While talking is the es-

pecial province of the parrot among birds, Lucille's is said to have a college education, and will answer any question put to it. Besides little things like the "Turkey Trot," the "Hamburger Glide" and "Deutsche Wiggle" are among the parrot's minor accomplishments.

The act opens Dec. 2 at the Orpheum, Winnipeg. The boat bringing in Lucille will have on board Seeley and West, who are returning to their country to play on the same bills over the Orpheum tour with the "bird act."

GOT AWAY WITH \$15,000.

San Francisco, Nov. 20.

Goo Tai Chong, president of the Honolulu Consolidated Amusement Co. and cashier of a local savings bank, was arrested on the steamship Siberia as he was enroute to Yokohama, charged with embezzlement of \$15,000 of the bank's funds. Arrangements are being made to extradite him.

INQUIRING FOR BECK.

San Antonio, Nov. 20.

Someone has been in town inquiring about theatres and sites. How it became known the inquirer represented Martin Beck and the Orpheum Circuit, no one can tell, but the fact remains.

The visitor's questions probably have something to do with the proposed extension the Orpheum Circuit claims it is going to make into this territory.

"18" DID IT?

Salt Lake, Nov. 20.

The Orpheum show last week opened bravely Sunday with 13-count 'em-13 actors on the bill. By the middle of the week seven of the acts were hors de combat, one in a serious condition with concussion of the brain, and the whole show disorganized. Everybody blamed the hoodoo number.

A member of the Three Collegians was struck while walking on the street by a runaway horse and taken to the hospital. Minnie Allen was taken to the same institution with a clot of blood lodged in the brain. The two Berg Brothers were laid low with ptomaine poisoning. Williams, of Williams & Warner, was attacked by blood poison. Miss Walter was the victim of a heavy cold and Nat Willis was almost incapacitated by an attack of illness. Annie Kent was almost the only member of the show who came through the week without illness.

An epidemic of sickness has seized upon acts working on this stretch of the Orpheum route and there have been many changes of route to refit bills which have been demoralized by vacancies.

Germany Schaeffer and Nick Altrock are playing vaudeville as a baseball combination, booked by James E. Plunkett.

CHERRY SISTERS ON CORNER.

If there exists in the minds of anybody any doubt that "Willie" Hammerstein isn't already "on the job" it will easily be dissipated. Monday he signed the original Cherry Sisters to open at the Victoria Dec. 9. They were dug up in a small Iowa town by Jack Curtiss, of the Kessler & Curtiss agency.

The Cherry Sisters, it will be recalled, were the original "lemon" act, playing at the Olympia (now the Moulin Rouge) at the time when Oscar Hammerstein owned the house. The girls have always taken themselves seriously.

AARON KESSLER, AGENT.

Aaron Kessler has taken an office in the Putnam Building for the establishment of his vaudeville promotion business and announces that he will "book everywhere."

JOE KANE SUES BLOSSOM.

Papers in a suit for divorce were served upon Blossom Seeley Tuesday evening, 15 she was about to enter the Fifth Avenue theatre. Joe Kane is the husband who brings the action, mentioning Rube Marquard as correspondent. Marquard is appearing this week with Miss Seeley at the Fifth Avenue.

The marital troubles in which the pitcher became involved have been fully aired during the past few weeks.

8-CORNER OPPOSISH.

M. H. Saxe, who controls the 116th Street theatre, New York, and Fifth Avenue in Brooklyn, also the picture house on Broadway near 41st street, New York, expects to open his new Brooklyn house, the Halsey, located on Halsey street, near Broadway, about Dec. 2, with pop vaudeville, booked through the Family Department of the United Booking Offices.

This will mean a three-cornered battle for patronage between Marcus Loew at the Shubert, Cunningham & Fluegelman at the DeKalb and Saxe at the Halsey.



FLORENCE ROBERTS

The well known dramatic star, now playing UNITED BOOKING OFFICES time in vaudeville in "THE WOMAN INTERVENES," a new one-act play by J. HARTLEY MAN- NERS.

GRAND OPERA IN PALACE?

The National Grand Opera Company is now in rehearsal, making ready for a tour in Italian grand opera. Its promoters, financed by five bankers, are seeking a metropolitan opening for the organization. With that end in view they sought a lease of the Moulin Rouge (New York Theatre), but as that house is in the market as a real estate investment, Klaw & Erlanger are not willing to entertain any leasing proposition.

In casting about for another house of sufficient capacity to harbor the company in New York, the managers of the enterprise have cast their eyes upon the shortly-to-be-completed Palace Theatre and are said to be making overtures to those in control of that house to open it with their operatic venture.

The personnel of the organization includes Francesco Zeni, dramatic tenor; Sciarretti, lyric tenor; Ugo Columbini, lyric tenor; Esther Adarberti, dramatic soprano; Edna Showalter, lyric soprano; Rignini Vicarni, Francesco Federici, Ernest Torti, Ettire Campano, baritones; Fanny Antuo and Blanche Hamilton Fox, contraltos; Giovanni Gravina, basso; Cesare Soderia, musical director; M. Albatieri, stage manager.

There will be 52 musicians, a chorus of 40 and a ballet of 60.

Notwithstanding many reports about, from the best information obtainable no definite policy has been arrived at for the new Palace now nearing completion at Broadway and 47th street.

HONOLULU OPPOSITION.

San Francisco, Nov. 20.

The Orpheum at Honolulu, dark for the past six months, is announced to reopen around New Year's with Joseph Cohen, former lessee, manager. He will be here next week to arrange for bookings. The opposition house is the Liberty, controlled by the Honolulu Amusement Co. and booked by Bert Levey.

THE NEW PROCTOR HOUSE.

Newark, N. J., Nov. 20.

The new F. F. Proctor vaudeville theatre, work on which was begun Saturday last, will be 100 by 175 feet in the ground plan with an "L" of 35 feet into Market street. The completed building will cost \$500,000. The seating capacity of 2,500 will be distributed in an orchestra accommodating 1,000 and two balconies holding 700 each.

The plans, drawn by A. W. Johnson, of New York, have been made public. It is not unlikely that the house will be topped by a roof garden for use during the summer. The Market street side will be seven stories high, with accommodations for offices and a row of stores on the street level. The building will have a marble front.

THE RALPH POST FUND.

The subscriptions received by VARIETY during the week to the fund for the benefit of Mrs. Ralph Post, whose husband is confined in an asylum at San Francisco, are as follows:

Laura Bennett\$5.00

Cartmell and Harris left the Orpheum bill Monday because assigned second position on the bill

POP VAUDEVILLE AT ACADEMY; NINE ACTS FOR "SPLIT WEEK"

William Fox Changing Policy of Academy of Music to Vaudeville at 10-15-25 Cents. Fox's New Audubon Opening Nov. 27. Will "Split" With Downtown House. Loew Working Harmoniously With Fox. More "Opposition" on 14th Street.

The Academy will "split the week" with Fox's new Audubon theatre at Broadway and 175th street, opening Wednesday evening next.

The turning over of the Academy to pop vaudeville also places it in opposition to the Union Square—a B. F. Keith theatre on the same block, almost. Since the "Square" renewed its "big time" bills, the Academy has been securing Sunday programs from the same agency (United Booking Offices) first submitting the Sunday programs for approval to the Keith booking managers.

The opening show Monday at the Academy will have Sam J. Curtis and Co., Girard and Gardner, Emma O'Neil, Clark and Verdi, Andy Rice, Barnes and Robinson, 11 Arabs, Force and Williams, Kramer and Morton. For the second half of the week (opening Thursday) the program is Clifford Hipple and Co., Kenny and Hollis, Broughton and Farrell, 3 Yoscarrys, Stone, Wahl and Jackson, Lewis and Morton, Ruth Becker, with one more act to be filled in.

Some of the turns booked for the Academy's first shows are known as "Loew acts." It is reported William Fox and Marcus Loew are now working in close harmony in their vaudeville operations. No one would be startled were it to leak out that they are bound together by something more than the "gentleman's agreement" that they have had existing in their business relations for some time.

Beginning next Monday the policy of the Academy of Music will be changed, when William Fox will offer pop vaudeville and pictures, changing semi-weekly and offering a bill of ten vaudeville acts. The prices will be ten, fifteen and twenty-five cents.

At the City Theatre Mr. Fox will present eight acts and pictures, and at his other theatre on 14th street, now called Fox's (formerly the Dewey), six acts and pictures will be given.

Moss & Brill are about completing their "pop" vaudeville house on 14th street, just east of Third avenue, which lends color to the report that the large number of acts given at all three of the Fox houses in that street is in the nature of a "heading off" of prospective opposition.

It is quite likely that Fox will change the policy of his Star theatre at Lexington avenue and 107th street,

installing a stock company, perhaps headed by the old favorites who held sway so long at the Academy.

UTICA, THREE-A-DAY.

Utica, N. Y., Nov. 20.

Commencing Dec. 2 the Shubert theatre will change the present policy of two vaudeville shows daily to pop vaudeville, or three shows a day. The house, booked by the United Booking Offices, will be placed thereafter in the Family Department, which supplies for pop theatres, securing bills through the U. B. O.

The Shubert has been conducted jointly by Wilmer & Vincent and the Shuberts.

MITTENTHAL CIRCUIT STARTS.

Mittenthal Bros. have taken a lease on the Grand Opera House, South Bethlehem, Pa., and will open it Thanksgiving day as a popular priced vaudeville house. Walter Plimmer will book in five acts at a weekly cost of about \$500.

TRYING TO UNIONIZE LOEW.

The general executive board of the International Alliance of Theatrical Stage Employees has granted the full support to Local Union No. 4, Brooklyn, in its efforts to unionize the Marcus Loew houses in Brooklyn.

The matter is expected to be taken up when President Charles C. Shay, of the Alliance, returns to New York from the Rochester convention.

BACK TO BRIDGEPORT.

The Barnum-Bailey Circus closed in Meridian, Miss., Nov. 12, and the outfit was loaded on train for Bridgeport. The arrival of the Ringling property at its old winter quarters puts an end to the wildcat operations of the Baraboo Brothers in real estate—until next year.

RESUMING TOUR THANKSGIVING.

Fritzi Scheff and company will reopen their road tour Thanksgiving Day at Wilkesbarre. The show is still under the Jos. M. Gaite's management.

CURTIS' SECOND SUIT.

Sam J. Curtis is piling up law suits. His first is against Moss & Brill and Cunningham & Flugelman, as reported in VARIETY last week. The second is directed against Frank Keeney.

Mr. Curtis had a "split week" in the Keeney houses. The first half sent him on to the second, to collect the full week's salary at the expiration of the week. Somehow Curtis only received salary for the second half. Dennis F. O'Brien and M. L. Malevinsky are suing on behalf of Mr. Curtis for the remainder.

UNION ARBITRATION.

Norfolk, Va., Nov. 20.

The controversy at boiling heat here between members of the International Alliance of Theatrical Stage Employees and the Wilmer & Vincent theatres has been amicably settled by the W. & V. New York offices and Sixth Vice-President Harry Beck of the I. A. T. S. E.

The main provisions of the agreement covering the settlement provides that if any misunderstanding or dispute arises, the same shall be submitted to arbitration, one arbitrator to be appointed by the union, another by the employers and the third to be selected by the two arbitrators appointed.

Local chiefs claim that if this provision were universal in all contracts that there would be no lockouts, walk-outs or undesirable strikes which bob up from time to time.

Knoxville, Nov. 20.

Within the next forty-eight hours the Knoxville stage hand labor trouble is expected to be settled. Since President Chas. C. Shay, of the I. A. T. S. E. had to go to New York and Vice-President Oscar Scheck of Cleveland, took charge of the local situation more of the managers have signed up. The latter has sent in a satisfactory report to the headquarters of the Alliance in New York.

MEETING OF BILLS' OFFICIALS.

Late last week there was a meeting of the Two Bills Wild West executives. They had a parting drink and went their several ways.

Bill Sweeney, treasurer, left for Col. Cody's mining property near Tucson, Ariz., where Johnny Baker is already located. Maj. Gordon W. Lillie, departed for Pawnee, Okla.; Charles Thompson departed for Sarasoto, Fla., where he is interested in a land developing project. Major Burke will spend the winter on the 14th street Rialto and Uncle Louis Cook will run his hotel in Newark, N. J.

"WONDER KETTLE" STRANDED.

Salt Lake, Nov. 20.

"The Wonder Kettle" an act on the Orpheum Circuit, was stranded here last week. The illusionist attempted to get a new supply of oxygen in that town, but found it impossible.

Since the gas is necessary to the showing of the act, it was forced to close and go to Denver, where the same condition was found. Players on the Orpheum bill took up a collection. Local acts substituted.

MARION DANGEROUSLY ILL.

George Marion, who is serving a life sentence in the Eastern Penitentiary, Philadelphia, for the murder of his wife, is dangerously ill. He is in the prison hospital following an operation performed a few days ago. The doctors are not able to say whether he will recover.

Marion is the victim of a form of tuberculosis. This is the second operation performed upon him since he was sentenced. He has written to former friends asking them to send him reading matter.

INVESTIGATION RECOMMENDED.

(Continued from page 3.)

the strongest and most powerful in the world; there is no dissension in it, there is a nigger in the wood pile, and none of this dissension arose until after we had expelled certain members. This agitation is—

Mr. Mitchell.—You don't quite get the point; the A. F. of L. was a party to the amalgamation. Has it not a right to investigate any alleged breach of that amalgamation?

Mr. Cooke.—There is no dissension; this is caused by expelled members, there is no breach of amalgamation and there was never any question of it until we expelled certain members.

Mr. Mitchell.—But the C. F. U. of New York and Chicago claim there has been a breach of amalgamation to which they were party and in which the A. F. of L. was concerned. Have we not the right to investigate? Do you still object?

Mr. Cooke.—I welcome an investigation, but I don't want the committee to allow anybody to say anything in the newspapers about it. I don't want any headlines. White Rats to be investigated by A. F. of L. to appear in the papers controlled by the money power. My organization would not permit that.

Mr. Mitchell.—Then you agree that if there is a breach of the amalgamation agreement the A. F. of L. has a right to investigate it. (Mr. Cooke gave an affirmative nod.) Mr. Mitchell continuing: What do the other sides say as to their willingness to have the Executive Council investigate this matter?

Mr. De Voaux.—We are quite willing to have this matter investigated by any committee, for we are quite certain that any committee hearing our side would be compelled by justice and right to decide in our favor. I would like to lay before the committee a letter dated June 10, 1911 long before any member was expelled, protesting to the Executive Council of a breach of the amalgamation agreement.

Joe Morton (representing C. F. U. of Chicago).—In Chicago the C. F. U. were a party to this agreement and have investigated and have found that the rights and liberties of members of the Federation of Labor have been taken away from them unjustly and without trial and are very much in favor of a thorough investigation.

Ames Holland (representing C. F. U. of N. Y.).—The C. F. U. of New York attempted to investigate this matter and were treated with contempt by the representatives of the White Rats. They called evidence before them, and one of the men who gave evidence before the Executive Committee was thereupon expelled by the White Rats Actors' Union. The C. F. U. after making this investigation became convinced that the interest of the actors all over the country were in jeopardy and that there was no protection of any sort given them by the so-called White Rats Actors' Union, and they earnestly begged for a thorough investigation.

Mr. Mitchell.—If both sides will now retire we will let them know in three or four minutes whether we wish to take up any more of their time.

The delegates waited outside the committee room for about three minutes, when they were informed their presence was no longer required.

ROBINSON STOPS CANCELLATION.

Rochester, Nov. 20.

Commissioner of Licenses Herman Robinson came to the aid of Lillian LeRoy, a singer at the Victoria theatre here, when she was cancelled last week.

Miss LeRoy was booked for the house by a New York agent. She played two days and was then notified by Manager Larren the remainder of the engagement was off. She appealed to other performers on the bill, some of whom were members of an actors' organization, but they could not see their way clear to help her.

Word of the cancellation got around to the insurgent members of the Rats' insurgents attending the A. F. of L. convention. They carried the facts to Mr. Robinson, who is at the convention as an appointed member of the reception committee. Mr. Robinson interviewed the actress, looked at her contracts and then notified the theatre manager that if the cancellation notice was enforced the New York booking agent would be held responsible. Miss LeRoy was put back in the program.

SHOWMAN A SLAYER.

Shreveport, La., Nov. 20.

M. S. Grout, a showman, is in the county jail here. He is charged with shooting to death a restaurant proprietor in Oil City, La.

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ADVERTISEMENTS.

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Billy Cahill has re-entered vaudeville. He is at Syracuse this week.

Jake Sternad of Chicago was in New York this week.

Edward Favor will shortly appear in a new sketch entitled "Finnigan."

McDevitt, Kelly and Lucy purchased an automobile last week.

Ethel Hopkins, of the Hopkins Sisters, has joined the Hoffmann show.

The Grasers left the "12-Act Bill" at the Bronx this week, declining to take the opening position upon it.

"The Sun Dodgers" will "open flat" at the Broadway Nov. 27, not taking a trial date out of town first.

Bedini and Arthur have left the burlesque show they started the season with, and are playing vaudeville west.

Edna Archer Crawford has been engaged for the Eddie Foy "Over the River" show.

"Little Miss Brown" is at the West End this week. It will go on a road trip.

The Friars have postponed the dinner to Montgomery and Stone from Dec. 1 to Dec. 8.

Hayden Talbot is back on Broadway, writing a new play. Talbot is the author of "The Truth Wagon," at Daly's last season.

Keith Wakeman, last season with Robert Mantell, is planning to produce a play from his own pen in which he will play the leading role.

"The Girl from Montmartre," the Hattie Williams and Richard Carle show, will go into Boston Christmas week for a three weeks' stay.

The new Grand Opera House at Monongahela, Pa., will open shortly with a legit policy.

Geo. M. Cohan and Sam H. Harris tendered a banquet at the Friary Saturday night to Governor-elect Dunne of Illinois.

Myer B. North, of the Loew-Sullivan-Considine office in New York, has joined the staff of the Boston branch of the agency.

Dorothy Webb, of Conly and Webb, who became dangerously ill in Toledo, was operated on Sunday and is now getting along as well as could be expected.

Major John Burke is entertaining Mr. and Mrs. Alfred Hymer, of Billings, Mont., in the city. Mr. Hymer was a former employee of the Two Bills' show, but is now a Billings boniface.

William Norris will be assigned an important role in David Belasco's forthcoming production of "The Good Little Devil," to have its New York premiere at the Belasco Jan. 6.

Peggie Lennie and Co. have been booked over the Orpheum Circuit to open sometime in December. Walter Hast may possibly play in the act, taking the trip as a holiday.

John T. Kelly is putting on a new act in Albany and Troy this week.

The 3 Rascals sail for England Tuesday, to open Dec. 9 at the Empire, Swansea (Stoll Circuit). H. Bart McHugh, of Philadelphia, booked the act abroad, through Will Collins, of London.

Low Fields' "The Girl Haters," a condensation of the old Weber & Fields music hall skit "Girles," with five people in the cast headed by Harry Emerson, opens next week at Union Hill. Direction of Alf Wilton.

Sophie Trautman, the Metropolitan Opera House songbird, after seeing Joe Jackson in his stage make-up, invited him to her home, on Riverside Drive, where a reception was held for the pantomimic comedian to reveal himself in citizen's attire.

The offer of Louis Robie to Minnie Palmer to join his burlesque company cannot be accepted at this time, as Miss Palmer is under contract to Lionel Lawrence for a vaudeville engagement. Robie says the proposition holds good any time she feels inclined to take it.

McKay and Cantwell dropped out of the bill at Rochester after Monday night, John Cantwell rushing on to New York to see his mother who suffered a paralytic stroke. George McKay remained over and did a "single" Tuesday afternoon until another act arrived to substitute.

Albertina Rasch, assisted by Vlasta Nowatina and Maria Zalewski, both of the Imperial Russian opera, will open Dec. 2 in New York in a new act consisting of classic and character dances, under the direction of Paul Durand. Three sets of scenery will be used for its presentation.

Cards of invitation have been issued for the wedding of Blanche Bates to George Creel, Police Commissioner of Denver, Thanksgiving Day. The wedding takes place at the home of Miss Bates' mother at Ossining, N. Y., after which there will be a honeymoon trip to Cuba, the couple making their home in Denver.

"The Girl in the Movies," which was slated for its New York showing at Hammerstein's Monday, was not ready for final presentation, and the first half of the week was devoted to strenuous rehearsal. The piece opened Thursday night in Elizabeth, N. J., where it will be for three days. Owing to several changes in the cast extra rehearsals have been necessary.

Maud Tiffany, who hit the high water mark of success in London at the Hippodrome with rag songs, has been offered eight weeks in South Africa by Sydney Hyman at \$500 a week and fares both ways. Engagements will keep Miss Tiffany in England until next November, when she will return to America for six months, crossing at the end of that time to take up four tours of the Moss halls as headliner.

Have Your Address in VARIETY!

VARIETY will inaugurate (upon receipt of sufficient applications), an Address Department, to be printed in every issue. Changes may be made weekly. Where a route is preferred to a permanent address that may be inserted instead.

The total charge will be \$5 yearly, name and address or route to occupy one line. Where bold face type is desired for the name, the charge will be \$10 yearly.

All players, managers and agents in every branch of the profession are eligible to this department.

Owing to the large number of names carried in "Bills Next Week," the Vaudeville "Route" department in VARIETY has been abolished.

Applications should be accompanied by the permanent address, or route, whichever is preferred, and remittance for the proper amount, \$5 for name and address only, or \$10 for the same, with name in bold face type.

It is aimed to make this department the most complete and reliable theatrical directory ever published.

Notwithstanding he recently closed a road company of "Within the Law," A. H. Woods is signing people for another fling at the road, the company opening soon after the holidays.

Lewis J. Cody, who recently closed in "Within the Law" (road company), has accepted a new vaudeville play entitled "Fromont," a Parisian incident.

Ray Dooley (Ray Dooley and Her Metropolitan Minstrels) is resting for a couple of weeks, after having played steadily in vaudeville for two years and one-half.

The Billikin Theatre, Ithaca, took fire Monday, due to a defective electric wire insulation. It was burned to the ground. The theatre played pop vaudeville. M. E. Rogers, owner of the property, will rebuild it.

Alfred Butt cabled McIntyre and Heath an offer to open at the Palace next Monday, but they had already contracted to open at the Hippodrome, London, June 30.

Harold Atteridge was not asked to go to the London Hippodrome to play a role in the Christmas revue, but to fit lyrics to the music for the piece Louis Hirsch will compose. Mr. Atteridge has not accepted.

Countess Olga Von Hatzfeldt, with "The Dingbats" (which closed Nov. 16) will rejoin "The Newlyweds and Their Baby" in two weeks at Marietta, Ohio.

"The Window of the Haunted House" is being shown by Dr. Carl Herman in the west. It will first appear in the east at Shea's, Buffalo, Dec. 2, booked by the Casey Agency.

"GARDEN OF ALLAH" CERTAIN TO MAKE A MILLION DOLLARS

Lederer Speaks Up; Doesn't Want to Hear of Vienna Any More. Hotel Ticket Agencies Plunging on the Weber & Fields Show. Warfield's Big Business. Frazee Selling His New Longacre Theatre?

By LEANDER RICHARDSON

"It is just a question," said George C. Tyler in his spacious offices in the Century theatre, "whether 'The Garden of Allah' will make one million dollars or two millions. That will depend on whether the play turns out to be a repeater or not. It will make a million dollars anyhow. Personally, I think it will repeat successfully, or it would have shown signs of breaking down during the eight weeks' run at the Auditorium in Chicago, when the receipts averaged a little above \$25,000 a week, which is the greatest record ever established by a dramatic play.

"Of course, the expenses were heavy. The bill posting alone cost me \$8,000 for the eight weeks, and other items of outlay were proportionately large. Still the margin of profit was very fine indeed. Then we went to Cincinnati, where we stayed for two weeks, and I noticed the other day a paragraph containing the information that we did a fair business. The receipts for the fortnight were \$35,000.

"In Columbus the following week we played to \$21,000, and in Cleveland this week we certainly will reach \$25,000. In both the last mentioned cities, two extra matinees were included in the layout. The first day's sale in Cleveland amounted to \$8,200. We go next week to Pittsburgh, where we play a fortnight. If I could strike a couple of other things like 'The Garden of Allah' I would be very much inclined to let the rest of the show business get along the best way it could without my assistance."

"What about 'The Daughter of Heaven'?" I asked.

"That will run along here until in the neighborhood of Washington's birthday, when I will make a new production for which the preliminary plans are being laid out at the present time. I think 'The Daughter of Heaven' will make a great deal of money when it goes on the road. It isn't New York that patronizes these big shows. They get their support from the people in the surrounding country. The existing state of things in New York makes it necessary for a man with an ordinary success to send it to the storehouse. There are forty theatres here, and if all forty of them held successes, most of them would be losing money. There aren't enough people to go around. We have got to have either a great big show that draws people in from other places, or a play with a cast of three people and \$50 a week the highest salary."

"Is this the last year of your management of William Hodge?" I inquired.

"It is the last year of 'The Man From Home,' but later in the season I expect to produce Bayard Veiller's new play, 'The People Are Coming,' with Mr. Hodge in the principal part. This is not positively settled as yet, but as soon as Mr. Hodge's route reaches far enough

north for us to get together and have a talk, I presume it will be fixed. The play looks to me to be very good indeed, but of course we never can tell about these matters. If it should be a hit, I presume Mr. Hodge will remain under my management indefinitely. I think he is very well satisfied, and I am sure I am.

"The Blue Bird' has been going along playing to about \$11,000 a week, and my partners send me in a statement showing that the profits are something like \$470 on the season."

"Expenses high?"

"Rather," responded Mr. Tyler, with a smile that was somewhat grim.

Lederer Speaks Up.

"The Merry Widow' and 'Madame Sherry,'" said George W. Lederer yesterday, "have cost American managers thousands upon thousands of dollars. This outlay, to be sure, has been indirect, for the pieces I speak of made fortunes in themselves. They had the effect, however, of sending American managers scurrying after similar pieces from the same market, which has been 'framing' for the Yankee dollars ever since. The method is simple enough. The librettist simply makes a translation of some old French farce, and the composer sets it to music. The manager digs into his scene room for a second hand set, and dumps his old costumes out into the middle of the floor, so that the production is made without any expenditure to speak of."

"Meanwhile, the agents have been busy here trying to string some manager into putting up a handsome bonus and agreeing to pay excessive royalties. 'Frauenfresser,' which was the original title of 'The Woman Hater's Club,' fetched \$4,000 in this way from Al Woods, and the original of 'The Girl in the Train' brought an advance fee, or bonus, of \$2,500. When I got possession of 'Madame Sherry,' I found that I could not use a single note of the score, all of which had been played here in connection with other pieces.

"So I took the original music around to the agent, and explained matters to him. He said that didn't make any difference, for I had agreed to take the piece as it lay, and I would have to pay the music royalties, whether I used any of it or not. So I had to supply another score at my own expense. 'Madame Sherry,' like many of the other supposedly Viennese pieces, was 'copped' from a French farce by Ordonneau. Walter Jordan protected himself by buying the Ordonneau piece outright, and he made a raft of money. When we had several companies playing 'Madame Sherry,' Jordan's weekly royalties ran as high as \$4,300 or \$4,400.

"Although I made a great deal of money out of the piece, I am not going to Vienna in the immediate future for

my productions. I have made an arrangement with Gustave Kerker to compose the score for a new piece by an American author. Kerker and I have been successful together before now, with 'The Belle of New York,' 'The Telephone Girl,' and other pieces, and I don't see why we shouldn't hit it off again. We are going to try, anyhow."

Will Favor Children.

Edward F. Dunne, who has just been elected Governor of Illinois, is expected to prove a friend of proposed legislation in that state to relieve the harsh measure which exists at present in regard to child labor, particularly as applying to the stage.

The Governor-elect has been the Chicago attorney for Cohan and Harris for several years, and is understood to have expressed himself strongly as against the law which prevents children from appearing in rational plays presented in reputable theatres.

Governor Dunne's theatrical alliances are furthered by the fact that his son is married to the daughter of Harry Powers, manager of Powers' theatre, Chicago. The Governor has arisen to his present position by a series of steady advancements. He has served as Judge, and as Mayor of Chicago, prior to his recent successful campaign.

Hotels in Deep.

The different firms that control most of the ticket offices in the New York hotels apparently have the utmost faith in the new Weber and Fields' show, for they have made a plunge on tickets such as never before has been known in this country. I understand from one of these firms that they have contracted to take no less than four hundred seats for each performance for a period of twenty-two weeks' duration.

This would place the receipts at \$800 a night, even if nobody else passed a single dollar in through the box office window. It means also that the Weber and Fields show will run in New York until May without change of bill.

It is a pretty big show, totally aside from the cast of principals, which is exceedingly imposing. There are sixty-eight girls, and to speak of them as corksers is not in any way going beyond the facts.

From every angle it is quite apparent that Weber and Fields have far outdone any of their previous efforts in the production line.

To Raise License.

In Pittsburgh the city fathers seem to be rather greedy regarding the theatres. The license fee already is \$700 a year, as against the \$500 annual fee which exists in New York. The Pittsburgh councilmen are at present engaged in an effort to tilt the license to \$1,000, which manifestly would be a gross injustice. The local managers quite naturally are all stirred up over the danger that confronts them, and are making a strong united effort to stop it.

There are other troubles for the managers of Pittsburgh theatres. Some of the local newspapers, it seems, exact a certain number of free tickets for each performance, and have been using these, not for staff members, but for distribution among their advertisers, as an inducement to increase patronage of their business columns. There is a kind of underground movement to put a stop to this practice, but I am afraid it hasn't much of a chance to be successful.

Warfield's Big Business.

Speaking of Pittsburgh, reminds me that when I was there a few days ago, David Warfield was playing a remarkable engagement at the Nixon theatre. He had been announced to appear for six nights and a Saturday matinee only, but the receipts were so very large that it was decided to put on a special Wednesday afternoon performance.

The announcement was not made until Tuesday morning, leaving only a day and a half in which to acquaint Pittsburghers of the fact. That was quite sufficient, however, for the house at the Wednesday matinee footed up a little more than \$1,600.

Those who used to regard Warfield's phenomenal business in his early starring tours under the Belasco management as a flash in the pan seemed to have been off the track entirely.

Will Frazee Sell?

A rumor has been actively circulating for the past week to the effect that H. H. Frazee was in negotiation with Philip Bartholomae for the sale of the new Long Acre theatre which Mr. Frazee is building in 48th street just west of Broadway. The report has been denied with considerable emphasis, which indicates that the negotiations may be off. They certainly were on, however, for a few days, at least.

Mr. Bartholomae desires to have a producing theatre of his own in addition to the interest he holds in the 48th Street theatre, of which William A. Brady is the manager. Mr. Bartholomae will embark quite extensively in management next season, producing in addition to plays of his own certain works acquired from abroad.

He has made money with "Over Night" and "Little Miss Brown," and has been applying himself diligently to gaining intimate knowledge of the theatrical business. Aside from the earnings of his two plays, Mr. Bartholomae possesses an independent capital.

Some Random Notes.

In Washington they are telling about a local manager who telegraphed to the home office for authority to issue a box for the use of President Taft.

The Eastern "Officer 666" company is doing a smashing business, and the other three are making money, without exception.

In Buffalo you can ride in taxicabs—and very good ones—at the moderate rate of \$2 an hour. In New York an hour's taxicab ride would break a man of moderate means.

Talk about your advance sales: In Pittsburgh Miss Frick has purchased 120 seats for "Bunty Pulls the Strings," which doesn't get there until some time in January.

Chicago seems to have been shot all to pieces so far as theatrical patronage is concerned. The business at McVicker's theatre continues to be big, and at the Princess "Bought and Paid For" is a solid hit. Raymond Hitchcock also has done well throughout his engagement at the Grand Opera House, finishing tomorrow night. The rest of the amusement resorts are not getting much.

WEBER'S 10-20-30 CIRCUIT TEMPORARILY SUSPENDING

Will Reorganize Upon the Return of L. Lawrence Weber from Europe. New Policy of Dramatic Plays Only, With Preference Given to Melodrama. Conditions, Houses and Shows Against Success of Experiment, Claims Mr. Weber.

The Co-Operative Circuit Co., more commonly known as the "Weber Pop Time," playing attractions at 10-20-30, will temporarily suspend operations Dec. 1.

L. Lawrence Weber promoted the scheme and opened the season with about thirty-two shows playing in rotation of the "Wheel" system. He will leave for Europe on business Nov. 27, to be gone six weeks. Upon his return, Mr. Weber informed a *VARIETY* representative this week, the Co-Operative Circuit will reorganize with most of its present directors similarly interested in the new company. They are besides Mr. Weber, Lee Shubert, Marcus Loew, F. Ray Comstock and John L. Kerr.

One of the reasons for the failure of the experiment Mr. Weber attributed to the absence of mutuality of financial interest among the show managers. Organizing companies independently, a manager suffering a week or more of bad business could leave the "Wheel." This will be rectified in the reorganization, Mr. Weber stated, when the co-operative feature of the enterprise will be made a reality by each person concerned contributing an amount of money to the general fund which will equip the traveling productions.

Other causes given by Mr. Weber for the non-support of the public were the theatres played in (for the most part), the musical shows on the circuit and the weather thus far, with a generally conceded poor theatrical season to contend against. Mr. Weber remarked the prices might have a tendency to discourage a certain clientele, together with the theatres played in. In the reorganization, he added, the scale would be advertised as up to fifty cents, with only first grade houses selected.

The taste for shows at popular prices run to dramas, explained the director of the circuit. This has been discovered and in the new circuit, dramatic shows only will be offered, with a preference given to melodramatic plays.

The biggest box office card on the Weber time was "One Day," put out by Charles E. Blaney. "The Price She Paid," "The Yoke" and "The White Squaw" are also reported to be winners on their tours.

Almost with the opening week of the Weber Circuit defections in the ranks, of both plays and theatres, were reported. These kept up until about three weeks ago sixteen theatres from the original string were left. Shows

left the pop time at intervals to take to the one-nighters.

St. Louis, Nov. 20.

The Auditorium is dark, having given up the bookings of the Weber Co-operative circuit. It will open in a short time with stock.

Harry Hancock, house manager, said: "We have dropped out of the Co-Operative circuit because the companies cannot jump from New York to Kansas City. The intermediate stands of St. Joseph, Omaha, Milwaukee and St. Paul have been withdrawn, leaving the Auditorium practically marooned."

HARROLD ON CONCERT TOUR.

A concert tour for a month through his native state has been arranged for Orville Harrold, who started the trip at his home town, Muncie, Indiana, this week.

Upon the termination of the tour Mr. Harrold will probably be heard in Chicago, with Andreas Dippel's grand opera company there.

MILWAUKEE'S PRESENT MAP.

Milwaukee, Nov. 20.

Many changes have taken place on the theatrical map of this city during this season. There are only two legitimate houses, Shubert and Davidson.

The former, playing the Shubert attractions, is managed by William Mick, who has had the house put in the best shape it has been in for years. He is a hustling manager, and in touch with the people.

The Davidson holds the K. & E. shows and has been playing to good business this season with very good attractions.

The old Bijou, where Mort H. Singer had his start in life, is now called the Gayety. Saxe Brothers have the Alhambra. It is doing an enormous business with pictures. They also have the former Star, now with a stock burlesque company doing good business.

The Crystal and the Empress are playing to fair houses with vaudeville. The Majestic, the first-class vaudeville house, gets all the good bills that play Chicago.

\$1,184 AT MATINEE.

Bayard Veiller has written a new vaudeville act for which he is seeking time. The program copy will contain the billing that it is by the author of "Within the Law."

The Wednesday matinee of "Within the Law" by the way, yielded box office takings of \$1,184, the largest mid-week matinee receipts since it opened at the Eltinge twelve weeks ago.

YIDDISH PLAYERS AT BOWERY.

The policy of the Bowery theatre, lately deserted by burlesque in favor of the People's, has been settled. Max Thomashevsky will take the house over from the Miner estate Nov. 28 and devote it to Yiddish dramatic stock. It was intended to make the house into a national home for Italian stock players, but this scheme has been abandoned, owing to the withdrawal of the backers, a syndicate of East Side Italian bankers.

Workmen took possession of the Bowery this week. The house will be entirely renovated and will be in readiness for the first production, "The Kreutze Sonata." This will be the only strictly modern play offered. After the opening, Thomashevsky will put on the standard Hebrew plays.

There are two theatres devoted to Yiddish presentations in the lower East Side district. One offers musical comedies amounting to burlesque shows, and the other holds to a policy of adapting Broadway productions released to stock to the Yiddish language.

The Bowery organization will be headed by Mme. Sarah Adler and Rudolph Schedkraut, the tragedian. Joe Smith will return to the house as treasurer.

Thomashevsky does not lease the house for a definite term, but will continue the enterprise until it has been thoroughly tested out.

SAVOY HAS SUCCESS.

(Special Cable to *VARIETY*.)

London, Nov. 20.

"Twelfth Night" at the Savoy is another impressionist Shakespearean production by Granville Barker and is a success.

Henry Ainley, as Malvolio, did well.

PLAY ABOVE PLAYERS.

Chicago, Nov. 20.

The Little theatre in the Fine Arts Building was dedicated last Thursday night. A distinguished audience of just ninety-nine witnessed the company in "Womankind," a play by W. W. Gibson, and "On Baile's Strand," by William Butler Yeats. The plays were well received.

The players were not named in the program, and this feature caused some little discussion. Maurice Browne, sponsor for the venture, is of the opinion that "the play's the thing," and that players should sink their personalities to the extent of even refraining from using their names.

The Coburn Players opened at the Fine Arts Theatre Monday night. They are offering "Electra," "Macbeth," "Iphigenia" and "Twelfth Night."

JACOBS GETTING MONEY.

There seems to be a general good feeling toward H. R. Jacobs among the followers of the show business. Many wishes for success with his latest venture, "Mrs. Tom Thumb and Co.," were heard when the manager started forth for a tour of the one-nighters. Reports from the upper New York state section give very good returns thus far on the trip.

TRENTINI GOES WITH SHUBERTS.

The Lyric, New York, will house Emma Trentini in "The Firefly" from Dec. 2 on. The Trentini show is under the management of Arthur Hammerstein. It started out as a Klaw & Erlanger attraction, opening at the Empire, Syracuse, and continuing over "The Syndicate" time up to the Garrick, Philadelphia, where the production is being presented this week.

Mr. Hammerstein wanted a New York opening around Christmas time. It is said he was promised either the Liberty or New York theatres for Christmas week by Marc Klaw, who saw the premiere up state. Later the New York theatre only was offered to him. Mr. Hammerstein was agreeable to that house, and it was understood he was to place Trentini for the intervening time at the Tremont, Boston. According to the story, when Mr. Hammerstein received his contract for Boston, it called for the Boston theatre.

The Lyric date was immediately arranged between Messrs. Hammerstein and the Shuberts. "The Firefly" will follow the William Faversham production of "Julius Caesar" at that house.

"All for the Ladies," with Sam Bernard was to have taken the Lyric stage but the Bernard show will be held out of New York a little while longer than at first planned, probably coming into the Casino, New York, in January.

CLAIMS "OUR WIVES" "LIFTED."

Unless the matter is privately adjusted, Hans Bartsch, American representative for Felix Bloch Erben, Berlin play brokers, will institute proceedings against Jos. M. Gaites to enjoin the further presentation of "Our Wives," now at Wallack's, and which is scheduled to move to the Gaiety Monday.

"Our Wives" is advertised as the work of Helen Kraft and Frank Mandel, but the Erben people claim it is a close translation from the German of Ludwig Fulda's "Jugendfreunde" (which in English means "friends of our youth").

Mr. Bartsch, questioned by a *VARIETY* representative on the subject, refused to discuss the matter. From another source it was learned that Mr. Bartsch had notified Mr. Gaites of their claim and that some sort of a settlement was promised.

"POLLY" WITH CIRCUS ACTS.

An indoor circus may be the enlarged edition of "Polly of the Circus," when Moxon & Weis bring the piece into New York, at one dollar top price, some time in the spring. The show is now touring with the St. Leon family as its principal feature.

The firm expects to land a large New York theatre for the metropolitan return of the show, at popular prices. A house as large as the Manhattan will be sought.

In addition to the St. Leons, big circus numbers will be inserted during the action of the play. (Ida St. Leon, who starred in "Polly" for several seasons, is not with it at present. She is shortly to be put out at the head of a new production, being built by A. S. Stern.)

COLLIER'S FORMER EDITOR PLAY CRITIC ON THE TRIBUNE

Norman Hapgood Reported Having Accepted Staff Position on Rejuvenated Daily to Criticise Dramatic Productions. Succeeds William Warren, Successor to William Winter.

It is fairly well stated that Norman Hapgood, the now famous former editor of Collier's Weekly, has accepted the post of dramatic reviewer on the New York Tribune. Exactly when Mr. Hapgood will take up the new duties has not been disclosed, nor is it definitely said he will solely devote his time to criticising shows. The story in connection with the annexation of Mr. Hapgood to the Tribune staff says his capture is in line with the new progressive policy of the paper and that Mr. Hapgood may be prominent in the editorial direction as well.

Ogden Mills Reid, a son of White-law Reid, is the present managing editor of the Tribune. Young Mr. Reid has an unlimited bank account behind his efforts to rehabilitate the Tribune. From all reports the managing editor is making large dents in the roll, but he has shown results, and is bringing the Tribune to the attention of the New York reading public of the daily paper. For years the hoary haired Republicans in the city knew there was such a sheet, but few others were aware of it.

As evidence of the effort being made by the Tribune in its theatrical department, Boardman Robinson has been engaged to exclusively caricature situations and the principal players of the new shows produced along Broadway.

As dramatic reviewer of the Tribune, Mr. Hapgood will succeed William Warner, who, in turn, was the successor on the sheet to the venerable William Winter, America's most learned dramatic reviewer, now retired.

NEW TRIBUNE LAYOUT.

Chicago, Nov. 20.

News from the Tribune office is to the effect that a new man will review the vaudeville and look after the news in this branch of the theatrical world and do the interviews with dramatic stars for the Sunday paper.

Percy Hammond will review all dramatic shows and write the resume of the week for the Sunday sheet. There seems to be a tendency in Chicago now to have two persons handle the dramatic end of the papers.

"VIRTUE" SHOW AT STUDEBAKER

Chicago, Nov. 20.

"The Blindness of Virtue" will open at the Studebaker Nov. 24. There has been some little controversy in Chicago as to which theatre this piece would appear in. The original New York company is promised. Kenneth Gaffney is in town booming the piece.

Fred C. Whitney, in the city for the production of "My Little Friend," which closes Saturday at the Studebaker, is very pessimistic over Chi-

cago as a show town. He avers it is useless to bring good shows to this city.

"My Little Friend" goes to St. Louis from here. The show may reach New York within a few weeks.

CORT IN NEWARK.

Newark, Nov. 20.

The Auditorium here has passed into the control of John Cort, but just what disposition is to be made of the house has not been announced.

It is understood that the house will be devoted exclusively to the product of the newly incorporated \$6,000,000 Chrono-Kinetograph Company, which is going to turn loose a lot of moving talking pictures on the market.

John Cort departed for Chicago Sunday to personally inspect his new show there, "Miss Princess," with Lina Abarbanell.

E. V. Giroux, Cort's New York manager, declared the leasing of the Auditorium, Newark, was news to him. He said Mr. Cort was expected to return to New York Thursday.

Chicago, Nov. 20.

John Cort, while here this week, stated the Newark Auditorium is the beginning of a chain of new houses for talking pictures to be established throughout the country.

CHILD LAW UPHELD.

Chicago, Nov. 20.

Municipal Judge Sabath upheld the constitutionality of the child labor law in a verbal opinion in the cases of William E. Gorman, manager of "The Garden of Allah," and George W. Lederer of "The Charity Girl" in his court last Friday. Both defendants were found guilty of having violated the law.

A motion for a new trial was set for Nov. 30. Adolph Marks, attorney for the theatrical men, has not yet decided whether he will appeal.

The effect of the decision will be that no child under the age of sixteen will be allowed to appear on the stage in Chicago, according to Charles J. Herman, attorney for the state factory inspector. Mr. Herman says: "The only remedy theatrical managers have is to induce the legislature to change the law."

K. & E. HAVE RIGHTS.

Klaw & Erlanger, and not Henry W. Savage, have secured the American rights for the production in English in America of "Der Narrentanz," a straight comedy by Leo Birinski, now being played in German at the Irving Place Theatre.

It is not likely K. & E. will produce it this season.

GLEN DAVIS' SHORT TENURE.

The tenure of Glenmore Davis as the dramatic editor of the New York Press was very brief. It concluded Sunday, brought about, it is said, by the influence of the Shuberts.

Mr. Davis' review of "The Red Petticoat" at Daly's did not please the Shuberts, who allege the critic was prejudiced in his notices and news matter concerning their enterprises. Mr. Davis has entered no defense of his articles or stories.

Upon accepting the dramatic editorship of the Press, Mr. Davis understood he was to have a free hand in building up the dramatic theatrical department of the paper under the guidance of its new owner, Frank A. Munsey. One of the first things he did was to renew friendly relations between the paper and Klaw & Erlanger. "The Syndicate" thereupon restored the advertising of its attractions in New York to the columns of the Press. Everything seemed rosy along Mr. Davis' path, until the blow arrived. Up to Wednesday Mr. Davis' successor had not been selected.

"The Red Petticoat" displayed tangible indications of drawing power late last week. The Saturday night receipts in the box office amounted to about \$1,300 with the capacity of the theatre between \$1,600 and \$1,700. A slight advance sale commenced to grow stronger about that time also, it was reported, with a demand for seats on Christmas night and New Year's eve.

Since Monday the Press reviews have been written by Alex. Stoddard, assistant city editor.

WAR CORRESPONDENT CRITIC.

Chicago, Nov. 20.

Richard Henry Little, the famous war correspondent, leaves the staff of the Chicago Tribune and will succeed Ashton Stevens as dramatic critic of the Examiner.

60TH BIRTHDAY IN HARNESS.

Chicago, Nov. 20.

Nov. 13 at the American Music Hall George H. Primrose, the minstrel, celebrated his 60th birthday.



ELLA BRADNA and FRED DERRICK
This week (Nov. 18th), at the Colonial Theatre, New York. Recognized by Press and Public to be the Glamiest Equestrian Act on the American Vaudeville Stage.
Management, PAUL DURAND.

JOHNNY JOHNSON'S TALE.

Tuesday morning at 9.45 Johnny Johnson swam over to Bedloe's Island and kissed the Statue of Liberty upon her unwashed cheek. Johnny was one happy boy all day Monday, after he had arrived in New York following a stay of two months in England.

With Mr. Johnson came Patsy Doyle, the monologist, another American who says he has left England behind him forever. Messrs. Johnson and Doyle became so homesick they left contracted engagements on the other side to take care of themselves. Mr. Johnson was to have appeared at Leeds this week, but chose the boat instead.

"Look at these fingers," said Johnny Tuesday. "Calloused, aren't they? Well, I got them snapping my fingers making believe over there I was singing ragtime. The English don't know what ragtime is. Some of the Cabaret bunch from Coney Island have been singing in England, for the first time on any regular stage, and also breaking in their first dress suits, until the English idea of ragtime is everything excepting the right one.

"When I opened at the Hippodrome, I did fairly well. The next morning the 'jury' landed me. They had a list of American rag numbers all written out. Did I know any of them? I did; but I kept it to myself. Could I sing rag? I could not. Could I snap my fingers? I could. Would I? I would.

"Then," said the assembled board of managers, 'couldn't I do a little ragging?' I wanted to accommodate the bunch, so I dug out 'Ragtime Eyes,' a new song I had taken over to give to any of my friends that might want it. I sang it, and everytime I did it was a riot. The managers told me I was the first American to sing ragtime over there who had any voice, but when I gave them 'Poet and Peasant,' they didn't know I was on the stage.

"The country is just crazy about ragtime. It is being taught the wrong kind. You will hear of big hits made over there by American rag singers, but it doesn't go for all over or every night in the week. Some do well one show and turn over the next. But I will say this, that the poorer rag singer the person is in the present craze, the better chance he or she will have, until the English have been re-educated to ragging as it is. Just now snapping the fingers is the real rag art.

"I grew disgusted with many things on the other side, although I have no complaint against treatment; but I do register a strong objection to the weather. When I came off the stage a boy held my coat, and I slipped into it; then I kept right on shivering. That weather in England certainly does get you. I just couldn't stand it any longer, and the more I thought of New York the more I knew what 'homesickness' really meant."

Mr. Doyle is said to have been affected much the same as Mr. Johnson was. Doyle was also successful abroad.

Josephine Davis, another American singer, is on the water, homeward bound.

TWO BIG MUSICAL COMEDIES DEPART FROM THE LIGHTS

Ziegfeld's "Winsome Widow" to Close in Week or Two.

"Vera Violetta" with Gaby Deslys Opens and Closes
in Trenton, Saturday Night. Gaby Principals.

Join "The Social Whirl" at
Baltimore Monday.

Flo Ziegfeld's "Winsome Widow" show will close its tour in two or three weeks. Members of the company are writing to managers and vaudeville agents in New York asking for future engagements, following the final date of the production on the road. That will occur at Washington or Baltimore. The show this week is in Indianapolis.

"The Winsome Widow" is a musical version of Chas. H. Hoyt's "Trip to Chinatown." First presented during the summer at the New York, it had a prosperous run, going out on the road with Frank Tinney as the principal feature of the performance. Dorothy Jardon was in the lead of the feminine contingent.

Before taking to the road, the "Widow" show was depleted of many of its original principals and choristers through requisition being made upon their services for "The Follies," another of the Ziegfeld shows now at the New York (Moulin Rouge). This was said to have greatly weakened the performance, though the show did good business at the Colonial, Chicago, for several weeks, and Mr. Tinney has been flatteringly noticed by all the newspaper reviewers wherever the piece played. After the Chicago stand, business commenced to drop, until reaching the point when the closing date could be set.

"Vera Violetta" with Gaby Deslys opened and closed in Trenton last Saturday night. The revival did not meet the approval of J. J. Shubert who was present at the first performance. He ordered the piece abandoned, sending on Gaby and others of the cast to augment "The Social Whirl" at Baltimore.

The "Gaby Show" had been revived especially for the French girl's return. She was to have made a swift tour in the production that marked her success over here last season.

"The Social Whirl" stars Al Jolson. The billing matter for that company will likely be changed to read "Gaby Deslys and Al Jolson in 'The Social Whirl'."

Monday about twelve of the show girls in the Hoffmann show were dismissed, and the same number of young women from the "Vera Violetta" taken in their places.

THREE WEEKS ENOUGH.

Wilkesbarre, Pa., Nov. 20.

The Royal Italian Grand Opera Company, numbering eighty people, and carrying its own orchestra of twenty-five pieces, closes here Saturday night. The show has been under the direction of Ferrar & O'Dierno, the New York costumers, who are said

to be out something like \$10,000 on the venture.

The opera company is mostly an imported aggregation, but nearly all of the twenty-one soloists will be taken care of per their original contract.

The company has been out three weeks.

"STRONGER CLAIM" CLOSED.

Richard Bennett and his "all-star" company playing in "The Stronger Claim," after touring for several weeks under the management of Henry W. Savage, closed in Washington last Saturday night. Business had been very bad, nightly receipts having been as low as \$90.

BELASCO'S BRILLIANT COMEDY.

Chicago, Nov. 20.

David Belasco's production of "Years of Discretion," a comedy of conversation, opened last night at Powers', before an audience made up of the elite of the metropolis of the west. The piece is by Frederick Hatton, dramatic editor of the Chicago Evening Post, and his wife, Fanny Locke Hatton.

The play is in three acts, magnificently staged and admirably played by a cast of unusual strength.

At the conclusion of the second act there were probably a dozen curtain calls. The authors appeared and were loudly cheered. Mr. Hatton made a speech, his wife retiring to the background. Continued cheering brought David Belasco out between the two authors. He said: "I love this comedy and hope it will meet with your approval."

The first night audience was made up of the literary and social lights of Chicago. The consensus of opinion is, that the comedy gets over through its brilliant dialog, consummate stagecraft and perfect acting.

The story of the piece revolves around a plain widow in a small town who goes to the city to have a try at "life." She affects stunning gowns and becomes a butterfly, with many admirers. There she meets a man of fifty, who has traveled all over the world. They wed and settle down, arriving at the conclusion that they have reached the years of discretion where love has become more a matter of personal comfort than romance. All of the characters are well drawn and faultlessly played.

Effie Shannon carried off the honors as the widow who becomes the butterfly. Her transformation from a "plain" woman to a creature of fashion is admirably carried out. Lynn Harding, Bruce McRae and Herbert Kelcey as her trio of lovers, presented lifelike characterizations. Robert McWade, Jr., as an anarchistic lover, did clever work.

The strength of the company is shown in the casting of E. M. Holland for a small part—that of a butler.

SHOWS IN PHILLY.

Philadelphia, Nov. 20.

There was only one new offering this week, the Garrick holding Emma Trentini in "The Firefly" where the star and the comedy opera were given a cordial welcome by an almost filled house. Miss Trentini was in excellent voice. When called before the curtain she introduced Arthur Hammerstein and the composer Herr Friml. The press commented favorably on the piece.

Business has been nothing to brag about. Eddie Foy in "Over the River" is doing a nice business at the Chestnut Street Opera House. "Man and Superman" at the Broad is in its first week, doing fair business.

"The Pink Lady" continues to draw well at the Forrest. This piece has hit a solid mark of favor in this town. "Bunty" is doing nicely at the Adelphi and Sothern and Marlowe are closing a three weeks stay to good business at the Lyric. "The Man Higher Up" at the Walnut is enjoying only fair support.

SHOWS IN FRISCO.

San Francisco, Nov. 20.

Dustin Farnum, in "The Little Rebel," opened his local engagement at the Columbia under auspicious conditions, the star receiving six curtain calls. The local press (generally antagonistic) was unanimous in its praise.

"A Butterfly on the Wheel" at the Cort is doing a light business.

"A Colonial Girl," offered by the Alcazar dramatic stock company, headed by Maude Fealy and James Durkin, was liked from the opening and business is fairly good as a result. There is talk of Leslie Johnson being signed, for this company. It is understood the Ed. Armstrong Musical Comedy stock at the American is going to Fresno to alternate with the second company.

Aileen May, just arrived from New York, assumes the feminine leads of the National stock next week in "The Two Orphans."

FULL OF COMPLICATIONS.

Syracuse, N. Y., Nov. 20.

There are too many complications in "Stop Thief," first produced by Cohan & Harris at the Empire Monday night. The many lines the farcical plot strayed into became tiring upon the mind and body.

The piece is not regarded here as a success.

In the cast are Frank Bacon, Harry Hilliard, Elmer Booth, Mary Ryan, Thomas Findlay, Ruth Chester, Vivian Martin, Louise Woods, Maude P. Terrell, William Boyd, Clyde Hunnewell, Robert Cummings.

ANOTHER MUSICAL SHOW.

Jos. M. Gaites is going to produce another musical show. He has accepted "The Purple Road," the joint work of Frederic de Gressac and Victor Hollaender, which he expects to bring out this season.

Miss Gressac wrote "The Enchantress" while Hollaender is remembered for his "Sumurun" and "The Charity Girl" scores.

"ALL FOR THE LADIES" ENJOYED

Pittsburgh, Nov. 20.

Sam Bernard, in "All for the Ladies," gave a premier presentation of this farce at the Alvin Monday evening, supported by a capable company, which included Adele Ritchie, Alice Gentle, Louise Myers, Ferdinand Gottschalk, Teddy Webb, Stewart Baird.

The predominating features are the chorus and staging, which is very lavish and extravagant—the most magnificently gowned outfit ever seen here. The play is a French farce by Hennequin, the work of translating being done by Henry Blossom, music by Alfred Robyn.

The plot consists of a Leo Von Laubenheim (Mr. Bernard), who is employed by two old French dressmakers to build up their trade. He is a very gentlemanly fellow—the sort of man who has considerable influence with the fair sex in securing their fashionable trade. He convinces the firm that he has the qualifications to become a big asset and will bring to the establishment the trade of the elite of Paris. He is a "Beau Brummel" in attire and in consequence of his reputation as a distinguished designer, the wives of both his employers become infatuated with him, which results in many humorous complications.

Owing to waits between acts the opening performance was not concluded until 11.15. Judging by the enthusiasm of the audience the show was enjoyed immensely.

REWRITING AN ACT.

Chicago, Nov. 20.

Fred Latham has been entrusted with the revamping of the second act of "Miss Princess," the new John Cort show, now here. Before it reaches New York the entire second act will have been rewritten.

\$100,000 PRIVATE THEATRE.

Washington, Nov. 20.

The Playhouse, the Preston Gibson theatre, will have opposition Dec. 12 when Mrs. Edison Bradley opens her new private theatre costing \$100,000.

"WHITE SQUAW" FORMING.

A "White Squaw" company is forming, and will play Pennsylvania, Ohio and Illinois. Manager Clayton has secured the rights in those states from J. F. Sullivan, who now controls the play.

\$12,476 AT McVICKER'S.

Chicago, Nov. 20.

Chauncey Olcott played to \$12,476 the first week of his stay at McVicker's. The total attendance was 16,122. He opened to the total capacity of the house, \$1,618.25.

This is the fourteenth annual engagement of this actor in this house.

GOING IN WITH NEW NAME.

Chicago, Nov. 20.

When the A. H. Woods' production of "The Women Haters' Club" plays at the Grand Opera House later in the season, the show will come in under the title of "The Pretty Little Widow."

COUNTRY CONDITIONS NOT BETTERED SINCE ELECTION

Lull May Last Until Thanksgiving. Weather Partially Blamed. Too Many Theatres Claimed Real Cause of Theatrical Bad Season So Far. Cities and Towns Overcrowded

The conditions theatrically in the country or "one-night stands" have not been bettered since the election, contrary to expectation.

The bookers of the legitimate attractions for the wilds expect a change by Thanksgiving. They blame the unseasonable weather for the bad season so far, though not failing to give as the standing cause of poor business the multiplicity of theatres all over the country, starting with the big cities, especially New York, and reaching into towns where it is impossible for "competition" to thrive in either house.

The moving picture and pop vaudeville theatres are still used as an argument to explain decreased receipts. The number of theatres of every division in show business has so rapidly increased, the main worry of the legitimate manager is what are they going to do with the theatres when conditions return to a natural groove. The picture and vaudeville branches are being closely watched by the legitimates as a natural consequence of this curiosity. They are waiting to hear of someone finding another line of amusement that will hit the popular fancy and wondering whether the discovery and its prices of admission will prove as attractive as the picture houses and their admission scales.

The two lines of opposing theatres that run criss-cross over the country are another worry to the booking men. They say the "show money" in the towns is being split this season more than ever before, with not so much of it in sight.

In Connellsville, Pa., last Saturday night, "The Spring Maid" appeared at the Soisson theatre, while "Alias Jimmy Valentine" played at the Colonial. Around \$1,000 would be a big gross for Connellsville. The town has a population of about 30,000.

While a few productions on the road are reported as doing uniformly well, the general situation is not accepted just now as very encouraging.

Show men maintain that within another year they will see a settling of the ruffled theatrical field, and they look forward to a more firm market for amusement wares, once that point is passed.

A large number of the one-nighters in the middle west have given up their efforts to secure drawing legitimate attractions with any regularity, and according to the information to be had on Broadway this week are turning over in large numbers to a policy of pop vaudeville and pictures.

The Majestic, Fort Smith, Ark., applied to a New York agent this week for information as to booking arrangements, hoping to be made a stand on some chain starting in the east and running beyond the Missouri. Most

of the houses which have deserted the legitimate are arranging to receive their bookings from Chicago.

Inability to get consecutive bookings of good road companies playing standard attractions is also said to have greatly discouraged the rural managers.

"ARIZONA" FIGHT STILL ON.

The litigation between Hollis E. Cooley and a committee of creditors for Melville B. Raymond has taken a new lease of life. It has been going on now for almost five years and is still far from settlement.

Cooley is seeking to prove that his claim for services in managing the "Arizona" company under the direction of Gus Hill and others is an offset to the judgment given in their favor by the Supreme Court. The matter is before a referee.

At the hearing this week Hill sought to show that Cooley was his employee as manager of "Arizona," and had no claim on the profits.

MANAGERS WON'T PLUNGE.

With twelve new productions coming into New York within a fortnight, one would suppose that the theatrical printing business would be booming. A well known printer declared this week business was extremely dull.

"Theatrical managers are getting too wise for our business," said he. "They used to order their printing before the premiere and make a big splurge before the opening, figuring that thereby they helped their chances of success."

"The manager now, however, looks askance at the large investment involved in the old practice. If his venture turns out to be a failure, he is saddled with tons of paper which represent a dead loss. The modern practice is to order a small quantity of block type matter, squeeze through the opening with as little paper investment as possible and leave the important matter of bill board display until the enterprise has shown whether it is to live or move into the storehouse."

CORT'S FIVE HOME-MADE.

When John Cort has produced "Ransomed," the new American drama by Theodore Burt Sayre and Cleveland Rodgers, now in rehearsal, and John Philip Sousa's opera, "The Glassblowers," he shall then have made five new productions this season, wholly of American mold.

The trio remaining are "The Gypsy," "C. O. D." and "Miss Princess."

The Sousa opera is expected to go into rehearsal in New York Christmas week.

GILMAN SISTER'S MARRIAGE.

San Francisco, Nov. 20.

Mrs. Pearl Gilman Alisky (sister of Maybelle Gilman Corey, wife of the Pittsburgh steel magnate) and Theodore Arhreiter were wedded at Oakland, Nov. 12. Mrs. Arhreiter was divorced from Charles W. Alisky, the Portland, Ore., millionaire candy manufacturer, last January.

NEW SOUTHERN HOUSES.

A number of new legitimate houses have been added to the road routes in the south. The books of the Chas. A. Burt and J. J. Coleman agencies show the most openings.

At Greenwood, Miss., P. H. Schilling will start a theatre a-going Jan. 10 (Coleman agency). Greenwood hasn't had a regular theatre in eight years. The new Comus, Tupelo, seating 1,000 (Coleman), had its first attraction Oct. 17.

Conway, Ark., has the Grand, seating 700. Conway is on the Missouri Pacific between Little Rock and Fort Smith.

In Bristol, Tenn., the new Columbia has decided to try the combination policy (Burt). On the main street, where the Columbia stands, one side is "dry" while the other is wet, the street being the dividing line between Virginia and Tennessee. The theatre is on the "wet" side. The new Matoka Opera House, Matoka, Va., seating 700, was opened Oct. 24 (Burt). The new Lyric, Keystone, Va., opened Oct. 25 (Burt). House seats 700. The Opera House, with 700 capacity, costing \$50,000 (J. A. Needham, manager), at Pineville, Ky., opened Nov. 15 (Burt).

BAYONNE HOUSE READY.

Bayonne, N. J., Nov. 20.

The new Broadway theatre is receiving its finishing touches. The house will adopt a combination policy Nov. 27, when it will be formally opened by "Louisiana Lou."

Ed. A. Schiller will manage the house.

SHAKESPEARE'S BAD START.

John E. Kellard's Shakespearian revival, scheduled for three months' stay at the Garden theatre Monday night, opened under the most discouraging conditions. Unless business picks up, the company will not likely play out its engagement.

The opening night found the house cold, with the smallest audience imaginable on hand to see the production of "Hamlet."

With Kellard are Charles Stevenson, Amelia Gardner, Theodore Roberts, Theodore Hamilton (aged 80 years, at one time in Booth's support), Edward Mackay (who replaced Aubrey Boucicault at the last minute), Margaret Campbell (Kellard's leading woman on tour), and Elwyn Eaton (late of Lewis Waller's company, and Harvey Braban (late of "The New Sin").

VIVIAN O'BRIEN FLIES.

San Francisco, Nov. 20.

Vivian O'Brien, of "A Butterfly on the Wheel" company, got newspaper attention when she made an aviation flight Monday with Roy Francis, a local aviator, over the tall buildings.

ELTINGE A PARTNER.

By the terms of his contract with his manager, A. H. Woods, Julian Eltinge will shortly become a partner in his starring tour. Heretofore the agreement called for a salary and a percentage of the gross, which after a given period is to be altered to enable the star to participate also in the profits of his tours.

Eltinge is one of the biggest money-making stars in America.

SHOWS SHIFT ABOUT.

John Cort's musical production, "The Gypsy," at the Park, New York, where it opened last week, will be taken off to-morrow night and placed in the storehouse. The Ladders-Pixley piece is not going on the road for the present.

"C. O. D." withdraws from the Gaiety Saturday night, but Cort is also sending it to a permanent resting place for plays that fail to measure up at the box office.

"Our Wives," Jos. M. Gaite's piece which he has been showing at Wallack's follows "C. O. D." opening at the Gaiety next Monday night.

John Cort expects to bring the Aharbanel show into New York sometime in January.

Weber's theatre might have listened to overtures for "Our Wives," to succeed "A Scrape of the Pen." It is understood the Cecil Lean-Florence Holbrook show ("The Military Girl"), now touring, is ready for a New York showing. It is a possibility for Weber's in the near future.

Mme. Simone in "The Paper Chase" starts a New York engagement Monday at Wallack's.

SUMMER SHOW IN CHICAGO.

Chicago, Nov. 20.

The American Music Hall will most likely have a summer entertainment next year, in the form of a musical stock company that will present travesties upon the successes of this season.

EDDIE PIDGEON HAS A SHOW.

Eddie Pidgeon will have the management of Oliver Morosco's "Peg of My Heart," when J. Hartley Manners' piece opens at the new Cort theatre in New York early in December. The appointment was made through George Mooser Mr. Morosco's general representative for New York. The Pacific Coast producer will reach the big town next Tuesday or Wednesday, remaining here until necessary to return for the opening of the new Morosco theatre, Los Angeles, next month.

Upon arrival here he will confer with the Shuberts over the joint production of "The Man With Three Wives" that must be made by Jan. 1. One of Shuberts Broadway theatres will house the piece, which requires three prima donnas.

"The Escape," by Paul Armstrong, will be sent into the Cort, Chicago, by Mr. Morosco, Dec. 16 or 23, following "Fine Feathers" there. Mr. Mooser confirms the report from San Francisco of the western people evincing a decided liking for Mr. Armstrong personally.

WITH THE PRESS AGENTS

\$11,000 was realized from the auction sale of first night seats at the new Weber & Fields Music Hall on West 44th street which opened last night. The high price for an orchestra chair was \$100, bid on behalf of Lillian Russell, who wanted a single seat. The Music Hall is one of the prettiest houses in New York, of large capacity, and in two floors. The sight line from all sections is perfect. The balcony is broken in the centre through fire regulations, with the forward part a sort of entresol, slightly below the rear division. Elevators take patrons upstairs and there are elevators on the stage for the purpose of lifting the chorus girls to their dressing rooms between changes. A rathskeller is in the basement, a roof garden adorns the top. The house will be open the year around. Performances in the summer will be given on the Roof. A Sunday night concert (vaudeville) is to be a weekly feature. Matinees are Thursday and Saturday. The Winter Garden has a Thursday matinee, and also gives a Sunday afternoon show. The Shuberts operate the Garden. Lee Shubert, with Weber and Fields, direct the Music Hall. "Doc" Breed is the manager of the new establishment. An arrangement has been reached between the proprietors to give Mr. Breed a free rein, without interference by representatives of either side. This understanding was arrived at to assure a peaceful future in the managerial conduct of the hall.

"The Whip" is to open to-night at the Manhattan Opera House, after several postponements. It is melodrama of the English type, and several of the characters are reported as quite laughable in their melodramatic bearing. The delay in opening has mostly been through fitting the English-made production to the Manhattan stage. The scenery came over compactly placed in boxes and cases, without a key or schedule. The pieces had to be properly fitted and placed. Late last week William A. Brady, who is concerned in the success of the piece, along with Comstock & Gest and the Shuberts, stepped into the role of stage manager, revising the ideas of several of the foreigners upon how Americans would best take to their acting. It was reported early in the week Mr. Brady had been doing some strenuous work on the Manhattan stage, but that it showed results.

Rowland & Clifford, the Chicago producers, announce a production of "The Cost of Living" by Anthony McGuire later in the year. They have also accepted a new play from Howard Hall which will be brought out this season.

The new play in which A. S. Stern will star Ida St. Leon is entitled "Finishing Fanny" and not "Frisolous Fanny," as reported in last week's Variety. In Miss St. Leon's support will be Arthur Buchanan, William H. Sams, Florence Huntington, Janet Waldorf, Teressa Dale, Anna Warrington and Craig Randall. Robert Dillon, stage director, will place opens Nov. 25 at Harrisburg, Pa., and will have a New York presentation during the holidays. Lee Wilson Dodd, who wrote "Speed," is the author of "Finishing Fanny."

The bazaar of the Professional Woman's League will be held Dec. 12, 13 and 14 in the league rooms instead of the Waldorf-Astoria where they have heretofore been held. Daniel Frohman will open the bazaar. Emma Frohman will have charge of the Actors' Fund Booth, assisted by Alice Fisher. The racing wheel will be operated by Elsie Janis and Amelia Summerville, while Helen Lehman will look after the telegraph girls who will deliver messages "collect."

Felice Lyne, prima donna, through her attorney last week in court, denied she had in any wise libeled Oscar Hammerstein. Miss Lyne wants the suit against her dismissed, declaring that she did not characterize Oscar as "a dead duck in London," as the newspapers printed, and saying all the unkind things laid at her feet by the Impresario. Her attorney also made light of the remark that Miss Lyne had slapped Hammerstein so hard on the pate she broke her thumb.

The National Federation of Theatre Clubs has announced that it will next produce "The Road to Arcady" by Edith Sessions Tupper for six nights at Berkeley Theatre beginning Nov. 27.

Cohan & Harris announce a road company of "Broadway Jones," starting around Christmas week. A big comedian in the role played by Geo. M. Cohan at the Cohan theatre, is being sought.

Annie Russell and her old English Comedy Company offered "Much Ado About Nothing" as the second of their English pieces next Monday night. It will run for two weeks when "The Rivals" will be presented.

Two small plays, "The Poetasters of Ispahan" a Persian fantasy in one act by Clifford Bax and "Beauty and the Jacobin" a two-act piece by Booth Tarkington, will be played at a special matinee at the Comedy Play afternoon Nov. 19. Maurice Elvey, stage director of "Fanny's First Play," will stage the plays.

Hilke Burke closes her engagement in "Mind the Paint Girl" at the Lyceum Jan. 1.

May Irwin has announced she will appear in "Mrs. Peckham's Carouse," in vaudeville.

PRESS OPINIONS.

"The High Road." As an actress, Mrs. Flske gave a fine exhibition. "The High Road," however, will not bring added laurels to Mr. Sheldon.—Herald.

Edward Sheldon's newest play, "The High Road," is a theatrical mosaic. And it serves again to emphasize most of the author's merits and defects.—Times.

"The High Road" was too high above the heads of the audience. It was gloomy and a pointless little play.—American.

In "The High Road" Mrs. Flske has not only found a play which reveals her talents at their best but a work that is bound to interest her public more than any medium for her use since "Loch Kleschna."—Sun.

"Mrs. Christmas Angel." In a curtain speech after the second act of "Mrs. Christmas Angel," first presented here yesterday at a special matinee in the Harris theatre, Arnold Daly said he hoped the time had come when he would be associated with a play that had some pecuniary value. It is unlikely that Mr. Daly's wish for audiences will be realized.—Herald.

Presumably intended as a pleasant play for the Yuletide season, and designed for the opening of Philadelphia's Little theatre, it seems susceptible to amendment, which may give it a chance for popularity. But before that is even remotely possible, its first act will have to be reduced at least a third, the character of Mrs. Hennaberry will have to be made less aggressively inconsistent, and the pathos of its second act climax reduced to the minimum.—Times.

"What Ails You?" Constructively no worse play could be imagined. But as a curiosity it may interest even those whom it does not amuse. Some of the players were rather vulgar, but not more so than the material upon which they were employed.—Times.

A large audience witnessed the play, and if sincere and enthusiastic applause is any sign the offering is likely to become as popular as the author's other farce, "Excuse Me."—American.

"Excuse Me." Mr. Hughes, but "What Ails You?" is that there is too little substance surrounded by a superfluous amount of immaterial matter.—Herald.

In no play that he has ever written has Mr. Hughes builded so badly.—Evening Sun.

"The Red Petticoat." The music in "The Red Petticoat" is perhaps prettier than anything in town. It is good enough to waft Kern on the crest wave of popularity. One song alone, called "I Wonder," exquisitely sung by Joseph Phillips and Louise Mink—is charming enough to make a man famous.—American.

It was not until the second act that they struck anything like pay dirt. The first act was dreary, and proved the old rule that suffering actors do not make a laughing audience. It had one bright spot, however—Grace Field. "The Red Petticoat" is not a very brilliant thing, but it ought to flutter on Broadway for a little while at least.—Herald.

"The Red Petticoat" is better as musical comedy than it was as melodrama. And no one will begrudge time spent in seeing Helen Lowell.—Times.

"The Red Petticoat" will never rise to the first flight of musical comedies, but the Kern score certainly has had a good effect upon the original play. And, as we said before, there was Grace Field.—Evening Sun.

"Hamlet." John E. Kellard began a season in classical plays at the Garden theatre last night, presenting "Hamlet" as his first offering. The play was extremely well staged and costumed, and the small audience seemed to appreciate the acting.—Times.

Mr. Kellard's performance of "Hamlet" was a thoughtful and scholarly interpretation of the character of the melancholy young Danish prince.—Sun.

VIRGINIA EARLE COMING BACK.

It is likely that Broadway will see Virginia Earle in musical comedy shortly. After an absence of about two years from the stage Miss Earle has expressed her willingness to return to the footlights. She has had an offer from George W. Lederer, for a new production.

Miss Earle has not decided what to do. She may return to vaudeville.

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, Nov. 13.

Frank Bostock's will has been proven at \$110,830. He left his property, as to one-third, to his wife during widowhood, and, subject thereto, the whole upon trust in equal shares for his children and Florence Effie Boyes. The gift to Miss Boyes is in recognition of her many kindnesses to his wife and himself and her devotion and faithful service to his children.

Jack de Frece, adjudged bankrupt April 25 last, has been granted his discharge. In the course of his examination Mr. de Frece said he lost \$10,000 in connection with a Paris music hall venture and \$3,500 by betting. Claims amounting to over \$3,000 were withdrawn and the judge granted his discharge.

Arthur Roberts, the famous English gagging comedian, had trouble with one of his company at Birmingham. A chorister named Blacker took up the case of the female members of the company and wrote a letter to Roberts stating the members of the Amalgamated Musicians refused to appear unless the girls were paid their full wages, \$7.00 a week, which was promised to them. Blacker told the magistrate that the comedian spat at him and kicked him. The magistrate thought there had been a good deal of exaggeration and fined the comedian \$1.50.

The divorce suit brought by Leslie Roy Cathie against his wife, known on the stage as Mabel Thornton, has ended in a verdict for the woman. The jury decided that the charges of misconduct against Miss Thornton with J. F. McArdle and Bertie Ralland were not proven.

"The Real Ragtimers," a troupe of ten southern states negroes, opened at Nottingham Empire Monday, and the Moss Empires immediately exercised their option for the rest of the tour. They are booked later with the Variety Theatres Controlling Co. as well.

The forthcoming Revue at the Hippodrome which is intended for production around Christmas, will employ artists from the States, Germany, France and Russia. It is on Anglo-French lines, although the music has been written by Louis Hirsch. I hear that Mr. Hirsch has written a new "glide" for the production with which he hopes to storm London. He will have to go some, however, to beat the "Gaby Glide," which has got a hold here very firmly.

Lady Constance Stewart Richardson, who did classical dancing and swimming stunts for charity about two years ago, is to appear at the London Hippodrome in a series of new dances.

Pauline Chase is to have another chance in vaudeville. She will figure in J. M. Barrie's "Pantolon," playing the character of Columbine. The house is the Coliseum, where she will remain for one month.

I hear that Seymour Hicks is going to America in January or February next with his wife, Eileen Terriss. He may play in the States if the proper opportunity presents itself.

Elsie Faye has gone back to the States on the advice of a medical man, who says she needs a rest. Joe Miller remains behind. They have considerable time booked on this side.

"The Blue House" at the Hippodrome is not likely to have more than two months. It is rather lacking in humor. Shirley Kellogg has introduced the "Everybody" two-step into this operette.

WILD WEST SAILS.

San Francisco, Nov. 20.

With an estimated expenditure of \$100,000, the Bud Atkinson combined circus and wild west show sailed yesterday via the Ventura for Australia for a year's engagement.

The enterprise, carrying sixty-eight people, mostly cowboy performers, holding contracts for fifty-two weeks, will land at Sydney, where it will play for three months, perhaps longer. The Atkinson show goes to Melbourne from Sydney, playing the parks at both places.

This is the first big American tent show to play the Antipodes since the Sells Bros.' outfit toured them in 1891. The amusement conditions in Australia are reported excellent now.

BROWN A JOEY.

Frank Brown, who has piloted more shows around the intricate ways of the West Indies and South America than any one else in show business, is back at clowning. He is being featured with Tony Lowande's Circus in the tour of the Latin-American continent, doing his clown specialty as a number. Brown is ambitious to earn the title of the "Dick Bell of South America."

WAR PICTURES.

Paris, Nov. 6.

The moving picture houses here are showing a "realistic" reel of a female spy in the Balkans campaign, in which she escapes in a flying machine.

This film was prepared near Cannes, in the south of France. It appears that the girl, playing the role of the spy got frightened at the last moment and declined to enter the aeroplane. The producer at once enlisted the services of a clean-shaven young man standing by, who, donning the actress's cloak and hat, made the flight required.

RAH! RAH! BOYS CLOSE BURLESQUE AT NEW HAVEN

Opening Experiment in College Town Suffices for Eastern Wheel. Prima Donna Made Target for Passe Vegetables and Curtain Rung Down.

The Columbia Amusement Co. will not play the Eastern Burlesque Wheel shows at the Hyperion, New Haven, hereafter. They tried it one day last week. One of the burlesque companies made the stand on the way to Bridgeport. The curtain was rung down at nine o'clock of the first evening and the arrangement by which the shows were to stop in the college town was declared off by acclamation.

On the test night, which was to decide the question of playing New Haven, the college boys from Yale came to the theatre in an enthusiastic body. They were rather noisy during the first half hour but did not start anything. They came provided, however, for a playful evening. During one of the numbers a principal boy of the show, who was executing a graceful dance, received a consignment of passe garden truck on her alabaster shoulder. That was the cue for the playful students, and the air rained vegetables until the curtain dropped.

E. D. Eldridge, the house manager, went home during the affair. This is the same Eldridge who was escorted home by the police the night the sportive students forced the managers of the Gaby Deslys show to ring down.

MARION BREAKING RECORDS.

The report is around that Dave Marion and his "Dreamlands," the Eastern Burlesque Wheel show, is breaking the records created by him last season on that wheel.

Burlesque managers say Marion may go \$10,000 or more ahead of his '11-'12 receipts.

MAY MOVE UP A CLASS.

T. W. Dinkins' "Yankee Doodle Girls" (Western Burlesque Wheel) has passed a favorable inspection by the Governing Board of the Empire Circuit. It has practically decided it is entitled to first-class distinction.

The show was in the second class. The board will take another peep at it before making its decision final.

Dinkins, in order to progress from the second class to the third, had to secure a new comedian and make some little minor changes.

The board will next pass final judgment on Miners' "Bohemians," looking the show over Wednesday afternoon. A number of changes have been made and the show is now said to be strong enough for first class ranking.

GROCERIES, TO DRAW.

The story is going the rounds that the Miners of Western Wheel Burlesque connections are doing a nice conservative grocery business with their houses in New York and Brooklyn.

Over at the Casino (Brooklyn) the house has been giving away coal,

hams, a goat, etc., the last award being a real, live horse.

When the Miners announce the presentation of eggs at 75c. a dozen there is bound to be a stampede on the houses.

MAKES GUARANTEE GOOD.

Col. James Whallen, owner of the Buckingham Theatre, Louisville, is the first burlesque manager to be called on to make up a deficiency in the \$1,400 guarantee to Western Wheel shows, which have been placed in the first class. He contributed \$350 to Barney Gerard's bankroll recently when "Follies of the Day" appeared in the Buckingham.

When the \$1,400 guarantee scheme was put into effect, it was proposed to have all the theatre owners in the Wheel agree to it. The Miner Estate executor and Herman Fehr, as well as a few smaller managers, did so, but George W. Rife declined. So did the owners of a single house. They pointed out that Fehr and the Miners did not obligate themselves to guarantee increased receipts in their houses where the business ever was known to fall below \$2,800, but so pooled their holdings that the gross in all the houses, under their control would equal \$1,400 in each.

House managers with only one stand declined to take up the guarantee matter unless every individual house on the Wheel would guarantee a \$1,400 week without reference to any group of houses under the same management. They also insisted that the guarantee be made to cover Christmas week and Holy week.

BOOK FOR "ROUNDERS."

A new book is being prepared for "The Merry Go Rounders" on the Eastern Burlesque Wheel. It is a Leffler & Bratton production, formerly known as "Let George Do It." When playing at the Columbia, New York, during the summer, the story did not seem adaptable to burlesque. On the return date of the show to the theatre a couple of weeks ago, it was decided to make a change.

George Murphy, the principal comedian, who was severely injured in an auto accident, will not rejoin the show next week, although the attending physician says his condition will warrant his return at that time. Murphy will take another week to recuperate his full strength.

Doyle and Dixon were signed with the Shuberts by Leffler & Bratton Wednesday afternoon. They opened with the Hoffmann show at the Winter Garden the same evening. The team will remain with "The Merry Go Rounders" for the next two weeks when they will rejoin the Shubert show.

STOCK

"SHERRY" PARTIALLY RELEASED

As a result of calling in several of their "Madame Sherry" companies off the road, Frazee-Woods & Lederer have placed the musical piece in stock where the play is not booked for the remainder of the season.

BEAL DOING PRESS WORK.

George Brinton Beal is now doing the press work for the Malley-Denison stock company. In his latest bulletin he makes the following announcements:

Frank Campeau, the original Trampas in "The Virginian," appeared in the stock production of the Owen Wister piece last week at Lawrence, Mass.

The Malley-Denison company at Fall River, Mass., opened its season there Monday in "Alias Jimmy Valentine."

"Sherlock Holmes" is being presented this week at Lawrence and in the leading roles are Arthur Behrens and Louise Marshall.

KLIMT & GAZZOLO ADD ONE.

Chicago, Nov. 20.

Klimt & Gazzolo, who operate the Imperial on the West Side, have installed a stock company in Minneapolis and are planning to establish like companies in Detroit and Milwaukee. They have companies now playing in Baltimore, Newark, Philadelphia and Washington.

STOCK IN CRITERION.

Chicago, Nov. 20.

The Criterion, on the Northwest Side, will open in stock under the management of W. D. Russell some time next week. Mr. Russell is now engaging his company. The house opened the season with combinations, after two or three weeks it closed. Vaudeville was next attempted.

NOT ENTHUSIASTIC.

Columbus, Nov. 20.

The Grand Opera House is dark, the Dorner Stock Company having closed its engagement Saturday night. Columbus did not greet the venture with any degree of enthusiasm. The organization may go to Cincinnati.

WEDDED AND PARTED.

Cincinnati, Nov. 20.

Married after a whirlwind courtship of three days, Kittie Bennett, chorus girl in the "Moulin Rouge" Co., is now a defendant in a divorce action brought by Louis F. Trautman. The couple were married only three days.

Trautman, a salesman of Cincinnati, alleges the Bennett girl already had a husband. Trautman viewed "The Moulin Rouge" show at the People's a week ago Sunday. He met Miss Bennett after the performance. Tuesday they crossed the river and were married by Magistrate Gleason in Newport, Ky. The salesman recently settled a claim for damages with the L. & N. Railroad for injury received when a railroad train struck an automobile in which he was riding.

LEAVES WATERBURY.

Harold A. Salter, leading man at the Poli stock house, Waterbury, a long time, left Saturday night. He was succeeded by Carl Anthony. Mabel Brownell is the new leading woman.

OLYMPIC STOCK READY.

Cincinnati, Nov. 20.

A double force of workmen is busy in the Olympic and the house will be ready Sunday afternoon to receive the Olympic Players, A. C. Dorner's stock organization who give their first performance at that time.

Popular prices will prevail under the management of B. F. Keith. Adra Ainslee will be leading woman.

STOCK AT STAR, N. Y.

The Star theatre at Lexington avenue and 107th street, now playing pop vaudeville under the direction of William Fox, will be converted into a stock house Dec. 9 with the same management.

Claude Payton will head the company, many of whom will be former members of Mr. Fox's Academy of Music dramatic stock organization.

STAGE HANDS CLOSE RUN.

Newark, Nov. 20.

Owing to trouble with his stage hands, who quit work, Manager Jacobs', of the Jacobs' Theatre (formerly Columbia), stock will be discontinued Saturday night.

The Jewish theatre here is also under the union ban. Until the matter is settled neither house will have the good will of the local union.

Jacobs was asked to use eight men at a new wage scale, but he wanted to use them according to his former agreement with the Alliance.

Michael Carney, fifth vice-president of the I. A. T. S. E., who lives here, is handling the local situation.

STAGE MANAGER FILLS IN.

Hoboken, Nov. 20.

Severin Dedyne, who heads his own company at the Gayety here, failed to appear last week, and the stage manager, Frank Mattison, was pressed into service at the eleventh hour, taking Dedyne's role in "The Confession." The company hopes to have Dedyne back with it next week.

Dedyne bobbed up quietly Tuesday and announced that he would rejoin the company next Monday. The patrons are rejoicing accordingly.

MOVING ON THE COAST.

Los Angeles, Nov. 20.

The Newman-Waltz Company will close its dramatic stock company at the Bentley Grand, Long Beach, Nov. 24, because of poor business. They will open at the Unique, San Bernardino, Nov. 25, succeeding the Hazel Dramatic company.

The Bentley Grand will return to vaudeville and pictures.

NIXON-NIRDLINGER PEOPLE DENY THEY SOUGHT MERGER

Say Taylor Was Approached by Lawyer Greenfield Without Nirdlinger's Knowledge or Consent and Latter Declined To Enter Into Any Pool

Philadelphia, Nov. 20.

The declaration of war by M. W. Taylor, general manager for J. Fred Zimmerman's vaudeville enterprises here, against the Marcus Loew-F. G. Nixon-Nirdlinger combination, which has threatened to build a "pop" vaudeville theatre in opposition to the Orpheum in Germantown stirred up things here following the publication of the declaration in *VARIETY* last week.

Both F. G. Nixon-Nirdlinger, and Samuel F. Nixon (interested in the operation of the Nixon-Nirdlinger Circuit of vaudeville houses in addition to being the partner of the "syndicate" firm of Nixon & Zimmerman) informed a *VARIETY* representative that the report that the N-N firm had offered to pool theatres with Zimmerman was untrue.

Mr. Greenfield, as attorney for Nixon, admitted to *VARIETY* this week that he had made the offer to Mr. Taylor to form a pool, but this action on his part was without the knowledge or consent of Mr. Nixon.

When he (Greenfield) told Mr. Nixon of his conversation with Taylor Mr. Nixon said he would not have consented to such an arrangement even had Taylor entertained it.

J. Fred Zimmerman was just as emphatic in his denial that he had made overtures to pool his houses with Nixon-Nirdlinger or anyone and exhibited statements and letters to prove that an offer had come from the Nixon-Nirdlinger side through Albert Greenfield, attorney, and had been turned down. This offer included the pooling of the Liberty, Keystone and the new Fairmount, owned by Zimmerman and the Orpheum, owned by Taylor, with the Nixon, Grand Opera House and People's. The Grand is now playing popular price attractions, but reverts to Nixon-Nirdlinger next September.

The offer, according to Mr. Zimmerman provided that no vaudeville would be played in the Grand; that the rents were to be satisfactorily adjusted; the present managers of the various houses were to remain and each side was to book its own houses. The offer made by Mr. Greenfield was, according to Mr. Zimmerman, with the understanding that Samuel F. Nixon would carry out his end of the bargain and that William Friehofer, part owner of the Nixon would be satisfied to go along with the agreement.

Mr. Zimmerman also stated that Mr. Greenfield had offered to take over the Orpheum from Taylor, paying \$45,000 instead of \$42,500 as originally agreed upon at the first settlement proceedings in court. These offers, it was declared were repeated to Mr. Taylor on two occasions and Mr. Zimmerman received frequent telephone calls from Mr. Greenfield, also a letter dated Nov. 8 asking for an answer to "the proposition we talked of."

Mr. Zimmerman received this letter Nov. 11, following the publication in *VARIETY* of the combination between Nixon-Nirdlinger and Marcus Loew and Mr. Zimmerman declared he answered Mr. Greenfield's letter by clipping this story from *VARIETY* and sending it to him. It is also stated that Mr. Greenfield followed up his offers by going to Francis Shunk Brown, attorney for Mr. Zimmerman and asking him to urge the latter to enter into an agreement with Mr. Nixon.

M. W. Taylor supplemented the statement made by Mr. Zimmerman by declaring that Mr. Greenfield had twice made the offer to pool houses to him and that he had also offered to go in on the Orpheum at an even split. All these offers were refused.

F. G. Nixon-Nirdlinger returned from a trip Sunday having visited Pittsburg, Canton and Wheeling in company with Samuel F. Nixon and Marcus Loew. The party met Fred Lincoln of the Sullivan-Considine Circuit on the trip. Mr. Nirdlinger stated that houses in the three towns visited would be added to the combined circuit.

Fred G. Nixon-Nirdlinger, in a letter to *VARIETY* under date of Nov. 18, says, in part:

"There is absolutely no truth whatever in this article. (*VARIETY*, Nov. 15). It is made for the exclusive purpose of misrepresenting or placing the Philadelphia situation in a false light. In the first place, showing you the inconsistency of the whole statement, a party broached us last Saturday, supposed to have a proposition from Zimmerman, to which we refused to pay any attention, unless it came in written form, signed by Taylor and Zimmerman."

SOCIETY STRONG FOR GENEV.

Boston, Nov. 20.

Adeline Genee, the dancer, had a big night at the Boston Opera House, Saturday. It looked like an opera performance, for attendance.

The Boston Opera House orchestra played the music, directed by Nathan Franko and C. J. M. Glaser in the dance numbers.

Genee was tendered a reception the day before by society people.

BIG OPERA SALE.

The sale for the Metropolitan opera season is tremendous, from reports. The present outlook seems to presage the Met's best season.

Tuesday night Titta Ruffo, the basso appeared in Hamlet at the Metropolitan for his first New York appearance. Ruffo drew a turnaway, and was favorably commented upon in the dailies. The newcomer is reported to receive \$2,000 for each evening he sings.

DE LORIS WON'T GO TO WAR.

After all Chevalier John DeLoris will not have an opportunity to die for his native land. He has been awaiting word from his government for two weeks, meanwhile holding together several hundred compatriots all anxious to go to the front for the fatherland.

This week with the Turkish government suing for peace and more volunteers eating their heads off in Athens, the Grecian minister of war cabled John that they did not need any more men to feed unless some further European complications intervene in the Adriatic situation.

BOOKING LONG BRANCH.

A notice was posted in the United Booking Offices last week that the agency is supplying the Grand, Long Branch, where Walter Rosenberg tries to pay his winter rent by giving pop vaudeville. The United is now opposition to him and Walter will probably blacklist the U. B. O.

Long Branch in cold weather is barely alive. The residents, or most of them, manage to survive through the winter on the tips collected in summer. If they go to a theatre, it is for a celebration. With only 1,800 families in the town, the festival days don't happen often. Mr. Rosenberg says he makes most of his money in the wintertime down there by betting how much of the beach the ocean will take away before summer comes again.

CHORUS SINGER A SUICIDE.

Boston, Nov. 20.

Paolo Anselini, a basso in the chorus of the Boston Opera Company, is dead at the Grace Hospital, here, from bullet wounds, said to be self inflicted. It is claimed he was homesick. He was found shot through the forehead, with a revolver beside him, in his lodgings, at 235 Northampton street, Monday. Nearby was a note addressed to his wife and family at Palermo, Italy. The surgeons at the hospital tried to save him.

He had been rooming at this place with two other Italian members of the chorus. They had prepared their own meals at the house. Late rehearsals meant sleeping late in the morning. When his friends called him for breakfast, about 11 o'clock, there was no answer to their repeated knocking at the door. They entered the room and found Anselini on the bed. A hurry call was sent to the hospital.

The police officials from the district station are investigating. His co-workers were taken to the police station and closely questioned, but were later released.

'QUAKE ROMANCE BREAKS UP.

San Francisco, Nov. 20.

Myrtle Gaiety, who played with the Alcazar stock company at the time of the San Francisco earthquake, instituted divorce proceedings here Monday against Ben McQuarrie, of the "Baby Mine" company.

McQuarrie was playing with the local Grand Opera House stock and his marriage with Miss Gaiety was the culmination of a romance of the earthquake fire. A separation followed in 1908. Mrs. McQuarrie charges desertion and non-support.

PERCIVAL KNIGHT IN ACCIDENT.

Boston, Nov. 20.

Percival Knight, of "The Quaker Girl" received a broken collar bone; Thomas Lothian, manager of the Colonial theatre, was injured, and a number of people received painful hurts when the automobile in which they were riding collided with two other machines, near Lynnfield, Monday morning.

Knight, Lothian, William W. Carleton, of Swampscott, and Dr. James Koch, with his wife were in two automobiles. They had been to Ferncroft Inn, at Danvers, and were returning to Boston.

James Southwick, of Peabody, was coming from the other direction in another car. He lost control and crashed into the other two machines. All the riders were thrown to the road.

Dr. Koch received a broken shoulder blade. His wife has internal injuries. The machines were so badly smashed that the injured were compelled to walk some distance to get medical treatment.

"The Quaker Girl" is billed to play at the Court Square, Springfield, Mass.

DON'T WANT OFFICIALS.

Rather than give up their official connections with the New York Union of the International Alliance of Theatrical Stage Employees, at the request of the Shubert office, Will Monroe, electrician, and James Burke, flyman, quit as members of the stage crew of the 39th Street Theatre tomorrow night.

Monroe is president of the New York union, while Burke is its local secretary. The Shuberts were willing to keep them employed as union men, but not as union officials.

GREEN ROOM REALTY CO.

Albany, Nov. 20.

The Green Room Realty Co. of New York has filed articles of incorporation with the Secretary of State, capitalization \$40,000. The incorporators are Franklin Bein, Jr., and Thomas Adams.

News of the incorporation circulated a report along the Rialto this week that the object of the new company was to either purchase its present Green Room Club quarters or land another site for the establishment of a permanent home.

The Green Room Club is now in possession of the four-story dwelling at 139 West 47th street, owned by the Edwin Forrest Lodge, No. 2.

William Faversham in his production of "Julius Caesar" has been booked for a southern tour in the spring.

Raymond and Caverly are following Marquard and Seely at the Fifth Avenue this week. At the Monday matinee they put over several lines having to do with the marital troubles of Blossom Seely. After the show Manager McCune sent back a note to the German comedians, warning them that conversation on the stage having to do with the private affairs of the baseball player and his stage partner would be frowned upon. The comedians stuck to their manuscript at the night show.

BILLS NEXT WEEK (November 25)

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 Offices—"W. V. A." Western Vaudeville Managers' Association (Chicago)—"S-C," Sullivan-Considine Circuit—"P." Pantages Circuit—"Loew," Marcus Loew Circuit—"Inter," Interstate Circuit (booking through W. V. A.)—"Bern," Freeman Bernstein (New York)—"Clan," James Clancy (New York)—"M.," James C. Matthews (Chicago)—"Hod," Chas. E. Hopkins (Chicago)—"Tay," M. W. Taylor (Philadelphia)—"Craw," O. T. Crawford (St. Louis)—"Doy," Frank Q. Doyle (Chicago)—"Con," Consolidated Booking Offices (Miles, Shedy, Moss & Brill, Cunningham & Flanagan Circuits).

New York
"COLONIAL" (ubo)
"Drums of Oude"
Digby Bell and Co
White & Perry
Lyons & Yosco
5TH AVE (ubo)
Madame ?
Hart & Johnson
Master Gabriel Co
Conlin Steel & Carr
Una Clayton Co
Chadwick Trio
Hal Stephens
Dave Ferguson
Sayton Trio

LINCOLN (loew)
Leslie Thurston
Mitchell & Leightner
Ethel Whiteside
Clifford Hipple Co
Tilford
Mile Ani
2d half
The McCarvers
Juliet Wood
Berry & Wilhelm
Nat Carr & Co
Evans & Vidocq
Juggling Barretts
SEVENTH (loew)
Billy Barron

ADLER and ARLINE
Next Week (Nov. 25), Majestic, Milwaukee.
XCO2884 "A NEW IDEA."

UNION SQ (ubo)
Valerie Bergere
Joe Welch
The Langtons
Wartens Bros
Winsor McCay
Genaro & Bailey
Clifford & Scott
Charles Ledigar
Euck & Willa
"AMERICAN" (loew)
De La Velle Co
Juliet Wood
Monroe & Mack
Bernard & Roberts
Madcaps
Redway & Lawrence
"Paris by Night"
Harry Mayo
Johnson, How & Liset

The Clevelands
"Bill Jenk's Crook"
Romany Opera Co
Evans & Vidocq
(One to fill)
2d half
Michaelis & Michaelis
Tom Hackett
Herbert Brooks
Carlin & Halliday
Singing Girls
Mile Ani
PLAZA (loew)
Aerial Cromwells
Honey Johnson
Harry Leighton Co
Alma
Deltorel & Glissand
Rhoder & Crampion

ARTHUR YULE presents
BABY HELEN
America's greatest Child Artist
Next Week (Nov. 25), Majestic, Johnstown.

2d half
Schreck & Percival
Guy Bros
Wm Flemen Co
Nible's Talk Birds
"Paris by Night"
Queen City
8 Madcaps
(One to fill)
YORKVILLE (loew)
Viola Duval
Nible's Talk Birds
Queen City
Wm Flemen Co
Guy Bros
Schreck & Percival
2d half
Pearl Trio
Redway & Lawrence
Herbert Brooks
Monroe & Mack
Bernard & Roberts
The Nutons

Thomas & Thomas
Luba Miroff
(Two to fill)
DELANCEY (loew)
Billy Kinkaid
Tom Hackett
Vida & Hawley
Fiddler & Shelton
3 Frits
(Three to fill)
2d half
Leslie Thurston
Tilford
Brown, Del & Brown
Power's Elephants
(Four to fill)
GRAND (loew)
McKinich & Shadney
Raymonde
6 Mus Waltons
Amoros & Mulvey
Alice Hanson Co
The Nutons

BARBEE, HILL & CO.
Direction, BEEHLER BROTHERS.

NATIONAL (loew)
Robert Burleigh
"Broadway Love"
7 Imperial Dancers
Haynes-Redmond Co
Wilson & Pearson
Victor's Melange
(One to fill)
2d half
Vida & Hawley
Johnson, How & Liset
Madeline Sack
"Son of Solomon"
Fairman, Fur & Fair
Wesley's Seals
(One to fill)

2d half
Tossing Austina
Mitchell & Leightner
Alma
"Trap Santa Claus"
Sandro Bros
(One to fill)
Brooklyn
ORPHEUM (ubo)
John J. McGraw
Liddle Cliff
Theo. Benix Play-
ers
Florence Roberts Co
Diamond & Brennan

6 BROWN BROS.
Featured this season with the Primrose and Docketster Minstrels.

GRBELEY (loew)
Larkin & Burns
Billy Sheer
Corlis & Florence
Folles Bergere 3
Lander Bros
Nat Carr Co
(Two to fill)
2d half
De La Velle & Co
Creighton Bros
Jack Rose
Ethel Whiteside
Juliet Wood
John T. Doyle Co
Harry Mayo
(One to fill)

Sulley & Hussey
Belle Blanche
BUSHWICK (ubo)
Heddy Drew Co
Frank North Co
Dorothy Kenton
Cliff Gordon
Wilfred Clarke Co
Pick & Lewis
"Laughing Dogs"
"Dance Dream"
COLUMBIA (loew)
Seitz & Hall
"Trap Santa Claus"
Billy Rogers
Hanlon & Hanlon
(Two to fill)

2d half
F O Reilly
Wm Somers Co
Billikin & Dane (Chicks
(Three to fill)
JONES (loew)
Grace Dixon
J F O Reilly
Billikin & Dane (Chicks
2d half
Zelland Hunt
Hall
Greenwalt's Mus Kit-
chen
LIBERTY (loew)
Geo Darling
Bob Archer Co
"Mills of God"
(Two to fill)
2d half
Grace Dixon
Edson & Clifton
Billy Rogers
Hanlon & Hanlon

Altoona, Pa.
ORPHEUM (ubo)
Prentiss & Huntley
Cora Simpson Co
Princeton & Yale
Tom Davies 3
2d half
Alf Ripon
Ed Linsley Co
Baby Helen
Edward's Circus
Ann Arbor, Mich.
MAJESTIC (wva)
4 Van Statte
Williams & Wolfus
Valentine & Bell
Anthony & Sullivan
Tempo 3
2d half
La Graciosa
Gaigino & Mangino
Joe Bannister Co
Ah Ling Foo
(One to fill)

Crouch and Welch
Direction, M. S. BENTHAM.

BIJOU (loew)
Michaelis & Michaelis
Roser & Williams
Berry & Wilhelm
John T. Doyle Co
Brown, Del & Brown
3 Yocarsy
(One to fill)
2d half
Billy Sheer
Cortis & Florence
Lander Bros
Romany Opera Co
Grace De Mar
Lucadose
(One to fill)
SHUBERT (loew)
The Lucadose
The McCarvers
Romaine & Co
Jack Rose
"Son of Solomon"
Fairman, Fur & Fair
Wesley's Seals

Bay City, Mich.
BIJOU (wva)
(Open Sun. Mat.)
Great Leon Co
Braun Sisters
De Marest & Chavot
(Two to fill)
Billings, Mont.
ACE (sc)
(Nov 27-28)
3 Alexs
Harry Sauber
"I Died"
Inez Lawson
"Fun at Sea"
KEITH'S (ubo)
Ada Reeve
Riesner & Gore
Lydia & Albino
Phina & Picks
(Four to fill)
ORPHEUM (loew)
"Leap Year Girls"

CHARLES
DE LEA and ORMA
In "Six Feet of Comedy," Always Busy.

2d half
Robert Burleigh
"Broadway Love"
6 Imperial Dancers
Haynes-Redmond Co
Wilson & Pearson
Victor's Melange
(One to fill)
FULTON (loew)
Juggling Barretts
Madeline Sack
Broughton & Turner
Frank Stafford Co
Creighton Bros
Power's Elephants
2d half
Billy Kinkaid
The Clevelands
Frank Stafford Co
"Bill Jenk's Crook"
Fiddler & Shelton
(One to fill)
ACADEMY (loew)
Castellane
James & Francis

Jim Diamond and Brennan shtyl
Next Week (Nov. 25), Orpheum, Brooklyn.
Direction, M. S. BENTHAM.

Allentown, Pa.
ORPHEUM (ubo)
Lloyd & Zarine
Thomas & Hall
Norman & Tooney
Herbert Germaine
(One to fill)
Atlantic City
SAVOY (ubo)
Lillian Shaw
McDevitt Kel & Luc
Ronsair & Ward
Frank Rae Co
Rube Dickinson
La Toy Bros
Juggling Burkes
Alton, Ill.
HIPPODROME (wva)
Clark Sls & Sterling
Tolette & Bennett
2d half
Marzillas Birds
Bob Walters

Bristol's Ponies
Leona Guernay
Her. Bellefleur & Her
Florette
Inez Clough
George Nagel Co
Wilkins & Wilkins
Hennington Bros
FAMILY (loew)
George Murphy
Eleanor Waring
Agnes & Irish Col-
leens
Jack Case
Curry & Riley
3 Jugg Bannons
Butte, Mont.
EMPRESS (sc)
The Bimbos
Two Quakers
The Mozarts
John Neff
"Circum Evidence"

Cleveland
HIPPODROME (ubo)
Mrs Langtry
Jungman Troupe
Phil Staats
Darrell & Conway
Aunt Woodchoppers
Correll & Gillette
Conroy & Le Maire
Seebacks
Danville, Ill.
LYRIC (wva)
"Time, Place, Girl"
3d half
"Golden Gate Girls"
Davenport, Ia.
AMERICAN
Child's Hawaiians
Ned Hurton Co
Cameron & O'Connor
Seamann & Kilian
Delmore Trio
Decatur, Ill.
EMPRESS (wva)
Grey & Peters

KATE
ELINORE and WILLIAMS
Next Week (Nov. 25), Forsythe, Atlanta.
Direction, MAX HART.

2d half
Butcliffe Troupe
Kirk & Fogarty
Mr. & Mrs. H. Thorne
Hodge & Lowell
W. War Keane Co
Somers & Clark
Champaign, Ill.
WALKER (wva)
Stedhart Co
2d half
Nestor & Dahlberg
Tolette & Bennett
Great Lester
Paul Kleist Co
Chicago
MAJESTIC (ubo)
Eva Tanguay
"In the Barracks"
John P. Wadde Co
Ward & Curran
Von Klein & Gibson
Steiner Trio
Sharp & Turek
La Vier

ADRIE
FERGUSON and NORTHLANE
Next Week (Nov. 24), Orpheum, Los Angeles.
Direction, ALBEE WEBER & EVANS.

PALACE (orph)
Blanche Walsh Co
Mr & Mrs J. McGreevy
Willard Simms Co
Edwards Ryans & T
Armstrong & Manley
Juhawa Troupe
Little Lord Roberts
Stewart & Donahue
Katie Gutlin
EMPRESS (sc)
(Open Sun. Mat.)
Bobby Pandur Bro
"Suburban Winner"
Hobson & Maybelle
Floyd Mack
Roubie Simms
LINDEN
Arnaud Brothers
Noble & Brooks
Daly & O'Brien
Jos Roland
Grace Ayers Co
2d half
Cole Russell & Davis
Grace Arnold
Wilson & Aubrey
Josh Dale
Stewart & Mercer

NICK
HUFFORD and CHAIN
This Week (Nov. 18), Temple, Rochester, N. Y.
Direction, PAT CASEY.

Cincinnati
KEITH'S (ubo)
Edna Goodrich Co
Olga Petrova
Hell Family
Al & Fan Stedman
Bedford & Winchester
Britt Wood
4 Floremonds
Norris' Baboons
ORPHEUM
(Open Sun. Mat.)
Fred Ireland & Girls
Marco Twins
Mel McDowell Co
Murray K. Hill
Jewell & Jordan
Ralph Connors
Phil La Tosca

J War Keane Co
Somers & Clark
2d half
Hill, Cher & Hill
Henry Hargrave Co
John T. Ray Co
Sallybury & Henney
Burt, John & Burt
Valeria Sis
Duluth
ORPHEUM
(Open Sun. Mat.)
Nat Willis
Zelo
Grovers & Richards
"Squaring Accounts"
Bradshaw Bros
Mason & Dutiel

Dorothy Kenton
Next Week (Nov. 25), Bushwick, Brooklyn.

EMPRESS (sc)
(Open Sun. Mat.)
Jack Ark & Ast
Hoyden & Shannon
Bessie La Count
"Night in Park"
Thomas Q Seabrook
Bud Snyder

Edmonton, Can.
ORPHEUM
(Dec 1-3)
(Same bill as at Re-
gina in this issue)
Evansville, Ind.
NEW GRAND (wva)
Frederich Co

Georgia Fitzgerald
Barry & St John
Craig & Williams
Vassar Girls
2d half
"Time, Place, Girl"
Fall River, Mass.
ACADEMY (loew)
Joe Flynn
Red Sox 4
(Two to fill)
2d half
Brady & Mahoney
Red Sox 4
(Two to fill)

Russell & Church
Reed & St John
Ward Kiare Co
Green Mc & Deane
"Night Roof Gard"
Lafayette, Ind.
FAMILY
"Golden Gate Girls"
2d half
Empire State 4
Leroy & Harvey
Zenit
4 Adors
Jewell Sis

Harry Linwood and Co.
ALWAYS WORKING. ASK OUR SUN.

Flint, Mich.
BIJOU (wva)
(Open Sun. Mat.)
Snyder & Buckley
Sam Golden
June Roberts Co
Doherty
Heran's Cats & Dogs
Lansing, Mich.
BIJOU (wva)
(Open Sun. Mat.)
Zeb Zarrow Troupe
La Belle & Knox
Lew Welch Co
Brennan & Wright
Fred Dry
2d half
Snyder & Buckley
Sam Golden
June Roberts Co
Doherty
Heran's Cats & Dogs
Lincoln, Neb.
ORPHEUM
Toots Paka
E F Hawley Co
"Magic Kettle"
Ben Lewin
Bowman Bros
Hilda Hawthorne
Ryan Bros
Los Angeles
ORPHEUM
Marie Galvany

McMAHON and CHAPPELLE
Playing United Time
Direction, JENIE JACOBS.

Harrisburg, Pa.
ORPHEUM (ubo)
"The Couriers"
Sul Family
Donovan & McDonald
Maurice Golden
Vision d'Art
Lillian Ashley
Wood Bros.
Hartford, Conn.
POLIS (ubo)
"Honey Girls"
Fields & Lewis
Moshier, Hay & Mosh
Will Hutchison Co
Eddie Rose
Abbott & Curtis
Lynch & Zeller
Hoboken, N. J.
LYRIC (loew)
Greenwalt's Mus Kit-
chen
Coy De Trickey
Edson & Clifton
Temple 4
Wm Somers Co

"Mein Liebchen"
Howard
Les Marco Belli
Ferguson & Nibline
Amelia Bingham Co
Claudius Scarlet
Frank Morrell
EMPRESS (sc)
(Open Sun. Mat.)
Heene's Cocomoos
Collins & Hart
Arthur Whiteall
Dancing Maddens
Ital Troubadours
"Dance Violins"
PANTAGES
Minstrel Misses
Read Freeman Play'rs
O'Neal Walmeley
Howard Langford
Zara Carmen Troupe
Memphis
ORPHEUM
Edwards' Song Revue
Wm Raynor Co
Venita Gould

LILLIAN MORTIMER
Vaudeville—United time
ALBEE WEBER & EVANS

2d half
Marie Dreams
Honey Johnson
Aerial Cromwells
(Two to fill)
Jackson, Mich.
BIJOU (wva)
(Open Sun. Mat.)
La Graciosa
Gaigino & Mangino
Joe Bannister Co
Ah Ling Foo
(One to fill)
2d half
4 Van Statte
Williams & Wolfus
Valentine & Bell
Anthony & Sullivan
Tempo 3
Johnstown, Pa.
MAJESTIC (ubo)
Alf Ripon
Ed Linsley Co
Baby Helen
Edward's Circus

Hobbs & Dale
Lowe & Devere
Clement Bros
Milwaukee
MAJESTIC (orph)
Geo Heban Co
BIJOU (wva)
Milo Beldon Co
Johnson's Travelog
Caselli's Dogs
Arline & Adler
Ignatius Cardosh (1st
American appear-
ance)
2d half
Nelson's Boys
EMPRESS (sc)
(Open Sun. Mat.)
4 Lukens
De Michele Bros
Frances Clara Co
Nelson & Floyd
Lawrence & Edwards
Minneapolis
ORPHEUM
(Open Sun. Mat.)

PAUL
NEVINS and ERWOOD
Management, Max E. Hayes, United Time.

2d half
Prentiss & Huntley
Cora Simpson Co
Princeton & Pale
Tom Davies 3
Kansas City
ORPHEUM
(Open Sun. Mat.)
Ethel Hargrave Co
Annie Kent
Apdell & Ames
3 College
Berthick
(Two to fill)
EMPRESS (sc)
(Open Sun. Mat.)
Chapman & George
Wm Thompson Co
Ed Hayes Co
Polly Moran
Bouding Pattersons
Van Bros
(Two to fill)
UNIQUE (sc)
(Open Sun. Mat.)
Patty Bros
Jimmy Bratt
Lucille Savoy
Manning Twins
Chas Deland Co
Montreal
ORPHEUM (ubo)
"Persian Garden"
Lambert

Mr & Mrs Murphy
4 Entertainers
Sam Harris
(Two to fill)
FRANCAIS (loew)
Evelyn Clark
Julia Levy Family
Robin
Billy Falls
Dancing Kennedy
Scintilla

Newark
PROCTOR'S (ubo)
Felix & Calie
The Berrens
Pitch Cooper
Linden Beckwith
Hastings & Wilson
Miller & Lytle
James Burns
Vanderbilt & Moore

BljOU (ubo)
Ed Gilbert & Girls
Bayonne Whipple Co
Gladbeck Trio
Homer Barrett
(Two to fill)

Pittsburgh
GRAND (ubo)
Lulu Glaser Co
Mr. & Mrs. P. Fisher
4 Londons
Devine & Williams
Archl Onri Co.
(Two to fill)

Portland, Ore.
ORPHEUM
Little Billy
Mignonne Koklin
Jere Grady Co
Caesar Rivoli

Glen Ellison
"Fun in Barber Shop"
PANTAGE'S
Palmer's American
Beauties
Schepp's Circus
Cal Stewart
Espe & Roth
Mabel Johnstone

Saginaw Mich.
JEFFERS (wva)
(Open Sun. Mat.)
Willie Hale Co
Nevins & Erwood
5 Armans
Ed Gray
Lohse & Sterling

Salem, Mass.
SALEM (loew)
Jere Sanford
"Nerve"
3 Gamons
2d half
De Haven & Leonard
Corin, Allyn & Pierce
Welch, Mealy & Mont

Beck & Henney
Fred the Great
COLUMBIA (orph)
Grace Van Studd
ford
May Tully Co
4 Huntings
Budd & Nel Helm
Sander's Circus
Frosini
Brice & Gonne
Flying Weavers

PRINCCESS
Thanksgiving Days
McGowan & Borg
KINGS (craw)
Albert Donnelly
Neary & Mitter
Klien, Ott & Nichol
Alexander & Belding
Layvine & Co

SHANANDOAH
(craw)
Eckart Trio
Lorraine & Dudley
Elsie Murphy
Wilhat Troupe
GRAVOIS (draw)
Dramatic Co
BREMEN (craw)
Johnson & Mercer
Craig & Overholt
Phillips Moudane
MIKAIDO (craw)
Musical Com. Co.
ARKO (craw)
Malcom, Gale Co.

Stonx City
ORPHEUM
(Open Sun. Mat.)
Grace Cameron
Milton & De Long St
Howard's Animals
De Witt Burns & T
Ashley & Lee
McIntyre & Hardy
Gordon Bros

South Bend
ORPHEUM (wva)
Gallerini Troupe
Beau Brummell 3
"Broomstick Witches"
Davis & Allen
La Bell Clark
2d half
Marconi Bros
Stuart & Hall
Heron & Douglas
Harry Johnson
Moore's Rah Boys

Waterloo, Ia.
MAJESTIC (wva)
Goyt 3
Clark & Deveraux
O'Brien Mus Girls
Clippard 4
Robt De Mont 3
2d half
"Winning Miss"
West Hoboken, N.
NEW AMSTERDAM
(loew)
Marie Dreams
Mr & Mrs Thomas
Great Strik Co
(Three to fill)
2d half
Geo Darling
Bob Archer Co
Coy De Trickey
Ed Zoeller 3
(One to fill)

Wilkes-Barre
POLI'S (ubo)
Macart & Bradford
Gertrude Barnes
Williams Thomp Co
Cliff Bailey 3
Smith, Volk & Cro
Bernard & Roberts
Stevens & Howard

Winthrop, Conn.
ORPHEUM
"Eternal Waltz"
Chick Sales
Wilson's Circus
Morris & Allen
McCormick & Wallace
Eldora Co
EMPRESS (sc)
(Open Sun. Mat.)
Pierce & Maltie
Karno's Co
Les Adlers
Leonard & Meredith
Gilbert Losey

O.D. - PADDOCK and PADDOCK - Marie

NOVELTY SINGERS AND DANCERS.
Next Week (Nov. 25), Majestic, Birmingham.

New Haven
POLI'S (ubo)
Hazel Weston Co
Asah Araba
Dingle & Esmeraldas
Hayden Dun & Hay
Davis & Macauley
Ort Bowen
Palzin Bros

New Orleans
ORPHEUM
"Puss in Boots"
Harry B Lester
5 Mowatts
Kaufman Bros
McCormick & Irving
Pope & Uno

Galletti's Monkeys
May & Addis
Lockhardt & Leddy
EMPRESS (sc)
Martinek & Doll
Grace Leonard
Hyman Adler Co
Davey De & Gotsy
Jale & Boyle
3 Staleys

PANTAGE'S
Linton's Jungle Girls
St Berns
L H Rose Co
Paul Florus
Thiessen's Dogs

4 RIANOS

This Week (Nov. 18), Union Sq., New York.
Next Week (Nov. 25), Alhambra, New York.
Direction, MAX HART.

New Rochelle, N. Y.
LOEW (loew)
Tossing Austins
Singing Girls
Carlin & Halliday
2d half
Larrie Clifford
Em Francis & Arabs
Dorothy Rogers Co

Norfolk, Va.
COLONIAL (ubo)
"Detective Keen"
Van & Schenck
Williams, Tho & Cope
Muller & Stanley
Apollo 3
Dan Raphael

Oakland, Cal.
ORPHEUM
(Open Sun. Mat.)
Nat Nazarro Co
McConnell & Simpson
Nonette
David H Kidd
Edwin George
Gracie Emmett Co
Ombrus 3

Providence
KEITH'S (ubo)
"Opening Night"
Joe Jackson
Scott & Keane
Avon Comedy 4
Hunting & Francis
Windsor 3

Reading, Pa.
ORPHEUM (ubo)
Aldro & Mitchell
Murphy & Francis
Jas Kennedy Co
"City of Yesterday"
(One to fill)

Reinas, Conn.
ORPHEUM
(Nov 25-26)
Cressy & Dayne
Merrill & Otto
4 Harveys
Hopkins & Axtell
Standish Sis
Warren & Blanchard
Nielsen's Boys

Rochester, N. Y.
TEMPLE (ubo)
Six Tornados

ZELDA SEARS AND CO.

Next Week (Nov. 25), Grand, Indianapolis.
Direction MAX HART.

PANTAGE'S
(Open Sun. Mat.)
Ella Nowlin Troupe
Gert L Folsom Co
Twin City 4
Mabel Elaine
3 Kelcey Sisters

Ogden, Utah
ORPHEUM
(Nov 25-30)
Silvers
Orpheum
The Astaire
Ward Bros
Atkin Whitman 3
(Two to fill)

Omaha
ORPHEUM
(Open Sun. Mat.)
Elsie Ruegger Co
Gould & Ashlyn
Mrs Gene Hughes Co
Jas H Cullen
Koner Bros
The Tankins
John Higgins

Hernivied Bros
6 Steppers
Bert Melrose
Nichol Sisters
Chip & Marble
Mack & Orth
4 Athletas

FAMILY (loew)
Charles Nelson
Hardie Langdon
Abeas Bros
Blake's Circus
Brown & Lawson
Orville & Frank

Rockford, Ill.
ORPHEUM (wva)
"Modern Venus"
Bel Canto 3
Crouch Richards Co
Adair & Hickey
Diaz's Monkey
2d half
Chester Johnstone
Foster & Dog
Eliz Kennedy Co

CHAS. and FANNIE VAN

Next Week (Nov. 25), Shea's, Buffalo

HIPPODROME
(Open Sun. Mat.)
White, Pel & White
Kurtis Roosters
The Melios
Elna Gardner
Logan & Ferris

Philadelphia
KEITH'S (ubo)
"Everywife"
Horgany Troupe
Sherman, Van & H
Lew Hawkins
"Dick"
Connelly & Wenrich
Ed Blondell Co
Du Callon
Ward & Weber

Sacramento
DPNBR'K (orph)
(Nov 27-30)
Florentine Singers
Adrienne Augarde Co
Ed Morton
Goldsmith & Hoppe
Herbert's Dogs
Chas Drew Co
Flying Martins
(Open Sun. Mat.)
Falls & Falls
Pritzkow & Blanch
Leonard & Whitney

KATE WATSON

PLAYING UNITED TIME.

EMPRESS (sc)
(Open Nov 27)
Neues & Eldrid
Klose & Bernie
Rob Hildredth Co
"Waltz Dream"
Bohemian 4
Veronia Troupe

San Diego, Cal.
EMPRESS (sc)
(Open Sun. Mat.)
Ling & Long
Weston & Leon
Alf Holt
Barney Gilmore
Walter Browne Co
"Delicatessen Shop"

NOVELTY (craw)
Dramatic Co
CHEROKEE (craw)
Bell & Lamyane
Adams & Hall
Marvelous Hamburg
MONTGOMERY
(craw)
Novelty Mus Com Co
UNION (craw)
Grace Danley
Keough & Kohler
Richardson & Benard
Utica
SHUBERT (ubo)
Klutings Animals
Leo Carrillo



WILLARD
THE MAN WHO SINGS
Week Dec. 2, Hippodrome,
Liverpool, Eng.
Direction, ERNEST EDEL-
STEN.

SAVOY
Girl Golden Gate
Eleanor Otis Co
Willard Bros
Esmeralda
De Lea & Orma

San Francisco
ORPHEUM
(Open Sun. Mat.)
Harry Gilfoil
Ethel Green
Rayno's Dogs
Pelix & Barry
Schlitt's Manikins
S Ayres Co
James J Morton
"California"
EMPRESS (sc)
(Open Sun. Mat.)
Marcelles
Fred Morton
Cah Challoner Co
McGinnis Bros
Prince Floro
(One to fill)

Hufford & Chain
3 Miller Kent
Brenner & Ratliffe
Hershey Troupe

St. Paul
ORPHEUM
(Open Sun. Mat.)
W C Pields
"Antique Girl"
Barry & Wolford
Caesar Neel
French Girls
"Visions D'Art"
Mint & Wuerz
EMPRESS (sc)
(Open Sun. Mat.)
Les Jardys
Moore & Elliott
Marie Stoddard
Grant Gardner
Nick's Roller Girls

Scranton
POLI'S (ubo)
Willie Weston Co

WHITTIER-INCE AND CO.

IN VAUDEVILLE.

PANTAGE'S
(Open Sun. Mat.)
Hamanda Japs
Whitney's Dolls
Marimbaphone
Besale Leonard
Greene & Parker
John Zimmer
Rutherford & Monroe
REPUBLIC
(Open Sun. Mat.)
Howell & Scott

St. Louis
COLUMBIA (orph)
Grace Van Studdford
May Tully Co
4 Huntings
Helm Children
Sander's Dogs
Frosini
Holmes & Buchanan
(One to fill)

AVENUE
Shuman's 6 Stallions
G Herb Mitchell
Mae Keough Co
Allmann & Nevins
Vernon Roberta 3
2d half
Shuman's 6 Stallions
Lasky's Hoboes
Beth La Mar

Seattle
ORPHEUM
Paul Dickey Co
Barnes & Crawford
High Life 3
Oscar & Suette
3 Brennans
De Witt Young & Sis
Lew Cooper

EMPRESS (sc)
Jacob's Dogs
Devers & Lewis
Virginia Grant
Eva Westcott Co
Don Carney
"Macy's Models"
(One to fill)

PANTAGE'S
Palmer's Cabaret Re-
view
Jane Madison Co
Manny Davey
as

Spokane
ORPHEUM
(Open Sun. Mat.)
Clark & Hamilton
Trovato
Keno & Green
Carrie Reynolds
Herbert & Goldsmith
3 Hassens
Tuscano Bros
EMPRESS (sc)
2 Hedders
Jack Ranahan
3 Musical Lancers
Fox & Ward
"Fun in Cabaret"
PANTAGE'S
The Van Diemanns
Nevins & Gordon
5 J Berns
Tiebor's Seals
Ponts & Christopher

Springfield, Mass.
POLI'S (ubo)
Grace La Rue Co
Lillian Herlein
3 Lytes
Kitty Trane
"Firing the Furnace"
Sampeet & Reilly
Montambo & Wells

Syracuse
GRAND (ubo)
Mme Sumiko
Lida McMillan Co
6 American Dancers
German Sings
Dolan & Genharr
Sechow's Cats
Ramalo & Delano

Tacoma
EMPRESS (sc)
Carly's Dogs
Eli Dawson
Morton-Jewel Tr
Brooklyn Comedy 4
"Number 44"
Geo B Reno Co
PANTAGE'S

5 Greens
4 Cook Sisters
Frank Rogers
Mahr, Mykoff
Shaw & Wilson
3 Elliott Bros

Vancouver, B. C.
ORPHEUM (sc)
3 Loretas
Milt Arnsman
Lind
Gertrude Gebest
Pichianini Tr
Gaylord & Herron
PANTAGES
Lewis-Lake Mus Co
Gavin & Platt
Le Clair & Sampson
Fields Brothers
Margaret Bird Co

Victoria, B. C.
EMPRESS (sc)
3 Gerts
Mab & Wels
Lottie Williams Co
Will Oakland
Max & Cameron

Washington
CHASE'S (ubo)
Henry Clive
Emmy's Pets
Providence Players
Raymond & Caverly
Watson & Santos
Boudini Bros
Cunningham & Marlon

POLI'S (ubo)
Frank Mayne Co
4 Mus Hodges
Kenny N & Platt
Smythe & Hartman
Darling Darts
Loretta
McIntyre & Groves

Paris
FOLIES BERGERE
(November)
Misses Mitchell
Elsie Dante
Mistinguet
Yane Printemps
Oiga Daunal
Alexandroff Troupe
Russell Girls
M Chevallier
Lewis Douglas
Morton, Brouett
Tramel, Vernaul
Antonette & Grock
ALHAMBRA
(Nov 16-30)
General Lavine
Horton & Latriska
Auer
Vera Nixon
Nino & Nina
Tilly & Dolly
Robert Bros
Dorinos
Scall & Scall
Pellissier
Quaint Q's
Kremo Family
"Haunted Widow"
(One to fill)

OLYMPIA
Revue with
Maurel
Dorville
Boucot, Pre
Regina Flory
Merindol, Esmee
Reine Le Blanc
Roani Derys
Jackson's Girls
Frank Mauris
Saldreau
Esmee
Max Berger

Shows Next Week.
NEW YORK.
"A BUTTERFLY ON THE WHEEL" West
End.
"A RICH MAN'S SON"—Park (4th week).
"A SCRAPE O' THE PEN"—Weber's (10th
week).
"BELLA DONNA"—(Nazimova) Empire (2d
week).
"BROADWAY JONES"—(Geo. M. Cohan) Co-
han's (10th week).
"BROADWAY TO PARIS"—(Gertrude Hoff-
mann) Winter Garden (2d week).
"FANNY'S FIRST PLAY"—Comedy (11th
week).
"HAWTHORNE, U. S. A."—(Douglas Fair-
banks)—Astor (4th week).
"JULIUS CAESAR"—Lyric (4th week).
"LITTLE WOMEN"—Playhouse (7th week).

Worcester
POLI'S (ubo)
"The System"
Billy Swede Hall
Pielson & Goldie
5 Martels
Ingilis & Reading
Clara Inge
Harvey Devora 3

Berlin
WINTERGARTEN
(November)
Robert Stidle
Princess Rajah
Jarrov
Robelido
Morris Cronin
Willie
Wild & West
Pekin Mysteries
The Blessings
Selbit & Duclos
Trocene
"Sunshine Girls"

Chicago.
"MISS PRINCESS"—(Lina Abarbanel)—Gar-
rick (3d week).
"BEN HUR"—Colonial (3d week).
"THE MILLION"—Olympic (3d week).
"BOUGHT AND PAID FOR"—Princess (6th
week).
"THE LITTLE MILLIONAIRE"—G. O. H.
(1st week).
"THE GIRL AT THE GATE"—La Salle (13th
week).
"TAKING THINGS EASY"—Illinois (3d week).
"TWO LITTLE BRIDES"—(James T. Powers)
"The Millionaire"—American M. (1st week).
"FINE FEATHERS"—Cort (13th week).
"MILESTONES"—Blackstone (10th week).
"THE SIREN"—C. O. H. (3d week).
"BLINDNESS OF VIRTUE"—Studebaker (1st
week).
"YEARS OF DECRETION"—Powers (1st
week).
"WAY DOWN EAST"—McVicker's (2d week).

PHILADELPHIA.
"THE PERPLEXED HUSBAND"—(John Drew)
Broad.
"THE PINK LADY"—Forrest.
"THE FIREFLY"—(Emma Trentlin)—Garrick.
"OVER THE RIVER"—(Eddie Foy)—Chestnut
St. Opera House.
"THE MAN HIGHER UP"—Walnut.
"BUNTY PULLS THE STRINGS"—Adelphi.
"A LUCKY HOODOO"—(Billy Van)—Grand
House.
"THE GREAT DIVIDE"—Chestnut St. Stock.
"QUINCY ADAMS SAWYER"—American.

HOUSE OF 1,000 ON 99TH ST.
The uncompleted structure at 3d ave-
nue and 99th street has been taken over
by Cunningham & Fluegelman, who will
finish the one-story building for a pic-
ture house. It will have a capacity of
1,000.

The site takes in the block front where
the storage yards of the elevated road
have been located. An open air show
may be given by the firm on the roof
next season. The ground floor on the
avenue frontage will be divided into
stores.

JEROME ROSENBERG A HUBBY.
The delayed report of the marriage
Sept. 9 of Jerome Rosenberg to June
Imes came out this week. Mr. Rosen-
berg manages the Savoy theatre, New
York, and also assists in the bookings
for the Rosenberg theatres controlled by
his brother, Walter. Miss Imes is a
sister of Tempest and Sunshine.

MANAGER'S DAUGHTER'S DEBUT.
Chicago, Nov. 20.
Lillian Steele, daughter of Edward
W. Steele, assistant manager of the
Colonial, will make her debut in vaue-
ville Thanksgiving day at the Indi-
ana theatre. She will sing operatic se-
lections and popular songs.

NEW ACTS NEXT WEEK

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

Madame ? , Fifth Avenue.
Inez Buck and Susanne Willa, Union
Square.
Charles Ledigar, Union Square.
Clifford and Scott, Union Square.
Digby Bell and Co., Colonial.

Hughie Jennings and Ben Smith.
"The New Mascot" (Talk and Songs).
21 Mins.; One (Special Drop).
Hammerstein's.

The advent of Hughie Jennings into vaudeville stands on a level with that of other famous baseball players. Messrs. Jennings and Ben Smith have "an act," not much of a one, but no less a one than the others have shown. Mr. Jennings opens in civilian dress. He meets Mr. Smith, who is in black-face, and agrees that Smith shall be mascot for the Detroit "Tigers," of which team Mr. Jennings is manager in the good old summer time. While the baseball player takes an unusually long time to don his diamond regalia, Smith tells some stories and sings in a sweet lyric tenor voice. Upon Jennings returning, they pass some dialog, the manager gives an "Eh Yah" rooting exhibition, also inside stuff on signals, and recites about the baseball players of other days. Then they both sing, and Mr. Jennings responds to popular clamor by repeating the chorus of the song himself. That makes "an act" in vaudeville. When not playing the national game nor acting, Mr. Jennings is a lawyer. If ever called upon to plead his own case for taking to the stage, he can offer as a defense the popularity he appears to have.
Time.

Ernest Cortes and Mabel Florence.
"The Tamer" (Comedy).
18 Mins.; Full Stage. Interior.
American.

Ernest Cortes and Mabel Florence do more for "The Tamer" than the sketch does for them. The act is along very familiar lines as sketches go. It is the turning of a shrinking henpecked husband who conquers his domineering wife and they live happy ever after. Played by less competent people, it would go down to a Turkey finish but the couple, fitted admirably in every way to the roles, save the day and make the piece a capital bit of comedy drama for the best grade of the pop houses. The couple made the set on the American Roof look very attractive, showing what a little ingenuity and taste can do.
Dash.

Les Callias.
Operatic Trio.
11 Mins.; One.
86th Street.

Two men, one woman. Men in blue satin knickers, woman in evening gown. Soprano, tenor and baritone. Usual operatic selections, sung in Italian; woman sings selection from "The Pink Lady" in English, with foreign accent. Voices sound best in the concerted numbers. Big small time turn, always reasonably sure of applause.
Jolo.

Marion Murray and Co. (3).
"Throwing the Bluff" (Comedy).
14 Mins.; Three (Special; Interior).
Union Square.

"Throwing the Bluff" is a breezy little sketch, containing little that is new. It was written by Bozeman Bulger. James L. Gorman staged the piece, produced through the courtesy of Bert Leslie, the program mentions. Just why Leslie gets the courtesy is not apparent to the audience, unless it is because of the slang expressions which Miss Murray uses in playing the role of the vivacious stenographer, Stephanie, in the dramatic producer's office. The slang in "Throwing the Bluff" has been oft repeated on the stage, and the old bit about how such meller stuff as "Rags are royal raiment when worn for virtue's sake" has been barlesqued time and again. Mr. Skipman (Mr. Mason) plays a big, blustery dramatic agent and producer, who is looking for a girl to play the lead in his new piece, wherein the big line is "Rags are royal raiment, etc." In the outer office is Mary (Miss Goodman) a stage aspirant. She applies for the part Skidman has in mind but is ruled out because she's the type. Meanwhile Skiddie fumes and fusses around because his stenog. is nowhere to be found. Miss Murray, singing a few high notes, breezes in and reels off some slang. Jack Roberts (Mr. Daley), the stage director of the office, enters the private office and overhears Stephanie telling Mary what she thinks of Jack, whom she loves dearly but likes to keep guessing. Stephanie tells Mary to throw the bluff and she will land a place. After she exits Jack takes Mary in hand and they rehearse a melodramatic bit. Stephanie, returning via the private entrance, gets an earful, and mistaking the scene for a real love bit, gives Jack fits when she gets him alone. Incidentally the big manager has returned and hearing Mary speak his favorite line as it should be spoken hires her on the spot. Then comes a quick explanation and curtain falls with Jack and Stephanie doing a bear hug. During the act Miss Murray introduces one song which pleased the Union Square regulars. She is a comedienne of the May Tully type. "Throwing the Bluff" can fill in nicely, but it has not the big comedy punch.
Mark.

Agadis Troupe (9).
Acrobats.
6 Mins.; Full Stage.
Columbia (Nov. 17).

Said to be another new addition to the acrobatic series turned loose on the American continent by Sie Hassan Ben Ali. Of the Agadis tribe, one man looks very much like an American, while another has the appearance of a fullblooded Jap. The troupe is very much Arabic. They start out with the usual pyramid rigamarole with one tall, strapping underlander holding the other eight men aloft. The usual run of fast acrobatic turns, twisters, somersaults, handspring, one-handed and two-handed cartwheels, etc., are done in the rapid manner known to the Arabic tumblers. Two of the troupe do some very clever single work. The Agadis will do where other Ali bands have not been seen.
Mark.

Thomas A. Wise and Co. (5).
"A Gentleman from Mississippi."
28 Mins.; Interior.
Colonial.

Condensations of four-act plays for vaudeville are not always accomplished without sacrifice to the continuity and understanding of the piece. Whoever made the tabloid version of "A Gentleman from Mississippi" from the play of the same name did his work well. In twenty-eight minutes we have, in miniature, a complete comedy drama. The stellar character was originally written to fit Thomas A. Wise, and his rendition of it for vaudeville in "essence" form is not lacking in loveableness for his simple honesty. Five other characters are employed. They are the secretary, the intriguing Congressman and the villainous Senator, and the two daughters of the Senator from Mississippi. The playlet was adequately cast and will serve Mr. Wise for another trip around the circuit.
Jolo.

The Gingras.
Heavyweight Juggling.
13 Mins.; Full Stage (Exterior).
Hammerstein's.

The principal of The Gingras is a Frenchman. He has a young man for his assistant. Together they are billed as The Gingras. In the early part of the Hammerstein show Monday evening, the turn showed up very well. It is surprising that the act has played about and remained unknown for two years. In a way the heavyweight juggling routine suggests that of Paul Conchas. Gingras, however, has some tricks all his own, particularly the juggling feat just preceding the finish. This is made flashy, and is difficult of execution. It would look even better without an announcement by the assistant. The finishing trick is throwing balls out of a prop cannon, which explodes with each expulsion. While the act could stand a better appearance, that should not be looked for until this young juggler is given an opportunity to collect some money. He's worth it, and appears to be enough of a showman to make good use of any regular salary. The act just now suits the small big time. When burnished up it will be good enough for the biggest houses.
Time.

Carmella Ponzella.
Songs.
9 Mins.; One.
Fifth Ave.

Carmella Ponzella is a straight singer with a sure enough applause winning voice, but without the tricks which count for so much in vaudeville. Getting away with three straight numbers is quite some task. That is what Carmella is trying to do. She has a good appearance, featuring a wonderful head of hair and a pleasant personality, and this, combined with an act, would make her a good vaudeville number. At present, however, there is no diversity. On "No. 2" the girl did exceptionally well, almost too well it seemed. "No. 3" is not the spot for her. The act should be the new thing.
Mark.

NEW SHOWS NEXT WEEK

Initial Presentation of Legitimate
Attractions in New York
Theatres.

"Mere Man," Harris (Nov. 25).
"The Paper Chase" (Simone), Wal-
lack's (Nov. 25).
"The Sun Dodgers," Broadway (Nov.
27).

Two Singing Girls.
Songs.
11 Mins.; One.
American.

Two Singing Girls appear to be a new sister combination. The first thing the girls should do is to find another name. The title describes them properly, however. They do nothing else, wisely sticking to what they can do and using good judgment in singing duets through the act, not trying singles. Working should give them an easier stage presence. The routine needs a little attention. The girls cannot follow the Melnotte Sisters around the Loew time with "Soldier Man." "Sugar Babe" and "Rag-time Melodies" do very well although they should be reversed, "Sugar Babe" being put down to close. The girls dress oddly but attractively, making no changes and look very well. They have caught a pleasing little way of harmonizing and the quiet delivery is enjoyable. The girls are worth a trip over the pop houses and should benefit by the experience.
Dash.

Royal Singhalese Troupe (8).
Native Dancers.
6 Mins.; Full Stage.
Columbia (Nov. 17).

When the Royal Singhalese Troupe in their swaddling clothes amble into view one is forcibly reminded of the good old days of the midway, when the tom tom and dances of the Orient were all the rage. The whirling Dervish and the sinuous, wriggly "cotech" dancer have had their day. Now comes the Royal Singhalese. At the Columbia these dark-skinned natives from the interior of far away Ceylon offered several very tame, slow-moving native dances to the accompaniment of Oriental instruments that jar the sensitive eardrums of ye American vaudeville audiences. The turbaned foreigners pounded with one hand on funny looking little drums and sloughed around the stage. One chap, more bespangled and wearing some sort of tribal headgear denoting rank, did a foot exercise. The Singhalese might go for a ballyhoo on a midway, but as a vaudeville feature they do not fit.
Mark.

Tom Frank.
Ventriloquist.
13 Mins.; One.

Tom Frank is evidently an Englishman by the pronounced accent he sends through his little "dummy." Frank has an uninteresting turn for the most part, due chiefly to poor material. With dialog of a more entertaining brand he would do much better. Frank has an amusing bit when he acts as though the "dummy" is thrashing him. The ventriloquist is all right for the pop
sec.
Mark.

"The Girl of the Follies" (16).
Tabloid Musical Comedy.
38 Mins.; Full Stage (Special Set).
State Street Theatre, Trenton.

If the managers and owners of two-a-day vaudeville circuits are not moving onward in the matter of progress, the same would not seem to apply to the projectors of pop entertainment. Manager Saxe of the 116th Street theatre in New York has been successfully conducting a musical stock organization of ten people, and now comes Milton Hirschfield, who is lessee of the State Street theatre, Trenton, with a company of sixteen people, exclusive of a stage director, a musical director and an augmented orchestra. This in a house where the highest price is fifteen cents. He inaugurated the policy last week, installing a company headed by Florenz Kolb, a local stock favorite. A new skit will be put on weekly, and the remainder of the pop vaudeville entertainment changed semi-weekly as heretofore. A most complete costume and scenic equipment is employed—as complete as if put on for use for an entire season. All this in a town where Sunday shows are not permitted and the fruits of one's labor and investment must be harvested (at the rate of ten and fifteen cents) in six days of each week. The experiment was of sufficient theatrical interest to warrant a trip to the town. At two o'clock Thursday last week every seat and available bit of standing room was occupied, and the management claims that by seven o'clock each evening the street cars outside the door can only be moved with the assistance of six policemen. The musical comedy itself is a good one of its kind, telling the story of a young married man who meets a girl one evening and insists on renewing the acquaintance. There is the inevitable dominant mother-in-law, and numerous other characters to help the plot along. Kolb is a good comedian whose methods suggest Sam Bernard, without the German dialect. The scene is laid in the "Mecca Cafe," New Year's Eve, in New York City. This is ample excuse for all sorts of specialties by the guests, as well as the Cabaret performers employed in the establishment. If a pop house can afford so pretentious a number, what will the two-a-day houses have to give its patrons so they won't be weaned away?

Jolo.

Capt. Brunswick's Wild West Co. (5).
"The Tenderfoot's Troubles."
17 Mins.; Full Stage (Special Set).
125th Street.

Scene is at the Hang Dog Hotel, frequented by cowboys and Indians. A posted notice offers \$10,000 reward for the capture of a "bad man." Tenderfoot arrives and is shot at for comedy purposes. He is assigned Room 13 and told No. 14 has a woman in it and that the door is unlocked. Tenderfoot goes upstairs and returns saying the woman is dead. "How did you know?" (Told by Frank Morrell for over two years.) Rope twirling and sharpshooting. Bad man enters and holds up the crowd. Tenderfoot unwittingly frightens bad man into dropping his guns, thereby leading to his capture. Very poor actors; conventional rope work and sharpshooting. A small time act.

Jolo.

Lily Langtry (Lady De Bathe and Co.)
"The Test" (Dramatic).
15 Mins.; Interior.
Majestic, Chicago.

Once upon a time there was a play called "A Wife's Peril." It was written by Sardou and has served Mrs. Langtry, who is now sub-titled Lady De Bathe, as a more or less successful vehicle. Failing to score with her "votes for women sketch" in the east, she has brought to this city one of the crucial scenes from the old play which is called "The Test" and has been made over for vaudeville purposes by Graham Hill. There is considerable action in the excerpt, and, were it acted by a better company, it might hold the interest, but Monday afternoon the persons in the play were halting in their lines, acting listlessly and without point. Mrs. Langtry was greeted by applause, but did not seem to exert herself to any degree. She looks well and seems to feel satisfied to allow her good looks and her reputation to carry her through. There are four characters in the playlet: Lady Rayburne (Mrs. Langtry); Sir George Rayburne, her husband (Cecil Bevan); Mr. Bradford, a friend to Sir George (Alfred Mansfield), and Mrs. Purvis, Sir George's cousin (Miss Mary Mitman). The scene is laid in a room at Rayburne Towers. Those who are curious to see the Jersey Lily will see her well preserved and dignified, with a fine manner, but outside of that the interest will not be keen.

Reed.

Brown, Delmore and Brown.
Songs.
19 Mins.; Three: Special drop.
American.

Brown, Delmore and Brown have a sketch structure for their singing which adds very little to the offering. A drop with a steamer ready for sailing, with gangway lowered, makes the background for the wharf scene. One of the men in uniform does a "Cissy" purser with the others as common sailor and bum in turn. The talk and comedy are incidental to the singing and tend to drag out the first part of the offering uselessly. The singing is of a very good order and the comedy obtained during it, worth while. The drop could just as well be lowered in "one" and the Cissy character dropped. The trio on the Roof were a big hit; will continue so all over the time. Dropping the first part would bring the running time down to fourteen or fifteen minutes.

Dash.

New Acts in "Pop" Houses

Chipola Twins.
Sister Act.
10 Mins.; One (6); Full Stage (4).
36th Street.

A pair of youthful appearing girls. Open in Mexican costumes, singing and doing a few—a very few—steps. Each a solo in abbreviated dresses. Finish with a "boogie" song and dance, in which a third person in bearskin joins, for the dance finish. The highly colored costumes—red being the dominating hue—make for a flashy and attractive small time turn. Talent is secondary.

Jolo.

Richmond and Knibloe Co. (4).
"A Midnight Marriage" (Comedy).
13 Mins.; Interior.
125th Street.

The basic idea of the comedy sketch is good enough for the nucleus of a three-act farcical comedy. Man in evening clothes awakes after a night of celebrating and finds himself in a strange room. Woman in evening gown enters and it is developed that he had married her the night before, while intoxicated. She had to get a husband that night (her 25th birthday) or forfeit a fortune bequeathed by her father. She had spent the night with her lawyer framing up papers by which they are to be immediately divorced, for which she is willing to pay \$10,000. He refuses, phones his valet to bring his things down at once; he likes the place and proposes to stay. He is a wealthy young man—they were children together, and they decide to stay hitched. Dorothy Richmond is the woman and a Mr. Knibloe the sporty young man. The two other characters are the lady's maid and the man's valet. An undressing scene by the man is altogether uncalled for. As played by the present company it is a big small time offering. In other hands it might do well on the two-a-day.

Jolo.

Joseph Remington and Co.
Farcical Sketch.
22 Mins.; Full stage (Interior).
City.

A rather amusing story, capitally told, makes good entertainment in this sketch of Jos. Remington's. The framework is built out of a family quarrel. Husband is a travelling salesman, while the wife is left much alone at home and has plenty of time on her hands to cultivate the acquaintance of one Mrs. Smith, a much married and widely experienced matron with a trouble-making turn of mind. At her suggestion wife looks into her husband's memo book and finds there sundry items of expense in entertaining women buyers on the road. "I have been deceived," she announces, and makes ready to go home to mother. There is a badly overacted scene with the sentimental note grossly misused. It is a comedy sketch. Mr. Remington has a splendid comedy method. Some of his work at the opening was capitally handled, but he fell down lamentably in the sentimental passages.

Rush.

Robinson and Lefavor.
Comedy Acrobats.
14 Mins.; Full Stage.
Proctor's 23d Street.

Two men have a well arranged knockabout acrobatic turn using barrel jumping and straight acrobatics, the latter handled by a nice looking young man who works straight. The material is simple, but interesting. The comedian takes nothing from the others doing this style of work and confines himself to simple clowning and an occasional straight feat with the barrels. It made a fairly interesting item closing the small time bill.

Rush.

Lottie Mayer.
Diving.
12 Mins.; Full Stage (Special Set—Tank).
25th Street.

It is really too bad Lottie Mayer did not make her debut as a diver some years ago, for she might have created some commotion. At the present time her act is merely a replica of other "tank acts" that have gone before, plus the personality she brings to it. In stature Lottie is the largest of the female divers, but well proportioned. But the most attractive thing in the act—with due regard to her physical charms—is her alluring smile. She emerges in "one," sings a short song about "splashing," steps into the wood wings and proceeds to disrobe. Her lingerie is hung upon the limb of a tree, a "tramp" passes by and steals it. By this time Lottie is on the springboard and does the regulation set of diving tricks, announcing them herself. Never once does she cease smiling, augmented by periodical chuckles. Lottie is quite all right.

Jolo.

Hawthorne Minstrel Maids (7).
Singing and Dancing.
21 Mins.; Full Stage.
Proctor's 23d Street.

Five girls and two men are concerned in an interesting bit of minstrelsy. The girls, in whiteface, sit in minstrel array, made up in Colonial dress and white powdered wigs. The two masculine members of the septet appear in blackface and serve as end men. They are announced as Harry Montgomery and Winnie Hawthorne, while the interlocutor is Miss Hawthorne. Grace Edwards and Ida Melrose and the Kirk Sisters are the others. Each of the girls sings a solo. The twins do a conventional dance such as sister teams display the world over. The singing is light and some of the talk between end men and interlocutor is "released," but altogether there is plenty of action, rapid shift of interest and attractive appearance. The act would very well get along without the final number, in which the girls appear in Indian costume and go through a song and dance together. This finale was out of order in a minstrel turn. Otherwise the offering was enjoyable.

Rush.

Musical Toreadors.
10 Mins.; Two.
125th Street.

Man and woman. Dressed a la Spanish and play brass. Open with coach horns, trombone, cornet and close with a bit of a novelty in the shape of automobile tooting horns keyed to the scale. Poor stage presence. Small time turn.

Jolo.

Lang and Titus.
Singing, Dancing, Talk.
7 Mins.; One.
125th Street.

Two men (straight and comedian). Comedian must have watched Frank Tinney long and earnestly and follows him in his method of delivery. But there the resemblance ceases. Small timers.

Jolo.

BERLIN

By E. G. Levy.

Berlin, Nov. 11.

Billie La Mont and Ferd Andrée, who were in the Millman Co.'s wire act, have left it. La Mont has formed a new act with Ioleen Sisters, also a wire act, under the name Ioleen-La Mont. They sailed for America Nov. 7. Andrée has formed a partnership with Miss Trexel with whom she was formerly associated in a singing and dancing act. Miss Millman has reunited with her father, who, for the past year or so has had an act of his own. Miss Millman is also going to America as soon as she secures passage.

Bern (Switzerland) has at last a good vaudeville house. Its name is "Variete Theatre-Bern." The house built on the most modern lines has an assured success at its opening.

Robert Steidl, one of Germany's best liked comedians, is going to celebrate his twenty-five years' stage jubilee Nov. 16. Steidl is at present at the Wintergarten.

The city of Berlin intends levying taxes upon all amusement enterprises. All vaudeville houses, circuses, cabarets and like entertainment places are to be subjected to these taxes. The tax bill aims especially at the moving picture shows. The bill will be drafted in the near future.

A new theatre is projected for Berlin-Neukölln, to be named Schiller, run on the same lines as the institutes in Berlin and Charlottenburg, with similar title, to give a good performance at popular prices.

\$90,000 ONE IN TOLEDO.

Toledo, Nov. 20.

Ninety thousand dollars will be the expenditure for a big new picture house on Summit street, near Madison, by the Interstate Amusement Co. The stockholders are William C. Betts, Leslie William Betts, Vivian L. Betts, Margaret E. Betts and Mabel Betts.

The house, seating 1,000, will adopt a ten-cent policy.

ENTIRE BILL NEW.

Detroit, Nov. 20.

Commencing Monday at the Temple will be "Festival Week." For the special occasion Carl Lothrop, who books the programs for the Temple here and in Rochester, will bring on a bill of entirely new acts to Detroit. Each will be labeled "First time here."

The show, as it will run, is Frank Hartley, Farber Girls, Rush Ling Toy, Jones and Sylvester, Laura Guerite, Harry Woodruff and Co., Morgan, Bailey and Morgan, Four Doric Comiques.

The same show, with the exception of the Joe Boganny Troupe of Lunatic Bakers, substituted for the Doric Comiques (in the closing position), will play the Temple, Rochester, to celebrate "Anniversary Week," there commencing Dec. 2.

PARIS

Paris, Nov. 13.

Ketty Saville, aged 30, reported to be an American artiste, was killed by falling on her head from a fourth story of the Regina Hotel, Marseilles, Nov. 7. She was standing on the balcony, waving to departing friends, when she fell. Death was instantaneous.

Paris does not possess a concert hall, for classical music, worthy of the capital, and it is intended to build one in the Tuilleries garden, where the old building for playing ball (Jeu de Paume) now stands. The municipality is now studying several propositions which have been submitted.

Gabriel Astruc hopes to open the Theatre des Champs Elysees in the near future, with Van Dyck as stage manager; A. Gaudrey, administrator (sort of overseer); Inghelbrecht, chorus master; Louis Hasselmans, conductor. Gabriel Faures' "Penelope" (declined at the Opera and the Opera Comique) will be produced at this new lyrical house, in which some American money is invested.

The main, and perhaps only remarkable feature of the new revue at the Folies Bergere, produced last week, is that it is splendidly mounted. Set after set follow in quick succession, making a feast for the eyes. The rapid tour through the land of Cleopatra is interesting, a tableau showing the flight into Egypt being extremely fine. The old nursery rhymes of France form another series of beautiful sets. A stained glass window, in which supers are dressed in transparent material of vitrified appearance, has a pretty effect, and is a novelty in Paris. It is possibly inspired by a living picture act now being presented in Vienna, but it is none the less a happy combination. The fashions of 1800, the cameos, and the decoration of the Golden Fleece, likewise please. The trip through America, with a train effect, is appreciated, but too short and indifferently lighted. The Russell (or Sydney) Girls, as billed, spring a surprise when they appear as the editors of French dailies, the portraits being painted on the lining of the skirt which they hold before the face; then, at a given moment, they drop the dress to its proper position and are found to be young women, far different from some of the old fogies at first imagined. For the average stranger the Folies Bergere revue will please, because there is nothing they cannot understand; but real wit, humor and fun are hardly to be found in the show. It is certainly not the best revue produced by P. L. Flers, and the Folies Bergere has presented far better in the past.

Jeanne Edmonde Gueneau, known on the French stage as Jeanne Provost, the French actress who was complimented by Emperor William in Berlin some time ago, was married Nov. 9 at Rueil, near Paris, to M. Firpo, described as an American. Mlle. Provost met her husband on the steamer, when going to Brazil this summer.

OBITUARY

Houston, Nov. 20.

Charles W. Abrahams was killed in an automobile accident a few days ago. Abrahams was driving his automobile south of Houston, when he lost control of the steering gear on the way to Galveston. The machine toppled over a road bank and was smashed. Abrahams was killed instantly. His chauffeur, William Chauncey, and Walter K. Sibley, were thrown from the machine and were unconscious for more than an hour. The deceased was manager of the Princess Victoria show, which closed immediately.

Kansas City, Nov. 17.

Al. Hatch, the cafe man, is dead. Hatch, whose place is next to the Grand, was going home recently when his auto was stopped and he was pinked in the abdomen by holdup men. His father, who died about a year ago, was one of America's oldest circus men.

Lancaster, Pa., Nov. 20.

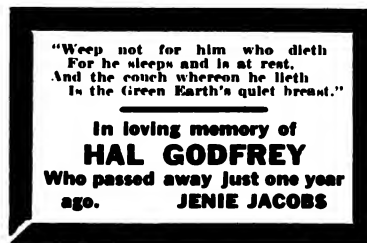
F. A. Lamade, owner of the Locomotive Opera House, died suddenly last week.

George Ober, one of the few remaining actors of the days of Booth and Barrett, died Nov. 17 at his home, at Hastings-on-the-Hudson, aged 63. He is survived by a wife, known professionally as Adelaide Power.

Cincinnati, Nov. 20.

"Jake" Aug, a well-known figure in the sporting life of Cincinnati, and father of Edna Aug, is dead, the result of a street accident. He was struck by a trolley car while on the way to visit his grandson, William Meier, in Norwood. He died 24 hours later. Edna Aug arrived Monday to attend the funeral. She was prostrated. Aug took hold of "Coney Island" when it was much run down and put in on a paying basis.

E. J. Langan, aged forty-one years, for years trap drummer at the Olympic, Chicago, and a brother of Art Adair, died Nov. 16 in the Windy City, brain trouble causing his demise. He had been in the show business since fourteen years old.

**SAYS PARTNERS DESERTED.**

New Haven, Nov. 20.

Joe Spissell, acrobat, has filed a complaint with the White Rats against a team of acrobats working under the name of Preston and Carl. He alleges the two men, formerly in his act, have deserted him and are holding some of his stage apparatus without his consent. He has asked the order to take action against them.

WHITNEY ROAD SHOW OPENS.

Winsted, Conn., Nov. 20.

The F. C. Whitney "Maid of Mystery" vaudeville road show had its premiere here Monday. The show gave satisfaction and being pretty evenly balanced should get some money in New England.

Of the eight acts, Willard and Cain, blackface comedians, are featured, while the big turns are "The Mystery Girl" and Molasso's former "Slums of Paris." Others are the Devon Sisters, Apollo, two Japs and Murphy Trio.

The "Maid of Mystery" is the girl Billie Burke put over at Hammerstein's, New York, some time ago. The "Slums of Paris" is somewhat difficult for the one nighters to understand. It has some new faces with members recruited from the other acts on the bill.

GIL ROBINSON MARRIED?

Cincinnati, Nov. 20.

The Cincinnati Commercial-Tribune prints a report that Gil Robinson, brother of John Robinson, the circus man, has married a second time. John Robinson denied any knowledge of the wedding, and said he did not believe there was any truth in the rumor.

Gil Robinson's friends in New York likewise scout the story. Mr. Robinson has lately taken up his residence in Atlantic City. He bought a home there only a few days ago. They were inclined to think that the purchase of a home in New Jersey had given rise to the rumor of his remarriage.

Gil Robinson's first wife was Emma Lake, the famous equestrienne. She died several years ago in Jersey City, after being an invalid for five years.

JUDGMENT FOR JOKE.

Baltimore, Nov. 20.

The judgment against John F. Clark against the New theatre was affirmed last week. The action was for a week's salary. Hyland P. Stewart, of this city, represented Dennis F. O'Brien and M. L. Malevinsky, who are attorneys for Clark.

The monologist told a joke about a woman having a dog in her arms, importuning the conductor of a trolley car not to overlook a certain street. The car at last stops. The conductor calls the woman's attention to the fact it is the street she has been asking for. "Oh, that's all right," replies the woman. "Go right ahead. I only wanted to show Fido where he was born."

The New theatre management said that was a bad boy, and "released" for Baltimore some years ago. Mr. Clark disputed the statement, but left the theatre, placing his case with the lawyers.

Now the vaudeville people around are wondering whether the judges ever heard the joke before, for Mr. Clark won his case all the way up from the Municipal court.

LOVE THEIR BOSS.

Marcus Loew got a loving cup from the "Hanky Panky" company at the West End theatre Saturday night and to show his appreciation, made a short acceptance speech. Ed. L. Bloom, manager with the show did the presentation thing.

WHAT AILS YOU?

Rupert Hughes put over one big financial success in "Excuse Me" which Henry W. Savage produced at the Gaiety. Hughes tried to land another punch with a new one entitled "What Ails You?" at the Criterion Monday night. It happens to be Savage's first Broadway production of the year.

"What Ails You?" possesses a strange malady neither funny nor pathetic. They say "a rose by any other name, etc.," but it's doubtful if Hughes' latest product would be able to attain success under any other title. It will take more than forty doctors and the dissecting table to give "What Ails You?" the lusty glow of box office health. "What Ails You?", barring a little comedy byplay in the second act, is sunken-chested, weak-kneed, lame, and nearly all in.

Hughes' play is styled a "calisthenic farce." The audiences are calling it something else. Mr. Hughes has taken Muldoon's well known training quarters and boldly planked them on the stage. Then he out-Muldoons Muldoon by making him a stage character in the person of one Terence Medill (William Courtleigh). In this physical culture resort he instructs a self-willed young society girl, Barbara Langmuir (Desmond Kelley), whose sweetheart, Bayard Ducols, Esq. (Shelley Hull), also goes to the place to have his booze cut out. Medill makes a new people out of the two who in the third act kiss and make up.

While By and Barbara are having their little set-to, Pinwheel Murphy, another stage creation of "Shorty McCabe," played by Bobby Barry, his wife, Myrtle (Luray Huntley), Judge Dominick (Robert Fisher), Betsy Blake (Marguerite Skirvin), Mrs. Consuelo Sturgis (Roxane Lansing), Archibald Petherbridge (Sidney Greenstreet) and others get together at Medill's for a lot of horseplay that is anything but funny when carried beyond one act.

Two fat men, Greenstreet and Fisher, cause some fun by their work, the former getting the biggest laughs attempting to put on his shoes.

This second act brings back the "Shorty McCabe" show so forcibly that some of the "I told you so boys" will take Mr. Hughes to task for giving such a strong reminder of the McCabe piece.

The show begins and ends in the second act. The third is in several scenes and reminds one of a picture comedy. Hughes has his fat men climb a tree and eat an apple pie which a tramp hands them. Then a barbed-wire fence is brought into play. The fat men find an abandoned auto which they use to help them back to the get-health-quick farm.

If a dinner bell hadn't sounded to wake both actors and audience, the audience would never have known the show was over. *Mark.*

The Sam Bernard show ("All for the Ladies") departed Saturday direct for Pittsburgh, where it opened Monday night, foregoing a dress rehearsal in New York, and its announced Saturday night date at Albany.

THE GYPSY.

"The Gypsy," the John Cort comic opera ("romantic comic opera," the program calls it), which opened at the Park last Thursday night, is entirely conventional. Pixley and Luders wrote a story not worth telling.

A band of Gypsies camp on the grounds of an English Lord. The daughter of the Lord and the son of the Gypsy Queen fall in love. It develops that the Gypsy and the girl were changed when babies.

There are other things to a comic opera besides plot, however. Music usually figures largely. "The Gypsy," however, is as conventional in its music as in its plot. The best effort comes at the very opening and is sung by Francis Lieb. There may be one or two other songs that are pretty but the melodies do not linger. The production portion is also conventional. The numbers, of which there are no great number, must also get the familiar label.

A. M. Holbrook produced the piece, but even so, only exceptional music could carry over a number wherein the leader illuminates the face of each girl as he passes with a pocket searchlight. Why, the Quakeress ushers at the house do this bit of business with every customer who comes in after the curtain is up. From the appearance of the house Friday night their pocket searches won't have to be recharged during the engagement of "The Gypsy."

Another number is almost an exact duplicate of "The Dance Dream" first done at a Lamb's Gambol and now being played in vaudeville.

The comedy wasn't even conventional. It rested entirely in the hands of Ernest Lambert, a very good fop Englishman, and Jack Hazzard, as a Sam Bernard Dutchman. Hazzard did well only in a Sam Bernard song entitled "Delicious." Aside from this his dialect got away from him every now and then and his principal plea for laughs was through fish. Almost his every comedy line held a reference to the fish. Francis Lieb as the Gypsy chief had little to do but did it very well. Forrest Winant made a pleasing juvenile, although self-conscious. Violet Seaton, the prima donna, sang and looked well after she rid herself of the soiled frock worn in the first act. Eleanor Kent was the dressiest part of the show. Blanche West danced well and displayed a very shapely pair of Frank Baileys. Anna Wilkes in a maid role did passably. An open smile worked overtime is not attractive and should be subdued. There are others in the cast, but none shows prominently. *Rush.*

RIVERSIDE.

The show the last half of last week was not as entertaining as the previous week by a long shot and the pictures last Friday night were, in the slang parlance of the street gamins, "punk."

Tom Frank (New Acts) opened. James Leonard and Co. in their Shakespearean absurdity, had the house laughing with their slangy dialog. The act is "When Caesar's Her." Hays, and Alpoint, another comedy act, followed. It is knock-turn bound to get a certain per cent of laughter in the pop houses. The midjet takes same hard thumps.

Pletcher and Hanson, colored, passed nicely through the man's work.

Provost and Rosswale were next to closing, the acrobats setting over. For a finisher "Margaret's Pets" fitted in nicely. It is going big on the small time circuits. *Mark.*

QUEENS FOLIES BERGERE.

There is a good deal of confusion in the Counihan & Shannon organization. Last week at the Peoples' the show was moving roughly, especially in the opening half, the original first part having been switched to the burlesque and a new opener having been put on. The new skit had not been worked into shape. It has some promising material. The numbers look fairly well, but the comedians do not work properly into each other's hands. Time will probably correct this.

The burlesque is satisfactory. Joe Sullivan as an Irishman and John K. Hawley as a Hebrew mahage to put over some good laughs with the familiar money changing and kindred bits. Strangely enough the ideas for comedy in the opening piece are infinitely better than the stock stuff which serves in the burlesque, but are not nearly so effective. The early section, called "High Life on Broadway," had one new comedy idea. It is taken from a moving picture reel which was exhibited a few weeks ago, and neatly worked into the burlesque show.

After one of the numbers the manager announces in all seriousness that "One Round" Reilly, of Chicago, will meet any comer at catch weights, forfeiting \$25 if the volunteer stays one round. Three plants come up from the audience. Sullivan stands behind a curtain armed with a huge sledge hammer, and as the boxer, one of the straight men, maneuvers the "mark" against the curtain the hammer descends upon his head. The bit is an amusing variation from the too familiar burlesque boxing bout. All it needs is proper working up and handling.

Two other good items in this part were an Italian single number by Celia Armstrong and a "Dance de Vision" by Irene Callihan.

The show has two uncommonly attractive settings. The first is an ambitious effort in burlesque stage dressing. It shows Long Acre square, with the mechanical electric signs of "booze" and mineral waters, all of which work as they do in the theatrical centre. The dressing is fairly attractive in this part, but not up to that of the second section. There is a good example of the Cabaret idea. The numbers are frequent and the dressing unusually bright. Celia Armstrong's number, "You're My Baby," took half a dozen encores. She makes a model soubret with her pretty blonde appearance and sprightly manner.

Helen Armstrong figured in several numbers. She lacks the snap of her namesake, but looked well. Marjorie Lake displayed a baritone voice in a single singing act during the olio, but otherwise did not attain importance. She is a newcomer to the cast.

A four-number olio separated the pieces. The Armstrongs, comedy bicyclists, have too much in the act. The trick wire material is worthless. They should stick to the bicycle specialty. Adams and Schaeffer were a laughing item with ordinary material. Kid Canfield held the house interested with an expose of crooked gambling methods. *Rush.*

WINTER GARDEN.

The crowd as usual was at the Winter Garden Sunday night. It was a sell-out at eight o'clock. There was a large overflow, which must have drifted somewhere. But the show was not the show of the week before, nor could that have been hoped for, although to the newcomers at the Garden the Sunday night performance may have been pleasing.

Some special feature is looked forward to at the Garden every week. Last Sunday it came through Florence Moore and Billy Montgomery. They were called from a box, closing the first half with the impromptu work. While not "framed up," Montgomery and Moore were on hand if needed, and they were needed, for the performance would have run short. With "The Passing Show" going out and the Hoffmann show coming in, the Winter Garden bookers did not know just where they were at for material. On top of it all, Maurice Farkoa lost his voice in the afternoon, which prevented the Farkoa-Jose Collins act from appearing. To pad out the entertainment, Bordoni and Agoust in their pantomimic "First Affair" were inserted during the second half. This pantomime was a warm member at the dress rehearsal, but with the eliminations, became a weakling. M. Agoust had shipped his trunk to Boston and appeared in a nondescript costume that made him look more funny than prehistoric in the character. Bordoni will sing songs with the Hoffmann show, and Allah or the Shuberts be praised for that.

One of the big hits were Black and White, the female Rice and Prevost turn. The girls were on early, but did remarkably well in their first Broadway big time showing. The Dolly Twins with Martin Brown in their dances from "The Merry Countess" also piled up a score. Adelaide and Hughes, Trixie Friganza, Sydney Grant and Charlotte Greenwood, and Howard and Howard were old friends, the latter team getting the most, placed next to closing.

A Cabaret dancing act opened the show, and a couple of small time turns were rung in during the second part.

Daisy Harcourt came on second after intermission, preceded by the Fraziers, who went through their entire routine of dances, making their act much too long. Miss Harcourt sang "What Percy Picked Up in the Park," "You Can Do a Lot of Things at the Seaside," and "Never Trust a Soldier." The last has a twist in the final lines of the chorus that is a big laugh maker. Properly placed Miss Harcourt would have been well liked. She made an impression by her own style of working, but happened to be unfortunate in hitting the program. The Ceballos were next to closing, and the Musical Hodges finished off the show.

Arthur Deagon in his single act in the first half did quite well. *Time.*

Suzanne Willa and Inez Buck opened at Proctor's 58th street theatre Monday afternoon in an act by Adele Rowland entitled "We Should Worry." It was a "break-in" and was taken off after the first performance.

HAMMERSTEIN'S.

(Estimated Cost of Show, \$5,200.)

Hammerstein's was packed at both shows Monday. The return of the former profitable business commenced last week almost immediately William Hammerstein again assumed the managerial reins of the theatre his father owns. This week's bill of nine acts as originally laid out by Frank Jones was amplified by "Willie" adding seven to it, or nine in all really, since Willie canceled two of the first booked that would have cost the house \$900, replacing them with nine other turns that do not equal in the salary list more than \$1,300. Whether that is high finance or not, the bill came out a long one, running until after midnight.

Irene Franklin and Burt Green headline; Hughie Jennings is the extra feature. There doesn't seem to be any doubt as to which one proved the big drawing card, for at 11:32, when Miss Franklin came on the stage, the capacity house was still there, solid, to see her. Mr. Jennings (New Acts) had appeared almost two hours before. The character song singer appreciated the late hour, and used but four songs of her extensive repertoire of exclusive numbers. "Waiting for Hubby," and "We've Got a New Baby at Our House" were new. The latter is a big hit, through its lyrics, and "The Chorus Lady's Debut" is another corker. Miss Franklin is affecting more straight dressing than previously, still changing with each song. A couple of her gowns were glittering examples of the added elegance a pretty dress can give to a pretty girl. She has grown slim since last season.

Two Al comedy hits were on the bill. McDevitt, Kelly and Lucy hit the going first, "No. 6," with their skit. They do good work in it from the comedy to the dancing, the act is fashioned somewhat along the lines of Edmund Hayes' "Piano Mover," though played in a different key. The second big laughing number was Joe Jackson, closing the first half. Vaudeville will never tire of this remarkable "single," who can force an audience to shrieks of laughter without speaking and with no other assistant than a bicycle he barely rides. Before him came the Farber Girls, who did fairly, occupying a pretty late position for them. Smythe and Hartman, opening after intermission, did very well, the young woman working the turn into a strong laughing finish. Bonita and Lew Hearn presented their burlesque act, in which there is nothing that belongs to either of them. Most of it came from burlesque of long ago. Keno, Walsh and Melrose performed acrobatics in the wrong place on the program, just before Miss Franklin, but two acts followed her before the performance came to an end. They were the Boudini Bros. and La Rex and La Rex.

The bill got a slow start. There was no comedy nor action in the first five numbers. Waldo, a contortionist, did well enough opening around eight. The Gordon Bros. slipped along singing and dancing. The Gingras (New Acts) were third, and the Lelands presented a sketching turn somewhat different from the rest, but too slow for the big time.

AMERICAN ROOF

Tuesday is "Look 'em Over" night on the Roof. Following the Hammerstein idea the Lookers jam the last box on the left and sit in judgment. The box was not large enough for the bunch this week. Several of the jury got into the auditorium. Other things are discussed besides acts.

Tuesday night a debate was held between the Bachelors and Benedicts with a decision going to the former when Aaron Kessler was called home to take care of the baby, so his wife could play a little penny-ante in a neighboring flat.

On the show that jury would never agree. Joe Schenck, chairman of the jury, was the most severe.

There was enough new material on the bill to make it interesting, and although there was a lack of real body to the entertainment, poorer shows have been seen upstairs. The house, about three-quarters' capacity, seemed to enjoy it. There were no big hits and no deaths, each act getting a fair share of encouragement.

Musical Simpsons started. The best playing is done by the man on the xylophone and more of it could be inserted to the exclusion of some of the drum work. The man gets as much rag out of the xylophone as any who have played it. That is what the audience wants. "Two Singing Girls," New Acts, did nicely, "No. 2."

"Fun in a Turkish Bath" sounds a bit more hilarious than it really is. When the three men get to tumbling they pull off a few fast ground bits that are worth while. The comedy goes pretty far back in the burlesque field. It is more or less a "Dr. Dippy's Sanitarium." The trio should work faster, the act drags at the opening and never reaches the pace that it must to make it a roaring laughing number.

Coy De Tricky did very well. Working in blackface most of the audience evidently thought her colored, for when removing her glove during the third song, she received applause. Coy does look the part both in make-up and dressing. She is a good number for the time, but needs a song or two to place her right.

Ernest Cortes and Mabel Florence, New Acts, closed the first half. Brown, Delmore and Brown, New Acts, opened the second period. Aubrey Pringle and Violet Allen played one of Searl Allen's playlets to a goodly amount of appreciation. Pringle's singing and the transforming costumes afforded the audience much amusement. The idea of the sketch is very good. Laid in "one" the couple move into and out of a flat during the action of the skit. Charles R. Sweet has played the roof once or twice before and the roof must have looked as familiar to Charles as the act did to the roof.

Capt. Wesley has an excellent attraction for the pop houses in his seals. No better act in the line has shown.

Dash.

Emma O'Neil (No. 5), singing several songs and making very rapid changes of costumes for each, did not benefit from the slowness ahead. She passed through, depending the most upon "Robert E. Lee." Mr. Lee is well enough known now. It's time to shift—for everybody.

*Slime.***COLONIAL.**

(Estimated Cost of Show, \$3,975.)

Some vaudeville reviewers have "soft" jobs. Monday night at the Colonial one departed at intermission, having seen enough to justify him in making his decision as to which acts made the biggest hits.

There is at the Colonial this week a good, standard bill, made up of players well known to New York theatre-goers. The only exception is the opening act, the Baliots, foreign equilibristic and gymnastic turn.

After the Baliots—a very good act of its kind—came the Bison City Four, a lively comedy singing quartet of men who did not wear out their welcome by lengthy solos, but "worked fast." They were followed by Henry E. Dixey in his original monolog. Dixey's opening recitation, in which by purely facial expressions he creates a dozen or more different characters, is in itself worth the price of a box seat. His travesty on vaudeville personages displays his versatility to an extent not exceeded by anything he has ever essayed in his career, unless it be his "Seven Ages."

In striking contrast to the monologist's mobile countenance was Dolly Connolly, who has some excellent songs, with especially good lyrics. But her face throughout the turn had a set look. Thomas A. Wise (New Acts) terminated the first half of the bill with a condensed version of his former legitimate success. "A Gentleman from Mississippi."

Ed. Wynn and Edmund Russon took up the thread of the performance after a brief intermission and were succeeded by Sydney Drew and Co. in "The Still Voice" (New Acts).

Harry Fox and the Millership Sisters had the next to closing spot, following the gruesome dramalet. The girls now dance in white tights and pantalettes, which enhances their diminutiveness. Analyzing, or summarizing, Fox's offering, it may be said that he does less and gets more out of it than anybody in vaudeville. Bradna and Derrick, with their double bareback riding act, were last turn.

*Jolo.***CITY**

The entertainment is almost entirely packed into the final end of the program. Several of the early numbers were extremely light. The three opening acts died before a listless audience which scarcely filled half the house Saturday afternoon. The Dolly Varden Girls won the first flurry of applause in the No. 4 spot with a clean, neat, likeable singing turn. The interest let down somewhat during the comedy turn of Smith and Walling, but picked up with Kennedy and Melrose and reached a climax with Hugh Blaney, another simple offering of straight singing and quiet monolog. The Frankforts were No. 1. They are man and woman, the former a rather uncertain comedian, who attempts in a half hearted way to kid the audience. The woman does a bit of hard shoe dancing and the man clowns about the piano and they finish with a dance. The material is loosely strung together.

Vassar and Arken sing parodies at the opening, sing more parodies in the middle of the act, and finally close with more parodies. Between times they exchange cross-fire talk and secure some laughs by the familiar method of roughhouse. They vary the usual scheme here by having the center of the two men manhandle the bigger number. A few laughs in the act were widely scattered.

Jack Henlow and Co. attempted to get over an impossible sketch. It did scarcely do for a burlesque what it set out, even if it were roughed up to the limit and had the assistance of musical punch. As a straight-away farce it is the least degree of boredom. The story has to do with an ancient Romeo newly married and anxious to keep from his wife the knowledge that he has a grown

ORPHEUM.

(Estimated Cost of Show, \$4,500.)

The bill this week is a long one and spells "class." Starting a few minutes after 8 o'clock with Wentworth, Vesta and Teddy, it rounded up well after 11 o'clock with LaVeen, Cross and Co.

And then there was Ada Reeve, an item that would guarantee "class" to any bill. Miss Reeve demonstrates the fact that vaudeville audiences have a nice taste in the artistic interpretation of bright numbers. Without any aid from grotesque make-up or forced humor in lyrics, she delivers four or five songs that are pure delight. Her last number, "Love Me, Love Me, Love Me," or something of the sort, is an exquisite bit of graceful entertainment. Miss Reeve measures up with the best that England has sent us and England has sent her best.

Cartmell and Harris were billed for "No. 2," but Saranoff substituted. The young violinist was a substantial success in the early position. "Won by a Leg," the farcical sketch of Gordon, Eldrid & Co., wins laughs. Leo Carrillo did nicely with his patter, and Tempest and Ten filled in the usual interval with an ordinary series of songs, comedy and dancing. The comedy was none too amusing, but the songs were neatly put on with several attractive accessories and some pretty light effects. Miss Tempest and her young men closed the intermission.

The Three Keatons opened the second half with a whoop. Joe and Buster have done for the knockabout grotesque what Jimmie Rice did for the whiteface clown. They put over fifteen minutes of sure enough honest fun, calculated to pull the laughs from the most blasé of vaudeville regulars. And it is worth noticing that there is not a bit of "official" material in the whole routine.

Then came Miss Reeve to aid a program that was running at top speed.

Frank North and Co. held the interest up with a revival of the sketch, "Back to Wellington." The quiet little sketch, with its quaint humor and suggestion of heart interest, never went better. LaVeen and Cross held the audience in at the close with their impressive setting and capital acrobatics. The comedy supplied by three burlesque acrobats gives the turn an interesting flavor of fun.

Rush.

Son. Son comes home from college and the official complications develop.

The Dolly Varden Girls make a pretty appearance in Victorian hoopskirts and fur-bowels. The girls have sweet, light voices and sing three or four of the simple old songs. One of the trio makes a charming picture in the costume of the former generation, and her demure smile helped immensely to establish the act in the good graces of the pop audience.

Smith and Walling are a two-man team, straight and comedian. The straight is severely polite, but has a husky voice that should go with a tramp makeup instead of the evening clothes he wears. The comedian is occasionally funny in his buffooneries, and makes some of his bits at the piano funny. They close with a song about chickens which has been done to death.

Melrose and Kennedy were a substantial hit along in the late running of the show. The straight worker has a good routine of tumbling and the clown uses some new knockabout stuff most effectively. The long fall from the built up tables, of course, gives them an interesting finish.

Hugh Blaney caught the audience in good humor. The two or three numbers preceding him had coaxed them out of the gloom and Blaney's agreeable singing of an Irish ballad started him off in good shape. His simple stories, neatly delivered, boosted him along, and a singing finish clinched an all-round success.

All-Round.

"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.

FIFTH AVENUE.

(Estimated Cost of Show, \$3,675.)

From the program the show at the Fifth Avenue looked big, but when playing it just about doubled up. Every time the bill began to move along would come a slow one that would make Marquard, the feature attraction this week, envious of the change of pace.

The layout was shifted about a great deal from Monday afternoon. It must have been pretty poor then if it was any worse than the running order of the night. Hasting and Wilson and Carmella Ponzella (New Acts), "1" and "2," were the only acts to appear as programmed.

Emerson and Baldwin, coming up from the closing position, tided things over nicely, putting the audience in laughing condition. The boys should finish with the three-club routine. The applause ceases there. Mack and Walker followed and caught the easiest spot of the evening.

Mrs. Gardner Crane and Co. went from "4" to "5." The act opened quietly, but as it got going the audience began to move with the train, and by the time Mrs. Crane was scrambling into the upper berth the house was rocking with her. Raymond and Caverly, from next to closing got into Action "No. 6." It must have been the "Rube" Marquard audience that was responsible for the laughs here. After finishing with "Watt St.," the comedians seemed to get courage, for they went back and dug out "Underwear" and "Try and Guess," and with a little more encouragement would probably have pulled "Ida Know." There are one or two lines in the talk that should come out. The stock yard reference is hardly permissible.

Master Dave Schooler and Louise Dickenson changed from "5" to "7." The applause was very big. But the act in that position slowed down the bill, and could have been placed to better advantage a little earlier. They made the going very hard for Felix and Caire, who held the house interested without getting too much at the finish. The scenery didn't work well. The couple are playing much better than when first seen in the new offering. It is a novel and entertaining specialty, and one of the best of this season's vaudeville productions.

Rube Marquard and Blossom Seeley, moved from "7" to closing,

UNION SQUARE.

(Estimated Cost of Show, \$2,275.)

There's nothing sensational nor flashy about the Union Square bill this week. The program as unfolded Monday night presented a show, however, that contained a lot of solid entertainment. It was one of those quiet little evening affairs with none of the nine acts releasing any great applause demonstrations.

The bill was quite varied, although the comedy was not of the huge proportions one would at first imagine from a reading of the program. The house downstairs about three-quarters filled. The show was nearly over before the house showed any marked appreciation.

Loughlin's Comedy Dogs were in the starting position. They got away nicely with Those Three Rascals next. The trio worked hard and used up all their reserve energy in putting their bundle of wares over. The boys left the audience clamoring for another song.

Then followed Marion Murray and Co. (New Acts). After came Eddie Ross, who plays a banjo well, whistles equally so, but is badly in need of new and brighter fun material.

Bert Levy and his studio setting, were "fifth." The shadow-cartoonist showed his up-to-date-ness by quickly drawing a good likeness of our next President. Levy gave several of

were warmly received. They have been handed a neat little vehicle by Tommy Gray for Miss Seeley's rag singing and the showing of the mighty 19-time winner. The show could have stood a Blossom Seeley in the early part of it. D-84

his old pictures and his Indian head received good applause.

Gertrude Vanderbilt and George Moore, in "one," used all of their stepping tricks in trade to pass a very favorable muster.

Robert T. Haines and Company presented "The Coward," the sketch Haines appeared in last season. His supporting players are not up to the standard expected in a Haines offering. The sketch almost reaches a near-big climax. The playlet is hurt by the lowering of the curtain. The finish doesn't seem to be just right for vaudeville.

Lyons and Yosco didn't have to worry about getting over the minute they let loose their voices. The Four Rianos, with their combination act of pantomime and acrobatics, closed the show. Their act was drawn out too much. Mark.

125TH STREET.

Feature acts for small time must be at a premium just now, which is probably the reason for the Proctor booking department's inability to show anything sensational or important at the 125th Street theatre.

For the last half of the week there was a bill of seven acts, not a one of big time timber, without which no big small time bill today is altogether acceptable. Twenty-five cent audiences have been educated to expect something more than the price warrants.

Five of the numbers are reviewed under New Acts. Richmond and Knibloe and Co. were the "class" of the show in a good farcical comedy not over-well played. Next came Capt. Brunswick's Wild West Co. of five people in a crude offering of a western sketch. Lang and Titus, and Musical Toreadors are regulation small time acts. Carr and Brown, a sister team, cannot even hope to pass in that field of labor.

Those not reviewed individually are Maui De Lora, who won well merited applause for her easy and graceful feats of contortion, and Granville and Mack, a man and woman "wop" singing and talking skit in "one." The man has a good dialect, but uses old material, such as "in jail—got the measles and broke out." The woman has no dialect at all. Jolo.

The Pat Casey Agency has gotten out a catalogue, profusely illustrated, of most of the acts handled by it.

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).—Lily Langtry is headlining this week in a sketch made from "A Wife's Peril," an old play by Sardou in which she has appeared before. It is reviewed under New Acts. The Jersey Lily was greeted by a good house Monday afternoon and received with applause upon her entrance. Several other acts got over very nicely. Lew Brice and Lillian Ginn, two recruits from the Gus Edwards school of acting, pass by their very cheekiness. Miss Gonne sings and whistles blithely and Brice can dance, and his imitations are more or less good, although slightly immature. One of the best little bits was a whistling "conversation" McWatters and Tyson went very big with songs, chatter and antics. They

had some new things to offer, and they were given hearty applause. Blanche Mahaffey, hampered by a bad cold, tried to sing, but did not succeed very well. Her efforts to please seemed to be painful to herself. Herbert Cyril, her partner, did some monological singing of a sort, but the act fell rather flat. Walter C. Kelly told some new stories and gave his "The Virginia Judge" in such a manner that he had his audience rocking with laughter. Milo Beldon, supported by Arthur O. May and Co., was second on the bill. This company was seen in a rube sketch called "A Surprise Party." It created mild interest. The Flying Weavers started the ball to rolling after the kinodrome at the opening, and Sander's Dogs in a burlesque circus preluded the final kinodrome reels.

PALACE (Mort H. Singer, mgr.; agent, Orpheum Circuit).—Riant and riotous, Eva Tanguay bounded onto the stage Monday afternoon and it was just thirty-three minutes by the watch before she was allowed to catch her breath. This is said to be her record in Chicago. At the evening performance she was again a riot. People were turned away at both performances. She was received with salvos of applause, and called back, registering one of the wounded hits of the season. At her opening performance she made a short speech in which she said she was in vaudeville to stay. The bill, taken as a whole, is above the average, and there are two or three acts that created sensations. One of these was the Jungmann Family of wire walkers. They were placed in the middle of the bill after the opening performance, owing to the hit they made, and "Gaby" was switched to close. These men and women turn handspins and do somersaults on the wire and perform other feats which cause raps and big applause. The Heim children also worked smartly. Bud Heim was especially well received and the act was one of the bright spots in a very bright bill. The Hess Sisters are always sure-fire applause getters and they did not miss this time. Adler and Arline, who have a turn they call "A New Idea," in which they offer a burlesque on

Anita Bartling

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CHICAGO: Grand Opera House Bldg., A. L. SHIFFMAN, Mgr.

hypnotic acts, found much favor. Percy Waram and Co. in second place in their farce "The Boatwain's Mate" caused much laughter in an English act showing a scene in a tap room, well acted and well stage managed. Gray and Graham opened the bill, doing fairly. "Gaby?" with her poses and pictures held the large audience till the last moment. REED.

AMERICAN MUSIC HALL (Sam P. Gerson, mgr.; Shubert).—Primrose & Dockstader minstrel show. Doing fair business.

AUDITORIUM (Bernard Ulrich, mgr.; Ind.).—Dark. Grand opera opens Nov. 20.

BLACKSTONE (Augustus Pitou, Jr., mgr.; K. & E.).—"Milestones" in its last week. Show mild success. Seen by lovers of higher class drama.

CHICAGO OPERA HOUSE (George W. Kingsbury, mgr.; K. & E.).—Donald Brian, in "The Siren," small business. Second time in Chicago.

COLISEUM (A. C. Spaulding, mgr.; Ind.).—Big Land Show opens Nov. 23, with vaudeville trimmings.

GRAND O. H. (Harry Kidding, mgr.; K. & E.).—Raymond Hitchcock playing his last week in this house in "The Red Widow." Has been a financial success. Next week, "The Little Millionaire."

COLONIAL (James Jay Brady, mgr.; K. & E.).—"Ben-Hur," moderate business.

CORT (U. J. Hermann, mgr.; Ind.).—"Fine Feathers" going at good gait; 15th week.

GARRICK (Asher Levy, mgr.; Shubert).—John Cort's "Miss Princess," with Lina Abarbanel. Doing big matinee business. Receipts are picking up.

ILLINOIS (Will J. Davis, mgr.; K. & E.).—"Taking Things Easy" offered by James K. Hackett with small financial results.

LA SALLE OPERA HOUSE (Harry Askin, mgr.; Ind.).—"The Girl at the Gate" after reaching century mark still doing very well. **McVICKER'S** (George Warren, mgr.; K. & E.).—"Way Down East," fourteenth annual trip. Indications are for fairly prosperous run.

POWERS (Harry J. Powers, mgr.; Harry Chappell, bus. mgr.).—"Years of Discretion," by Frederic and Fanny Hatton, opened Tuesday night. Play by local authors, and much interest aroused. Reviewed elsewhere in this issue.

PRINCESS (Edward Doyle, mgr.; Brady & Shubert).—"Bought and Paid For," falling off in receipts. Second company.

STUDEBAKER (E. J. Sullivan, mgr.; Ind.).—"My Little Friend," a new operetta by Strauss, not a success. Produced by Fred C. Whitney. Next week "The Blindness of Virtue."

COLLEGE (T. C. Gleason, mgr.).—Stock company in "Her Husband's Wife." Next week, "Pierre of the Plains."

CROWN (Arthur Spink, mgr.; S. & H.).—"Mutt and Jeff," fair business. Next week "The Country Boy."

GLOBE (Henry Browne, mgr.; Ind.).—"The Smart Set" opens Nov. 24 for four performances.

NATIONAL (John Barrett, mgr.; S. & H.).—"The Country Boy" to good business. Next week "The Gamblers."

VICTORIA (Albert Solnk, mgr.; S. & H.).—"Where the Trail Divides." Next week "Mutt and Jeff."

WHITNEY (Frank O. Peers, mgr.; Ind.).—Dark.

ZIEGFELD (W. Ziegfeld, mgr.; Ind.).—Dark.

Reports from "A Prince of Tonight" are to the effect that business has picked up since election in the Iowa districts. The piece got a little short of \$1,200, matinee and night at Iowa City.

Olive Wyndham, who retires from the cast of "The Girl at the Gate" at the La Salle Opera House avows that she will not again appear in musical comedy, although she has been offered the role of Bossy in the musical version of "A Texas Steer," which Harry Askin will produce next summer.

The entire La Salle Opera House company were present at a dinner at Revere's Thursday night, Nov. 14, in celebration of the 100th performance of "The Girl at the Gate." Raymond Hitchcock and Flora Zabelle were guests of honor. Speeches were made and there was music by the La Salle orchestra which replaced the regular orchestra at the cafe.

Thomas W. Ross will come to McVicker's for one performance of "The Only Son." Dec. 15 "Little Women" will not play Sunday nights so Chauncey Olcott will come down from Kalamazoo to fill one night, and Mr.

Ross will see that the house is not dark the second night.

A. A. von Gersdorf has been singing in Cabaret performances in Chicago.

The Globe, darw for a long time, is about to open once more. Beginning Nov. 24, "The Smart Set" will be seen there for a few performances and some athletic entertainments have also been booked by Manager Browne.

will play in "The Great Divide." The piece will open in Aurora Thanksgiving.

The United Play Co. will offer "Mrs. Wiggs of the Cabbage Patch" in Hoopeston, Ill., Nov. 22. Among the players are Grade Leitch, Hodkins, George Leary, Edwin Stanley, Fanny Hammond, Will Conlin, Pearl Stearns.

Jean Eedini has practically arranged to send a vaudeville version of "Madam, Excuse



The Marlowe, where stock was quartered for a time this season, is now offering pictures.

Charles B. O'Neill, formerly employed on theatrical papers in Chicago has taken a position on the advertising force of the Daily Press.

Rowland & Clifford have taken the management of Albert Phillips and Lella Shaw, who

Me" over the W. V. M. A. time. The piece will carry ten principals and employ fifteen or more superns. It was seen last season as an afterpiece with Hurlitz and Seamon's "Howery Burlesques."

Sothern and Marlowe will probably play at the Garrick in January and will offer "Much Ado About Nothing" among other plays, during the two weeks here.

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All players, managers and agents in every branch of the profession are eligible to this department.

Owing to the large number of names carried in "Bills Next Week," the Vaudeville "Route" department in VARIETY has been discontinued.

Applications should be accompanied by the permanent address, or route, whichever is preferred, and remittance for the proper amount, \$5 for name and address only, or \$10 for the same, with name in bold face type.

It is aimed to make this department the most complete and reliable theatrical directory ever published.

Ivy Troutman has been engaged to take the place of Olive Wyndham in "The Girl at the Gate" at the La Salle Opera House.

Louis Houseman, one of the best known press agents in Chicago, is now introducing a new beverage to the trade.

L. S. Metcalfe, formerly Sunday editor of the Tribune, has gone to New York to take a like position on the New York Press. George W. Stearns, his assistant, will accompany him. A. P. Robyn, brother of the famous composer of songs and musical comedies, will be the new Sunday editor.

Julius Tannen has been appearing at the Wilson this week.

Charles G. Hochert is here ahead of James T. Powers, who is booked for the American Music Hall next week.

Sam P. Gerson, press representative for the Messers. Shubert, has established a semi-monthly paper, called "Stage News." The first issue was out this week. It will be broad in scope and cover the theatrical situation in Chicago.

"Conscience," the sketch by Norman B. Buckley, which played the Kettle last week with Rodney Hanous, Marie Nelson and Robert Preston, formerly leading man with the Woodward stock company, scored big. Mr. Hanous and Miss Nelson were formerly in stock on the west side, and are prime favorites. The sketch deals with race suicide. It has special lighting effects and a special set.

Edwin Thannhouser, formerly manager of the Shubert, Milwaukee, when it was called the Academy of Music, was in Milwaukee this week visiting his mother before going to Europe for a year. He is now at the head of the Thannhouser picture company.

Violinsky was injured Nov. 16 and compelled to cancel his date in Cincinnati. He was alighting from a taxicab when the chauffeur slammed the door, injuring his left hand. The injury was painful but not serious.

Yoshi Wakahama and Otome Tamaka, two Japanese children, fifteen and fourteen years of age, respectively, have been turned over to the juvenile officials. They were found wandering in the streets by an officer, and told a pitiful tale of hardship, asserting that they were held in virtual bondage by Kamata Namba, who was presenting them in vaudeville in an acrobatic act. The case has been called to the attention of the Japanese consul.

The box office men of Chicago are raising money among the theatre patrons for the benefit of George Cullen, the treasurer who was stricken with paralysis recently. Mr. Cullen will be compelled to walk on crutches for two or three years, according to the physicians. He was formerly at the Chicago Opera House and more recently at the Columbia.

Barnest Carr played "The Grafters" at Plumbly Opera House, Streator, last week, to big business. This house, which formerly played legitimate attractions, is now waging a fight for vaudeville honors with the Majestic.

"The Power Behind the Throne," which has been playing the small one night stands has come in. Ed. White had it out.

It now transpires that Judge Kenesaw M. Landis, of the United States District Court, was once an usher in a theatre in Logansport, Ind. He came into his greatest prominence on account of the fine of \$25,000,000 he imposed on the Standard Oil Company. He revealed the fact of his early connection with the theatre to Lew Dockstader this week.

There will be a big all-star vaudeville performance in Orchestra Hall Dec. 10 for the benefit of William Rugh, the Gary, Ind., newsboy who gave his life to save a girl in that town who had been burned frightfully. He sacrificed his crippled leg that the skin might be grafted on the girl's burns and died from the effects.

Zach M. Harris, well known in Chicago, will soon begin duties in a managerial capacity. He has obtained the western rights to the melodrama known as "The White Squaw" and will organize a company to perform in it.

Berry & La Force (Mr. and Mrs. George Berry), late Polonious and Ophelia of the "Kid Hamlet" travesty, after one year have closed an engagement on the Sullivan-Conside circuit. They will soon open with their own act.

Sam Lederer, manager of the Olympic, has gone to French Lick Springs, where he will rest for a fortnight. He has been putting in strenuous work for his attractions this season and is getting ready for a hard winter's campaign.

Walter McCullough has returned from South Bend, where he has been playing in stock at the Majestic theatre, and will soon begin to act in "The Threshold," a sketch by Myron Fagin of Chicago.

Thomas W. Moss of South Bend has sold the Majestic and the Indiana theatres in that city.

Jacquelin Latt, dramatic editor of the American, has been named general manager and Frank Conside, stage manager, for the big Chicago benefit that is being arranged for

the poor of Chicago by the Chicago Examiner. Stars from all companies playing in Chicago in legitimate and vaudeville houses will take part.

Members of the council building committee have refused to approve an application for a permit to change a school at Center and On-good streets into a theatre. The building is a school in connection with St. Theresa's church.

The Gleason Players at the College Theatre are preparing to put on an elaborate production of George M. Cohan's "Fifty Miles from Boston" for Thanksgiving week.

SAN FRANCISCO

By HARRY BONNELL

(By Wire.)

ORPHEUM (Martin Beck, gen. mgr.; agent, direct).—"California" is making its first appearance on the Pacific Coast. The audience took very kindly to the local mission scenic effect. It was the most pleasing part of the offering. The name of the act is bound to prove some attraction for the native sons and daughters who follow San Francisco's weekly change of vaudeville. James J. Morton, single handed, scooped up a clean hit with his merry patter, burlesque and bawdy songs. He had a big success, and the violinist had to take numerous encores. Schichtl's Royal Marionettes added to the variety of the bill and were very entertaining. Playing a return engagement, Claudius and Scarlet received applause when they bowed. The act went just as big on their previous showing, and the audience showed much enthusiasm. Of the holdovers, Nat Nazarro and Co. duplicated their emphatic hit and McConnell and Simpson continued to create much laughter. Geo. H. Watt, on last week's bill, went over to Oakland to play and his spot was taken by Meredith and Snooper, a classy "dog act," well received.

PANTAGES (Alex. Pantages, gen. mgr.; agent, direct).—"The Ella Nowlin Troupe was placed in the closing spot and had no trouble in holding the audience in for their gingersy finish. The Twin City Quartet got along nicely and received its share of the applause. Gertrude Lee-Folsom and Co. offered a pleasing act in which the strong action kept the interest at a high pitch. The comedy was most effective. The Three Sisters Kelsey, despite a tough spot opening the show, did fairly well. Mabel Eleanore did a pleasing single. The Dunbars made a favorable impression with the work of the male member of the turn doing some very amusing work. The Philharmonic Four showed considerable class and were vigorously applauded for their excellent work.

EMPRESS (Sullivan-Considine, gen. mgrs.; agent, direct).—"Fun in a Barber Shop" proved weak for a big act of its nature. Leonard and Whitney did some splendid work in a good sketch and scored all the way. Glen Ellison was well liked. Falls and Falls, lively opener. Clara Frances, good looking vocalist, showed capabilities. The Pekin Zouaves, while somewhat tedious in drills, displayed cleverness. The act needs trimming.

PORTOLA (Ralph Pincus, mgr.; agent, Bert Levy).—"Mr. and Mrs. Elliott" did unusually well and exhibited big time ability. Kelly and Ford were decidedly entertaining, while Hyde and Raymond passed without any great demonstration. Karl Karney became very popular from the start and encores were in demand. Martinez and Martinez apparently worked hard enough to please but their remarks were inharmonious. Hope and Barlow passed muster, while the Armenta Bros. were fairly pleasing. Adele Nady, substituted for Ed Dale, went fairly.

The local exhibition rights for the moving pictures of "The Garden of Allah" have been secured by the management of Pantages' theatre for an early presentation here.

John W. Considine left for his home in Seattle last Saturday after a stay here of a week.

Coincident with the current production of the new Aaron Hoffman musical play "In Dutch," at the Savoy, Kolb and Dill are planning for the premiere of another piece a few weeks hence. Several new vehicles are being considered, including another from the Hoffman pen. The return of Playwright and erstwhile Stage Director Frank Stammers is expected early next month and then the announcement of the new play will be in order.

The list of local Cabaret places has been lately increased by the addition of the Blue House Cafe at Turk and Market streets.

During their engagement here at the Orpheum, the Nat Nazarro Troupe have been practically burning up space in the local newspapers with complimentary write-up notices and cartoon illustrations, all of which have been gratuitous, and in addition to this publicity, the Orpheum management has made a radical departure from the set house rules by according them an acrobatic act, headline position on the board billing. Nazarro has offers galore for time to follow his Orpheum tour and among these is a contract for six weeks at the Winter Garden in Berlin, where the troupe is expected to open Aug. 16 next.

Among the recruits to the Kolb and Dill company in "In Dutch" at the Savoy are Winnie Baldwin, soubrette last summer at the Olympic and the Lyceum theatres in Los Angeles, and Lon Cheney, also a former member of the Fletcher stock company at the latter house.

Howard, the ventriloquist, was joined here last week by Mrs. Howard and their two children, who will keep him company until they reach Kansas City, when they will pro-

MISS LILLIAN LORRAINE, the clever star, has selected a Certain Song as the best Ballad she has heard in years, and a \$7,000 Set of Scenery has been built for it. The Writers knowing they had a Gold Mine, published the song themselves. Every Publisher in Town Offered Them Thousands of Dollars for the Rights. Finally We Persuaded Them to give it to us. We are going to Beat the Million Copy Record of "Schooldays" and the Song that will do it is

"DADDY HAS A SWEETHEART"

WORDS BY GENE BUCK

(AND MOTHER IS HER NAME)

MUSIC BY DAVID STAMPER

DID YOU EVER HEAR SUCH A CORKING TITLE? THIS IS THE SONG YOU WE AND EVERYBODY ELSE WILL SOON BE TALKING ABOUT. FOR PROFESSIONAL COPIES AND ORCHESTRATIONS ADDRESS

JOS. W. STERN & CO., 102-104 W. 38th St., New York City

ceeded to their home in Mt. Clemens, Mich. Although not generally known, Howard is a full-fledged American citizen, since last summer.

D. J. Grauman admits that he has decided upon the particular entertainment that is to be offered at his new Imperial next month, but refuses to make it public.

In the cast of the Chicago-Philadelphia Opera Co. that presented "The Secret of Suzanne" last Sunday at the Cort was Agnes Perry, a native of California.

Carrie Gobel Weston, violinist and daughter of Mrs. Ella Weston, booking manager of the Western States Vaudeville Association, was featured at a violin and piano recital Nov. 11 at the Notre Dame Convent in Alameda, Cal. The young woman is reported to have scored a success.

The subscription sale of boxes and reserved seats for the proposed new municipal opera

house has been concluded and the promoters announce that the amount of funds sufficient for the construction of the playhouse is now available.

Mrs. Ralph Gillen, wife of one of the members of the Gillen, Wilber and Gillen trio of cabaret entertainers, has been at a local hospital for the last couple of weeks.

The maximum price of reserved seats at the National theatre has lately been increased from twenty to thirty cents.

Coincident with the recent conclusion of his services as press agent at the American, Frank Fisher is understood to have been made director of publicity at the National (melodramatic house), succeeding Phil Hastings.

A movement is on foot among the members of the Allied Theatre Managers' Association for a headquarters. The proposition

has developed a strong following among the most influential of the members.

K. O. Child, the new resident manager of the Orpheum, was reprimanded by a local police court judge a few days ago as a result of having violated the State labor law, which prohibits the appearance on the stage in California of children under the age of sixteen years, and which is punishable by a fine of \$250. The court action was the result of a complaint made by the State labor commissioner concerning a current Orpheum act, one of the members of which happened to be a boy of tender years.

A grand jury indictment is reported to have been returned against Wallace L. Poind, moving picture theatre promoter and alleged embezzling cashier here of the International Harvester Co. As a result of this action it is believed that the action pending against him in the local police court will be dismissed.

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WERE WON BY OUR DEMONSTRATORS THIS WEEK IN SONG CONTESTS—IN COMPETITION WITH EVERY PUBLISHING HOUSE IN NEW YORK.
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| ✦ "DREAM KISSES" (Voc. and Inst.) | ✦ "IMAM" (Vocal and Inst.) | ✦ "SILVER WATER" |
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| ✦ "AU REVOIR SWEET MARIE" | ✦ "SUBWAY GLIDE" | ✦ "GLOW-WORM" SONG |
| ✦ "IN THE GLOAMING Was The Song She Sang To Me" | ✦ "HERE COMES DREAM MAN" | ✦ "AMINA" SONG |
| ✦ "YOUR HEART SHALL FIND MY HEART" | ✦ "TAKE ME IN YOUR ARMS AND SAY YOU LOVE ME" | ✦ "EV'RY TIME I SMILE AT YOU" |
| ✦ "I'LL BUILD A LITTLE CABIN Where The Swanee River Flows" | ✦ "IN THE SHADOWS" | ✦ "HARBOR LIGHTS ARE BURNING" |
| ✦ "MINE IS THE LOVE THAT WILL LAST" | ✦ "HARVEST DAYS ARE COMING" | ✦ "BELL IN THE LIGHTHOUSE" |
| ✦ "THE RAG PICKIN' MAN" | ✦ "CHICKEN GLIDE" | ✦ "COME WHERE LILIES BLOOM" |
| ✦ "THAT RAGGEDY RAG" | ✦ "VALSE SEPTEMBRE" SONG | ✦ "WHEN FELLOW IS LONESOME" |
| | ✦ "DRUID'S PRAYER" SONG | ✦ "EPIDEMIC RAG" |
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Edna May, not Mrs. Lewisohn, left New York a few days ago for this city, where she is to shortly succeed Adeline Flides as leading woman at the National. It is said a general shake up is expected presently in the National stock organization.

A deal is understood to be on foot here that has for its object the reopening of the Valencia with tabloid drama and condensed musical-comedy entertainment. While the Valencia is generally regarded to be one of the finest class A theatres in the city, it has always been more or less of a "lemon." About eight months ago it was closed after an unprofitable season of vaudeville and pictures, and has been practically dark ever since.

The practice of "sniping" in all its understood forms is strictly prohibited by the provisions of a new billboard regulation ordinance that has been drafted here by the City Board of Supervisors and recommended for passage to the City Council at the next meeting. This action is a step in the general movement to clean up the city for the Panama Exposition.

Frederick Vining Fisher, preacher, lecturer, author and traveler, has been appointed chief of the lecture bureau of the Panama-Pacific International Exposition, and is already planning to send a corps of lecturers on a tour of the United States and Europe. Director Fisher recently relinquished the pastorate of a Methodist church in Ogden to accept the appointment.

PHILADELPHIA.

By GEORGE M. YOUNG.

KEITH'S (H. T. Jordan, mgr.; agent, U. B. O.)—Julius Steger, who is responsible for giving to vaudeville more dramatic successes than any other artist who has invaded the light and airy atmosphere with the sort of material which takes hold of one's emotional being and holds it with a grip that is lasting and real, has found a new "way to the heart" in his latest sketch, "Justice." In the midst of a series of vaudeville offerings which range from the lowest comedy type to the highest point of stage art, "Justice" stands out strongly as a great little play. In this story of prison life, Steger has a gem of the purest ray serene. There is nothing bombastic in its presentation, no over-playing or stage pyrotechnics, just a little story lifted from real life and played in the way that makes an appeal which demands response. Following a comedy musical turn, "Justice" took a firm hold of every one in the house, and the interest never lagged an instant. It is a cleverly written sketch, splendidly done by a capable company with an artist as its star. Vaudeville needs such offerings to help retain whatever class it has gained. It was an unusually well balanced bill so far as playing is concerned. John J. McGraw, manager of the New York Giants, was a big type number. The fact that McGraw did not attempt to be funny or "act out" made him passably entertaining. That McGraw does not appeal as a vaudeville act outside the pale of Hammerstein's corner, will probably have little effect on the next pennant race in the National League, and his stories on "Inside Baseball" didn't do much harm to a pleasing bill. "The Apple of Piety" with Mile. Minni Amato featured a clever bit of pantomime. The act is elaborately staged, and the work of the principals is perfect enough to make the story intelligible in its fullest detail. The sketch was warmly received. Picking Fred Watson and Rena Santos to follow the "Justice" sketch was a happy selection, for the bill. It was the toughest kind of a spot for a singing turn, but the pair went right at their work and soon had all the Steger tears wiped away and the smiles growing steadily. It is a classy offering of a much overworked type, and its value was stamped in the warm manner in which it was received in the face of a severe trial. Henshaw and Avery did very nicely with their "Strangers in a Strange Flat," winding up strongly with a cleverly handled travesty bit, which took them off in warm favor. The sketch is entertaining and deserves a better song. Helen McMahon's "scarecrow" in the McMahon, Diamond and Clemence act was a sort of a treat to the Keith patrons. The girl has improved, if anything, since seen in her work standing out strong for a real mark of merit. The young man does some dandy trick stepping, and the little girl has a whole lot of voice for such a mite of a woman and it is of pleasing call. The Sayton Trio filled the opening spot with their slick contortion tricks, the one-foot stands of one of the two men being corkers. Sebastian Merrill and the misfit wheel outfit put a laughing finish to the show.

BIJOU (Joseph Dougherty, mgr.; agent, U. B. O.)—"A Mile a Minute," a real thriller, is the headline this week. It is a "race" sketch with the big noise right at the finish, when a giant locomotive and an auto finish their race right at the footlights. The race is depicted on a drop, the train and auto being seen racing down the mountainside, head on. For the finish a drop is raised and the two machines finish their chase on the stage. It is a capital illusion, splendidly worked, and holds the audience at a nervous tense throughout. Up to where the chase begins, the sketch shows very little merit, the dialog being poorly constructed and almost as badly handled, but it serves as a "thriller" that will catch the small timers strong on account of the race and spectacular finish. The sketch is presented by the Thurston-McCormick Co. There is a story which involves a young man and woman and her brother, also a chauffeur. The latter was well played by Edward N. Ryan, who made a first rate light comedy role of it, while Sylvia Bidwell did satisfactorily as the girl. George F. Harris was not convincing in the hero role, but the sketch is new and should improve with steady work. Where a big scene number is wanted.

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"OH YOU SILV'RY BELLS—(JINGLE BELLS)"	"HOLD UP RAG"

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SOMEWHAT DIFFERENT ACROBATS ON THE WIRE

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Minute" will do. The Four Grovins offered their capital contortion work as an opener. It was a tough spot for this act which is good enough to hold down any position in the better class of "pop" time houses. Ward Baker is a violinist and a good one, but he handicapped himself at the start with a concerto number which was all wrong for this house. He finished with a rag medley, but he was too thoroughly whipped by the opening to ever recover. He's good enough with the instrument to frame up a strong single

musical turn. Those Four Girls did a bit of harmonizing, which was helped along by one girl who works in a bit of comedy to advantage. The singing is weak and the girls are held back by their evident inability to dance. Stepping would help a lot. They have the old "Fol-de-rol" number with some "catch" verses for a finish. The act can stand a lot of strengthening. Cooper and Ricardo start like a "bench act," but get away from it quickly and then improve as they go along. The fellow has a good

PERCY WARAM and Co.

In a great farce by W. W. Jacobs, called

"THE BOATSWAIN'S MATE"

captured the honors after Eva Tanguay at the Palace.—Amy Leslie, "Daily News," Chicago, Nov. 19.

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voice for ballads and the girl handles an eccentric bit with good results. The act was very well liked. Burns and Weston have a cross-fire talking act with parodies. They make up as Hebrews in evening dress, one a swell, the other a comic on the heels, followed by Mathews and Ashley with a routine of stuff on the same order. Old gags are in use. With smarter material and in perfect working order the act will hold up on the small time. It went over in good shape here.

VICTORIA (Jay Maestbaum, mgr.; booked direct) Princess Indita is giving a remarkable exhibition of handling snakes as the feature offering of this week's bill. It doesn't make much difference if all the Princess says about herself is true or not, the little Indian girl is some charmer when it comes to tackling rattlers. The Princess makes a little introductory speech and shows some pictures of Indians and Indian life and then goes into what she calls a "sacrifice" dance of her people. It nearly resembles one of those crazy "cooch" dances without the "cooch." Indita is a good looking dark-skinned girl with a wonderful pair of eyes, and when she is "teasing" her snakes she is something to look upon. Several snakes are used, one a huge rattler which coils and strikes and another is a harmless yellow boy who is the nearest thing to being "trained" yet seen. When the Princess points to her lips, Mr. Snake curves its head and goes right after it as if he enjoyed the caress. Later this snake is used in the "death" struggle which brings the act to a close. Princess Indita had the Victoria audience on its toes throughout the act and is a sure-enough headliner. Following the act the Princess gave a more wonderful exhibition on the stage, teasing the big rattler into a fury while Manager Maestbaum, the stage hands and several "acts" waiting to go on hid behind set rocks and climbed prop trees for safety. This week's bill was noteworthy for the number of acts using special sets and drops. Belle Williams sang a couple of songs and told some gags. The latter did not help, but her songs got over. Allan Carter and Aleta offered a mixture of singing and dancing. The man has a good voice and the girl can do something for appearance. The rest of their act is below par. She does one of those "Temple" dances, without the snakes and as a finish pulls Old Glory. Even this did not put the act out. They need a different act to send them along in any kind of shape. The same fault lies in the offering of Francis and Palmer, but the latter does speak good French, this being her own language. Miss Palmer bears all the marks of a dandy soubrette and on past performance can handle much better material than is at hand now. Her partner is a neat looking chap and a pleasing singing voice. What they need most is something to give them a chance to show what they really can do. It is not in this act. Collins and Wopman won a liberal amount of favor with their singing and talking turn. Some of the latter needs attention. The "straight" man says "I've been talking to me for five years and don't know nothing yet." He never will with that sort of teaching, but the boys have a chance to whip up a pleasing act for the small time. George Moore was deservedly liked for his juggling turn. John Westwood scored a laughing hit. The "Co." is a singing-wolf, the animal joining in with West, who toots a horn. It's a funny combination. Up to this West's make-up carries him along. Fitzsimmons and Cameron pleased mildly with a singing and talking act and La Reine won attention with a series of dances patterned after the Ida Fuller style.

PALACE (E. L. Perry, mgr.; booked direct).—Bill up to the usual mark. Stalne's Comedy Circus proved a satisfactory headliner, the revolving table and unridable mule furnishing plenty of fun. The Hermapus Trio presented a likable act, consisting of weight lifting feats. The announcement cards should be eliminated. No one believes the cards and the weights look heavy enough. A very well trained dog adds something to the act. Don St. Clair appeared without his opera cloak and sang his double voice number. St. Clair added something to his appearance, but the Market street audience was not so receptive as the Liberty patrons. The Young Sisters offered the conventional "sister act," finishing with a goblin song, for which a bed room set was used. The idea resembles that used by Ray Dooley's Minstrels. They have a nice little act for the small houses and were liked here. The set also gave the stage manager a chance to talk about himself. Nina Espey and her banjo filled in agreeably for a few minutes. Miss Espey can still go along way on looks, but she seems to be forgetting how to handle the instrument or the melody she played must have been new to her. She did very well, however. A shift in the routine of numbers used by Carroll and Franks, a sister act with a piano and violin, helped the act some. It got the Sousa march out of the way early and the "rag" medley gave the girls a better finish. The act won favor here. Walmore is a comedy juggler with a routine of familiar tricks. The young fellow is a bit short on comedy, but has a juggling turn which will do where the originality of his tricks have not grabbed all the honors. Claire Perl sang three or four songs, wore a couple of pretty gowns and the ugliest harem effect outfit that has hit the Market street esplanade since "pop" vaudeville divided patronage with the department stores. Miss Perl can stand a couple of real good songs to keep up with the leaders. The Flying Mitchells pleased with their trapeze work, which they handled skilfully. George Offerman joined the bill Tuesday, singing popular songs and getting his usual reward.

CASINO.—Elias & Koenig, mgrs.).—Billy Arlington makes "The Golden Crook" show funny. With almost the same routine of comedy this season that he has been using in other years, Arlington is still able to make his audience laugh and when a comedian can occupy the stage three-quarters of the running time of a show and keep his audience

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In good humor, he must be given recognition. The two-act piece used by the "Crooks" this season is called "The Auto Bugs." Any other title would have answered. The first part might have been called "Hotel Topsy Turvey," "Oh, What a Night," or any one of the many names the same business has been called in the past. "The Auto Bugs" answered the purpose of bringing Arlington and Ed Johnston on the scene and after that it was simply a routine of "bits" with Arlington and Johnston as the principal workers. The fact that the usual comedy business enacted in an interior setting was done on the lawn didn't seem to interfere with the action. There were a few moments when the chorus occupied the stage helping out the numbers. The chorus of the "Crooks" this year is no better or no worse than those we have seen before and it is probably just as well that they have not been given too much to do. The management might have thought of this when they staged the Russian ballet number. The girls are only in the way here, are badly dressed and could improve the number by sitting quietly and allowing the Golden Troupe to execute their first rate dancing. There is a lot of this "ballet" stuff in the "Crooks" again this year. It has been a sort of a trademark for this one of the Jacobs and Jernon shows and there never seems to be any improvement. There are one or two numbers nicely handled and the honors always go to the principals. Arlington sticks to his tramp character throughout and keeps the laugh going. Johnston is an excellent foil for Arlington and is in evidence almost as often. With Jeanette Buckley, who sings a couple of good numbers, Johnston offers their familiar specialty, including a "tough" bit and dance which scored solidly. Late in the show the same pair did a burlesque on an Apache dance which added to their laurels. Arlington's biggest laugh getters were the "drunk" and the "scramble" he did with Miss Veola, who did little in the show except to look well. Miss Veola sang "I'll Get You Yet" in the first act and displayed a pleasing voice which might have been put to more use. Elia Golden, one of the Golden Troupe, also pulled down a liberal share of the honors by the way she handled everything that was given her to do. Miss Golden is a comely brunet, has a good voice and can dance—about all one can look for in a burlesque soubrette. Eleanor Cochran, a gingerly little blonde, did her best in the skit with Arlington, which he built up to a scream by his comedy. After the first part, which never hit up a great deal of speed, Jack Strouse offered a song specialty in "one," passing nicely. He should never announce the imitation of Bert Williams. The "Crazy Music" bit brought plenty of laughs for Arlington and Johnston and there was a small share for Strouse when he joined in with his yodling. There is no "bit" that comes to mind that keeps the laughs going more steady than this one, but it is drawn out too long. Clipping a little would not hurt it any and would add speed to a corking good piece of comedy. A burlesque hit on "Pauline," in which Arlington worked from a box, fitted in nicely. The City Comedy Four played small bits in the show and did their specialty between scenes. Comedy of the slapstick order ranks them with many other quartets of their kind. They might improve the act with a little more of the singing and not so much of the rough stuff, for they have pleasing voices. The program calls attention to the fact that the show is carrying 24 girls. They were probably all there, including three of the four Russian dancers, who have the good looks of the chorus safe, though there are three or four others in the line who might pass in a regular chorus. The girls may have been selected as dancers rather than singers, owing to the fondness of the management in featuring "ballet" numbers. A few good voices would have done a lot for the "Golden Crooks" chorus which is the weakest part of the show. Monday afternoon the "Crooks" opened to a well filled house and Arlington and Johnston kept the audience laughing so steadily that the chorus was for-

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BOSTON.

BY J. GOOLTZ.

80 Summer Street.
KEITH'S (Harry E. Gustin, mgr.; agent, U. B. O.).—Smooth bill this week. "Don," talking dog, played up big. First Boston appearance. Patrons of the theatre expected much, and Loney Haskell was good. William A. Weston and Co. have a dandy musical act. Sherman, Van and Hyman, good. Fillis Family, closed well. "An Opening Night," good repeater. McIntyre & Groves, good. Karl Rosina, should be moved up on the bill. Morrissey Trio, opened well. Pictures.

HOLLIS (Charles B. Rich, mgr.; K. & E.).—"Passers-By" with Charles Cherry, began three weeks' engagement. Opened fair. SHUBERT (E. D. Smith, mgr.; Shubert).—"The Passing Show of 1912." Opened big. The length of stay depends on the business.

COLONIAL (Thomas Lothian, mgr.; K. & E.).—"The Enchantress," with Kitty Gordon, doing good business.

MAJESTIC (E. D. Smith, mgr.; K. & E.).—"The Merry Widow" going out this week. Business has been fair. One nighters through New England to follow.

BOSTON (Al. Levering, mgr.; K. & E.).—"My Best Girl" with Clifton Crawford. Returns very satisfactory.

TREMONT (John B. Schofield, mgr.; K. & E.).—"The Rainbow," with Henry Miller, third week, fair business.

PLYMOUTH (Fred Wright, mgr.; Lieblers).—"Disraeli," with George Arliss, sixth week, business constantly improving.

PARK (W. D. Andreas, mgr.; K. & E.).—"Maggie Pepper" with Rose Stahl. Twelfth week; record run for this season. Business fine.

CASTLE SQUARE (John Craig, mgr.).—Stock: "Madame X."

ST. JAMES (M. H. Gulesian, mgr.).—Stock: "The Great Divide."

GAIETY (George T. Batchelor, mgr.).—Burlesque: "Bowery Burlesques."

CASINO (Charles Waldron, mgr.).—Burlesque: "Beauty, Youth and Polly."

GRAND OPERA HOUSE (C. Lothrop, mgr.).—Burlesque: "Oriental Burlesques."

HOWARD—Burlesque "Zallah's Burlesque." Jimmy Walsh, pugilist, added attraction.

Elise Daly recovered \$700 in a suit against the Keith Bijou theatre, for personal injuries received May 20, 1911. She asked for \$3,000. Judge Waite and a jury heard the case in the Suffolk Superior Court. She alleged that on the date in question, she was walking down a flight of stairs at the theatre, leading from the orchestra to the balcony floor. It was alleged by her that the stairs were in a defective condition. She occupied a seat in the balcony and it was after the performance, when she was leaving, that she met with the injury.

J. Arturo Cordove a professional musician, was arraigned before United States Commissioner Hayes in the Federal Court on the charge of violating the "White Slave" law. It was alleged that he brought a young woman to Boston from Providence. He pleaded not guilty and was held in \$1,000 for a later hearing.

Additional theatre trains running as late as midnight have been put on, at the request of managers and newspaper publishers.

Henry Clay Barnabee, for many years identified with the "Bostonians," celebrated his 70th birthday last week at the home of his niece, Mrs. Mary Brewer, in Jamaica Plain.

Sousa and his band were the attraction at the charity fund concert, given by Aleppo

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OLYMPIC (Walter Sanford, mgr.)—Otis Skinner in "Kismet" opened a two weeks' engagement to an overflowing audience.
CENTURY (W. D. Cave, mgr.)—"The Little Millionaire" opened to a record house. The cast is remarkably good.
SHUBERT (Melville Stoiz, mgr.)—Aborn English Opera Co. in repertoire opened with "The Tales of Hoffman" to a good-sized gathering.
AMERICAN (H. R. Wallace, mgr.)—"The White Slave" with Lillian Lee Anderson in the title role pleased an overflowing audience.
GARRICK (Mat Smith, mgr.)—"The Balkan Princess," featuring Julia Gifford, opened a two weeks' engagement to standing room only at popular prices.
GAYETY (Chas. Walters, mgr.)—"Queens of Paris," with Koler, Hall & Morton heading the bill, scored.
STANDARD (Leo Reichenbach, mgr.)—"The Rosebuds" opened to a large gathering. Joe Adams and an excellent chorus receiving much applause.

J. A. Gerspacher, for 15 years connected with the newspapers of St. Louis, has entered the theatrical business as general press representative of Frank Talbot's Hippodrome. Mr. Gerspacher is well known as a facile writer.

CINCINNATI

By HARRY HESS.

GRAND O. H. (John H. Havila, mgr.; T. Aylward, representative; K. & B.)—"Gypsy Love." The music is beautiful and the piece has a plot. Phyllis Farrington sang well. Arthur Albro, tenor, has a voice of much merit. Leola Lucy, did nicely. Raymond Crane, excellent.

LYRIC (James E. Fennessy, mgr.; Shuberts.)—"Ready Money." Hans Robert, Carl Harbaugh, Edwin Mordant, William W. Crimmins, Jessie Glendennig and Isabelle Winlock, fair business only.

WALNUT (W. W. Jackson, mgr.; S. & H.).

—The Rosary. Capacity business.

KEITH'S (J. J. Murdock, mgr.; agent, U. B. O.; rehearsal Sunday 10.)—Work & Play, opened; "Dick, The Writing Dog, good; Wilson Bros., laughable; May Tully & Co., featured; Brenner & Kallif, very good; Zelda Sears & Co., featured; Bert Fitzgeralds, laughs; O'Mear Sisters & Co., closed.

EMPRESS (George F. Fish, mgr.; S-C; rehearsal Sunday 10.)—Roubie Sims, opened; Hobson & Mabelle, fair; Bobby Pandur and Errother, hit; Stone & Hayes, very good; Floyd Mack, excellent; "The Suburban Winner," headliner.

AUDITORIUM (R. J. Jones, agent.)—Harber & Palmer, Bob Brown, Cleopatra & Co., Mary & Forster, Margie Kalstein, Vardell Bros., Frank Gibbins.

PEOPLES (J. E. Fennessy, mgr.)—"Stars of Stage Land." The Regatt and "A Trip to the Catskills, are two snappy burlesques. Blanche Baird leads. Eddie Dale and Mike McDonald attempt the comedy lines.

STANDARD (R. K. Hynicka, mgr.; George Toby, house agent.)—"Taxi Girls." The Farrell Taylor Trio featured and scored through the burlesque. Marty Ward, Tom Carter and Harry Woods are good.

BALTIMORE

By ARTHUR L. ROBB.

MARYLAND (F. C. Schanberger, mgr.; U. B. O.; agent; rehearsal Monday 10.)—Nina Morris & Co. in "The Yellow Peril" thrilled; McMahon and Chappelle, laughing hit; Ma Belle & Ballet, artistic; Grace Wilson, pleased; Lancelot-Lucier & Co. won laughs; Combs and Aldwell, well liked; Eugene Trio, good horizontal bar act; Holmes & Buchannon, did well. Good business.

NEW (George Schneider, mgr.; direct.)—An excellent program headed by Mermalda, who made a strong impression with aquatic stunts; Francis Maltrese & Co. received laughs from merry farce; La Beouf Brothers, excellent dancing, especially up-side-down terrestrial act; Cabaret Trio, pleasing musical act; Powers Brothers, amused; Harrington & Giles, fair. Excellent business.

VICTORIA (C. E. Lewis, mgr.; Nixon-Nirdlinger, agent.)—"The Mayor and the Manicure" headed and created lot of laughter; Hazel Fern whistled into favor "Kelly," musical sketch, pleased; Washburn's Lion, very good; Dancina Kennedy, liked; Astor Quartet, good harmonizers. Excellent business.

ACADEMY (T. F. Dean, mgr.; K. & E.)—"Robin Hood" well sung by De Koven Co. and hugely enjoyed. Large audience Monday night.

FORD'S (C. E. Ford, mgr.; K. & E.)—"Rebecca of Sunny Brook Farm," with Edith Taliaferro, charmed a big house Monday night.

AUDITORIUM (W. MacBride, mgr.; Shubert.)—Gaby Deslys and Al Johnson in "The Whirl of Society" opened to crowded house Monday night.

HOLIDAY ST. (Wm. Rife, mgr.)—"Deadwood Dick's Last Shot" pleased big audience Monday night.

GAYETY (Wm. Ballauf, mgr.)—Mollie Williams, always a favorite here, opened

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EMPIRE (George W. Rife, mgr.)—"The Merry Maidens" pleased very good audience Monday afternoon.

ANN ARBOR, MICH.

MAJESTIC (Arthur Lane, mgr.; W. V. M. A.; rehearsal, Mon. & Thurs. 2.)—18-20. Ethel Vane, fair; Brennan & Wright, scored; The Five Americans, fine; Harry Gilbert, good. Geo. B. Snyder & Harry Brickley, went big; 21-23, "The Time, the Place and the Girl." MELTON.

BLOOMINGTON, ILL.

MAJESTIC (Thirion Circuit; A. G. Schade, mgr.)—11-13, Howard Firding & Helen Carlos, novelty roller skaters; Sing-Tong-Lee, Chinese Violinist, clever; The College City Quartet, decided hit; Menlo Moore's Mother Goose Girls, feature; 14-16, J. Warren Keane & Co., hit; Cummings & Thornton, good; Connelly Sisters, comedy hit; De Deo's Circus, fair.

CHATTERTON (C. A. Takacs, mgr.)—14. "Naughty Marietta," good production to small house; 15, "Everybody's Doing It" fair to poor house; 16, "Modern Eve," third appearance here, good advance sale; 19, Easy Money. WAG.

BURLINGTON, IOWA.

GARRICK (Geo. W. Mercer, mgr.)—"The Strike," a local production; Sing-Fong-Lee; Robert & Robert; The Connelly Sisters; Rose Naylor's birds; Carl & Lillian Muller; Dugan & Raymond; Gwynne & Gosette, in their Golden Wedding; Fisher & Green.

GRAND OPERA HOUSE (Ralph Holmes, mgr.)—20, May Robson, A Night Out; 21, Naughty Marietta; 22, The Price; 24, Easy Money; 25, Cecil Lean & Florence Holbrook in The Military Girl; 27, Beverly; 6, Freckles.

Geo. W. Mercer, of this city, has purchased an interest in the Garrick here, and will act as resident manager. The former manager, John Root, has returned to Chicago to look after his interests in that city.

CAMDEN, N. J.

BROADWAY (W. B. McCallum, mgr.)—14-16, "Night in The Park," enjoyed; Plank-lee, entertained; LaFever & St. John, liked; Jack Henley & Co., Fred Sanford, laughs; 18-20, "Shifty," entertaining sketch; Georgia Trio, won favor; Adeline Francis, fair; Billy Smith, liked.

TEMPLE (Fred W. Falkner, mgr.)—Hall Players in "Under Southern Skies," fine business. DANIEL P. McCONNELL.

CANTON, OHIO.

ORPHEUM (O. G. Murray, mgr.; rehearsal, 10; Gus Sun.)—Law Woods, very good; Billy Wallace, fair; Temple & Bennett, pleased; Shaw & La Mar, big; Wormwood's Animals, big hit.

GRAND O. H. (Elmer E. Rutter, mgr.; Reis Circuit.)—18-19, Bernard Daly in "Dion O'Dare, to only fair business, pleased; 20, Alma; 21-22, Edna May Spooner in The Price She Paid; 23, Trail of the Lonesome Pine; 25-7, Nancy Boyer Co. in stock.

AUDITORIUM—18, Canton Symphony Orchestra with Edna Blanche Showalter. Largest audience of season.

H. B. Ritz, manager of the Lake theatre has gone on a three week business trip West, taking in St. Louis, Kansas City and points in Oklahoma.

Local papers give Xmas week as the opening for the Lyceum theatre, booked by the U. B. O.

CLEVELAND, OHIO.

HIPPODROME (J. H. Daniels, mgr.; rehearsal, Mon. 10.)—The Havelocks, jugglers; Van Haven, magician, good comedy; Lloyd & Whitehouse, good; Rosalind Coghlan & Co., "The Obstinate Miss Granger," pleasing; Mullen & Coogan, good line of patter; "A Persian Garden," with Louis A. Simon & Kathryn Osterman, assisted by the clever company, headline; Max Wilson Troupe, aerial acrobats work well; Madame Olga Petrova, booked at the Hippodrome, arrived in town with a very bad cold unabating her to appear Monday.

FRISCILLA (Proctor E. Seas, mgr.; rehearsal, Mon. 10.)—Fuyama, Oriental Comedienne, with Ada Mitchell & John B. Wilson & Co., headline; Fox & Lawrence; Phemie Lockhart; The Archie Onri Troupe; Three Cyclonians; Hamilton Lee; Douglas, Washburn & Co.

STAR (Drew & Campbell, mgrs.; rehearsal, Mon. 10.)—The Gypsy Kings, headliner. EMPIRE (E. A. McArde, mgr.; rehearsal, Mon. 10.)—Ginger Girls, with Ed. Lee Wrothe. OPERA HOUSE (Geo. Gardner, mgr.; K. & E.)—"The Garden of Allah, doing S. R. O. COLONIAL (R. H. McLaughlin, mgr.; Shubert.)—James T. Powers, Two Little Brides. PROSPECT (Geo. Todd, mgr.; Stair.)—Get-Rich-Quick Wallingford.

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DALLAS, TEXAS.

MAJESTIC (O. F. Gould, mgr.; Interstate; rehearsals, Mon. 10).—Mite Moree, pleased; Wolf & Zabelle, very good; The Mus-Art Three, excellent; El Barto, very amusing; Frank Gardner, Lottie Vincent & Co., very good; John & Mae Burke, good; Four Casting Campbells, pleased.

GARDEN (Stinnett & Brown, mgrs.; T. R. C.; rehearsals, Sun. 10).—Frank Romeo, very good; Watts & Lucas, pleased; Cric's Saxophone Quartette, excellent; Omega Trio, good comedy; Al Abbott, riot; Chester's Dogs, excellent.

State Fair Auditorium.—Bader-Lavelle Trio, excellent; Great Dayton, good; Dare Bros., very good; Kelly & Lafferty, good comedy; The Grey Trio, hit of bill; Daniels & Conrad, good; Alfretha Sisters, pleased; Applaud's Animals, excellent. GEO. B. WALKER.

DENVER, COLO.

ORPHEUM (Martin Beck, gen. mgr. agent, direct).—9. Nat. M. Willis, headliner, good; Franklin Ardell & Co., "The Suffragette," scored many laughs; Annie Kent, good; Bowman Bros., hit Berg Brothers, pleased; Three Collegians, fine Williams & Warner, interested.

EMPRESS (Geo. A. Boyer, mgr.; S.-C.).—Wallace's Cockatoos, passed; Ernest Rackett, pleased; Benny & Benny, scored; Dena Cooper & Co., "The Confession," held interest; Arion Quartet, fine; Chas. Wayne & Gertrude Dea Roches & Co., headlined, hit.

PANTAGES (J. J. Cluxton, mgr.).—Zamora Troupe, scored; Burke, Barton & Wilson, fine; Gray & Travis, fair; Keene Trio, hit; Siroas & Becker, excellent.

BROADWAY (Peter McCourt, mgr.).—"A Modern Eve," 11. "The Woman."
TABOR GRAND (Peter McCourt, mgr.).—"The Fortune Hunter"; Next week, "Polly of the Circus."

A new Colonial theatre is to be built on the present site of the small Colonial. It will cost \$100,000 and will seat 1,700 people.

"A Night on a Roof Garden" is heavily billed for week of Nov. 10th at the Empress.

J. H. Fish, of "The Three Collegians," at the Orpheum, was hurt by a runaway Tuesday, but appeared.
HARRISON E. HALLAM.

DES MOINES, IA.

BERCHEL (Elbert & Getchell, mgrs.).—13. "The Spring Maid," capacity; 16. Richard Caple, "The Girl from Montmartre," good business.

ORPHEUM (H. B. Burton, res. mgr.; rehearsals, Sun. 10).—Elsa Ruegger, scored; Lolo, wonderful; DeWitt, Burns & Torrence, closed well; Ashley & Lee, liked; Raymond, Keene & Co., good sketch; Lowe & De Veno, good; The Rexos, clever.

PRINCESS (Elbert & Getchell, mgrs.).—Stock.

MAJESTIC (Elbert & Getchell, mgrs.).—S. & C. vaudeville. Split week.

DETROIT, MICH.

TEMPLE (C. G. Williams, mgr.; U. B. O.; rehearsals, Mon. 10).—Sam Chip & Mary Marble, always refreshing; Mack & Orth, hit; The Four Athletes, great; Bert Melrose, scream; Bros. Bernivoli, good; Nichols Sisters, pleased; The Stanleys, excellent; Six Stylish Steppers, very good.

MILES (C. W. Porter, mgr.; T. B. C.; rehearsals, Mon. 10).—Rutana Song Birds, re-engagement; Moral Opera Co., excellent; Walter Hale, good; Florence Family, good; Eddy Foyer, pleased; Robert Whittier & Co., humorous.

FAMILY (C. H. Preston, mgr.; U. B. O.).—Roland Carter Co., very good; Valentine Fox, Jr., amused; Norlock & Miles, good; The Halkings, very good; Carter-Taylor Co., funny; Murray, Love & Andrea, good; La-France & McNabb, pleased; L'Aiglon's, good.

COLUMBIA (M. W. Schoenherr, mgr.; Sun.).—Mabel Moray Trio, entertaining; Ellaley, Otley & Ellaley, laughs; Lew Walls, big; Hurchfield, Burns & Bartlett, fair; Lonnie Follette, clever; Kathleen Chase & Co., artistic; Silber & North, good; Four Brass Men, good.

NATIONAL (C. R. Hagedorn, mgr.; Doyle).—International Polo Team, novel; Del Costa Trio, hit; Three Bannans, good; Hal & Dot Lamb, good; Swan, Norvin & Swan, good; Pearl Fisher, pleased; Dickenson & Deagon, pleased; Smith Sisters, good.

DETROIT (Harry Parent, mgr.).—David Warfield In the Return of Peter Grimm.

GARRICK (Richard Lawrence, mgr.).—The Prince of Pilsen, with Jess Dandy.

LYCEUM (A. R. Warner, mgr.).—Dave Lewis In He Lied to His Wife.

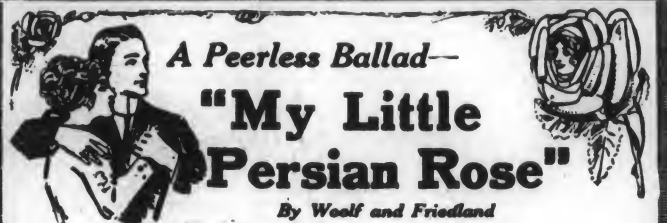
AVENUE (Frank Drew, mgr.).—Century Girls.

GAYETY (William Roche, mgr.).—Girls from the Gay White Way.

FOLEY (H. W. Shutt, mgr.).—Stock Burlesque.

CADILLAC (Sam Marks, mgr.).—Calif & Waldron, Rodriguez Family, Emily Fisher, Fuller & Bonner, Harris & Kent.

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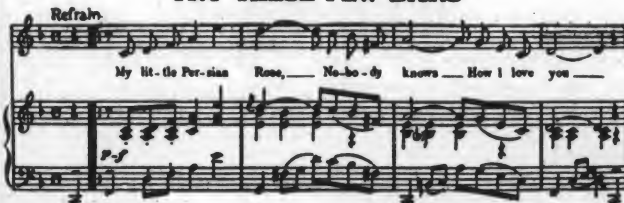
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| "WHEN I WALTZ WITH YOU" | "I'M THE GUY" |
| "WHEN YOU'RE AWAY" | "HOLD UP RAG" |
| "OH YOU SILV'RY BELLS—JINGLE BELLS" | |
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ELMIRA, N. Y.

MOZART (Ferber & Shea, mgrs.).—18-20. Dan Mason & Co., pleasing; Rice & Franklin, good; Richard Hamlin, excellent; Lawson & Namon, well received.

MAJESTIC (M. D. Gibson, mgr.).—18-20. Warren & Conley, clever; Alvin & Kenny, good.

COLONIAL (M. D. Gibson, mgr.).—15. Bought and Paid For, large house pleased.

18. The Angelus, good house; 19. The Fortune Hunter; 20. Billy the Kid; 21. Vogel's Minstrels.

LYCEUM (Lee Norton, mgr.; Rela Circuit).—18-23. Garrick Players In The White Sister, large houses pleased.

FAMILY (G. W. Middleton, mgr.).—18-23. Fuller's Lady Minstrels, pleased.

J. M. BEERS.

NOTICE

The public is hereby notified that the Western Vaudeville Managers Association has severed all business relationships with Harry Ward of Denver, Col., and he is no longer authorized or empowered to book acts or represent the Western Vaudeville Managers Association in any manner whatsoever.

The public is further notified that the territory now handled by the Frint George Agency, located at Denver, Col., will be booked in conjunction with the Western Vaudeville Managers Association time.

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ERIE, PA.

COLONIAL (A. P. Weschler, mgr.; A. V. O'Brien, asst. mgr.; Gus Sun & U. B. O.; rehearsals, Mon. 10).—Deitrich Bros., clever; Blanchard Players, "Poor Relations," good; Spencer & Williams, big; Edwards, Ryan & Tierney, hit; Francis Wood, good; Haviland & Thornton, excellent.

PARK—The Love Route.
MAJESTIC (J. L. Gilson, mgr.).—18. The Trail of the Lonesome Pine; 19. Mutt & Jeff; 20. Bernard Daly In Dion O'Dare; 21-22-23. The Little Tenderfoot.

Messrs. Gus Sun, Jerome and Rowland spent Saturday here attending the opening of the Columbia.
M. H. MIZENER.

FRESNO, CAL.

EMPIRE (Frank L. Hesse, mgr.; Bert Levy).—11. Orpheus Comedy Four, went big; Billy Howard, laugh producer; The Allens, pleased; Zamora Bros., interesting; The Two Dots, musical acrobats. Business better.

BARTON O. H. (Robert G. Burton, mgr.; John Cort).—7. Chapline, In "The Rose of Panama," pleased an excellent house; 23. Julian Ellinge In "The Fascinating Widow"; 24. Valetta Suratt In "The Kiss Waits"; 25. "The Chocolate Soldier"; 16. Grand Opera Co. "The Secret of Suzanne"; 17. "The Old Homestead."

THE STAR (L. Doughty, mgr.; Ind.).—11-13. L. B. Ford's Royal Hawaiian Serenaders, to good business. Underlined: Loyal Order of Moose Benefit.

TEAL'S (Frank Wolf, mgr.).—Elite Musical Comedy Co. In burlesque indef. Poor show, fair business.
J. F. M.

HAMILTON, O.

SMITH'S (Tom A. Smith, mgr.).—Streeter-Bryan Players, dramatic stock, indefinite; 17. "The Confession," to satisfactory returns.

B. F. McClelland, Dayton, Ohio, has taken over the Princess and renamed the house. Amus U.
QUAD.

HARRISBURG, PA.

ORPHEUM (Wilmer & Vincent, mgrs.; U. B. O.; rehearsals, Mon. 10).—Bandy & Fields, applause; Dan Raphael, entertained; Van & Schenck, encored; Billy "Gwede" Hall & Co., went well; Muller & Stanley, laughs; Gus Edwards' 1913 Song Revue, repeated former successes. Standing room only.

COLONIAL (Wilmer & Vincent, mgrs.; Norman Jefferies).—Wellington, entertained; Taneau & Claxton, laughs; Ed. Lindsey & Co., pleased; Pictures, excellent. Capacity.

MAJESTIC (N. C. Myrick, local rep.; Rela Circuit).—13. Pace Makers, good house; 16. Freckles, good house; 20. Auto Girls; 21. C. M. Schwab's Bethlehem Steel Co. Band; 22 (return engagement). Louisiana Lou; 23. Neil O'Brien's Minstrels.
J. P. J.

JACKSONVILLE, FLA.

ORPHEUM (Charles A. Leach, Jr., mgr.).—Four Lewis, in "Billy's Santa Claus," strong; The Saamans, excellent; Jarvis & Harrison; Pollard, Paddock & Paddock, very acceptable bill. Good business.
JNO. S. ERNEST.

KANSAS CITY, MO.

ORPHEUM (Martin Lehman, mgr.).—Ralph Henry, went well; Ashley & Lee, hit; Toot Paka, fascinating; Howards Novelties, fair; Cheng-Hua, real merit; Sydney Shields & Co., comical; E. Fredk. Hawley Co., original; Fordon & Kinley, took well.

EMPIRE (Bronson, mgr.).—The Incubator Girls, Arion Quartet, Ernest A. Rackett, Dena Cooper & Co., Berry & Berry, Educated Cockatoos.

CENTURY (Jos. Donegan, mgr.).—"The Cherry Blossoms," excellent specialties.

GAYETY (Bert McPhail, mgr.).—Ben Welch's Co., an excellent show throughout.

SHUBERT (Earl Stewart, mgr.).—Gilbert & Sullivan Festival Co.

WILLIS WOOD (O. D. Woodward, mgr.).—"The Rose Maid."
PHIL McMAHON.

LINCOLN, NEB.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct; rehearsals, Mon. 6).—Rock & Fulton, solid hit; Edmond Hayes & Company, fine; James H. Cullen, pleased; Berfish, exceptionally good; Dixon & Fields, ordinary; Heger, fair.

OLIVER (F. C. Zehrung, mgr.).—Hawes M. P., presented his best set of reels to date to full houses, 15-16.
LEE LOGAN.

LOUISVILLE, KY.

B. F. KEITH'S (J. L. Weed, mgr.).—Geo. Hubant & Co., very good; Willard Simms & Co., good; Crouch & Welch, good; Carl Dornant, good; Archi Onri & Co., pleased; Four Londons, pleased; Barto & Clark, good; Elizabeth Otto, pleased.

MACAULEY'S (John McCauley, mgr.; K. & E.).—21-23. Richard Carle & Hattie Williams; 25-27. Wm. H. Crane; 28-30. Maude Adams.

MASONIC (J. J. Garrity, mgr.; Shuberts).—Bunny Pulls the Strings; Next week, The Bird of Paradise.

WALNUT (Shaw, mgr.; S. & D.).—"A Fool There Was"; 24. The Traveling Salesman.

GAYETY (Chas. F. Taylor).—"Social Maids," good show, crowded house.

BUCKINGHAM (Horace McCrocklin).—Miners Americana. J. M. OPPENHEIMER.

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MACON, GA.

GRAND (Jake Wells, mgr.; U. B. O.).—11. Aerial Burlesque, great; DeWitt, Mott & Maxfield, hit; Sam Hood, strong; Woodford Educated Animals, fine; Locke & Linder, very clever; Goforth & Doyle, fair; Three Bohemians, hit; Zeno-Jordan-Zeno, scored.

PALACE (J. B. Melton, mgr.).—Baby Mine, good.

MAJESTIC (J. B. Melton, mgr.).—Musical Maids, good. ANDREW ON.

MINNEAPOLIS, MINN.

ORPHEUM (Martin Beck, mgr. dir.; direct; rehearsal, Sun. 10.30).—John Higgins, fair; Mildred Grover, well received; Mrs. Gene Hughes & Co., laughing hit; Cesare Neal, scored; W. C. Fields, hit; Elsa Ruegger, artistic success; Those French Girls, good.

UNIQUE (Jack Elliott, mgr.; S. & C.; rehearsal, Sun. 11).—Nick's Roller Skating Girls, Moore & Elliott, Grant Gardner, Pierce & Mazze, The Four Jards.

MILES HIPPODROME (Wm. Gallagher, mgr.; Walter Keefe; rehearsal, Mon. 11).—The Star Bout, May Duryca & Co., Sisters McConnell, Kilian & Moore, Velde Trio.

NEW GRAND (W. V. M. A.).—Rehearsal, Monday, 11).—American Newboy's Trio, Doolittle & Steele, Jos. Bernard & Co., Martini & Fabrin.

METROPOLITAN (L. N. Scott, mgr.; K. & E.).—"Pomander Walk."

SHUBERT (Eug. Bainbridge, mgr.; Shubert).—"The Blue Bird."

BIJOU (Theodore Hayes, mgr.).—Stock.

"The Little Tenderfoot."

GAYETY (Wm. Koenig, mgr.).—Miss New York Jr.

MONTREAL, CAN.

FRANCAIS (J. O. Hooley's, Loew).—Willard & Willard, The Browns, Helen Primrose, Col. Fred, Wallace & Gills.

GAYETY (J. F. Arnold, mgr.).—Robles Knickerbocker Burlesques.

ROYAL (O. McBrien, mgr.).—Nic Murphy's Grass Widows.

ORPHEUM (G. F. Driscoll, mgr.; U. B. O.).—Revolving Collins, Two Joneys, Windfield Blake & Amber Maude, Marshall Montgomery, Lillian Shau, Graham Moffatts Players.

The Courtiers, Chuck Reiser & Henrietta Gores.

PRINCESS (H. C. Judge; Shuberts).—The Aton Opera Co.

HIS MAJESTIES (H. Q. Brooks, mgr.; K. & E.).—The Montreal Opera Co.

SHANNON.

MUNCIE, IND.

STAR (Ray Andrews, mgr.; Gus Sun; rehearsal, Mon. 10.30).—Gus Sun's Indoor Circus, Carl & Rhell, singers and dancers.

pleased; St. Jenks, Yankee comedian, scored; Rosar's Trained Cats, fair; Dave Vaufield, the juggling bond, clever; Eddie Sawyer & Miss DeLira, trapeze, clever; Harry Clark & Animals, pleased; Cyelling McNutt, big.

"GEO. PIPER."

NEWARK, N. J.

PROCTOR'S (R. C. Stewart, mgr.; U. B. O.; rehearsal, Mon. 9).—Dainty La Crandall, expert on wire; Wheeler Earl & Vera Curtis, classy; Emmet Campbell & Aubrey Yates,

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POPULAR PRICES

good sketch players; Herman Limberg,
scream; Hal Stephens, scored; Windsor Mc-
Gay, hit; The Chadwick Trio, funny; Tachows
Cats, well trained.

LYRIC (Proctors).—Claire De Ranucci &
Co., in "Only a Woman," hit; Healy &
Adams, comedists; Gladstone & Talmage, s &
d good; Gregoire & Elmina, jugglers, o-k;

Ivory Walton, monologist; "My Lady Lou,"
well done.

WASHINGTON (O. R. Neu, mgr.; Fox).—
Murray Livingston & Co., in "The Man from
Italy," very good; Hazel Richmond & Co.,
in the "Aero-Nots," big hit; Brown & Jones,
comedians; Martin & Clare, classy dancers;

Jerge & Hamilton, musical comedy; Kelso
& Leighton, good pianologists; Ruth Becker,
pleased.

ODEON (Charles Burtis, mgr.; U. B. O.).—
J. Rosamond Johnson with Edgar Connor
& Bamboo Girls in nice musical skit; Pons &
Pons, clever athletes; Moore & Moore, song
and dance; Gordon & Norton, comedians;

Zink & Dogs, well trained; Grace Anderson,
charming songstress.

ARCADE (L. O. Mumford, mgr.; direct).—
Killculler & Co., in "Pay As You Enter," hit;
The Military Park Four, nice singers; Evelyn
Nesbitt, charming; Will Jones, monologist;

Raymond Sisters, good dancers; Dockstader
& Thompson, funny minstrels; Mr. & Mrs.
Carr, clever playletists.

SHUBERT (Lee Ottelengul, mgr.).—"Every-
woman," house sold for entire week.

NEWARK (George Robbins, mgr.).—Hen-
rietta Crossman in "The Real Thing," draw-
ing well.

ROSS (Mr. Ross, mgr.).—Royal Italian
Grand Opera Co., in "Somnambula," doing
nicely.

ORPHEUM (M. S. Schlesinger, mgr.).—
Why Smith Left Home," to steady business.

JACOBS (George Jacobs, mgr.).—"No
Mother to Guide Her," to good houses.

GAYETY (Leon Evans, mgr.).—"Midnight
Maidens," one of the best seen here to big
crowds.

MINERS (Frank Abbott, mgr.).—"Girls
From Joyland," fine; good business.

JOE O'BRYAN.

NEW HAVEN, CONN.

POLIS (S. Z. Poll, prop.; Ollie Edwards
res. mgr.; U. B. O.; rehearsal, Mon. 10).

Seventh anniversary week, exceptional bill
headed by Lucky's "The Trained Nurses,"

with Clark & Bergman, splendid; Five Mar-
tells, cyclists, fine; Avon Comedy Four, one
of the best; Morton & Glass, good; Alexander
& Scott, very funny; Bush Bros., acrobats,
opened.

E. J. TODD.

This week marks the seventh anniversary
of Polis. The house is brightly decorated

for the occasion and record-breaking crowds
have been in attendance. A souvenir booklet
summarizing Mr. Polis' past and future in-
terventions has been compiled.

NEW LONDON, CONN.

LYCEUM (Walter T. Murphy, mgr.).—18-20.
Dunn & Wilson, duo, fair; Jack Lyale mon.,
fair 4 Musical Meekers, good. Capacity
every show.

ORPHEUM (Wm. M. Sistare, mgr.).—18-20.
Riva-Larsen Troupe, very good. Business
good. S. M. F.

OMAHA, NEB.

ORPHEUM (Wm. P. Hynde, mgr.; rehearsal,
Sun. 10).—10. Bradshaw Bros., good;
Van Bros., hit; "Squaring Accounts," pleased;

Eddy Howard, pleased; Toots Paka, head-
line, hit; Carl McCullough, hit; Howard's Nov-
elty, good.

HIPPODROME (E. L. Johnson, mgr.; T.
B. C. rehearsal, Sun. 10).—10. Musical Gool-
mans, pleased; Bella Hally, entertained;

Stepp, Allman & King, hit; Johnny Fink,
fair; Four Casters, excellent.

GAYETY (E. L. Johnson, mgr.).—Billy W.
Watson and Girls from Happiland, good show,
doing capacity twice daily.

KRUG (Chas. Franke, mgr.).—Cherry
Blossoms, opened Sunday, 10, to big house.
KOPALD.

PATERSON, N. J.

MAJESTIC (W. H. Walsh, mgr.; U. B. O.;
rehearsal, Mon. & Thurs. 11).—18-20. Vida &
Hawley, funny; Lambert & Van, good; Dave

Kindler, fine; Victor's Musical Melange, great;
21-23. Brian & Nelson, Pickett & Brown,
Sam Holsworth, Victor's Musical Melange.

Capacity houses.

ORPHEUM (Chas. F. Edwards, mgr.).—
18-20. "The Darlings of Paris," good; 21-23.
"Yankee Doodle Girls."

LYCEUM (E. J. Wilbur, mgr.).—"The Call
of the Heart."

EMPIRE (Floyd Lauman, mgr.).—18-20.
"Dave Marion and His Dreamland Co."; 21-
23. "The Merry-Go-Rounders."

OPERA HOUSE (Zabrick & Reid, mgrs.).
—Stock. DAVID W. LEWIS.

PERTH AMBOY, N. J.

PROCTOR'S (J. Bullwinkel, mgr.; U. B. O.).
—11-16. The Eternal Vows, Dunn & Hughes,
good; Nellie Hurt, very good; Miller & Lisle,
scream; Sprague & McNece, good. Capacity
all week.

BIJOU (Edw. A. Kovacs, lessee and mgr.).
—The Kovacs new stock company, 11-16.
"Wife in Name Only." M. A. BRAM.

PITTSBURGH, PA.

GRAND (Harry Davis, mgr.; U. B. O.).—
Blanche Walsh & Co., very good; Morgan
Bailey & Morgan, good Mysterious Edna,
clever Marie Fenton, hit; Brown, Harris &
Brown, amusing; Ralph Smalley, excellent;

Kennedy, Nobody & Platt, very funny; Gil-
lette's Dogs, amusing.

HARRIS—Edward's Animals, good; Graham
& Randall, very good; Mr. & Mrs. Thornton
Friel, enjoyable; Three O'Neil Sisters, clever;

Hallen & Hayes, deserving; Rose & Mont-

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DEC. 15, DOMINION, OTTAWA.

DEC. 22, TEMPLE, HAMILTON.

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rose, dainty skit; Fred Primrose, creditable; Heaff & Hamilton, good acrobatic act; Maise Rowlands, clever entertainer.

ALVIN—All for the Ladies.

NIXON—John Drew.

LYCEUM—Alias Jimmy Valentine.

The New Kenyon Opera House (Vaudeville) will not open on Thanksgiving day as published in VARIETY; the chairs were not ready; the opening date is set for Dec. 16.

Mr. Jos. V. Pauli has recently been appointed treasurer for the Lyceum.

John H. McCarron, formerly connected with Keith's, Boston, is in town looking after the construction of the new Liberty theatre which is being built on the site of the old Academy of Music. The firm that is building the Victoria theatre in Pittsburgh is going to build a new house in the east end to be called the Pennsylvania. It will have a seating capacity of 2,500 and will be booked by Gus Sun. This makes five new theatres under construction here. SINCLAIR.

PLAQUEMINE, LA.

ELECTRA (Lionel Delacroix, mgr.; U. B. O.).—11, Harris & Martyn, singing comedians, pleased; The Harveys, took well.

GOLDEN RULE (Rouke & Dolanoff, mgrs.). Wenona Orchestra, indet.

HY. A. EPHRAIM.

PORTLAND, ME.

PORTLAND (I. P. Mosher, mgr.; U. B. O.).—rehearsal, Mon. 10.30.—Rolandow Bros., clever, Madeleine Nash, good; On a Side Street, good; Al Edwards, hit; La Petite Revue, pleasing novelty.

GREELEY'S (J. W. Greeley, mgr.; Quigley; rehearsal, Mon. & Thurs. 10.30).—Geo. N. Brown & Co., big hit; 18-20, Whalen Trio, excellent; Helen Gannon, clever; 21-23, Kelly & Shannon, 3 Musical Rankins.

JEFFERSON (Julius Cahn, mgr.).—31, Sousa's Band; 22-23, The Concert.

B. F. KEITH'S (James E. Moore, mgr.).—18-20, Extended 3 days production of Thais; 21-23, Adventures of Lady Ursula.

SCENIC (Westbrook) (Guy P. Woodman, mgr.; U. B. O.).—rehearsal, Mon. & Thurs. 1).—Irving; 21-23, Russell & Hartman.

J. W. Greeley, manager of Greeley theatre, and Peter McGinnis, of Puritan Bill Postage Co., left Tuesday for a few days gunning trip after big game at Moxie Lake near Bingham. E. C. A.

PROVIDENCE, R. I.

UNION (Chas. Allen, mgr.; Quigley).—The Operator, excellent; Three Buds, good; Lucky & Yost, good; W. E. Browning, pleased.

BULLOCKS (P. L. Burke, mgr.; U. B. O.).—Princess Susanne, very good; Geo. Wickman, fine; Inise & Dunn, good; Van & Rhinehardt, amuse.

SCENIC (F. W. Homan, mgr.).—Homan Musical Stock Co.

WESTMINSTER (G. Collier, mgr.).—The World of Pleasure.

EMPIRE (Max Beaming, mgr.).—Under Southern Skies.

OPERA HOUSE (F. W. Wendelshofer, mgr.; Shubert).—Wood Nymphs and the Barnyard Romeo, with Annette Kellermann, De Angelis, Stella Mayhew, etc.

COLONIAL (C. Burke, mgr.; K. & E.).—Madame X.

KEITH'S (C. Lovenberg, mgr.; U. B. O.).—Chas. Lederer, Texas Tommy Dancers, John C. Bowker, Laura Guerita, Ed Fisher, Co. Hs. Steele & Carr, W. L. Abington & Co., W. S. Dickerson. C. E. HALE.

READING, PA.

ORPHEUM (Wilmer & Vincent, mgrs.; U. B. O.).—rehearsal, Mon. & Thurs. 10.30).—Freston & Junier, nicely; Charlotte Coates & Margurita, pleased; Chas. Howe & Co., good; Max Witt's Girls, big.

HIPPODROME (C. G. Keeney, mgr.; Prudential; rehearsal, Mon. & Thurs. 10.30).—Saona, liked; Musical Seminoles, nicely; Grace Dixon, pleased; Warner & Baront, very well; Pat's Diving Girls, headline, big; Dorothy DeSchelle & Co., very well.

ACADEMY—27, Officer 666; 23, Majestic Grand Opera Co., Elljah.

G. R. H.

WILLARD'S A MARVEL, A VAUDEVILLE PRIZE,
INTO THE AIR WATCH HIM GRADUALLY RISE,
LONGER AND LONGER HE GROWS WHILE YOU LOOK,
LIKE THINGS WE READ OF IN SOME FAIRY BOOK,
ALL WHO BEHOLD HIM IN WONDERMENT GAZE,
RISES ON HIGH, YET NO EFFORT DISPLAYS,
DARESAY HE'LL GROW TILL THE END OF HIS DAYS.

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Martin Keary, a wonderful turn. Kathryn Rogers, a sweet girl with sweet songs. Maud Kelley a wizard of the Harp.

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NOVELTY GYMNASTS
THIS WEEK (Nov. 18), COLONIAL, NEW YORK

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William Bernstein
"SHORT VAMP SHOES"
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George BERRY and LA FORCE—Leah
(Polonious) the "Big Fellow" (Ophelia) the "Little Fellow"

Just closed on the S. & C. time with "Kid Hamlet"

In "LONESOME JUNCTION" 14 Minutes of Rapid Fire "In one"—with a Story

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George Ali

The World's Greatest Animal Actor, Sails November 27, on the steamship Mauritania to fulfill engagements for Christmas Pantomime at the Prince of Wales Theatre, Birmingham, England.

I wish to thank Messrs. Weber and Fields for their kind offer to me to join their All Star Cast at the new Weber and Fields' Music Hall.

RICHMOND, VA.

ACADEMY (Chas. Briggs, mgr.).—20, "Adeline Gence"; 22-23, "The House that Jack Built."

BIJOU (Harry McNiven, mgr.).—"The Frolics of 1912."

COLONIAL (E. P. Lyons, mgr.; U. B. O.).—Blocksom & Burns, Hilton & Bannon, Fenell & Tyson, De Bussé, Eloise Snow & Co.

EMPIRE (Blair Meanley, mgr.; U. B. O.).—Barrett & Bayne, Cunningham & Coveney, Baby Athlete, Barrow & Milo, amb's Manikins.

LUBIN (W. T. Martin, mgr.; Norman Jeffries).—McAroy & Brooks, Frank Elmo & Bob, The Mile. Deiores Company, Annie Belmont.

GERSON W. HELD.

ROCKLAND, ME.

ROCKLAND (Al. V. Rosenberg, mgr.; U. B. O.; rehearsal, Mon. & Thurs. 11).—14-16, Lewis, Harr & Co., excellent; 18-20, Chester Kingston, fine; Bert & Edna Weston, fine; 21-23, Bob Richmond, Sweeney & Rooney.

Manager Rosenberg of the Rockland theatre has returned from a two months' vacation in Vermont, Massachusetts and New York state, his brother I. H. Rosenberg of Rutland, Vt., has been running the front of the house.

Lester D. Mayne, of the United Booking Office, was in the city Tuesday looking over the Maine circuit. A. C. J.

SAN DIEGO, CAL.

EMPRESS (Wm. Tomkins, mgr.; S. C.; rehearsal, Mon. 10).—10, Scott & Wilson, well received; Hylands & Farm, good; John Delmore & Co., applauded; Link & Robinson, pleased; MacRae & Robinson, good; Edward Dorking, interesting; Chas. Wildish & Co., headline.

PANTAGES (Scott Palmer, mgr.; agent, direct; rehearsal, Mon. 10).—Mercedes, sensational; Hansen Ben All Troupe, hit; Great Harrah, adroit; Flo & Ollie Walters, dainty; Lowell & Ester Drew, good; Copeland & Payton, good.

SPRECKLES (Dodge & Hayward, mgrs.).—11-12-13, Chapine in "The Rose of Panama"; 14, "The Secret of Susanne"; coming: Valeska Suratt, "The Kiss Waltz".

L. T. DALEY.

SAVANNAH, GA.

SAVANNAH (William B. SeaKind, mgr.; Klaw & Erlanger).—16, Della Clark in "Introduce Me." to fair business; 18, "46 Minutes from Broadway," with Bert Leigh; 19, Madame Sembrich in concert, advertised; 21, "Excuse Me," 22, "Born Opera Co. in "The Bohemian Girl"; 23, Chas. B. Hanford's Shakespearean Players; "Mim Nobody from Starland," Thanksgiving matinee and night.

LIBERTY (Ralph MacDonald, mgr.; MacDonald & Stout, leasees).—The MacDonald-Stout Players in "The Typhoon," excellent show, with good scenic effects. Attendance fair.

ARCADIA (Jake Schrameck, mgr.).—Icona Glimpse, good.

BIJOU (Corbin Sheldis, mgr.; U. B. O.; rehearsal, Mon. 11).—Packed attendance Monday; bill as follows: Woodford's, Educational Animals, wonderful; The Longworths, exceptionally clever; The Aerial Bartlett's, superb; Uno Bradley, went great; Austin & Tapa, delighted. REX.

SOUTH BEND, IND.

ORPHEUM (A. J. Allardt, mgr.; W. V. M. A.; rehearsal, Mon. & Thurs. 12.30).—18-20, Seven Saxons, good; Al Lawrence, fair; Marimba Band, applause; Whitefield & Ireland, good; 21-24, The Cat & The Fiddle. Anniversary week proved to be a big success, big business.

MAJESTIC (Ed. Smith, mgr.; F. Q. Doyle, rehearsal, Mon. & Thurs. 12.30).—18-20, Walter Stead, hit; Ashton & Earle, fair; 21-24, Lottie Wilson, Alverados Acrobatic Trained Goats, Business good.

AUDITORIUM (S. W. Pickering, mgr.; stock).—17-23, Wright Huntington Stock Co. in Billy, Business good.

OLIVER (S. W. Pickering, mgr.; U. B. O.).—19-20, Moose Minstrel, big sale; 21, Thos. Rose in The Only Son; 22, The Divorce Question.

WM. H. STEIN.

ALF. T. WILTON presents

THE LELANDS PAINT-O-GRAPHIC NOVELTY

The Character Comedy Sketch Today

MAURICE SAMUELS

Presents The Italian Immigrant Playlet
"A DAY AT ELLIS ISLAND"
A LOAD OF SCENERY AND EFFECTS
5 PEOPLE PLAYING FOR U. B. O.

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THE GIRL SOPRANO

A BIG HIT AT PROCTOR'S FIFTH AVENUE THEATRE THIS WEEK (Nov. 18). Changed from 5th to 7th position after Monday matinee

The hit of the show at Proctor's, Newark, last week.

A FEATURE ACT ON UNITED AND ORPHEUM TIME FOR THE PAST YEAR.

OUR MOTTO: "SECOND TO NONE"

Agent, **PAT CASEY**

SPRINGFIELD, MASS.

COURT SQUARE (D. O. Gilmore, mgr.; Ind.).—18-20, "The Quaker Girl," fair show and houses; 21, "The Question," premiere; 22-23, "Little Boy Blue"; 25-28, Everywoman.
POLI'S (Gordon Wright, mgr.; U. B. O.; rehearsal, Mon. 10).—Lynch & Zellar, good; Harvey De Vora Trio, went well; Jack Kennedy & Co., unusual sketch, hit; Ingels & Reading, liked; Lamberti, pleased; Bixley & Lerner, very good; Joe Bogany Troupe, excellent closer.

NELSON (Wm. Fox, lessee; Jos. Carr, mgr.; agent, direct).—18-20, Mahoney Bros., Hall & Francis, Kingsbury & Kunson, Roeder & Johnson, Ruth Belmar, Lucier & Evans.
GILMORE (P. F. Shea, mgr.).—18-20, Gay Masqueraders, excellent company, but shows nothing worth while.

Ted Holt of this city, formerly with Wm. Morris and Wm. Fox, has gone to Bridgeport for Mr. Poll, as assistant to S. J. Breen, manager there.

Hanky-Panky is booked in at the Court Square, Dec. 23-25. Annette Kellermann show Nov. 27. **GEORGE PRESSL.**

ST. PAUL, MINN.

ORPHEUM—"Eternal Waltz," very pleasing; receiving enthusiastic commendation; Lo Lo, good; Harrison Armstrong's Players, please; Ben Lewin, very good; Bradshaws Bros., fair; Pauline Moran, please.
EMPRESS (Gus E. Greening, mgr.).—"The Wow Wows," well received; Leonard & Meredith, please; Marie Stoddard, very good; Gilbert Loser, good; Les Adlers, clever; Pictures.
PRINCESS—Oberlin Girls, Feeney & Whalen, Frank Parrish, Wanzer & Palman, pictures.

SHUBERT—Tully Marshall in "The Talker" was well received by good house; next week, "The Blue Bird."

METROPOLITAN—"Her Husband's Wife"; next week, Eva Lang in "Sauce for the Gones."

GRAND—Matt Kennedy and "Tiger Lilies," a very pleasing attraction. Business fair. **C. J. BENHAM.**

SYRACUSE, N. Y.

GRAND (Charles Plummer, mgr.; Keith's Vaudeville, Charles G. Anderson, mgr.).—Three Josselyn Bros., liked; Sam Harris, please; Mr. & Mrs. Mark Murphy, "The Coal Strike," went well; Downs & Gomes, very good; "More Sinned Against Than Usual," a scream; Madeline Delmar, and others; Thurber & Madison, scored; The Great Tornado, good.

EMPIRE (Martin Wolf, mgr.; Frederic Gage, local mgr.).—23, Grand Opera, liked; 25-27, Blanche Ring; 28-30, The Rose Maid.

WINTING (John L. Kerr, mgr.; Francis L. Martin, local mgr.).—22-23, The New Sign; 27-30, Over Night.

BARTABLE (Stephen Bastable, mgr.).—21-23, The Divorce Question; 25-27, Robinson Crusoe Girls; 28-30, The Confession.

CRESCENT—Ed. Barger, musical; Lewis & Chapin, Whittier, Ince & Co., Dr. Smith's Dilemma, William Cahill.

TERRE HAUTE, IND.

VARIETIES (Jack Hoeftler, mgr.; W. V. M. A.; rehearsal, Mon. & Thurs. 10).—Mars Duo, good; Rother & Anthony, fair; Barry Halvers & Co. pleased; Harry Johnson, good; International Polo Team, hit; "A Winning Miss," pleased. Business good.

GRAND (T. W. Barhydt, Jr., mgr.; K. & E.).—23, East Lynne; 24, Everybody's Doing It; 25, Aborn Opera Co.; 26, Artists Course; 27, County Sheriff; 28, Fields Minstrels; mat. and night; 29-30, pictures. **MCCURLEY.**

TORONTO, ONT.

SHEA'S (J. Shea, mgr.).—In the Barracks, a big novelty; Digby Bell & Co., splendid.

THE BIG SONG HITS 4

NOW BEING SUNG BY AMERICA'S LEADING SINGERS.

Have you got them? Every one a sure winner!

"Be My Little Baby Bumble Bee"



"Buzz Around." "Buzz Around" Most novel song of the year. The sensational song hit of Ziegfeld's Production of "A Winsome Widow." It is a decidedly clever and original song.

"That Old Girl of Mine" A sensational ballad. By the writers of "In the Shade of the Old Apple Tree." A beautiful story of Love's consistency. Set to a wonderful melody.

"My Little Persian Rose"

The tenderest love story imaginable. Music with that delicate grace and superb harmony that you will never stop loving.

"You're My Baby"

A real clever novelty song. By writers of "Oh You Beautiful Doll," "If You Talk In Your Sleep" and many other successes. It has that peculiar ragtime swing that will immediately appeal to you. The headliners in vaudeville are using this song to enthusiastic and appreciative audiences. New York's biggest song hit.

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Jackson & McLaren, fine; Six American Dancers, good; Steines Trio, clever; Nevins & Erwood, good; Merwin, pleased.

MAJESTIC (Peter F. Griffin, mgr.).—Harland & McVeigh, Barney Gallagher, Singers Dogs, The Vannersons.

STRAND (E. Well, mgr.).—Frank Oldfield, Albert Downing.

ROYAL ALEXANDRA (L. Solman, mgr.).—Grace George in Carnival.

PRINCESS (O. B. Sheppard, mgr.).—Officer 666.

GRAND (A. J. Small, mgr.).—The Old Homestead.

STAR (Dan F. Pierce, mgr.).—Follies of the Day. **HARTLEY.**

VIRGINIA, MINN.

LYRIC (Henry Sigel, mgr.; W. V. M. A.; rehearsal, Sun. & Thurs. 12).—10-13, Nan

Halprin Musical Comedy Co., big hit; 14-16, Drexler & Fox, artistic; Lillian Bebout, poor; American Newsboys, good.

ROYAL (R. A. McLean, mgr.; Webster; rehearsal, Mon. & Thurs. 12).—11-13, Albers Polar Bears, good; 14-17, Barnes & Asher, funny; Russell & Radcliff, good. **"RANGE."**

WASHINGTON, D. C.

CHASE'S (H. W. DeWitt, mgr.; U. B. O.; rehearsal, Mon. 10).—David Belasco's Co. in "The Drums of Oude" and Ollie Young and April, headliners; Nugent & York, hit; Du Callon, equilibrist, clever; Stuart Barnes, comedian, applause; Robbie Gordons, encores.

POLI'S (T. Thatcher, mgr.; U. B. O.; rehearsal, Mon. 10).—The Six Kirkamith Sisters, musical, and Maximus, athlete, hits; Richards & Kyle in "At The Club," applause; Paula Reeves, comedienne, encores; Hickman Bros. in "A Detective Detected," scored; Doc O'Neill, comedian, well received; Earnie & Earnie, acrobats, clever.

COSMOS (A. J. Brylawski, mgr.; Jeffries; rehearsal, Mon. 10).—The Bloomquest Players in "Nerve," headliner; The Randall sharpshooters, and Ward & Culhane, dancers, hits; Johnson & Wenworth, songs, well received; Roy & Hick in "The Rube and the Girl"; George Smedley, operatic, encores.

CASINO (A. J. Bachrack, mgr.; Jeffries; rehearsal, Mon. 10).—Le Roy, handcuff novelty, headliner; Bonner & Meek, musical, clever; Clarence Sifers & Brothers, song and dance, hit; Henry & Wood, musical, applause.

NATIONAL (W. Rapley, mgr.; K. & E.).—"The Woman Hater's Club," good business.

BELASCO (L. S. Taylor, mgr.; Shuberts).—18-20, Dark; 21-23, Gaby Deslys in Vera Violetta.

COLUMBIA (F. Berger, mgr.; Ind.).—Charlotte Walker in "The Trail of the Lonesome Pine," Capacity houses.

ACADEMY (John Lyons, mgr.; S. & H.).—"Life's Shop Window," fair houses.

MAJESTIC (John Grieves, mgr.).—The Grieves Musical Comedy Stock Co.

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LYCEUM (A. C. Mayer, mgr.).—"High Life in Juriesque." **ERNIE.**

WESTCHESTER, PA.

GRAND (J. F. Small, mgr.).—Sam H. Bachan & Co., fine; Beltrah & Beltram, good. **J. E. FOREMAN.**

WHEELING, W. VA.

ORPHEUM (J. F. Lee, U. B. O.; rehearsal, Mon. & Thurs. 10).—Wm. F. Powell & Co. in sketch, Books, well liked; Murphy & Francis, very good team; Foster & Meagher, comedians, well received; Karl Green, art studies in oil; Arco Bros., gymnasts, fine stage setting, neatly dressed, work fast and an A 1 team. Capacity. **C. M. H.**

WILKES-BARRE, PA.

GRAND O. H. (D. M. Cauffman, mgr.).—18-19, The Fortune Hunter; 20, Margaret Illington; 21, Louisiana Lou.

POLI'S (M. Saunders, mgr.).—Frank Mayne & Co., good; Karlton & Kilford, entertained; Tom Barry & Co., enjoyed; Bell Boy Trio, Good; Premier Duo, pleased; Roy La Pearl, good; Ten Abduln Arabs, very good.

MAJESTIC (L. Ferrandini, mgr.).—Bruce Richardson & Co., hit; Arnold Lohman, excellent; Lazelle Bros., good; La Vere Trio, pleased; Anderson & Evans, good; Holly Hallis, enjoyed; Martin & Tribo, good.

YOUNGSTOWN, OHIO.

PARK (L. B. Cool, mgr.; Felber & Shea).—Honors & Le Prince, good; A Night in the Park, excellent; Harry Atkinson, clever; Radford & Winchester, hit; Baby Helen, good; Edgar Atchison-Ely & Co. in Billy's Tombstones, fine.

GRAND O. H. (John Elliott, mgr.).—Seven Days. **C. A. LEEDY.**

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Star & Garter Chicago
Big Gaiety Columbia Chicago 2 Standard Cincinnati
Big Review Krug Omaha 2 Century Kansas City
Bohemians Eighth Ave N Y 2 Howard Boston
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Bowers Burlesques 25 27 Gilmore Springfield 28 30 Empire Albany 2 Gayety Brooklyn
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College Girls 25 27 Hyperion New Haven 28 30 Bridgeport 2 Westminster Providence
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Casino Boston
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Daffy Dills 25 27 Columbia Scranton 28 30
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Girls Joyland 25 27 Orpheum Paterson 28
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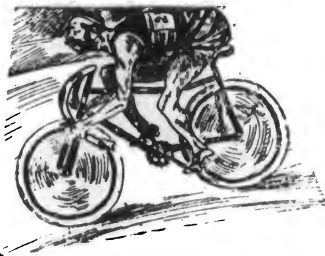
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SAN FRANCISCO CHRONICLE, MONDAY, NOVEMBER 11 1912.

AUDIENCE CHEERS FOR NAT NAZARRO

Comedy Playlet Also Comes In
for a Big Share of
Applause.

By WALDEMAR YOUNG.

IT IS seldom, in these days of high-brow encroachment on the vaudeville preserves, that the Orpheum gives the headline position on its billing matter to an acrobatic act.

Nat Nazarro and company not only offer the best act on the week's bill, but they do also the most startling acrobatic work that has ever been seen at the Orpheum. They do it, too, in masterly manner. In their own line they are quite as aristocratic as was Ethel Barrymore in hers. They lend distinction to a form of entertainment ordinarily just tolerated.

ACT PROVED REAL SENSATION.

At the outset there are three of them, two men and a woman. One of the men—not Nat himself—turns flipflops with a rapidity which is all but incredible. Then comes a mite of a chap who—this time with Nat himself—performs hand-balancing stunts that bring from you a ready gasp. And, finally, a smaller youngster yet, about as big as thirty seconds and the cunningest kid you ever saw outside your own family, completes the ensemble.

Yesterday afternoon the act proved a real sensation—one of those "riots" in vaudeville where the house rises to the occasion with vociferous unanimity. Nat himself had to make a little speech. This he did quite ingeniously, saying: "Do I understand you? You want some more?" Then they gave some more, with comedy introduced. And it was all thrilling and good to see.

Lulu McConnell and Grant Simpson bring with them to the new bill a comedy sketch of purely farcical leanings. It is immeasurably better than the customary comedy playlet. Why, it is actually funny! That it is so is due mostly to the irrepressible personality of Miss McConnell and the clean-cut acting methods and pleasing person of Mr. Simpson.

SHE IS A VILLAGE ROMP.

Miss McConnell alternates in two roles—Dora Day, an impressionable, weepy young thing, and Josie Day, her twin sister, a hosiery drummer. When she is overcome with emotion as Dora she doesn't sob—she bawls; when she finds something to chortle about as Josie Day, the hosiery drummer, she doesn't laugh—she howls. She has a voice like the Point Lobos foghorn and a gift for comedy that shrieks. There is no stopping Miss McConnell. She is the village romp.

George H. Watt, "the electrical problem," absorbs "the juice" in way to indicate that "the chair" for him would be a nice spot for a siesta. What the trick is, if any, and how it is done and how he lives through to the applause at the end—these constitute the problem.

Adel Ferguson and Edna Northlane are dainty slingers and dancers in a "sister act" above the average. They look well, dress well, sing-and-dance well.

Holding over on the bill from last week are "Mein Liebschen," the Hobart playlet. Howard, the ventriloquist; Les Marco Belli, French conjurers, and Mme. Maria Galvany, "the celebrated European prima donna."

NAZARRO TROUPE

TURN IMPRESSIVE

Nat Nazarro's little company of ath-

Acrobatic Act Proves Sensation at Orpheum



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Direction W. S. HENNESSEY, Putnam Building, New York City

FIVE SPINELESS ATHLETES MAKE HIT AT ORPHEUM

Spineless athletes are the latest attraction at the Orpheum. They were on the bill at yesterday's performance and they succeeded in giving the Sunday audience enough of a thrill to make the show more than good. Nat Nazarro, the head of the troupe, juggled his two boys about in the most startling manner, and with little regard for their feeling or comfort. But they do not seem to mind the exercise, and it wins applause. There are five people in the troupe, including a

GREAT ACROBATS AT ORPHEUM.

The audience at the Orpheum last night received the first three acts with passing interest but grew enthusiastic when Nat Nazarro and his company of acrobats appeared in one of the best acts of its kind ever seen in Sacramento. The announcement of the act was received with misgivings, for acrobatic acts have—well there are so many and they are generally so good, but before it had progressed very far there was a general awakening, and by the time the number was finished the audience was clapping and cheering loudly for more.

Acrobatic acts, like many features of vaudeville, have just about arrived at the stage where the slate must be wiped clean. Nat Nazarro wiped the slate clean last night and began all over again. He and his assistants show more new and original acrobatic features in the few minutes in which they appear than the average athlete ever dreamed could exist. He has two boys

Orpheum

G. FARRELL and STOCKTON & POWELL
Safest and Most Magnificent Theatre
in America.
WEEK BEGINNING THIS AFTERNOON
MATINEE EVERY DAY
HIGHEST STANDARD OF VAUDEVILLE

NAT NAZARRO & CO.
THE ACME OF ATHLETIC ARTISTRY

The Electric Problem
GEORGE H. WATT
DISPLAYING HIS POWER OVER
ELECTRICITY

ADELE FERGUSON and
EDNA NORTHLANE
THE LONDON TIVOLI GIRLS

LULU McCONNELL and
GRANT SIMPSON
In Their Latest Success
"THE RIGHT GIRL"
By Herbert Hall Winslow.

Joseph Hart's
"MEIN LIEBSCHEN"
WITH GUS C. WEINBURG
By George V. Hobart

HOWARD
THE SCOTCH ORIGINAL
SUB-VOCALIST

LES MARCO BELLI
FRENCH COMEDY CONJURERS

NEW DAYLIGHT MOTION
PICTURES

Last Week—Immense Success
MME. MARIA GALVANY
The Famous European Prima Donna
ENTIRELY NEW PROGRAMME

ALL THE THRILLS AT THE ORPHEUM

ATHLETES RAISE LAUGHS

There Is Humor in Their Tumbling,
Posing and Feats of
Strength.

TEN CENTS

VARIETY

VOL. XXVIII. No. 13.

NEW YORK, FRIDAY, NOVEMBER 29, 1912.

PRICE TEN CENTS.



CHARLIE AHEARN

AND HIS TROUPE OF CYCLING COMEDIANS

The curtain rose upon a great "motordrome" in Paris, and therein, with much good cause for laughter, two "funmakers" boxed through a duel of comical taps and dodges, while the watching chorus waved the relieving towels to endless rag-time rhythms. Into that, "motordrome," moreover, came the Ahearns, with more multifarious travesties of bicycles and motors and the riding thereof than it was easy to believe were in the imagination of men—bicycles Broddingnagian, like towers on wheels; bicycles Lilliputian, that crept along the ground; spitting "red devils," with their paraded machinery bearing portentous labels, and slithering "gray devils," that somehow a poor old "wheel" managed to pace and beat. It was comic fooling, and unexpected, as each new vehicle with its grotesque rider, turned the corner of the wings, circled the stage and disappeared into them.

BOSTON "TRANSCRIPT."

The Ahearn troupe of bicyclists gave a grotesque and amusing exhibition—just the sort of thing that should be encouraged at the Winter Garden.

Chas. Darnton, "EVENING WORLD."

The arena of the Motordrome brought the big scream of the night. Miss Hoffman cannot be a jealous woman or she would never stand for the hit scored by Charles Ahearn, a marvelously funny trick bicyclist. He turned impossible corners, courted broken bones, and carried it all off with a blithe air as if he was in a go-cart. There was a hospital of disabled vehicles following him around the course—each more grotesque than the last. You roared from the sheer silliness of it all.

ALBANY "ARGUS."

The other real success of the evening came just at the end, and fortunately achieved the result of sending the audience home in a state of good humor. This was the Ahearn bicycle troupe, one of the funniest acts of its kind that the town has ever seen.

Acton Davies, "EVENING SUN."

But the best of the specialties was the grotesque comedy bicycle act of Charles Ahearn and the Ahearn troupe.

BROOKLYN "EAGLE."

The Laughing Big Hit of The Gertrude Hoffman Show
"NEW YORK TO PARIS"

At the Winter Garden, New York

Following Everything

Direction **PAT CASEY**

VARIETY

Vol. XXVIII. No. 13.

NEW YORK CITY, FRIDAY, NOVEMBER 29, 1912.

PRICE 10 CENTS.

METROPOLITAN EXPOSITION NEW YORK'S ANNUAL FAIR

**Company Incorporated to Promote Agriculture and Live
Stock Exhibit With County Fair Attractions in
Greater City. Well Known Fair Men In-
terested. August, 1913, First Date.**

New York City is to have a country fair on an elaborate scale during the month of August, 1913, and continuing yearly thereafter. A charter was granted by the Secretary of State last week to the Greater New York Fair and Exposition Co., which will promote and conduct the enterprise.

A large site close to or within the city limits will hold the several buildings, many of which may be erected by states. Concessions will be let, and special attractions in the form of free exhibitions and amusements will be side attractions.

During the month ten days will be devoted to the Grand Circuit trotting races, while official hunts and running races will also take place on the track and infield.

The officers of the corporation are experienced and well known fair managers. Howard F. Lea is president; Frank P. Spellman, vice-president; A. E. Brown, treasurer, and R. M. Williams, general manager. The offices are in the Heidelberg Building, Broadway and 42d street.

New York has never had anything exactly like what is proposed in the Fair and Exposition. Agriculture, live stock, horticulture, art, mechanics, and woman's work will be among the exhibits. The fair will be established upon a scale that will attract from all over, and especially interest the farming industry of the east.

The New York State Fair at Syracuse is an annual event, held during September, for a week. The New York Exposition will work in harmony with it, as it will with the several other fairs throughout the country.

NEW ACT FOR EVA.

Chicago, Nov. 27.

Eva Tanguay is going east with an en-

tirely new act. She is preparing several new numbers during her Majestic engagement. One is called "That's the Reason I'm Back in Vaudeville," the lyrics explaining her experience with "The Sun Dodgers." Miss Tanguay is at the Majestic this week. Last week she appeared at the Palace.

MAXINE ELLIOTT'S TOUR.

Maxine Elliott, in Europe for the past two years, is coming back shortly to head her own company in a road tour that is now under contemplation.

During Miss Elliott's absence, her affairs here have been looked after by Geo. Appleton, manager of the Maxine Elliott theatre.

No announcement has been made of Miss Elliott's tour, but it is believed Appleton will take personal charge of it.

CHARLIE BIRD ON VACATION.

During February Charles A. Bird, of the Shubert staff, expects to leave for Europe, on a vacation that will consume a couple of months anyway. It will be the second recreation spell Mr. Bird has taken since engaging with the Shuberts about ten years ago.

The report of Mr. Bird going away for a rest probably resulted in the rumor he would leave the firm shortly.

ALBEE LOOKING AROUND.

A report grew toward the ending of last week that a combined musical comedy and vaudeville show might be the policy at the new Palace. The story was started through E. F. Albee, who has something to do with the direction of the theatre, stopping in to see the opening of the Weber and Fields Music Hall, and also looking over the new show at the Winter Garden Saturday afternoon.

BIG BIZ IN SMALL TOWNS.

That there are possibilities of big expensive musical shows going into the one-nighters and chalking up profits on the right side of the ledger may best be illustrated by the enormous "small town" takings by Klaw & Erlanger's "Pink Lady" and the Aborns' production of "The Bohemian Girl" in the south.

In Wilmington, Raleigh, Durham, Greensboro, Salisbury, Greenville, Rocky Mount, Winsted-Salem, Florence and various other North and South Carolina points, it is said the receipts of both shows never fell below the thousand dollar mark. In most cases it exceeded that by several hundreds.

The K. & E. show led the Aborn show from four to eight days (regarded as a dangerous clustering of events in "small towns") on the route sheets and there was keen rivalry between the agents of the two attractions, Charles Marks, with "The Pink Lady," and John E. Coutts, with the Aborn show, in boosting their respective attractions.

In one town (Fayettesville) the "Bohemian Girl" is reported as having played to almost the entire white population of the place.

In Raleigh, "The Pink Lady" turned hundreds away with the Ringling Bros. circus as a counter attraction.

In Winsted-Salem the "Lady" did \$1,400 while the "Girl" trailed in a few days later and gathered \$1,200.

PERCY HASWELL'S HOME.

Toronto, Nov. 27.

Percy Haswell has returned to town from a three months' trip to England. Miss Haswell is arranging for a winter tour through Canada in Shakespearean repertoire, but intends to make Toronto her home in the future.

\$12,000 ADVANCE SALE.

Philadelphia, Nov. 27.

Saturday night there was an advance sale of \$12,000 for the "Whirl of Society" engagement starting Monday. The show came in from Washington, with Gaby Deslys, Al Jolson and Melville Ellis as the principal attractions.

LILLIAN RUSSELL LECTURING.

The ever-ambitious Lillian Russell, despite her recent marriage to Col Moore, owner of the Pittsburgh Leader, will not retire to private life—not yet. Recently she has been occupying herself by writing interviews with famous stage people for her husband's paper, calling upon them whenever they visited the steel centre.

Her next undertaking will be a far more ambitious one and has the approval of her liege lord, who is said to have regarded the interviewing thing as not altogether of sufficient dignity for a woman of the beauteous Lillian's position as a theatrical star of the first magnitude.

Miss Russell is about to embark on a lecture tour, aided and abetted by her husband in the capacity of manager and reinforced by a series of colored motion pictures made by the Kinemacolor people. The subject of the lecture and the accompanying illustrations in films is "Health and Beauty," and the methods employed by America's foremost exponent in the retention of the blessings with which she was endowed by nature.

The film illustrations will show Miss Russell in various calisthenic exercises and deep breathing postures. Dietary formulae will also form an important topic for the discourse.

CONSTANCE COLLIER PERHAPS.

Constance Collier, who is this week replacing Julie Opp in the cast of William Faversham's production of "Julius Caesar," is dickering for a vaudeville engagement, but has not yet secured a vehicle.

FROHMAN REHEARSING MELLER.

Charles Frohman has put into rehearsal a melodrama by Robert M. Baker and John Emerson. The piece has not yet been named.

POOR JOE JACKSON.

The manager of a Keith theatre in the middle west, in sending his report on the show at his house recently, wrote as follows:

"Joe Jackson made the audience laugh, but in my opinion he will never be able to learn to ride a bicycle."

HAYES CABLES MANUSCRIPT TO WARD OFF FOREIGN PIRACY

Advised of Probable Infringement of Character and Sketch, Edmund Hayes Gets to English Copyright Office by Underground Route. New Record for Fast Work

(Special Cable to VARIETY.)

London, Nov. 27.

Edmund Hayes has arranged for a London opening next spring. Hearing of the probability of his character of the piano mover being introduced in a London Revue before Hayes's engagement here, his agents cabled him to immediately send over his manuscript for registration.

Hayes at once cabled the entire script, including stage instructions and "business," totalling 2,218 words. This probably establishes a new record for speedy action in heading off international piracy.

The Cable Company gave Hayes the benefit of a "block rate" and his bill for the wire was \$246. The telegraph company requested his permission to advertise that the message was the longest private cable ever filed with them for transmission.

SHORT RUN LOOKED FOR.

(Special Cable to VARIETY.)

Paris, Nov. 27.

A new work by Paul Verola, entitled "Madame de Chatillon" was presented by Manager Antoine at the classical Odeon Nov. 21. It was poorly received.

The principal roles are played by Desjardins (in the part of Mr. Chatillon), Joubé, Grettillat and Blanche Dufrene.

Only a short run is expected for this new play.

TWO PLAYS WOBBLY.

(Special Cable to VARIETY.)

Paris, Nov. 27.

Following the comparatively successful run of "Enjoueuse," by Maurice Sergine and Xavier Roux, manager Richemond produced at the fashionable little Theatre Femina, Nov. 22, two plays by Louis Gibert, "Valet de Cœur" ("Jack of Hearts") in three acts, and "Casquette Blanche," in one act. Both were indifferently received.

"THE MEDIUM" STRONG.

(Special Cable to VARIETY.)

London, Nov. 27.

"The Medium," a Grande Guignol playlet on the subject of hypnotism, is a very strong sketch, powerfully performed.

PERMIT PICTURES SUNDAY.

(Special Cable to VARIETY.)

London, Nov. 27.

The Theatres and Music Hall committee of the London County Council has decided not to interfere with the conduct of the Cinemas on Sundays. They figure that 200,000 people patronize these places of amusement every Sabbath, and say that such entertainments may fulfill a legitimate and useful purpose.

They also state that it is not proven

that there is any demand for the opening of theatres and music halls on Sundays, adding that the halls can put on the same kind of performance as the cinemas if they wish to.

"ELDEST SON" IN FOR RUN.

(Special Cable to VARIETY.)

London, Nov. 27.

"The Eldest Son," by John Galsworthy, produced at the Kingsway Theatre, resembles "Hindle Wakes," though written before that piece.

It is splendidly acted and should run for a long time.

"DOM" AT HAMBURG.

(Special Cable to VARIETY.)

Berlin, Nov. 27.

"The Dom" as usual will be held at Hamburg next month. It will be generally attended by vaudeville managers and agents in search of novelties.

BARD BURLESQUEING "RAG."

(Special Cable to VARIETY.)

London, Nov. 27.

Wilkie Bard has fallen a victim to the craze for American ragtime singing. With the assistance of a woman, he has devised a laughable burlesque on the ever present wriggle. A second assistant in the person of a man aids in the travesty.

JONES' BROTHER SUICIDES.

(Special Cable to VARIETY.)

London, Nov. 27.

Silvanus D'Auncey, brother to Henry Arthur Jones, committed suicide here yesterday by taking a fatal dose of poison. He was the victim of a temporary mental disorder.

The dead man left a packet of pathetic letters addressed to his relatives and friends.

"WHERE THERE'S WILL" FLIMSY.

(Special Cable to VARIETY.)

London, Nov. 27.

"Where There's a Will," just produced at the Criterion, is a flimsy work, but has occasional bright moments. It is the first offering from the pen of a London lawyer of considerable prominence.

BAN ON KALEM FILM.

(Special Cable to VARIETY.)

London, Nov. 27.

"From Manger to Cross," a religious film, the production of the Kalem studios, has been banned by the Liverpool censor, as dealing too intimately with sacred subjects. An effort will be made to show the subject in London during the Christmas holidays.

"THE PRICE" NOT GOOD.

(Special Cable to VARIETY.)

London, Nov. 27.

"The Price," produced at the Aldwych, with Fanny Ward in the leading role, is well acted, but not a good play. It is expected to fail.

OLYMPIA'S REVUE.

(Special Cable to VARIETY.)

Paris, Nov. 27.

"La Revue de l'Annee" (The Revue of the Year), by Rip and Bousquet, music arranged by Paul Letombe, was produced by Jacques Charles at the Olympia, Nov. 21 and went over nicely, as was anticipated in advance. It is a real Parisian revue, with local talent only.

Among the French principals are Dorville, Maurel, Boucot, Max Berger, Saidreu, Mauville, Pre Pils, Faivre, Regine Flory, Merindol, Esmee, Reine Le Blanc and Jackson's Girls.

Boucot's dancing is good; Regina Flora is a clever dancer also. She was in the Marigny revue last summer. Esze's semi-nude, unsensational; Frank Mauris, good.

Following this revue will be a new French operetta, music written by Cuvillier, which will pass before the production of the French version of "The Arcadians."

D'ARMOND-CARTER IN PARIS.

(Special Cable to VARIETY.)

Paris, Nov. 27.

Isabelle D'Armond and Frank Carter open at the Alhambra here, Dec. 1.

IN PARISIAN CABARET.

(Special Cable to VARIETY.)

Paris, Nov. 27.

Clemons and Dean are opening a big Cabaret engagement at the Cafe Paris, in December.

ED. LAVINE GOING TO S. A.

(Special Cable to VARIETY.)

Paris, Nov. 27.

General Ed. Lavine sails for Johannesburg, Dec. 13.

"BRASS TEN," BEST YET.

(Special Cable to VARIETY.)

London, Nov. 27.

The Big Brass Ten, opening at the Victoria Palace Monday, is the best musical combination yet seen here.

It comprises nine men and Daisy Squelch, a marvellous girl cornettist.

The Six Musical Spillers, opening at the Alhambra Monday, went fairly well.

"EVERYWOMAN" COMING OFF.

(Special Cable to VARIETY.)

London, Nov. 27.

"Everywoman" will be withdrawn here Dec. 4.

SPECTACULAR PLAY GETS OVER.

(Special Cable to VARIETY.)

Paris, Nov. 27.

A new spectacular play by Gorsse and Danlay, and entitled "Le roi de l'Or," was mounted by Manager Fontanes at the Chatalet, Nov. 23. It went well. This kind of show always has a fair run at this popular house.

Moricey (who was recently seen in the American "barber shop" sketch at the Olympia) holds the leading role, while Germaine Reuver plays a comic lady. The scene, representing a regatta at Joinville, on the river near Paris, is nicely set, and will be of attraction.

The other principal parts are taken by Hamilton, Valer, and Henri Jullien, Mlle. J. J. J.

SIR EDWARD MOSS DIES.

(Special Cable to VARIETY.)

London, Nov. 27.

Sir Edward Moss died Monday in Edinburgh, after a lingering illness.

Sir Edward was the first man connected with vaudeville who attained the honor of knighthood, given him in recognition of his founding a number of temperance hotels in Great Britain.

He started the first big chain of vaudeville houses, later joining with Oswald Stoll, making the biggest circuit in the world. Moss and Stoll dissolved a couple of years ago.

The Moss Circuit at present comprises the London Hippodrome, Empire, Finsbury Park; Empire, New Cross; Broadway, New Cross; Empire, Stratford; Alexandria, Stoke-Newington; Empire, Cardiff; Empire, Swansea; Empire, Newport; Philharmonic, Cardiff; Andrews, Cardiff; Empire, Nottingham; Empire, Glasgow; Coliseum, Glasgow; Grand, Glasgow; Grand, Birmingham; Empire, Birmingham; Palace, Bordesley; Empire, Liverpool; Empire, Leeds; Olympia, Liverpool; Palace, Hull; Empire, Sheffield; Empire, Bradford; Empire, Newcastle; Empire, Edinburgh.

Sir Edward will probably be succeeded by Frank Moss. He died a very rich man, having investments in many concerns. His first vaudeville house was the Gaiety, Edinburgh, which he opened Dec., 1877. For a long time he ran a big fair in Edinburgh, with an average yearly profit of \$35,000.

BEAUTIFULLY ACTED PLAY.

(Special Cable to VARIETY.)

Paris, Nov. 27.

A new piece by Henry Bataille, entitled "Les Flambeaux," was presented by managers Hertz and Coquelin at the Porte Saint-Martin theatre, yesterday, and went nicely. It beautifully acted.

The principal interpreters of this problem are Suzanne Desprez, Yvonne de Bray, Simone Frevailles, Felix Huguenet (who played so well in "La Rouge" at this house for the past month), Jean Coquelin, the clever son of his father, and Charles LeBargy (former husband of Mme. Simone), whose appearance at a Parisian house after finally leaving the Comedie Francaise, was awaited with much interest.

The Comedie Francaise management is expected to serve a writ upon Le Bary at any moment, to stop him from playing elsewhere in Paris, as he was a Societaire—or permanent member of that famous French troupe—and resigned without authority of the Administration.

The Comedie Francaise is a state theatre, and the permanent performers (appointed after a certain "apprenticeship" or a few years' trial) who share in the profits, with a guarantee, are almost state servants.

HANLON BROS. SCORE.

(Special Cable to VARIETY.)

London, Nov. 27.

Hanlon Bros. opened at the Palladium Monday and scored a big hit.

Harschfield, cartoonist, at the Hippodrome, registered a moderate success.

MUSICAL COMEDY—VAUDEVILLE SHOWS EXTENDED NEXT SEASON

The Shuberts Reported Contemplating Enlargement of Operations in This Style of Performance. Re-union of Old Favorites in New Production at Winter Garden Early in New Year, Perhaps.

The policy of intermingling vaudeville and music comedy so adroitly the variety portion nearly escapes detection will be extended next season by the Shuberts, it is said. To accomplish that end, acts are now being played under contract for future engagements, most of the agreements calling for their services for next season. Several turns say they have been approached by Jos. Shea & Jules Delmar, the Shuberts vaudeville booking representatives, to accept a Shubert "play or pay" agreement. Many of the acts now with the musical comedy-vaudeville productions are having their terms of service extended.

The combined entertainment has been very successful for the Shubert firm. Each of the three Shubert shows offering this style of amusement is drawing big business. The Gertrude Hoffmann Revue which opened at the Winter Garden last week is the only one of the quartet that did not first appear in New York. The Hoffmann show came in from Boston.

The other musical comedy-vaudeville productions are "The Social Whirl," with Gaby Deslys and Al Jolson, now on the road, and "The Passing Show of 1912" at the Shubert, Boston.

It is rumored the Shuberts may put on a new production at the Winter Garden about February, placing in it all the favorites of that playhouse. It is also said that "The Passing Show" will be held as a fixed title for the Garden's summer production, with "1913" attached for next summer's piece.

With "Vaudeville Road Shows" (as these productions really are) drawing profitable patronage at the \$2 scale in the city and country, next season may witness a flood of similar companies. William Morris is doing the same thing in a show with the Annette Kellermann All-Star Company, with Stella Mayhew also featured as the star of "The Barnyard Romeo."

NEW OPENING POINT.

Chicago, Nov. 27.

Karl Hoblitzell, president of the Interstate Amusement Co., has returned to Chicago after a trip through his southern territory.

Mr. Hoblitzell has announced that hereafter all acts booked over the Interstate will open at either Hot Springs or Little Rock.

This move is made because of the new arrangements with the United Booking Offices, which made it necessary for the Interstate to call off its connections with all southern houses east of "The Duma" line.

"MADAME ?" HOLDS OVER.

"Madame ?" holds over at the Fifth Avenue next week. Who the soprano with the mask on is has not been announced. Nordica, Sembrich and others are mentioned. Among the others is

Sophie Trautman, the Metropolitan singer.

One report had it the mysterious vocalist is Adelaide Norwood, who has appeared in vaudeville before. Withholding the name of the feature attraction over the opening day inclined many to the Norwood report.

BOBBY GAYLOR RUMOR.

Chicago, Nov. 27.

There is a rumor current Bobby Gaylor is to be license commissioner under Governor-Elect Dunne.

William H. Cruden, the present incumbent, will resign shortly.

HERZ GOING WEST.

Ralph Herz will commence a tour of the Orpheum Circuit, playing vaudeville. He opens at the Orpheum, Winnipeg, Dec. 2.

CANCELED FOR "SUNDAY."

This week's bill at Hammerstein's has not Daisy Harcourt upon it, although she was duly engaged. The United Booking Offices objected as Miss Harcourt had appeared at the Winter Garden the Sunday night before.

Curtmell and Harris, who refused to continue the week at the Orpheum, Brooklyn, through having been assigned the "No. 2" position, lost eight weeks of work by the United. The team had two offers made them for production before their trunks left the theatre.

BASEBALL ACTS GOING WEST.

Jake Sternad has returned to Chicago, after arranging for some of the eastern baseball acts to play Chicago dates. Among those signed are Rube Marquard and Blossom Seeley, and Hughie Jennings.

OLD AND NEW ACTS.

The former act of Conrad and Whidden has parted. Jay Whidden will try as a "single" turn. Con Conrad is at the piano with Bessie Clifford. The new partnership was arranged hurriedly for Miss Clifford's opening at the Victoria this week.

KELLY CLEARS MAHONEY.

Chicago, Nov. 27.

Walter C. Kelly and Tom Mahoney met here last week and came to an amicable settlement of their little difficulties. It appears Mr. Kelly had accused Mr. Mahoney of using some of his material, but looking Mahoney's act over he found that he had been mistaken.

Mr. Mahoney is playing "The President of the Hod Carriers," and Kelly is offering his "The Virginia Judge" which was a riot last week at the Majestic. Mahoney played the Ashland theatre.

LAUDER AT CASINO.

It is fairly safe to assume that the opening engagement of Harry Lauder on his forthcoming American tour will start at the Casino, New York, Dec. 23.

The Shuberts announced this week the termination of "The Merry Countess" run at the Casino Dec. 21. William Morris has been in negotiation for the house to hold his Scotch star. Following Lauder it is probable Sam Bernard in "All for the Ladies" will open there.

AFTER "C. O. D." SCENE.

Two Broadway managers are taking steps towards landing the bedroom scene of Frederic Chapin's play, "C. O. D." for vaudeville presentation.

Although the piece is in the storehouse, John Cort, who has the producing rights, plans to send it on tour around the first of the year.

"GAINSBOROUGH GIRL" AGAIN.

A reproduction for vaudeville will be made of "The Gainsborough Girl," put out some seasons ago by Jesse L. Lasky.

Joe Pincus of the Casey Agency will handle the revised act.

DODGE-MILLER BALL ACT.

Johnny Dodge, the Philadelphia National League third baseman, and Lefty Miller, the former St. Louis Cardinal, chaperoned by Marie Clark, are in New York to show their new vaudeville act, "Going to the World's Series."

SCHENCK HELPING WISEMAN.

Jos. M. Schenck, the Loew circuit booking director, has interested himself on behalf of Fred Wiseman, an animal trainer who is under criminal charges in Queens county, and has been instrumental in aiding him to clear his name.

Wiseman claims his present difficulty is the outcome of family quarrels. The consequences would have been serious for the animal man had not Mr. Schenck interceded.

M. P. CO. TAKES ANOTHER.

Philadelphia, Nov. 27.

The Moving Picture Co. of America has purchased the old Harry Davis house at 1205 Market street, thereby gaining a stronger foothold on the local picture control.

MONEY IN NO OPPOSISH.

Fall River, Mass., Nov. 27.

Without opposition here, the Julius Cahn Academy of Music, playing pop vaudeville, booked by the Sullivan, Considine-Loew office, has increased its weekly receipts \$700 to \$800, since the abolishment of the pop policy at the Savoy last April. The Academy seldom does less than \$2,500 gross on the week now.

Mr. Cahn has Fall River "sewed up" in a theatrical way.

WELLS' HOUSES NEAR FINISHED.

The Lyric, Richmond, and Lyric, Birmingham, new houses being built by Jake Wells, are expected to be ready for occupancy around Jan. 1. Wells plans to open with "two-a-day" vaudeville in both places.

SOLD OUT FOR BERNHARDT.

Chicago, Nov. 27.

Tuesday morning the entire main floor had been sold out at the Majestic for next week, when Sarah Bernhardt will arrive for a stay of two weeks. The main floor seats are selling at a dollar, with the boxes for one-fifty. This is but twenty-five cents above the regular price.

With the addition this week of McMahon, Diamond and Clements, the Bernhardt show, which will tour the Orpheum Circuit is now complete and ready to open at the Majestic, Chicago. Acts playing with the organization headed by the Divine Sarah, will be free of all traveling expenses, the management even paying for haulage from depot to theatre. The turns will travel in a special car.

KEEFE LEASES HOUSE.

Chicago, Nov. 27.

Walter F. Keefe, of the Theatre Booking Corporation, has leased from John P. Reiss the Sheboygan theatre, Sheboygan, Wis., and will play traveling companies there the first half of each week and vaudeville the last half.

"TANAGRA LOVE" DANCE ACT.

Chicago, Nov. 27.

G. Marie, manager for "Gaby?", and Simone De Beryl will produce a new vaudeville act to be ready in three weeks, in which he will feature Mme. Throuanova in a new ballet, entitled "Tanagra Love."

It will be a drama and dance in three scenes with special scenery and lighting effects. The new act was copyrighted Nov. 8.

GOV. SULZER MARCH.

A new Governor Sulzer march, entitled "Onward," founded on a suggestion by George W. Lederer, and composed by Gustave Kerker, lyrics by Robert M. Baker, has just been published.

OPENING IN JANUARY.

Portland, Ore., Nov. 27.

The new Sullivan-Considine theatre in this city will open early in January, from the present outlook.

HAIL INDIAN AS CARUSO.

The New York Times Sunday printed a cable from Berlin that Carlisle Kawbawgam, an American Indian, was hailed over there as a coming operatic star, and that in Vienna the press had labeled him "The Red Caruso."

Kawbawgam is a graduate of Carlisle College. He was booked for the Wintergarten, Berlin, by Leo Maase, of the Marinelli agency. Mr. Maase "discovered" him in Shanley's Cabaret.

"CIRCUS WEEK" AT DE KALB.

An all-circus week will be inaugurated at the DeKalb theatre, Brooklyn, by I. Fluegelman next Monday. Everything will have a circusy tinge. There will be a parade across stage of a band, clowns, animals, etc., followed by a special show with no lowering of curtain between turns.

Each act will be placarded by a clown instead of by the regular card boy. Former Barnum & Bailey clowns have been engaged.

BIG BARGAIN PROGRAMS PROBABLE NEXT POLICY

Experiments with "12-Acts" Shows Better Than "Name" Headliners. May be Tried at All of Keith's New York Theatres. Colonial Holds Season's Box Office Record With Long Bill.

The B. F. Keith New York theatres may emulate William Morris and William Hammerstein in the "big bargain show." It is said Edward Darlitz, the booker for the former Percy G. Williams' theatres, is deliberating over installing long bills at each of the local first-class houses now belonging to Keith.

The Colonial theatre, which gave a "12-act" program a couple of weeks ago, is said to have taken the record in box office receipts for the season, with the bill, doing over \$10,000 on the week. The experiment was also tried at the Bronx last week, with large returns. A month or so ago an "Anniversary Bill" at the Bushwick, Brooklyn, with twelve or fourteen acts, packed the house twice a day.

The long program may be placed in effect at all of the Keith houses shortly, with the bill balanced to take up the limit of salary, without any one "headline" getting the major portion of the expense. The Keith people appear to believe that the days of "sensations" in vaudeville have passed, and that the vaudeville public now prefers a lot of good vaudeville to any new "name."

Present bookings, according to report, will hold back the plan for a little while, though it may be attempted once more at the Colonial Dec. 9.

William Morris first introduced the "17-act" show at the American, New York. After the Loew Circuit took over the American, Hammerstein's extended its playing program. The latter house has kept up the "bargain bill" since.

CARRIE DENTON REMARRIES.

San Francisco, Nov. 27.

Carrie Denton, divorced a year ago from Sid Grauman, was secretly married Nov. 23, at the court house at Santa Rosa, by a local preacher, to William C. MacNevin, a local real estate operator, also divorced.

DOING BUSINESS IN BOSTON.

Boston, Nov. 27.

When Henry Miller reaches the Pacific Coast this season he will revive his former success, "The Great Divide," and alternate it with "The Rainbow."

Miller is now at the Tremont, playing to around \$9,000 weekly.

V. M. P. A. MEETING.

Nothing much happened at the meeting of the Vaudeville Managers' Protective Association, in the Putnam Building last Friday. A full meeting was not had, through a few absences. It was also noticed that a little chilliness existed between certain managers present, as contrasted with their extreme friendliness toward each other at previous meetings, the last of which was held a long time ago.

The question of the extra stage hand for vaudeville acts came up. A communication was ordered forwarded to the

International Alliance Theatrical Stage Employees for a committee to meet a committee of managers to talk the matter over. Maurice Goodman was elected treasurer to succeed Percy G. Williams. Then the meeting adjourned. Mr. Goodman is also secretary of the Association.

The letter to the I. A. T. S. E. said that at its meeting, following a discussion of the "extra man" ruling, it had appointed a committee of seven to represent it at a conference to "discuss the merits and reasonableness" of the Alliance's demands with the I. A. T. S. E. officials.

The Association left it to the Alliance chief to arrange the time and place for the conference. Owing to President C. C. Shay's absence from the city at the time the communication was received, no definite arrangement was made.

President Shay returned Monday from Rochester where he attended the American Federation of Labor sessions. He expects to reply on the conference matter within a few days.

TWELVE-ACT BENEFIT.

A program of twelve acts, under the direction of Irving Cooper, was given Sunday night at Martin's, where Mrs. Marcus Loew and Mrs. Judge Hoffman were the hosts to 500 guests assembled to promote the Progress Charity League.

The show Mr. Cooper gathered was made up of Fairman, Furman and Fairman, Nat Carr, Grace De Mar, Pietro, Tilford, Barney Bernard and Lee Harrison, Harry Tighe and Edith Clifford, Klein Bros. and Schall, Herbert Brooks, Schooler and Dickinson, Niblo's Birds, Kenny and Hollis.

EASTERN "SHUT" MANAGER.

Albany, Nov. 27.

Emil Deiches, who owns several theatres here, has enlarged the seating capacity of the Majestic, and is now able to accommodate 1,200.

Deiches is the "You're Shut" manager of the east. His Majestic, running six acts, is right next door to Proctor's, and is considered "opposition."

ELTINGE CAN'T HOLD 'EM.

"I shall probably have to stretch the walls of the Eltinge theatre," said A. H. Woods Wednesday. "Each week of 'Within the Law' since its opening in New York has shown increased receipts without our being able to account for the ability of the attaches to seat and stand the people. In eight performances last week we played to \$12,056.

"Then there is poor Julian himself relegated to the far west—his first trip there in a professional capacity. His stay of a fortnight in Frisco showed a net profit of \$7,800. Following that he played a week of one-night stands into Los Angeles to over \$12,000."

PROCTOR HAS HICKS.

When Seymour Hicks and his wife, Ellaline Terris, reach New York in February, they will appear for F. F. Proctor, at the Fifth Avenue theatre. The date is said to be Feb. 24, and the weekly salary \$2,500. In the company will be eighteen people.

Hicks has enjoyed a vogue in England, on the legitimate and music hall stage. It is some years since he was over here, and has never played vaudeville on this side.

ORPHEUM'S "SPLIT WEEK."

San Francisco, Nov. 27.

The Orpheum circuit has arranged to play acts at the Clunie, Sacramento, commencing the last of December, splitting with the Yosemite, Stockton, now a combination theatre.

PRODUCER TRIES CARBOLIC.

San Francisco, Nov. 27.

Thomas Whiteside, vaudeville producer, and manager of the "Pennant Winners," playing the Rose Vaudeville theatre, Santa Rosa, attempted suicide by taking carbolic acid Nov. 24 in a room in a local hotel, following a beating by four show girls. His life was saved by a local physician.

Whiteside was jailed but subsequently released. The trouble is alleged to be his refusal to pay the salaries of the company which is understood to have been disbanded and returned here.

BIGELOW LEFT \$5,000.

An appraisal of the estate of the late Charles A. Bigelow shows assets over all indebtedness of a little over \$5,000, which is left to his widow.

DAVE ROBINSON HOME

Dave Robinson is at his home, 131 West 110th street, having returned there from the sanitarium. Visitors can see Mr. Robinson any time before sundown.

Following his illness of last summer, Dave went west, but returned some weeks ago. He is recovering slowly from his nervous attack. It's pretty lonesome up in Harlem, and a few callers to let him know what is doing around will probably help along. The bunch along Broadway have not known that Mr. Robinson was home again.

SEEK, BURNED BABE'S FAMILY.

Los Angeles, Nov. 27.

While Baby Harrington lies dangerously ill in the Children's Hospital from burns received in the fire at St. George's hotel last week, the managers of that institution are trying to get into communication with the father.

The mother, Charlotte Harrington, was a member of Weber & Fields' "Fun In a Delicatessen Shop." She lost her life in the hotel fire. It was learned Mrs. Harrington and her husband had long been estranged, and no trace of the father has been found.

FALLS FROM MOVING TRAIN.

New Orleans, Nov. 27.

While en route from New Orleans to Gulfport, William Howard, a vaudevillian of Denver, fell from the moving train, breaking his back.

He is in a serious condition at the Gulfport hospital.

CONSOLIDATED REVISED.

A new system or rearrangement of bookings is in effect at the Consolidated Booking Offices in the Fitzgerald Building.

The Shedy Circuit has confined its labors to two rooms, booking its New England time separately from the other affiliations in the office. The I. Fleugelman-Cunningham and the Moss & Brill houses in New York are also being booked under separate arrangement. The latter are occupying three rooms.

Heretofore one contract was used but two are now in vogue, although Shedy and Fleugelman claim to be working in harmony. No one is representing the Miles Circuit at present, although Miles is due this week to fix up the New York end.

Until a dissolution of the Consolidated is made the present officials will continue to remain in office.

CHING AT THE CORNER.

The place of appearance for Ching Ling Foo, the Chinese magician, is hanging fire. It may be at Hammerstein's or at the Winter Garden.

The Chinaman should open at Hammerstein's Dec. 2 or 9, according to the postponed date of the contract. The Shuberts are negotiating with George Mosser, Ching's manager, who is asking the Winter Garden people \$2,500 weekly on a contract for 25 weeks, to take to the Shubert time.

William Hammerstein, with his single theatre, is willing to release Ching from his agreement for a similar term with him, as Mr. Hammerstein is not certain he could hold the illusionist for that period at the Victoria.

It is said B. F. Keith holds an option upon the services of Ching Ling Foo upon his return to America. This option was taken when the Chinaman played for Keith some years ago.

It is probable the Shuberts will again decide that the time required by Ching, 25 weeks, is too long. He will likely open at Hammerstein's, Dec. 9.

CIGARETTES GET CHAPMAN.

Philadelphia, Nov. 27.

When the "Six Blonde Typewriters" act reported at the Great Northern the last half of last week, Percy Chapman, who plays the principal role, was missing. When he failed to appear during the day, the police sent out a "flyer."

Late in the night Chapman was found sitting in Broad Street Station in a bewildered state. He was taken to City Hall, but was turned over to the care of his wife who is in the act. It is said too much cigarette smoking caused the collapse. The act will rest for awhile.

NEW EMPRESS DEC. 29.

San Francisco, Nov. 27.

The new Empress, Sacramento, is expected to open Dec. 29, resident manager Alex. Kaiser, at present manager of the Clunie.

THE RALPH POST FUND.

Subscriptions to date received by VARIETY for the Ralph Post Fund are:

Laura Benson	\$5
Chas. Kenny	5
Joe Roberts	5
Geo. Hussey	5

DATE FOR INVESTIGATION OF WHITE RATS NOT SETTLED

**Up to Executive Committee of the A. F. of L. Convention
Passes the Rats Affair to It. Will Probably Call
Hearing in New York Within Short Time.**

The date for the investigation of the White Rats Actors' Union by the Executive Committee of the Federation of Labor has not been set. The Committee may rest for a week or so, following the arduous labor of the national convention at Rochester. It will then have its attention brought to the investigation resolution by the insurgent Rats. A time will likely be set for the hearing, expected to take place in New York City.

The resolution calling for the investigation was passed on the floor of the convention Nov. 22. The representatives of the Rats' union present had hoped the matter would not reach that point, although it is said the course was practically decided upon at the committee meeting reported in VARIETY last week. The resolution is reported to have been drawn by Chairman Mitchell. It provides for a thorough investigation, although the issue is whether the Rats has violated the articles of amalgamation entered into by it with the former Actors' Union.

The rebellant and expelled Rats who forced the affair before the Convention claim that the resolution stating "for the welfare" joined with the word "thorough" means the investigation will be complete, going into whether the operation of the Rats in its entirety is for the welfare of the union and for labor. The Rats maintain to the contrary, saying it was fully understood before the committee the investigation will relate only to violation of the amalgamation articles as the Executive Committee would have no power to investigate the internal affairs of a union guarantee autonomy by its charter.

The "insurgents," as the expelled and rebellious Rats are termed, are elated with what they declare is a decisive victory for them, and stand in the final action of the convention. They say that plenty of proof will be forthcoming of the alleged violations.

Will J. Cooke, business representative for the White Rats, made the following statement this week:

"VARIETY published last week a supposed account of the proceedings of the Adjustment Committee of the American Federation of Labor, held Friday, Nov. 15, in connection with matters affecting the W. R. A. U. Whoever furnished a statement of those proceedings did so in a way as to make it appear that I was inconsistent; first protesting against an investigation and then welcoming it.

"Such is not the case. The facts are that I, on behalf of my organization, protested against any investigation of the W. R. A. U. as an organization. All of the resolutions introduced called for the appointment of an impartial committee of three by the convention to investigate into the internal affairs of our organization.

"I called the attention of Mr. Mit-

chell, the chairman of the Adjustment Committee, to the fact that this was in direct violation of the constitution of the American Federation of Labor. Mr. Mitchell upheld my contention, stating that that was decided at a meeting of the Executive Council held at Atlantic City, Aug. 31, but added that at a meeting of the Executive Council held Oct. 19 they had received charges claiming alleged violation of the amalgamation agreement entered into between the White Rats of America and the Actors' International Protective Union, and, inasmuch as the American Federation of Labor had been a party to this amalgamation, Mr. Mitchell made the point that they reserved the right to investigate any alleged violation of this agreement.

"The logic of this argument appealed to me, and in behalf of the W. R. A. U., I agreed that the Executive Council had the right to investigate the charges of alleged violation of said agreement, but drew to his attention that the opposing party should not give out for publication that the A. F. of L. was about to investigate the W. R. A. U., as such was not the case.

"Until the Executive Council furnishes the W. R. A. U. with a copy of the charges we are not in a position to state intelligently our answer. We do know, however, that according to the laws of the American Federation of Labor no cognizance will be taken of testimony offered by expelled members of an international organization or honorary members of a suspended branch or local organization owing its allegiance to an international organization, as the Executive Council conducts its hearings according to the constitution of the A. F. of L., and the law of the A. F. of L. is very specific on this subject."

The final report of the committee to the convention (which also included the various motions and resolutions of central bodies at New York and Chicago) was as follows:

"Your committee understands that the American Federation of Labor has no authority to investigate or to interfere with the administration of the internal affairs of an affiliated international union, unless it be alleged that the rights and interests of another affiliated union are being encroached upon. No such claim is made in this case; however, it is alleged in the various resolutions now under consideration that the White Rats Actors' Union has failed to keep inviolate the terms of an agreement entered into at the time this organization was formed through the amalgamation of the White Rats of America and the Actors' International Union, to which the American Federation of Labor was a party. Because of this your committee recommends that the whole subject

"ASSAULT" CASE POSTPONED.

Rochester, Nov. 27.

The charge of assault brought against Harry Deveaux by Louis Gold, the outcome of the factional contest waged during the A. F. of L. convention here, did not come to an issue in the police court. It was put over to a later hearing upon the parties to the affair depositing \$10 each to insure their appearance.

Deveaux declares the swearing out of a warrant on the assault charge was a trick to prevent his appearance on the convention floor to argue for an investigation of the White Rats Actors' Union.

ARLINGTON-BECKMAN SHOW.

Eddie Arlington and Fred Beckman have announced to their friends that they propose to take out a 12-car "wild west" next season.

The two circus men had California Frank's show out last summer. Before that they were financially interested in Frank Robbins Circus.

California Frank may not go out in 1913, and the Arlington-Beckman firm may take over its rolling stock.



LONG AND SHORT

The national convention of the American Federation of Labor at Rochester, for two weeks, had the long and short of it in Major James D. Doyle and C. L. Shamp, pictured above.

matter be referred to the Executive Council of the American Federation of Labor with instructions to investigate the charge that the terms of amalgamation have been violated, and if they find that the terms of amalgamation have been violated, they take such action as may be necessary to secure compliance with the terms of the agreement under which the charter of the White Rats Actors' Union was issued.

"On motion the report of the committee was adopted."

Monday night the Hebrew Local gave a banquet in New York to the "insurgent" delegation attending the Rochester convention.

Early this week the White Rats sent out many notifications carrying the information to delinquent members that unless prompt payment of dues is made, they will be dropped from the roles.

YOUTHFUL THEATRE PATRONS.

Boston, Nov. 27.

A canvass made among the pupils in the local schools by the teachers disclosed the fact that some of the pupils had a list of 47 houses that they patronized and that some of the school children spent from 50 cents to a dollar a week.

This may be the secret of Boston theatrical success.

\$5,000 FOR SPILLED SOUP.

"The Girl from Milwaukee," whose name even Bill Lykens claims he doesn't know, although booking the act threatens a \$5,000 suit against the Lehigh Valley Railroad. The mysterious singer traveled to her home town last week from New York. The Black Diamond Express bumped into a freight train en route, just as the Girl sat down to luncheon in the diner. She received a plate of hot soup in the face, and was scalded. She instructed her lawyers to sue the road for \$5,000.

JUDGE JOHN CONSIDINE.

San Francisco, Nov. 27.

John W. Considine is expected here to-day. He has been appointed judge of the local horse show, opening Dec. 6.

SOME GUY!

Next week at Hammerstein's the program will hold two new features to New York vaudeville. One is a singer, billed by Willie Hammerstein as "The Guy That Put the 'Tone' in Baritone." The other is the Three Travilla Bros. and Seal, from the West. The salt water fish mimics the men in their actions, and has been termed for the billboards "The Diving Seal With the Human Brain."

Another appearance at Hammerstein's, for Dec. 9, will be Lillian Lorraine.

McGRAW GOES TO FUNERAL.

Tuesday night John J. McGraw, manager of the New York Giants, left for Indianapolis to attend the funeral of John T. Brush, who died in that city Monday. The deceased was the owner of the New York National League franchise.

Henry E. Dixey replaced Mr. McGraw at the Orpheum, Brooklyn, where the ball playing manager had started the week as the feature attraction.

SAILINGS.

The following have departed from New York bound for the other side, with sailings arranged by the Paul Tausig Steamship Ticket Agency, 104 East 14th street:

Nov. 16, Claude Bostock (Caronia); W. E. Gillen, Gorden and Elgin (Cymric); Nov. 19, The Sandwinas (Pres. Lincoln); Nov. 21, Georgetown Fils (La France); Claude Roode (Baltic); Nov. 23, Ernest D'Auban, Herbert Mather (came over to assist in staging "The Whip") (Philadelphia); Nov. 26, Bonita and Lew Hearn (Amerika); Nov. 27, Mr. and Mrs. Geo. Ali, Three Rascais (Mauretania); Nov. 30, Hanlon and Hanlon (Geo. Washington).

New York bound, also booked by Tausig agency: Nov. 23, Mme. Bernhardt and Co.

WILL KEITH "PROTECT" KEITH AS HE HAS PROTECTED OTHERS?

Smaller Managers in the U. B. O. Waiting to Learn If Albee-Murdock Believe In What They Preach. May Depend Upon Whose Ox is Gored. Listening for Possible "Blacklist" Action.

The declaration of "opposition" against the Fox Circuit by the United Booking Offices is still hanging fire. No one is more interested in the expected action of the big booking agency than the small time circuits associated with the B. F. Keith interests. They are wondering whether the Albee-Murdock establishment will take the same casual attitude toward the Academy of Music, now it is in vaudeville in opposition to the Union Square, as Albee and Murdock have continuously evinced toward the Wilmer & Vincent and Poli circuits when they appealed for protection against the steadily growing opposition in their own towns.

"While it has not yet been definitely announced that the Academy will be declared opposition, there is a rumor in circulation that it will be," said one small timer allied with the U. B. O. this week. "It makes all the difference in the world whose ox is gored. From time to time the little fellows in the U. B. O. alliance have asked for protection against opposition in their own towns. In each case the reply has been in effect: 'It isn't worth while. Such opposition as you have is merely the usual competition that is to be expected in any business. You can fight it by delivering better goods than your competitors.'

"Now the Union Square is to have some of this same competition. The small time managers in the U. B. O. are anxious to know whether Albee and Murdock will fight it by the same method of 'delivering better goods than the opposition.' If they do, it is a pretty fair guess that acts will be invited to still further cut their salaries when playing the 14th Street Keith house (Union Square)."

The pop vaudeville managers of the U. B. O. have still another sore spot and an added grouch against the Albee-Murdock management. They point out it is due entirely to the short-sightedness of the present bossing regime that "small time" in New York and elsewhere has gained a hold which threatens to bring about the undoing of the big booking institution. The smaller managers of the U. B. O. have from time out of memory begged Albee for "small time" franchises in the metropolis. They pointed out others would inevitably enter the field and argued that it would be better for the United's own allies to have the houses and the United the bookings, than to have outsiders break in and carry their bookings elsewhere.

The managers' intercession in this direction were choked off curtly with the statement, "Mr. Williams demands protection for his \$1 vaudeville. You must stay out of New York."

The Academy has been giving Sunday vaudeville concerts and using many "United acts" in them. The Fox booking people picked out their own shows,

selecting United acts when they were wanted, but every U. B. O. act picked for a Sunday at the Academy (since the Union Square recommenced its "big time" bill) had to receive the United's O. K. before it could close the contract. It was noticed that last Sunday the Academy had the best show it has shown in some months.

This fact was submitted to an agent doing business with the United. "It looks as though Albee were handing Fox a little salve just before he starts in with opposition to the Union Square," said he.

For the opening of his new Audubon theatre at Broadway and 165th street Wednesday evening, William Fox advertised in the daily papers. It is the first time Mr. Fox has made use of the dailies for his popular priced vaudeville houses. Included in the advertisement were the Academy of Music and Star, the latter opening with a stock company next Monday. The Academy started pop vaudeville last Monday, splitting the week with the new uptown house.

Matinees at the Audubon are ten cents, with evening prices 10-15-25. The 10-15-25 scale prevails on 14th Street at all times.

The Fox Circuit reached an agreement this week with the "Tokio" cigarette concern. Coupons distributed by the tobacco people in the packages of cigarettes will be accepted at the several Fox theatres.

Tickets were placed on sale at the Audubon Friday of last week. Saturday callers at the box office were notified the house was sold out for the opening night.

It was said in the theatrical district that Fox had experienced great difficulty in securing feature acts for the Audubon opening bill (to play one show only). Several acts with time booked on the United were approached, but showed a disinclination to risk playing for Fox without receiving permission from the U. B. O.

HARRIS' SANDOW TROUPE.

Ben Harris admits he has signed Eugene Sandow for a tour of America, beginning in January, but cannot understand how the "news" was made public.

There will be several European sensational novelty features to make up a big traveling company headed by the famous strong man originally brought to America by Florenz Ziegfeld, Jr.

MAYNARD O. H. BURNED.

Maynard, Mass., Nov. 27.

A fire yesterday, caused by an overheated furnace, destroyed the local opera house, and resulted in a loss of \$20,000.

All the scenery and stage equipment of the theatre was destroyed.

U. B. O. DOES IT.

Another vaudeville theatre booked by the United Booking Offices has fallen by the wayside. It isn't taking the pop vaudeville houses very long to close, after opening with U. B. O. bookings this season.

The Grand, Long Branch, is the latest. The U. B. O. posted notices a couple of weeks ago to the effect it was nursing the Grand, and to watch out what was booked in any other house there.

The Grand lasted a couple of weeks with the U. B. O. Some theatres that played "United vaudeville" have not even that record to boast of. A number of acts booked by the United to open at the Grand Monday were suddenly informed of the closing.

The United holds out bright promises to the manager of a pop house, but it has failed to deliver throughout this season. One week the Family Department lost nine houses. Hardly a day has passed since, but some small time manager in the United either changed the policy or sought bookings elsewhere.

Acts do not care to book through the Family Department excepting at the top price, knowing as they do that all U. B. O. managers have access to the records of salary paid by the Family Department. This deters many acts from booking with the U. B. O. at all, through fear that at some future date a "big time" manager will quote to them the salary accepted on the "small time."

CONDENSED FOR VAUDEVILLE.

"Ben Toy," a musical show playing the smaller towns in Pennsylvania, closed last week. It will be condensed for a vaudeville act.



LAWRENCE JOHNSTON.

Lawrence Johnston, known as Idaho Ex-Judge ventriloquist, will appear at the Columbia theatre Nov. 30, for the purpose of appearing in his latest subvocal projection accepted by the Broadway critics.

"COPY ACT" CANCELLED.

On complaint of Dennis O'Brien, acting in behalf of Bert Levy, Allen Wightman has been cancelled by Jos. Schenck for all the Loew time. The lawyer brought the matter of an alleged infringement upon the Levy patents to the attention of the Loew booking authority, and the latter, after examining into the merits of the complaint, called off all contracts.

Wightman retained counsel and threatened to bring an action for damages against Levy for being instrumental in having his time cancelled. His attorney and O'Brien came together in consultation. When the artist's lawyer explained to the complaining attorney, the latter immediately decided his client did not have a case.

Eric Stone, who, Mr. Levy declares, has been doing an unauthorized adaptation of his act in England, arrived in this country last week, but returned to the other side immediately. Mr. Levy said:

"Stone thought I was at the Wintergarten, Berlin, and sought to take advantage of my supposed absence from the United States. When he learned on his arrival in New York that I was appearing at Hammerstein's he did not even bring his apparatus ashore."

Mr. Levy has cancelled his agreement with Fritz Houston under which the latter was permitted to use the Levy patents for cartoon work on the stage and has engaged Alfred Farrell. The latter starts on the U. B. O. small time. Later he will play the Stoll tour in England.

JACK WILSON TRIO QUIT.

Salt Lake, Nov. 27.

The Jack Wilson Trio refused to fill their local vaudeville engagement at the Orpheum this week because Willard Mack and Marion Rambleau (Mrs. Mack) were featured above them in the billing.

The Orpheum management played up Mack and Miss Rambleau through their long stay as stock leads at the Colonial here under John Cort's management.

Cort released Mack on a charge of violating his contract. The latter framed up a vaudeville act with his wife. Both Mack and Miss Rambleau have a big following here.

RILEY UNDISCOURAGED.

Tom Riley declines to be discouraged. He has begun work on the preparation of several sketches for vaudeville, one of them being a half-hour playlet by J. M. Barrie.

ROBINSON-SPELLMAN CIRCUS.

Cleveland, Nov. 27.

The John Robinson 10 Big Shows and Frank P. Spellman's Winter Circus will be at the Armory next week. The combined circus is carrying about twenty acts.

Frank P. Spellman and "Young Johnny" Robinson agreed on the merger last week in Chicago. The circus will travel during the winter as an indoor exhibition.

VARIETY

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BERLIN
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E. A. LEVY

ADVERTISEMENTS.

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Harry Von Tilzer is going away for a vacation. He has the choice between Europe, Bermuda and Atlantic City.

Stith and Garnier, booked by Norman Jefferies, start an S.-C. tour at Cincinnati Dec. 29.

John T. Kelly is "breaking in" a new act in "one" up the state this week.

Jerome Rosenberg rises to remark he is not married as the report had it last week.

Ed. F. Rush postcards to his friends in New York that he is en route from Monte Carlo to Cairo.

Julia Sinclair has joined Charles Waldron's "Trocadero Burlesquers" (Eastern Wheel).

Miss Lange, soprano with the western company of "The Rose Maid," left the company Saturday night.

Frederick Bond, Jr., has left the road company of "The Fortune Hunter."

Pearl Proctor, formerly a "single," is in a new double act with Skelley (Skelley and Morgan).

The Opera House, Kingston, N. Y., is planning a change of policy, expecting to play straight pop vaudeville for the remainder of the season.

The new Broadway theatre, Bayonne, N. J., Ed Schiller, manager, opened Thanksgiving Eve with "Louisiana Lou" and its original cast.

Jo Paige Smith returned this week from a shooting trip in South Carolina, where he accompanied A. M. Bruggemann.

Jessie Hayward is preparing a new sketch for vaudeville to replace her old vehicle, "Holding Out." The new offering is built along comedy lines.

"WILLIE'S ON THE JOB AGAIN"

By THOMAS J. GRAY.

1.
Doc Steiner rushed to get a shave, Arthur Klein was seen to smile, And they say that Walter Rosenberg stopped "bulling" for a while, The Old Lobby soon was crowded and the house was all sold out, When the news that Broadway wished for, was so quickly noised about, The battle had been fought and won, For Oscar made up with his son, and,

Chorus.

Willie's on the job again, and Hammerstein's looks great, All of Huber's old time freaks are going to celebrate, To show that he was still there, and that the news was real, He rushed to the U. B. O. and booked "The Diving Seal," The "lobby guys" are happy, they have a place to stay, Willie's on the job again, there's joy along Broadway.

2.

Fred Ward's business picked right up, for he got his office back, Sam Kenny felt so business-like, that he nearly booked an act, Jack Rose, Sam Scheppe, and "the gun-men" have sent in their open time, Frank Jones is smiling to himself, for his contract was all signed, Some show girls now will soon prepare, To shoot some rich old millionaire, for,

Chorus.

Willie's on the job again, you can't tell who he'll book, The old Cherry Sisters will soon risk The Corner hook, Loney Haskell, had "Done" the dog, bark out a "howdy-do," Mike Simon's making chop suey as props for Ching Ling Foo, Belasco, Frohman, Shubert, too, all can draw a mob, They'll all run for Sweeney now, for Willie's on the job.

Earl Carroll, the composer, may arrange to write music for one of Elbert Hubbard's stories. He is now awaiting word from the latter.

Sieg. Lachmann, of the Olivetti Troubadours, was married Nov. 2 to Edith Manning Mathewson at the home of the bride in Milwaukee.

William Courtenay, with "Ready Money," has been engaged for the leading role in George Bronson-Howard's "An Enemy of the People."

Constance Skinner, former dramatic critic of the Chicago American, is in New York and may locate here permanently.

William Hawtrey is again to take to the road after the holidays in a new play under the direction of A. G. Delamater.

Oliver Wendell Dodge is the new dramatic critic of the New York Press, replacing Glenmore Davis, who resigned a fortnight ago.

Pearl Evans, in the Blanche Ring show will enter vaudeville next season under the management of her husband, Sam Shannon.

Lily Branscombe, after twelve months as leading woman with the eastern company of the Essanay picture company, has resigned.

"A Man's Game," managed by Arthur Ainston, in which Estha Williams has been starring on the road, closes at Oklahoma City Nov. 30.

Lawrence Crane returned to New York this week. He opens Dec. 1 at the Empress, Cincinnati, for Sullivan-Considine.

Billy Jerome became the father of his second daughter Sunday night. Mrs. Jerome was Maude Nugent before her marriage.

Bernard Thornton, who achieved overnight fame for a few days at the Winter Garden by taking the Harry Fox role in "The Passing Show," intends attempting vaudeville with Josephine Brown.

"The White Squaw," which Zach Harris organized for a road tour, opened Nov. 27 at Newport News. Among the principals are Sidney Powell and Claudia Collona.

Joe Shoebridge, of the Marinelli agency, who came over to familiarize himself with American theatrical conditions, expects to return to the other side Dec. 17 on the Mauretania.

Morris Gest, slightly injured by contact with the engine in "The Whip" on the afternoon of its first performance (Friday) was in condition to attend to business Monday.

Gussie Burman will return to her dearly beloved typewriter in the Louis Wesley office next Monday. The young men of the vaudeville agencies are correspondingly gleeful.

Harry Clinton Sawyer has severed his connections with Philip Fisher and expects to leave today for the south, where he may try his hand at vaudeville.

Jim Sheedy attended Sunday night the annual ball of the German Athletic Association at Amsterdam Hall in 44th street. The next day he lost membership in the A. O. H., having been caught drinking Rhine wine.

Louis Leon Hall, after an eight weeks' engagement with the Academy of Music (Jersey City) stock as leading man, left the company Saturday night to enter vaudeville with a dramatic sketch.

(Miss) Cecil I. Dorian, dramatic editor of the New York Tribune, has severed her connection, and has been succeeded by R. Dague. The latter will not conflict with the regular critic.

Harry Stone, Robert Lett and Florence Martin have been placed with the reorganized Fritz Scheff company, which resumed its road tour Thanksgiving Day in "The Love Wager." Matt Grau did the placing.

Annie Russell and her company commenced the third week of their stay at the 39th Street theatre Monday, with "Much Ado About Nothing."

Flavia Arcaro has rearranged her singing offering, eliminating the "kid" number, and substituting a novelty number in which she appears in white tights.

Charles E. Evans has a new sketch to replace "Up to You, William." The new one is called "A Forgotten Combination." Helen Philipps is in Evans' support.

George Ade Davis, former manager of the Studebaker theatre, Chicago, has written a comprehensive book on "Forestry" which has been added to the curriculum of the students of Purdue University, LaFayette, Ind.

What with Fred Snodgrass being sued for \$75,000 for breach of promise and Rube Marquard defending himself against a \$50,000 alienation suit, outsiders must figure that there is a lot of money in ball playing.

Billy Gane, now managing the Witch, Salem, Mass., and who shares in the dividends, is financially interested in the Salem company which is building a theatre in Portland, Me. Gane will divide his time between the two places.

"Ransomed," the latest of John Cort's productions, had its premiere Monday night in Providence, where it is staying all week. It will go into the Walnut, Philadelphia, for two weeks, and from Quakertown will very likely be brought into New York.

The benefit for Hughie Dougherty, the veteran minstrel, to be held at the Forrest theatre, Philadelphia, Dec. 12, received its start in New York this week, when Charles O. Brown and Joe Schenck put their bids in for the first pasteboards, ahead of the Quakers.

G. Palmer, manager of the Piroscuffs, desires to correct the impression that Olive Palmer, whose marriage was recently announced, is a member of the Piroscuffs. She has not been associated with that act for several years, says the manager.

Much that has been written of William Faversham's production of "Julius Caesar" in the matter of scenic investiture is well deserved. It now develops that the production is the one used by Beerholm-Tree in London. It was brought into the United States via Toronto.

Marie Empress sailed for England last week, very much discouraged with her recent attempt to establish herself as a vaudeville star. For many weeks she rehearsed an act, but on giving it a try-out in one of the small towns near New York came to the conclusion that it was not suitable.

One of the Broadway sights this week is Charles Ahearn's National racer, decorated with well painted signs saying the Gertrude Hoffman Show is at the Winter Garden, "staged by Ned Wayburn." If the show remains at the Garden long enough, Mr. Ahearn will have the cost of his car returned for the advertisement.

NEW YORK TAKES TO "THE WHIP;" STARTS CRAZE FOR MELLERS

William Fox Receives Proposition to Present Huge Production, "An Enemy to Society" at Academy of Music. "Whip's" Big Advance Sale.

William Fox is in receipt this week of an offer to present at the Academy in the immediate future a huge melodramatic production. The play is "An Enemy to Society" by Wilson Mizner and George Bronson Howard, to be presented by H. H. Frazee. He has not as yet given his acquiescence to the proposal as he wishes to see how the Fourteenth street public will take to his new scheme of presenting pop vaudeville at that house.

The idea of making a big spectacular melodramatic production for New York was suggested by the enormous success of the big Drury Lane show "The Whip" at the Manhattan. "The Whip" opened last Friday night and played to \$1,600 Saturday matinee, with the police stopping the sale of tickets for the Saturday evening performance.

Tuesday the rush at the Manhattan grew to such proportions, a special telephone operator was called in to handle orders over the wire.

"The Whip" is said to have stood its owner \$20,000 up to the time it opened. Comstock & Gest, William A. Brady and the Shuberts are interested in the piece. It is also said L. Lawrence Weber and perhaps others took a share of the initial cost, no one apparently having a great deal of faith in the show before it was first presented. The Manhattan will hold \$30,000 weekly at the present \$1.50 scale.

Ernest D'Auban, general stage director of Drury Lane, and Herbert Mather, chief mechanic, who came here specially to help get "The Whip" ready for its New York presentation, sailed for the other side on the Philadelphia last Saturday.

These men had to return to London immediately to help Arthur Collins put the finishing touches to the new Christmas spectacle at Drury Lane. Collins expects to come to New York after the first of the year.

On the opening night of "The Whip" here, Mr. Brady, who staged the mob scene, D'Auban and Mather appeared in big climax with the supernumeraries. This is the second time Brady has directed the "supers" on the stage, appearing with the mob in the big scene in "The Pit" with Wilton Lackaye some seasons ago.

Morris Gest saw the show for the first time Monday night. Gest was bowled over by the train used in the railway wreck scene last Friday night and the after effects knocked him out of alignment for several days.

All the daily show reviewers gave the production lengthy and favorable notices.

So great has been the demand for seats that the publicity department has been unable to extend the numerous press courtesies to the out-of-town newspapers this week. Ben. H. Atwell has been burning up typewriter rib-

bons in making profuse apologies to the country editors and critics. He expects to take care of them as the opportunities come and go.

An advance sale set in strongly Saturday at the Manhattan Opera House for future performances of "The Whip," which opened the night before.

At 1 o'clock Tuesday there were 300 persons in line at the Manhattan box office window. Inquirers for Tuesday night seats were turned away and only the least desirable seats in all parts of the house were obtainable for the remainder of the week. The Manhattan has a seating capacity of around 3,000.

"KISMET" DOESN'T GO.

(Special Cable to VARIETY.)

Berlin, Nov. 27.

"Kismet" at Theatre Nollendorfplatz, is not well received. Audiences do not respond.

IRWIN'S "RED BUTTON."

Chicago, Nov. 27.

Harry Askin has obtained the rights to Will Irwin's new novel, "The Red Button."

FRANK BUCK'S JOB.

Chicago, Nov. 27.

Frank Buck, well known along the Chicago Rialto, and the husband of Amy Leslie, dramatic critic of the Daily News, has been added to the press staff of the Shubert theatres in Chicago. He will assist Sam P. Gerson.

CLOSE AND HOT RIVALRY.

Chicago, Nov. 27.

A pretty little rivalry has developed between the Fine Arts theatre and the Little theatre, both in the same building.

The Fine Arts announced the production of "Anatol" with Jack Barrymore as the star some time since. The Granville Barker translation is to be used.

Maurice Browne now announces he will offer the Langdon Mitchell version of the piece at his house Dec. 11, five days before the Fine Arts theatre will offer it.

"YELLOW JACKET" REMAINING.

Reports were in circulation this week that "The Yellow Jacket" was to be withdrawn immediately from the Fulton theatre, but the rumor was knocked in the head by a manager who sought the house for another attraction which is now successfully touring the country.

In response to the manager's application, he was informed that there would be no open time at the Fulton until after the first of next year.

Mrs. Ben Deeley is recovering from an operation performed in last week.

"ELIJAH" OFF AND ON AGAIN.

Syracuse, Nov. 27.

The Majestic Opera Company, presenting "Elijah" through the country, have been having a rather strenuous time of it for the past two or three weeks.

The company got stranded in Cleveland a week ago. There a Samaritan with some vocal talent and money, also a desire to become a prima donna, who was a member of the "religious" shows, stepped forward and offered to guarantee the fares of the organization to Rochester, where they were booked.

And the wealthy lady who stepped in got her shoes very muddy, for the mire was much thicker than she suspected. Nevertheless the troupe got to Rochester, and as a result of the engagement there got sufficient funds to proceed to Syracuse where they appeared at the Empire and presented a performance after a fashion, with the former "lady of the chorus" in the prima donna role, after she had taken it upon herself to discharge all the "real" principals. This occurred Saturday night.

Sunday, the lady in question, after having her hotel bill guaranteed by the manager of the theatre, boarded a train for New York, leaving the "artists" in the city with naught but their temperament and hotel bills.

Late Sunday night S. M. Weller, said by the local papers to be the editor of a Shubert publication, gotten out in the interests of their attractions, arrived on the scene accompanied by a Mr. Kroenberg, who had some coin of the realm, and whom the Post-Standard refers to as "a new angel for opera troupe" appeared on the scene and tried to arrange for the transportation of the company to Auburn, N. Y., where they were booked for Monday night. The advance sale there was about \$800. After telephone conversation with the manager of the Auburn theatre, the latter came to Syracuse and advanced \$250 to take the organization over to that town. The company left here Monday morning.

It is understood an attorney for a Miss Richie, a Cleveland woman, (not Alice Richie) went to Syracuse Sunday and guaranteed his client's bills to both the railroad company and others. Miss Richie is supposed to be at present in New York.

CHEATHAM MATS AT WHITNEY.

Chicago, Nov. 27.

Kitty Cheatham, one of the best known of story tellers for children, will begin a series of matinees at the Whitney Opera House Dec. 2.

There will follow numerous other attractions of a like nature under the management of Frank O. Peers.

TARKINGTON STARTS AFRESH.

Chicago, Nov. 27.

Booth Tarkington, who some time since announced that he had quit play writing, was in the city last week. After an interview with James K. Hackett, he went to work on a new piece for that star.

Mrs. Sam Rice (Lulu Beeson) became the mother of a boy Nov. 23.

THE TALIAFERROS.

Mabel Taliaferro will not be engaged for the leading role of Arthur Hopkins' production of Mrs. Richard Walton Tully's play "The Poor Little Rich." She had some negotiations with the management, but they refused to accede to her request to be starred. Hopkins, who is busily engaged in casting the production at present, feels the play is too great a novelty to star anyone.

For some reason not quite clear, denial was issued through the office of Klaw & Erlanger of the story in VARIETY last week that Edith Taliaferro, sister of Mabel, had married Earl Browne before the "Rebecca of Sunnybrook Farm" company left New York to play the London engagement. However, the marriage occurred notwithstanding, as reported in VARIETY. It is said Joseph Brooks was against the fact of the marriage being made public.

Miss Mabel cancelled a vaudeville tour when it was proposed she head the Hopkins production. At present Miss Mabel is undecided as to her future plans.

WIFE DIDN'T DO IT.

Genevieve Harcourt denies with emphasis the report that she was responsible for the recent arrest of her husband, John Harcourt, an actor in the "Romance of the Underworld" company. Harcourt was arrested in Los Angeles for bigamy and came east to face the charges without waiting for extradition papers.

Mrs. Harcourt says that they were married six years ago and have a child now four years old.

EDITOR ON HONEYMOON.

F. Boyd Martin, dramatic editor of the Louisville Courier-Journal, is in New York this week on his honeymoon.

Martin and bride are enjoying some of the shows that will not strike Louisville this season.

NEW SHOW AT WEBER'S.

"The Indiscretion of Truth," J. Hartley Manners's dramatization of Wilkie Collins's novel, "Man and Wife," will have its New York premiere at Weber's, Dec. 2. In the company will be Frank Kemp Cooper, Henry Mortimer, Walter Hampden, Anne Meredith, Muriel Starr, Nita Herbert and Mrs. Thomas Whiffen.

SCOTT O. K.'S MARQUIS'S PLAY.

The Marquis of Queensbury has developed a hidden talent. A play, which he wrote, was turned over to Paul Scott, whose expertness in judging their worth has never been questioned. Mr. Scott pronounced it a gem.

The piece, called "The Light," is a satire on England's "400," covering four acts.

WEBER POSTPONES TRIP.

L. Lawrence Weber cancelled his passage on the Mauretania which sailed Wednesday and took accommodations on the same line for the same steamer Dec. 17.

Bennett Southard has written an act and George E. Laske will produce it.

ANOTHER DE KOVEN REVIVAL AT THE NEW AMSTERDAM

"Robin Hood" so Successful On the Road That Composer and K. & E. Agree to Put on "Rob Roy" at House Beautiful Next Spring. Costumes Ready Now. Company Picked.

For several weeks past there has been a definite understanding between Klaw & Erlanger and Reginald De Koven and his financial and influential friends that the New Amsterdam theatre is to house another revival of a De Koven opera next spring, with a hope of duplicating the success of the revival of "Robin Hood."

The piece selected is "Rob Roy," the light opera of the Scottish Highlands which was first produced in New York at the Herald Square theatre about sixteen years ago. At that time the piece was tremendously successful. It continued into the second season at the then Mann & Evans house.

It seems to be the intention of the persons behind the revival scheme to have many of the old favorites in the cast who were with the original company. Joseph Sheehan, a member of the De Koven Opera Co. at that time, may be recalled and asked to join.

Since its revival "Robin Hood" has brought unlimited shekels to the coffers of those who promoted it, and being on "velvet" they seemingly have decided to take another on the road, playing at a \$2.50 scale of prices over the country.

Lately there has been a change in the business management of the company, Al. Strassman having resigned from the position of "Business Manager" after a verbal dispute with Mr. De Koven. Mr. Strassman is at present with "Milestones" in a like capacity, he having been replaced with "Robin Hood" by Will A. Page, now in advance of the company.

It was learned early this week that the company at present appearing in "Robin Hood" had for some time past been rehearsing the score of "Rob Roy" and that costumes had already been ordered to their measurements.

It is reported the management intends keeping a number of the present "Robin Hood" principals for "Rob Roy," and in all likelihood the first presentation of the opera will be made out of town immediately with the present company as a follow-up of a stand somewhere in the neighborhood of New York on the finish of the present route. A "split week" stand or two may be taken and turned into week stands for the company, to present "Robin Hood" the first and "Rob Roy" the second half of the week.

CHICAGO CHANGES.

Chicago, Nov. 27.

The theatrical map of Chicago was changed in many particulars this week.

James T. Powers came to the American Music Hall in "Two Little Brides" succeeding Primrose and Dockstader; David Warfield came back to the Blackstone in "The Return of Peter Grimm"; "The Little Millionaire" took possession of the stage at Cohan's

Grand and James K. Hackett revived "The Grain of Dust" at the Illinois. "The Blindness of Virtue" opened at the Studebaker.

Changes imminent for next week include "Little Women" at McVicker's; Blanche Ring in "The Wall Street Girl" at the Illinois, and William Hodge in "The Man From Home" at the Chicago Opera House.

POUSSE CAFE POLICY.

Chicago, Nov. 27.

The Globe, long dark, is now open with a varied entertainment.

For the next few weeks there will be five performances each week in Yiddish. Wrestling bouts will also be run and traveling companies are being booked also.

"MY BEST GIRL" STOPS.

Boston, Nov. 27.

"My Best Girl," with Clifton Crawford, at the Boston theatre, will close its season Saturday night.

JULES MURRY WELL.

Wholly recovered and back to his office in the Shubert Building, Jules Murry is once again routing the Shubert attractions. At one time Mr. Murry was very dangerously ill. He returned to work the latter end of last week.

HODGE IN NEW PLAY.

Chicago, Nov. 27.

William Hodge will begin rehearsals while in Chicago of a new play, called "The People Are Coming." It is by Bayard Veiller and Frederic Landis, the latter a brother to Judge Kenesaw Mountain Landis.

The piece will be taken on the road for a short time and probably brought back for a run at Power's later in the season.

"AMERICAN BEAUTY" ADDED.

Next week at the Winter Garden there will be added to the Gertrude Hoffmann show, Laura Hill termed "The American Beauty."

"LITTLE MISS BROWN" SOUTH.

The southern rights to "Little Miss Brown" have been secured from William A. Brady by A. S. Stern, who will start the show out Dec. 9.

LAMB'S POOL CONTEST.

A contest at pool will be held at the Lamb's Club next week. The Lambs will play against the Green Roomers, to retain a silver trophy, won by the fleecy boys last year.

The experts for the Lambs will be Billy Kamp, Burt Green, Jack Weatherbee, with Ed Ellis and Tom Findley, substitutes. Nine games of 125 points each, are to be played during the evenings.

TWO HOUSES DARK.

There will be two houses in the midst of the theatrical district dark next week, unless the managers make some stop-gap arrangement between this and Monday. The two glooms are the Park and Garrick. The attractions which hold forth until Saturday are: "A Rich Man's Son" and "The Attack." The Frohman forces have not yet announced what the offering will be to follow the Mason show.

Harris & McKee, lessees of the Park, are said to have offered that house for one of the "Mutt & Jeff" companies, but those organizations are booked up solid, and an arrangement could not be made for the appearance of the cartoon piece immediately.

HILLIARD AT COLONIAL.

Chicago, Nov. 27.

Robert Hilliard will come to the Colonial in "The Argyle Case" Dec. 8. About Jan. 12 "Robin Hood" will be offered in that house.

WEEK IN FRISCO.

San Francisco, Nov. 27.

The conditions in the legitimate theatres here for this week so far are inclined to be unsatisfactory. "The Littlest Rebel" seems to be drawing better in its second week at the Columbia. It will probably break on the engagement with a slight profit. "A Butterfly on the Wheel" at the Cort looks to be a loser.

The advance sale for the Valeska Suratt engagement next week in "The Kiss Waltz" is reported encouraging. Kolb and Dill at the Savoy are playing to fairly healthy business.

Marguerite Leslie and Orrin Johnson opening at the Alcazar became a pronounced success. The press comment on their work flattering.

Burlesque stock at the American by the Ed Armstrong company, passing. The new lead in the melodramatic stock at the National is liked, which has stimulated renewed interest.

SHOWS IN PHILLY.

Philadelphia, Nov. 27.

"The Whirl of Society" with Gaby Deslys as the "extra added attraction" opened at the Lyric Monday night with the house crowded. Those who came to get a glimpse of Gaby had their desire granted, while there was ample entertainment furnished by Al Jolson, who was the big hit, Fanny Brice, Melville Ellis and the entire Winter Garden company. The show is billed here for two weeks and may stay longer.

John Drew and his excellent company were warmly greeted in "The Perplexed Husband" at the Broad.

All the other shows in town were holdovers. Emma Trentini in "The Firefly" is drawing big business at the Garrick. "The Pink Lady" holds up fine at the Forrest. "Over the River" is still doing well at the Opera House and "Bunty" is getting its share at the Adelphi.

The run of "The Man Higher Up" at the Walnut will come to a stop Saturday night. Business has been only fair.

Billy (Minstrel) Clark has joined the Neil O'Brien Minstrels.

BLANCHE RING IN MUSIC HALL.

In addition to the drastic excisions made in the book and the acceleration of the speed of the performances of the new Weber & Fields show at their recently opened music hall on West 44th street, there may be several changes in the cast.

The management has been in negotiation with Blanche Ring and Clifton Crawford, to replace Jack Norworth and Norah Bayes, who will probably retire from the organization.

Miss Ring is at present enjoying a prosperous starring tour, under the management of her erstwhile husband, Frederick Edward McKay, receiving a salary of \$500 and a percentage of the profits, which nets her an average of \$750 weekly. Mr. McKay's prongs on "The Wall Street Girl" thus far this season have varied all the way from \$400 to \$1,000 a week. He holds a "hard and fast" contract with Miss Ring and any arrangements for her services would have to be made with him.

This would indicate that if Miss Ring is secured for the Music Hall it would have to be at a weekly wage of not less than \$1,000. Bayes and Norworth's combined salaries are considerably in excess of this figure.

Still another member of the cast, it is reported, may retire from the company.

Quick work was made on the new Weber and Fields' production at the comedians' music hall Friday, after the premiere Thursday night. The curtain rang down at 11.20 Friday night, as against midnight of the opening evening. Saturday matinee the performance ended at 5.05 and at the evening show everyone was through by 11.

Friday night the new music hall had capacity. Saturday night the orchestra held standees three deep, while another fringe lined the mezzanine floor.

The new Weber & Fields Music Hall is the brightest lighted at night of any New York theatre. Several decorative lampposts holding two arcs each are strung along the wide 44th street frontage, while a couple of big electric signs help the illumination. The first of the signs (from Broadway) contains all the principals' names, in incandescents. From a distance it looks as though Weber & Fields were telling the plot of the piece in electricity.

The Music Hall Saturday night held a trifle over \$3,200, its capacity. There are around 1,500 seats, with 733 of them on the orchestra floor.

CHICAGO OPERA SEASON ON.

Chicago, Nov. 27.

The third season of the Chicago Grand Opera company began Tuesday night at the Auditorium before a very large and fashionable audience. "Manon Lescaut" was the opening bill with Carolina White and Sammarco in the cast. Andreas Dippele announces that the subscriptions to the opera are now about \$30,000 greater than they were last year.

Titta Ruffo, the barytone is scheduled to appear Friday night in "Rigoletto." This performance will be outside the regular subscription.

"The Sun Dodgers" was scheduled to open at the Broadway last night, postponed from Wednesday.

ROARS OF DERISION GREET GOLDKNOPF'S MASTERPIECE

"Tainted Philanthropy," Produced by Belasco to Show He Didn't Steal Plot of "The Woman," is Enjoyed as a Roaring Farce. U. S. Judge Watches the Travesty.

"Painted Catastrophe" is what the bright boy in the box-office of the Belasco theatre called the "roaring farce" which followed the special matinee performance of "The Woman," at that house Tuesday. But, although an audience of first-nighters, actors, critics and invited guests laughed themselves sick at the burlesque hodge-podge from which Belasco and De Mille were alleged to have purloined the plot of their play, it must have been a serious affair, for at least two persons "among those present." One was a U. S. Judge, who, in conscientious performance of his duty in deciding a suit for infringement of copyright, sat through both shows (and it is to be hoped that his satisfaction in having performed a painful duty will reward him for the trouble he must have had in keeping his face straight during the "supper show"), and the other is the attorney who brought the suit. "He should worry."

Some years ago a Federal Judge did decide that Rostand's immortal "Cyrano de Bergerac" was a plagiarism from a wierd poeticoperatic nightmare entitled "The Merchant Prince of Corneville," which was written by a Chicago real estate boomer—on the grounds that the heroes of both pieces had enormous noses. This was the most pernicious precedent ever established in copyright jurisprudence, because it not only stopped Richard Mansfield from playing "Cyrano," which he did rather than pay royalties to the Chicago poetaster; but it encouraged other megacephalous scribblers to take a chance.

Wherefore David Belasco is deserving a tablet in the theatrical forum for boldly catching one of the yellow fellows that have been snapping at his heels, and stringing him up in public, as a warning to other conscienceless or causeless criers of "Wolf, Wolf."

There seems to have been a suspicion in some not over-charitable minds that Mr. Belasco burlesqued the Goldknopf piece purposely; but such a process was superfluous, and on a par with "gilding the lily."

On the contrary the second piece was produced with the same fidelity to mise-en-scene, costume and every detail of lighting and staging which characterize "The Woman," but there the resemblance ended. Furthermore, "Tainted Philanthropy" was enacted through to the hilarious end, when the curtain fell upon the bride robed in a straightjacket (N. B. It was suggested that one should be supplied for the author, whom the audience tried to lure before the curtain for a "call-down"), by as capable and conscientious a cast as ever refused to "play horse" in spite of the most persistent provocation.

Time and again during that screaming last act they fought down the

laughter of the audience to win rounds of applause on excellent bits of acting, when some ludicrous anti-climatic situation or time-mouldered melodramatic phrase would throw the house into hysterics again.

The temptation to turn the whole thing into a riot—as Nat Goodwin once did when a benefit audience refused to take his carefully studied conception of "Richard III." seriously, must have been almost irresistible at times; but this heroic band of actor-martyrs never quavered while being "slaughtered to make a roaring holiday."

Joseph Kilgour, hero of a hundred battles with impossible "leading heavies," never did a braver bit of work in his life than when he kept his face straight while delivering the auto-advertising lines of Jack Bird—who must have been modelled on the original "Itsky." Albert Bruning, master of character subtleties, never wavered when called upon to throw money at this bloated plutocrat, while Helen Freeman wielded a foot-long carving knife with deadly seriousness, if no actual effect.

In short, there has been nothing like this play nearer Broadway than the "Yiddish" theatres, since Fred Berger imported a British provincial drama entitled "The Worst Woman in London," which threw audiences at the American into hysterics when the "good old man" was stabbed in his bed by the "willainess," and expired in great agony (assisted by a long night-shirt and "tribbles au naturel").

Willard Holcomb, who is writing a sequel to "Me, Him and I," is the only author who is anxious to acquire the Goldknopf play.

CHANGES ON INTER-OCEAN.

Chicago, Nov. 27.

Charles W. Collins, press agent for the Palace Music Hall during the past few months, and with Mort H. Singer previously, has been appointed dramatic critic of the Inter-Ocean, a place he held once before.

Several changes have been made since H. H. Kohlsaat took the paper over. Eric Delamater, who has been doing both music and the drama, will devote his entire time to music. He is an organist of ability and is considered one of the best musical critics in Chicago.

MAY DE SOUSA WANTS DIVORCE.

Chicago, Nov. 27.

May De Sousa has begun a suit for divorce from E. A. Haines of Rochester, N. Y.

Miss De Sousa is now in South Africa. She has brought the suit through her London attorney alleging her husband seems to think she should support him.

BEN STERN ALONE.

Ben Stern, for a long time associated with the William Harris forces, has gone into the managerial end on his own, with offices in the Fitzgerald building. Stern is understood to have a wealthy silent partner.

Negotiations are pending for the road rights of "Ready Money." Stern is said to have offered Harry H. Frazee a good sized sum for them.

BOOKINGS DON'T SUIT.

"The Price She Paid," with Edna May Spooner featured in the leading role, which the Blaney-Spooner Amusement Co. has been sending over the Weber pop circuit, is announced to close Dec. 7 in Erie, Pa.

The closing is through inability to procure suitable bookings for the piece. The company will play "one-nighters" until the final date.

SHOWS CLOSING AND OPENING.

Between now and February will be busy days for Werba & Luescher, who intend closing some of their shows by the holidays, and placing their stars in new productions shortly after.

Next Thursday at Syracuse Alice Lloyd will bring her tour in "Little Miss Fix-It" to an end. This week Miss Lloyd will play to over \$9,000 in a series of one-night stands in the middle west. A musical comedy written by Harry B. Smith has been accepted as her next vehicle. It will soon go into rehearsal.

Christie MacDonald in "The Spring Maid" will close her season in that piece Jan. 10. Almost immediately rehearsals will start for the Victor Herbert-Frederic De Gressac piece Miss MacDonald next stars in, under the W. & L. direction. Tom McNaughton will likely create the principal comedy role of the new production, at least for the opening.

"Her Little Highness" is the title given the new show for Mizzi Hajos. It has been written by Rennold Wolf, Channing Pollock and Reginald De Koven. That will get into action about February.

During the coming week rehearsals will commence for "The Master Mind," the drama D. D. Carter has written, accepted by the firm for a holiday showing, with the first presentation to take place in Waterbury, Conn.

Christmas Day at Elmira, N. Y., the "No. 3" "Rose Maid" company starts.

DIVORCE BY PROXY.

San Francisco, Nov. 27.

Divorce proceedings by proxy representation have been instituted here by Nema I. Davis, an actress playing at the Haymarket, Chicago, against George T. Davis, an eastern actor.

The couple were married four years ago in New York state, with twins as the fruit of the union. Neglect and non-support are alleged.

"100 CLUB" AGAIN.

The "100 Club" will get into action shortly, it is said. There are 35 subscribed members to the exclusive organization, which has been dormant during the past few months owing to the press of other affairs.

WM. HARRIS' UNION POINT.

Rochester, N. Y., Nov. 27.

William Harris, who produced "Gus" Thomas' latest literary effort at the Lyceum here, last Friday night, had a rather serious interview with Samuel Gompers, re-elected President of the A. F. of L., at the Seneca Hotel Saturday morning.

The object of Mr. Harris' plaint was to the effect that the New York representative of the Stage Employees' Union insisted he employ a regular "road" crew for his production of "A Rich Man's Son," which the veteran producer was moving from the Harris theatre to the Park, New York, to make room at the former house for "Mere Man."

The union rules reads that if a manager does not own both theatres and production, when a show is presented in New York two separate crews must be employed at the theatre where the presentation is made. In the present case Mr. Harris, according to his own statement, owns both the Harris and Park theatres and the productions of "A Rich Man's Son" and "Mere Man."

Before coming to Rochester to be present at the premiere of "Mere Man," Mr. Harris was informed by a representative of the New York Local of the I. A. T. S. E. that he would have to employ a regular "road" crew to move the production of "A Rich Man's Son" from the Harris to the Park, and that after the latter production was installed at the latter house he would still have to employ the "road" crew. To this Mr. Harris objected and stated that before he would do this he would close the company and theatre (Park) until he had a ruling on the matter and if the ruling was in his favor, as he felt certain it would be finally, either from the A. F. of L., or the State courts, he would then sue the New York Local for the loss accrued.

When Mr. Harris presented his case before Mr. Gompers, it is understood, the latter advised Mr. Harris as a personal friend to abide temporarily by the construction of the New York Local on the reading of the rules, but Mr. Gompers is reported to have assured Mr. Harris he would see that an official ruling would be handed down by the Executive Council on the case and that in the event of the ruling being in favor of Mr. Harris' contentions there would be a refund made to him for his monetary outlay. Mr. Harris consented to this.

It was quite evident Mr. Harris was not at all worried as regards the manner and frame of mind in which New York would accept "Mere Man" for Sunday last, after the company had left for the metropolis, he boarded a train for French Lick Springs, Ind., for a period of rest. Although it is not a generally known fact Mr. Thomas is the half owner with Mr. Harris in the rights of "Mere Man," produced at the Harris theatre Monday night.

Jane Courtney was engaged this week to succeed Maxine Miles as leading woman of the Grand theatre stock company, Brooklyn, opening next Monday in "Paid in Full."

NAT GOODWIN, IN GOOD FORM RETURNS TO STAGE CHRISTMAS

Pleased to Hear All His Wives Are Doing Nicely. Ben Teal Branches Out as an Author, With "Poppy" for First Try. Business Good and Bad in the West. A Couple of "Peter Grimm" Stories. Rudolph Aronson to Tell What He Knows, in Book Form. "Hindle Wakes" an International Celebrity.

By LEANDER RICHARDSON

Nat Goodwin is getting well, right enough. His mere assertion to that effect might perhaps be taken with a grain of salt on the theory that the wish was father to the thought. But a man sliding down the hill of physical decrepitude could not possibly summon up the cheerful spirit that pervades a letter I just have received from Mr. Goodwin, written in his cottage at Ocean Park, near Los Angeles.

"I am hobbling about on one crutch," begins the letter, "a little disfigured but still in the ring. I have read several complimentary obituaries, but in spite of all their well-meant bestowals the blonde tragedian will soon don the sock and buskin and tell the public who really wrote Shakespeare.

"I hear all my wives are doing nicely, which is very satisfactory. I have read lately that I would 'never act again.' Why 'again,' when many have written that I never acted at all? Still, George Tyler, who once said before witnesses that I was the best actor in America, remarked later that he was glad to get rid of me—and so it goes.

"I have been laid away in cold storage now for thirteen weeks, and really had a pretty close call, but all along I thought I would beat it, and finally I have won a bet. I hope to open the new Morosco theatre in Los Angeles around the holidays and make myself a Christmas present of a new part.

"Please deny the reports of my haggard and worn appearance. I weigh over 150 pounds and am six years younger than John Drew. Isn't that enough of a vindication? Remember me to all my good friends in New York. I will see them in due course. Always thine, Nat."

Doesn't sound very much like the last gasp, does it?

MacHugh's New Plays.

Augustin MacHugh, author of "Officer 666," has written a serious play which is to be presented by the stock company in New Bedford, Dec. 9. He also is rewriting a piece with a farcical idea, which was produced some months ago by the Poli stock company in Wilkes-Barre. It was written in its original shape by a couple of young men who must have spent nearly a ton of money in telegrams to managers and others urging them to go to Wilkes-Barre and see the play, and assuring them that they would be unjust to themselves if they overlooked this opportunity to make a fortune.

Among those who fell for this were Cyril Scott and yours truly.

We journeyed to Wilkes-Barre, saw the piece, witnessed a couple of picture shows and a cabaret performance, and

journeyed back home, without either of us being sent to an asylum. Probably Mr. MacHugh will be able to make something tangible out of the farce, which carries a good central idea—but he has his work cut out for him.

In the shape it filled at the start it was without question the worst I ever saw.

Miss Caldwell Writing "Potash."

Anna Caldwell is making the stage version of "Potash and Perlmutter," which Al Woods is to produce before very long. The two leading parts may be played by Lee Kohlmar and Barney Bernard, respectively.

The delay in getting this piece ready for the public has not been occasioned by any fear of racial offense, as so many have supposed, but by the difficulty in getting hold of an author who could see a play in the famous series of published stories. Miss Caldwell believes she has solved the problem successfully, and the work is progressing fast.

Ben Teal, Dramatist.

Ben Teal has done it, finally, and may wake up one of these mornings before long to find out what the dramatic critics really think of him. Mr. Teal has dramatized the widely read novel called "Poppy," and there is no doubt of its early acceptance for production. The play is said to contain a specially strong role for a woman star, and Mr. Teal is in negotiation with the manager of one of our best-known actresses with a view to speedy action.

"Stop Thief" Resuming.

The tour of "Stop Thief" was resumed yesterday (Thanksgiving) in one of the New England one nighters not far away, and the piece will go on without further breaks in the route. It has been repaired quite extensively during the past few weeks, George M. Cohan having worked hard personally, not only upon the manuscript but at the rehearsals.

This piece is the last of the Cohan and Harris productions for some time to come. Mr. Cohan can't play in New York and go jumping about the country mending fences at the same time.

Good and Bad.

A. W. Dingwall recently made an inspection tour of the Litt and Dingwall properties in Chicago, Milwaukee, St. Paul and Minneapolis, which gave him an opportunity to size up theatrical affairs.

"Business," said Mr. Dingwall yesterday, "seems to be excellent for the very

good attractions, and utterly bad for the mediocre ones. There does not seem to be any room left for the order of show that used to 'get by' and make a little money.

"Some of the old standbys are doing finely. 'In Old Kentucky,' now working its way back from the Pacific Coast, is considerably ahead of last season at this time in the matter of earnings. 'Way Down East,' which is playing its annual engagement at McVicker's, in Chicago, just now, is having larger receipts than last year."

Shoe on Other Foot.

It has been so much the fashion to accuse David Belasco of plagiarism, whenever he shows his head as author or producer, that he must be enjoying an entirely new and welcome sensation just now. His "Peter Grimm," in book form, was published months ago in London, and now comes a novel called "Levity Picks," by Tom Gallon, which carries a startling resemblance to the Belasco narrative. The author of the later work declares that he never read the "Peter Grimm" story, and never heard of it until now—which is just the same thing Mr. Belasco has said upon numerous occasions without getting many believers.

But to have somebody else trying to convince the public that there can be such a happening as coincidence, without necessarily involving criminal intent, ought to give Mr. Belasco a highly cheerful view of life just now.

"Eva" for Philly.

"Eva," the new Lehar musical piece, produced a night or two ago in Atlantic City, goes to Philadelphia Monday for a brief stay before being brought into New York. This is a Klaw & Erlanger presentation, and high hopes are built upon it.

Rudolph Aronson, Author.

Rudolph Aronson has written a book, which will be out Dec. 10. He calls it "Theatrical and Musical Memories," and it is made up principally of reminiscences, anecdotes and "views." Aronson has been an important figure in our amusements. He built the original Casino, and the auditorium which formerly occupied the present site of the Broadway theatre. He produced "Ermine" and other famous musical works.

He always was a pleasant, affable man with many friends, among them men and women of large importance. If he tells anything like all he knows, Aronson's book will be vastly interesting.

"Hindle Wakes" Coming.

The "Hindle Wakes" company, now on its way here from England, will be due to land in New York some time during tomorrow. This organization is imported by William A. Brady, Ltd., and will first be seen in this city at the Maxine Elliott theatre, Dec. 9. The play has been discussed in England with far greater temper than often is disclosed by the stolid British public. The newspaper press has been fairly loaded down with protests against the moral of the play, as well as vigorous defenses of the play itself. This, of course, has served to make business, and to make "Hindle Wakes" an international celebrity quite out of the usual.

"What Ails You" may not be an entirely perfect piece of farcical composition, but it was not entitled to the unmerciful slugging dealt out to it. The piece has a great many lines that are funny, and the gymnasium scene certainly is laughable.

Said Walter Hackett: "Wasn't it you who printed a paragraph to the effect that I was the author of 'Honest Jim Blunt?'" "It was," I replied; "Didn't you?" "Yes," responded Hackett, "but why mention it?"

Henry W. Savage now has two general press representatives, James Shesgreen and Percy Heath, who divide the work between them. Last season Mr. Shesgreen broke down from the overtax, and had to be away from the office for seven weeks. Hence the addition of Mr. Heath to the home office staff.

"LITTLE CAFE" POSTPONED.

It is rumored that the proposed production by Klaw & Erlanger of "Little Cafe" has been postponed until next season.

I. A. T. S. E. SESSION.

The International Alliance of Theatrical Stage Employees general executive board will hold its midwinter session Jan. 6-11 in the Dexter Building, 39 West Adams street, Chicago.

The committee, with President C. C. Shay presiding, will take up all the appeals and business accumulated during the past six months with a discussion of all problems now confronting the Alliance.

The I. A. T. S. E. is planning to establish local unions at various eastern points. John Suarez, of St. Louis, past president, and John Lemke, of Troy, under President Shay's direction, will investigate the charter applications at hand.

Among the cities almost certain to get charters are Jamestown, Pa., Cortland, N. Y., and York, Pa. Several others are up for consideration.

WARD AND VOKES EN ROUTE.

Ward and Vokes, assisted by Lucy Daly Vokes, resumed their stage work in a revival of "A Run on the Bank," at Worcester, Mass., Nov. 18, following it with a week of one-nighters in New England.

The show is playing its first full week at the Stair & Havlin house, Majestic, Jersey City, this week.

DE MILLE BEFORE COMM'R.

Blanche Martin, a special writer on the New York Evening World, is complainant before License Commissioner Robinson in an action to recover \$300 alleged to have been paid to the De Mille Dramatic Agency for employment. The newspaper woman declares she did not receive employment, and asks that the agency be forced to make restitution.

The hearing was set for last week, but was put over on the application of the De Mille lawyer, who stated to the Commissioner Miss Martin had brought a civil suit in the Municipal Court for the same purpose. In this action the defense makes the contention the money paid by Miss Martin was for dramatic instruction and was in no way to be considered an employment agency fee.

WITH THE PRESS AGENTS

One of the favorite press stories periodically sent out from the offices of Charles B. Dillingham is the proposition to send the particular attraction playing at the Globe, to London. Last season it was Eddie Fox in "Over the River." Now it is that he is considering a proposal from George Edwardes to present "The Lady and the Slipper" during the holidays next year in the English metropolis. The press agent's communication naively appends the following:

"What is keeping Mr. Dillingham from a quick decision is that indications based on the advance sale leave him in doubt if the New York of the piece will be finished by Christmas, 1913."

William Hale, business representative for the Henrietta Crossman Company, after the operation for appendicitis, is around again.

The Alaskan-Siberia pictures will be played in Weber's theatre Dec. 1. Beverly B. Dohbs will manage it.

Edith Wynn Mathison has been engaged by Charles Frohman to create the leading feminine role in "The Spy." Henry Kistmacker's play now running at the St. James, London, as "The Turning Point."

Samuel W. Gumpertz has gone abroad for six weeks.

"The Scrape O' the Pen" withdraws from Weber's Dec. 1, when the Scotch company inaugurates a road tour under Joe Weber's management.

Charles J. Gebest has joined the road production of "The Little Millionaire" as musical director.

William H. Gilmore, an English actor, who staged "A Fool There Was," is being sued for a separation and \$100 alimony by his wife, formerly of "The Woman." Gilmore makes answer in court that his wife's imagination has gotten the better of her.

Walter L. Hanson, heir to a fortune and related to the Leland Stanford family of California, was wedded last week to Henriette de Reutti, a vaudeville singer.

Tom Lewis and Florence Hope have been engaged for the Julius Sanderson company, which will appear in Charles Frohman's new production of "The Sunshine Girl," planned for January. J. A. E. Malone, who has staged musical comedies for George Edwardes in London, will arrive soon to start rehearsals.

Julie Opp (Mrs. William Faversham) was out of the "Julius Caesar" cast at the Lyric Monday as the result of an accident. Her little son, while playing, upset the tea table and a cup of boiling hot water was spilled on his mother's foot.

John Kellard announces "The Merchant of Venice" at the Garden theatre Dec. 4. Kellard playing Sherlock.

Ivy Troutman, formerly with Madame Simone, has been added to the "Girl at the Gate" cast at the La Salle, Chicago.

Ian MacLaren and Ernest Cosart will play the principal roles in "The New Sin" on its road tour.

"Going Up," a German farce, adapted from "Entweder-Oder," will be produced by the new firm of Schubert & Lamb some time after the holidays.

PRESS OPINIONS.

PAPER CHASE.

The events represented may have happened and the persons may have existed. To which I reply: "Never, in any history."—*American.*

The play is a sort of French counterpart to the English intrigue-play, "Disraeli," by the same author, although there is more of intrigue and less of character portrayal in this than in the earlier play. Mme. Simone, throughout the play, had her audience well with her all the time. Her company supported her a bit mechanically last night.—*Times.*

It was more than daring to make comedy out of situations which have their origin in the rumble of the tumble and the klint of the guillotine, yet the author succeeded well in the task of entertaining. He furnished a Watteau setting for the delightful personality of the leading actress.—*Herald.*

WERE MAN.

Put if the play is to endure for any length of time it will require radical overhauling.—*Times.*

When the audience believed the play was a treatise on woman suffrage, the theme switched to the infallibility of horoscope reading, and when it appeared as if the stars and the moon "that govern the tides" were coming into their own and were to be immortalized in play form, the State law regulating prosecution of employers owing female help more than \$50 became the matter of discussion.—*Herald.*

WEBER & FIELDS.

To save the Weberfelds clipping bureau

as much time as possible it may be remarked that never had a Weberfelds show so many pretty girls looking prettier than ever, and the two comedians of the pied English certainly have never before so lavishly mounted a production as "Roly Poly" last night.—*Sun.*

Having paid which tribute to that feature upon which so much of the Weberfelds show stands, let it be added that the newer company has the advantage which comes from a renewed contract with Marie Dressler.—*Times.*

There was one gorgeous scene with an oxygen-inhaler—a "property" that looked like the real thing, and poor Mike took so much of it that the steam leaked out through his back. Both comedians had new stunts, offered in the good old way, and the house tinkled with joy at their exploits.—*American.*

As for the performance, in massiveness of scenic effects and in its marshalling of small armies of feminine beauties it surpasses any other production of the season both in the matters of beauty and pageantry.—*Even. Sun.*

THE WHIP.

Those were the happy days. Happily they have come again, and the Manhattan Opera House rang with the shouts of the enthusiasts last night.—*Times.*

Taken all in all, Drury Lane has sent to this city an equine melodrama which should give a long run for the money.—*Herald.*

It was quite handsome and tremendous. It was well staged, and it was portly.—*American.*

ROAD TO ARCADY.

The action was extremely slow and the ending perfectly obvious after the close of the first act.

ANNIE RUSSELL CO.

It was a fine performance, full of spirit and real zest, that Shakespeare's "Much Ado About Nothing" had last night at the Thirtieth Street Theatre at the hands of Annie Russell's Old English Comedy Company.—*Herald.*

The performance was not as good as Miss Russell's friends had hoped it would be.—*Times.*

DEMAND FOR MISS O'NEIL.

In answer to notifications sent out through the one-nighters of the forthcoming tour of Nance O'Neil in rep, Adolf Mayer, who is directing the tour, has received innumerable replies, requesting dates.

Miss O'Neil started her road trip at Portland, Me., Thanksgiving. Among the plays in the repertoire will be "Magda" and "The Fires of St. John." Alfred Hickman is the stage director, and also playing roles.

"ROSE MAID" SWITCH.

Ed. Gallagher, of the original company of "The Rose Maid," has been switched to the western company, replacing Frank Bond, who has returned to New York. Bond may go to the other company now enroute.

Only three of the old cast which opened in New York are with the "No. 1" company, namely, Al. Shean, Edith Decker and R. E. Graham.

GUARANTEES GOOD SHOWS.

The Fren-Chard Co. has a new plan in advance advertisement. It issues bonds to be handed out at the theatre during the advance sale, under the terms of which Mr. and Mrs. Theatre-goer may receive their money back at the box office by declaring themselves dissatisfied with the show and stating their grounds of complaint after the first or second act.

The attractions bonded on the smaller stands in this manner are "The Fortune Hunter" (eastern companies), "Alma" and "Madame X." The bond form sets forth:

"Whereas, You may have witnessed performances that were not satisfactory.

"Therefore, said company (Fren-Chard Co.) hereby indemnifies you against financial loss to the amount of the actual price you may expend for tickets to witness said performance if you do not find the entertainment as represented and the performance satisfactory and pleasing.

"The conditions of this bond are such that in order to be indemnified as above you simply have to present this bond at the box office between the first and second or second and third acts of said play. State briefly in writing the cause of dissatisfaction, sign receipt for your money and receive same."

A letter accompanies the bond. It is a first rate selling argument and closes with the clincher, "If we did not know the verdict of thousands we could not afford to do this."

CONDEMNING HELPS SOME.

Bristol, Tenn., Nov. 27.

The old legitimate theatre, the Harmeling, has been condemned, and its days as a show house are past.

With the passing of the Harmeling comes the announcement that the new Columbia, with a stage 50 by 40 feet, which has been playing U. B. O. vaudeville since its opening, will house the legitis.

Manager L. Morse will maintain the combination policy for the winter. The shows will be booked in by Charles A. Burt, of New York, who has a two years' contract. The Columbia seats 800.

WILL PUT OUT MINSTRELS.

Spitz & Nathanson have not abandoned their intention to put out a minstrel company through New England. Mr. Nathanson was in town the latter part of last week and told a VARIETY representative the show would be shortly framed up.

ZUCCA IN "ROSE MAID."

Rochester, Nov. 27.

Mana Zucca, the pretty Hungarian singer, was warmly received here Monday night in her initial performance in "The Rose Maid" at the Lyceum. Mlle. Zucca is a talented artiste and well adapted to the title role, which Werba & Luescher have slightly rearranged for her.

First appearing with the New York Symphony Orchestra as a pianist when at the age of eight, Mlle. Zucca has found her way to the operatic stage after several years study in Berlin. Last season she was starred by George Edwardes at Daly's theatre, London, in "The Count of Luxembourg."

"OUR WIVES" WEST

Chicago, Nov. 27.

The latest announcement for the Cort theatre is that a comedy from the German by Helen Kraft and Frank Mandel, called "Our Wives," will be seen after "Fine Feathers" leaves Dec. 21.

Mr. Mandel is one of the authors of "Miss Princess" in which Lina Abarnell is appearing at the Garrick.

E. T. M. A. BOOKING.

The Eastern Theatres Managers' Association is still booking in attractions for Lancaster and Allentown, Pa.

Charles A. Fecker, president of the E. T. M. A., with headquarters at Lancaster, and N. E. Worman, president, and H. W. Kress, vice president of the Lyric Theatre Co., Allentown, have written letters to the VARIETY denying that they have resigned from the E. T. M. A.

Fecker added he had no intention of resigning as its chief executive, and that the Association was increasing its membership from day to day.

"SWEETEST GIRL" ON TOUR.

Chicago, Nov. 27.

The "Sweetest Girl in Paris," one of the La Salle Opera House successes, will open in Aurora, Ill., Thanksgiving day.

Florence Gere will be the prima donna. Several of the original members of the cast as seen in Chicago will be in the new production. The piece will tour the one-nighters in the middle west.

PANTO-OPERA DELAYED.

There are a number of hitches in the contemplated presentation in America of Pathe Freres' Panto Opera, "The Troubadour," and the announced postponement until January may be still further prolonged.

M. B. Leavitt, who controls the American rights, is still in New York awaiting advices from abroad.



THIS WEEK'S PRODUCTIONS MAKING VERY GOOD DISPLAY

"Ransomed," a John Cort Show, Well Received at Providence; "Peg O' My Heart" Liked in Rochester; "Exceeding The Speed Limit" on its Way to Boston; "The Question," with Edwin Arden, Opens, and "My Cinderella Girl" Starts

Providence, Nov. 27.

A fairly large audience greeted the opening performance Monday of John Cort's new offering, "Ransomed," a drama, by Theodore Burt Sayre and Cleveland Rodgers. The piece is in three acts and deals with the Cammorist system of levying ransom for the return of kidnapped children.

The plot revolves around John Farone, District Attorney of New York, who is leading a national fight against the Cammorae. He is the next probable candidate for the Governor of New York. In the midst of his great fight his little son, Bobby, is stolen and a ransom of \$20,000 levied. His principle has always been to pay no ransom. His wife demands her baby at any cost.

It ends happily through the counter plot, in which the villain tries to win the affections of the mother, and pays the ransom for the child himself, during which transaction the perpetrators are caught and the mother is taken back by her husband.

The heartache of a mother robbed of her child is depicted so strongly by Hattie Latham as to cause a lump to rise in every throat. Franklyn Underwood, as John Farone; Anne Sutherland, as Augusta Brent, and Robert Paton Gibbs as Farone's father, deserve great credit. In fact every one connected with the piece comes in for very favorable mention.

Mr. Cort has a capable cast to do justice to a strong play.

"CINDERELLA GIRL" STARTS.

Haverstraw, N. Y., Nov. 27.

With Knox Wilson playing the leading comedy role, "My Cinderella Girl," a musical show, opened here Monday night. It is under the direction of A. G. Delamater and made a favorable impression on a good sized audience.

"SPEED LIMIT" GOING.

White Plains, N. Y., Nov. 27.

"Exceeding the Speed Limit," with Carter De Haven as the principal player, had its first performance here at the Newell Opera House Saturday night.

The new A. H. Woods' show was well received by a large audience.

The show opens at the Colonial, Boston, Monday.

ARDEN'S PLAY TALKY.

Springfield, Mass., Nov. 27.

"The Question," produced by the Wallston Producing Co., a new firm, with Walton Bradford, formerly with the Lieblers, as its manager, had its first performance at the Court Square Nov. 21.

The play is a dramatization of Forrest Halsey's story by Sherman Dix. It touches the liquor question. The piece in its present shape is very dry at times, too talky and preachy and the plot somewhat far-fetched.

The company includes Ellen Mortimer, Edwin Arden, Morgan Wallace, Richard Sterling, Samuel Reed, Margaret Lee, Helen Gillingwater, Olive May, Ottola Nesmith, Ernest Joy, Charles Dowd. The four acts are staged by Arden.

"PEG" LIKED UPSTATE

Rochester, Nov. 27.

"Peg O' My Heart," a new three-act comedy by J. Hartley Manners, was given its premiere by Oliver Morosco, at the Shubert theatre Monday evening, Laurette Taylor making her debut as a star in the leading part with the author and producer present. Miss Taylor's remarkably fine work, together with her well balanced cast, was recognized as a genuine triumph.

The play is almost entirely one of sentiment. The feature that strikes with the greatest force is the contrast of temperaments between the exclusive, snobbish English family, reared in ease and luxury, and the lark-loving American girl, who has to snatch her happiness in the face of poverty.

Emelie Melville, Christine Norman, and Hassard Short constitute such an English family, while Peg is the American girl, brought into their family for training under the terms of an uncle's will, which conditionally make her an heiress.

Most of the other characters tend to conventional lines, excepting Jerry. He is made pleasingly manly by H. Reeves-Smith. Reginald Mason and Clarence Handysides also enter for pleasing comment.

DRAMATIZING "TRUXTON KING."

Chicago, Nov. 27.

Peck, Sackett & Gatts are making preparations to send out a company in "Truxton King," a play made from the novel of the same name by McCutcheon.

Grace Hayward, who fixed up "Graustark" for the stage, is making the dramatization.

NEW SCORE FOR GERMAN PIECE.

George W. Lederer has purchased a German musical comedy called "Madame Moselle." The American adaptation will probably be made by Robert Baker, who made the original dramatization of "The Trail of the Lonesome Pine."

The German score will be discarded and a new one written by Gustave Kerker.

RETURN DATE FOR ADA REEVE.

Philadelphia, Nov. 27.

Keith's theatre will have Ada Reeve on a return engagement ere long. Manager Harry T. Jordan has put in a requisition for the English singer to return here, where she scored a popular and artistic hit on her first appearance a few weeks ago.

Miss Reeve was held over for last week at the Orpheum, Brooklyn, doing the banner business of the season in that B. F. Keith theatre. This week Miss Reeve is at Keith's, Boston, after which she will return to the New York vaudeville houses.

AFTER "READY MONEY."

H. H. Frazee's "Ready Money" piece at the Elliott theatre will leave there Dec. 7, to be succeeded the following Monday by "Hindle Wakes," an English play.

EXAMINING JACK ROSE.

The principal informer of the Becker case trials, Jack Rose, was up in supplementary proceedings this week. Leon Laski, attorney for Eugene Walter, is trying to locate any assets Rose may have that will go toward satisfying a judgment for \$800, for borrowed money his client holds.

OLCOTT'S BIG PROFITS.

Henry Miller and Chauncey Olcott have cause to congratulate themselves over the artistic and financial business alliance entered into for the current season and for several years to come.

Mr. Miller is directing the Olcott tour which began in August, and has continued since with the smallest week's profits thus far totaling over \$3,100.

It is a safe prediction that the profits on the Olcott season will not be less than \$100,000.

BERLIN HOUSE OPENS.

(Special Cable to VARIETY.)

Berlin, Nov. 27.

The Theatre Gross opened with a crowded house of Berlin's best society Monday. The house has 1,600 seats, but with promenoir, can hold 2,000.

The decorations are stunning but do not really "warm up."

The first part of the program consisted of four variety numbers, not strong, and then the play "So Bummeln Wir" ("So We Dissipate") came. In spite of the collaboration of such well known authors as Kadelburg and Leipziger, with music by Jean Gilbert, the piece is very weak and even the excellent acting of Massary, Palenberg, Bachmann, etc., could not save it.

The house is not suited for plays, excepting perhaps pantomimes, but might be good for strict vaudeville.

"LITTLE KING" IN VIENNA.

(Special Cable to VARIETY.)

Vienna, Nov. 27.

The "Little King," an operetta by Kalmann, was well received. The book is about ex-King Manuel of Portugal.

"The Movies" (in no way related to "The Girl in The Movies") is expected to make its New York showing at the Fifth avenue in a few weeks.

"OUTSIDE" TICKET MARKET.

The Park theatre was among the newcomers to the quotation board at Joe Le Blang's cut-rate theatre ticket office on Sixth avenue at 30th street this week. Seats for "A Rich Man's Son" were begging at \$1 each.

The Harris house, however, was in good company, for the Metropolitan Opera House was quoted. Tickets for nearly all parts of the house were offered at a little over 50 per cent. of box office prices.

Early in the week nothing was offered for Daly's and the list was somewhat shorter than has been the rule for November.

"LE PRESIDENT" NO NOVELTY.

(Special Cable to VARIETY.)

Paris, Nov. 27.

Following the very successful run of "Le Petit Cafe," for over a year, Manager Quinson put on to-night at the Palais Royal another farce, "Le President," by Veber and Hennequin, which cannot be classed as a great novelty. It met with a fair reception. The local press, as usual, gives the farce much praise.

"Le President" is well played by Lamy, Germaine, Levesque, Le Gallo (who made such a hit in "The Little Cafe"), Armande Cassive.

GOING INTO LOWELL.

The Malley-Denison stock managers, who are operating a stock regime in a number of the Julius Cahn houses in New England, have annexed the Lowell Opera House, Lowell, Mass., and expect to open a stock company there around Christmas.

METROPOLIS ON THE MARKET.

The Metropolis, in the Bronx, is attracting some attention again. After passing through the hands of several circuits and many lessees, it will revert to the possession of Henry Rosenberg, in July next. At that time the lease in force, now held by Blaney, will expire.

Mr. Rosenberg has no plans for the theatre, but will dispose of the lease to the highest bidder.

ABARBANEL AT THE PARK.

"Miss Princess" closes its Chicago engagement Dec. 7 and goes to St. Louis Dec. 8. From there it comes into New York to lay off during Holy Week.

The Lina Abarbanell show starts its New York engagement at the Park, Dec. 23.

CENSOR FINDS FAULT.

(Special Cable to VARIETY.)

London, Nov. 27.

The Censor has ordered the elimination of the "undressing" in the scene off the bedroom in the Arthur Bouchier production of "The Havoc." The woman is now fully dressed.

In the American production of "The Havoc" by Henry Miller, nothing bordering on anything that could be construed as suggestive was employed.

Nick Schenck won the Harlem pin occhle championship Monday night, defeating Marcus Loew and A. Zukor, winning from \$81 to \$800, according to the person you meet.

DICKERING IN PHILADELPHIA.

The firm of Koenig & Elias, of Philadelphia, is said to be dickering for the vacant ground in the rear of Wanamaker's store, at Market and 13th streets, Philadelphia, with a view to building there a theatre and hotel, the theatre to play Eastern Wheel Burlesque shows.

The fire laws of the Quaker City make such a structure impossible, providing that living rooms may not be included in any theatre building. The site of a proposed theatre would almost be an assured financial success for burlesque. It is located between the two big railroad depots of Philadelphia.

The one thing that stands in the way of carrying the scheme through is the high cost of the ground, which represents an investment upon which it would be difficult to show a profit, unless the hotel were included in the structure.

Koenig & Elias own the Casino, which plays Eastern Burlesque Wheel shows, and also hold the lease of the Walnut Street theatre.

TORONTO POLICE ACTIVE

Toronto, Nov. 27.

The police are active in the long crusade against the Star theatre. They caused the arrest of John C. McNamara, manager of "The Follies of the Day" company (Western Burlesque Wheel) late last week on a charge of exposing a suggestive poster in front of the theatre. McNamara gave bail in \$1,000 and the hearing was put over until tomorrow. F. W. Stair was also involved in the complaint, but, being a resident of Toronto was not taken into custody.

The police declare the picture complained of was not exposed during the early part of the week, but stood covered in a frame outside the house. Later the covering was removed.

Mr. Stair was in New York most of this week. He said that the crusade against the Star had abated somewhat. The action threatened in the form of a complaint by the prosecutor, he declared, had been abandoned.

"CABARET NIGHTS" NOW.

The Western Burlesque Wheel has started "cabaret nights" as a special weekly feature in its houses. The Eighth Avenue tried it out last week, and this week the Empire, Brooklyn, has been put in the cabaret list.

The scheme was figured out by the Governing Body of the Empire Circuit Co. The house manager makes a canvass of the cabaret performers playing in the smaller restaurants of the town and invites them to do their acts after the regular show. The performers work in the audience. The advertisement to the restaurant is put forward as a valuable consideration. Music publishers' "pluggers" make up the bulk of the entertainers.

SNITZ MOORE IN "ROUNDERS."

Snitz Moore has signed with Leffler-Bratton company for the revised "Merry Go-Rounders."

Moore closed last week with the "No. 2" company of "The Rose Maid."

ROSE SYDELL RETIRING.

Rose Sydel, it is announced, will retire from burlesque at the end of the current season. William S. Campbell, Miss Sydel's husband, will manage the show ("London Belles") on the Eastern Burlesque Wheel, while Mrs. Campbell will devote herself to the couple's home in Brooklyn. They are credited with having amassed a comfortable fortune, invested in securities and Long Island real estate.

"ORIENTALS" IN "CLASS B."

The Western Burlesque Wheel pushed "The Orientals" up to Class B in the graded shows last week.

RE-ENGAGED FOR "RENO."

"The Girls from Reno" organization of the Western Burlesque Wheel, is playing at the Empire, Brooklyn, this week, with its old principals. James Madison has re-engaged Jeanette Young, Harry Campbell and Joseph Nelson. Harry Hillis, Ida Emerson and William Nugent retire from the company.

The new people were engaged when the Empire Circuit censors directed that the show reorganize. A new first part was also devised. Both the former first part and the old principals have been replaced.

EXTENDING MAIL CANVASS.

The Empire Circuit Co. Governing Board is extending its plan of canvassing by mail residents in towns where it has theatres.

The idea was first tried out in Philadelphia, and resulted in an increase of business at the Empire, the house that was known as the Empire's "dead one." Business has increased there. More than 30,000 circular letters were sent out to residents of the district from which the Empire draws. It is predicted that in another month the Western shows will do better than an even break there.

The canvassing scheme is being applied to the Grand Opera House, Boston, and will be used in other cities.

QUILTING PARTIES.

The Western Wheel Burlesque shows have established one day during the Detroit stand to be given over to a "quilting party." The clergymen of Toronto have been so determined in their campaign against suggestiveness in the burlesque shows visiting that town the managers have decided not even tights will go.

Accordingly several hours are set apart in the preceding stand to arrange draperies to go over the abbreviated costumes.

MINERS CHARGE "COPY."

The Miners of the Western Burlesque Wheel raise the cry of "Copy!" against the Eastern Wheel managers. The Miners originated the scheme of a night devoted to the "Grocery Store." It proved a business draw in the Bronx and Brooklyn. Now they allege that the Olympic on East 14th street has taken advantage of the plan.

On "Grocery Store" night patrons receive pickles, radishes, cheese and other useful things for poor hungry people.

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, Nov. 25.

A recent statement about "my turning my back on England" is wrong. I had a very pleasant engagement in England, made some very charming friends, and as I expect to return in the future, I trust that you will give this space.

Patsy Doyle.

New York, Nov. 25.

Editor VARIETY:

I was booked by Sam Myers in the Bon Ton theatre, Jersey City, for the first half of this week (Nov. 25), and placed to open the show.

Before I went on I was reminded by others on the bill that the house was a canning factory; but, as I had never had the experience of being canned, I didn't think anything more about it.

After our first show, although we took two bows, the manager (?) sent our photos back and said we were cancelled.

Now, our contract was merely a memoranda, not a contract from a legal point of view; and I insisted upon the manager paying me pro rata for the one show. Threatening to call upon my brother Knights of Pythias and the Loyal Order of Moose if he didn't come across, he called Mr. Myers, the agent, into the office, who instructed him to pay me my claim.

Now friends, I advise you to insist upon a pay or play contract for this house. You know my act and that should be sufficient.

Walter W. Yeakle,
(Yeakle & Burt).

Chicago, Nov. 23.

Editor VARIETY:

I see published my marriage to Thomas Dean in Cincinnati.

Now I am not married and do not as yet intend to be.

Marriage is no joke; and, anyway, give me more than a week's time to decide who shall be my lifetime partner.

Alloe Lee,
(Lee Sisters).

Flat Rock, Ind., Nov. 23.

Editor VARIETY:

I have never met you; have heard of you through actors that play in our town, and they have told me to write to you.

My name is and always was Kit Carson, Jr. I am the grandson of Kit Carson the frontiersman, and have abundance of proof in St. Fe, N. M.

Have met seven presidents, King Edward, Queen Victoria, and have wine and dined with nobility.

Now the point: Unscrupulous degenerates have introduced themselves as "Kit Carson, Jr." If ever you meet them, put up 20 to 1 (make it 1,000 to

1) that you can find Kit Carson, Jr. Just keep this letter as reference.

Kit Carson, Jr.

Flat Rock, Ind.

P. S.: Have never killed anyone; been a preacher in Oklahoma, not a bad man.

Orange, N. J., Nov. 15.

Editor VARIETY:

I would like to make it known that the review in VARIETY this week, under our names, belongs to Dooley and Parker, who were on the bill.

We do a dancing act, man and women. There are enough Spencers going around whom we never heard of before. We are the son and daughter of the Original Grogan, Billy Spencer of Watson's "Beef Trust."

Spencer and Spencer.

(Bert and Viola).

Editor VARIETY:

To correct an impression that seems to be gaining in popularity, I would say that I have not "taken unto myself" a new husband; that I still am, and happy to be, Mrs. Franklin J. Moore, Jr.

May Florine Linden.

New York, Nov. 25.

Editor VARIETY:

I noticed you had a review of Mack and Vincent, a man and woman team playing in the 86th Street Theatre. I wish to state that Mack & Vincent did not play in the above theatre last week. We do a man and woman piano act, and use no cross-fire talk whatsoever.

There is either one of two reasons for this mistake: Either the act you reviewed used our name or the manager committed a careless mistake, as he knows Mack & Vincent personally.

Mark and Vincent.

Editor VARIETY:

We see another Paragon Trio billed around the Middle West, and as we have used the same word "Paragon" in different ways for ten years, I think we are entitled to it. We have used it in such ways as The Three Paragons, The Dancing Paragons and the Paragon Trio.

We are writing this in good faith and not for meanness, and hope the other party will take it the way it is written. It will save lots of mix-ups in our mail in the future. *The Paragon Trio.* (Walter G. Jack Brown, Mabel Wilmot.)

HOWARD AND LEAVITT IN ACT.

After their present season with "The Columbia Burlesquers," Charles Howard and Abe Leavitt, now principals of that Eastern wheel company will appear in vaudeville under the direction of Alf T. Wilton.



THE MODERN BILL SYKES

JOS. SCHENCK WILL ACCEPT COMEDY CLUB NOMINATION

On Petition of 50 Members Popular Booking Manager Will Run For Presidency of Organization. Full Ticket in the Field.

At the request of over fifty members of the Vaudeville Comedy Club, Jos. M. Schenck has consented to head, for president, a ticket at the December election of officers of the Club.

The "official" ticket was drawn up by a nominating committee. It is as follows:

First vice president, Homer B. Mason; second vice president, Tom Waters; third vice president, Robert Matthews.

Secretary, Charles Ahearn. Chairman of House Committee, Mark Hart. Treasurer, Harry M. Denton.

BOARD OF CONTROL.
Bert Leslie Roland West
E. F. Albee Homer Howard
Herbert Ashley George LeMaire
Martin Beck James Clancy
Robert L. Dalley Marcus Loew
James Diamond Keller Mack
Frank Bohm Charles A. Mason
James Fitzpatrick George Weedon
Harry Fox.

Among the signers to the petition for Mr. Schenck to accept the nomination are:

Charles O. Rice	Louis Stepp
Johnny Johnston	Ed. M. Clark
Irving Cooper	Joe Verdi
Harry Tighe	Mort Fox
Hugo Morris	Bob Cunningham
Louis Cohn	Charlie Manny
Murray Felt	Joseph R. Ward
Eugene O. Barnes	Marv Whit
Francis Moore	P. Alonzo
Henry B. Toomer	James Clancy
Ben Linn	Lew Golder
Arthur J. Pickens	Harry Pincus
Jack Irwin	Charles Herbauer
Eddie Redway	George McKay
Will Morrissey	Maurice Rose
Charles H. Davis	Harry Van Cleave
Thomas J. Gray	Gene Hughes
Pat Casey	Frank W. Evans
Max Oberndorf	James E. Plunkett
Joe Pincus	William E. Atwell
N. E. Mainwaring	Mark Monroe
Edward S. Keller	Jules Rabiner
Max Hart	M. S. Epstein
Harry Beckman	Jack Goldberg
Harry F. Weber, Jr.	Frank Bohm
George O. Weedon	Arthur Hopkins
Jack Curtis	Lew Hearn
Robert L. Dally	Harry Fox

A statement prepared for Comedy Club members this week, notifying them of the nomination of Mr. Schenck, says in part: "The majority of members, in New York at present, whose names we are herewith enclosing, appointed a Committee to wait on Mr. Joseph Schenck, and ask him to accept the nomination for President. No doubt you know Mr. Schenck, and are fully aware of the interest he has always taken in the Vaudeville Comedy Club, and of his loyalty to the Club. For fear that you may not be acquainted with some of the things that Mr. Schenck has done for the Club, we will mention that he is the organizer of the first Vaudeville Comedy Club Ball, which is now considered one of the great annual social events of New York City. He also ran the benefit at Atlantic City last summer, and made it a huge success, both financially and artistically.

"The Committee waited on Mr. Schenck, and after proving to him how necessary his services are to the Vaudeville Comedy Club, he accepted the nomination for President.

"We further wish to inform you that the fact that Mr. Schenck is not a vaudeville actor, does not in any way interfere with his candidacy for office in the Vaudeville Comedy Club, ac-

cording to our by-laws and constitution. This opinion has been rendered by the legal attorney of the Vaudeville Comedy Club, Mr. Ruskay.

"Mr. Schenck is in New York City at all times, and is always in a position to supervise the affairs of the Vaudeville Comedy Club, and make the Club one of the most successful institutions in New York. Mr. Schenck's friendship toward actors is well known, and you need have no fear or apprehension in placing the affairs of the Club in his hands."

It has been reported that last Saturday, shortly after it became known a second ticket had been placed in the field, employees of the United Booking Offices were informed they should join the Vaudeville Comedy Club. When an objection was raised by anyone approached, the answer returned was "It is orders."

LIBEL FOR "LIFTING." (Special Cable to VARIETY.)

Paris, Nov. 27.

The habit of foreign papers of lifting news items from VARIETY without giving credit has brought to The Music Hall Illustre a libel action.

Two thousand dollars damages is claimed for the publication by the French paper of a story in VARIETY of Sept. 6 stating that G. Pasquier & Co. had taken the new concert hall in the Faubourg Montmartre, where programs similar to the Petit Casino will be given.

Now that suit has been started, the local journal is anxiously looking for a VARIETY of Sept. 6 to prove the source of its information. There is not a VARIETY of that date to be had in Paris.

The concert hall will open as reported, but the owner of the Petit Casino alleges the publication did injury to his business. He has also started an action for damages against Pasquier & Co.

MONEY AND "FAUNTLEROY."

Two men with capital have secured the producing rights to "Little Lord Fauntleroy" and will give that piece an elaborate revival in the near future.

"The Blindness of Virtue" will be produced in Yiddish at David Kessler's theatre on the east side shortly, for one week.

Virginia Milliman, Lawrence Evart, Ralph Ramsay (Ralph Stuart's son) will produce one of Una Clayton's former sketches in vaudeville.

"In the Grey of the Dawn" opens in London in December, with Jessie Millward starred. The sketch will be withdrawn over here until Maude Hall Macy decides to resume her vaudeville tour with it.

PARIS

(By E. G. Kendrew.)

Paris, Nov. 19.

Lucien Guitry, the actor, and Henry Bernstein, the playwright, have quarrelled. The latter now declares that there will be no role for Lucien in his new piece at the Gymnase next season, although Alphonse Franck has already secured his services. It appears that Henry asked Guitry to loan the actor Capellani (engaged for a role in "Kismet" at the Theatre Sarah Bernhardt this winter) for another play due next April, but the request was refused. This upset the author of "Apres Moi," and he has withdrawn Guitry's part from his Gymnase play.

The French version of F. Hebbel's German play, "Marie Madeleine," given as a special matinee at the Theatre des Arts, Paris, Nov. 14, was an artistic success. This three-act tragedy shows home life in northern Germany a century ago. Clara, a carpenter's daughter, is betrayed by Fritz, a government official, anxious to get her dowry. Her brother is accused of theft, the disgrace of which kills the mother, and this is an excuse for Fritz to jilt Clara. But another man loves Clara, and when he hears of Fritz's perfidy, avenges the girl. Finally the brother is found to be innocent, but Clara, in her shame, commits suicide. This work shows better stagecraft than the average plays produced, and was well received, although the story is too gloomy for a run. It will be presented at a series of further matinees.

The Mid-Air Motor Race, to have been shown at the Paris Coliseum Nov. 15, was postponed. This is a contrivance by which two cars run down an incline, one leaping over the other when half way, the last car thus arriving first. The act was described in VARIETY last year when the show was being built.

The new piece of Louis Beniere, "Crudalite," was produced at the Theatre Antoine Nov. 13, and met with an indifferent reception. Manager Gemier himself plays the leading role, that of a Roman Catholic hypocrite, supported by Clasis and Mme. Cheirel. The action of the play passes in the store of a Paris student of religious emblems. "L'Affaire d'Or" did not get the run expected by the management.

Fragson is due to open at the Scala, Paris, Dec. 1. A notice has been posted in the wings forbidding all other artists engaged to sing any of his ditties.

ACTORS' FUND APPEAL.

With Thanksgiving Day gone, the attention of the theatrical public is brought to the fact that the fiscal year of the Actors' Fund is drawing to a close, and that annual dues are now payable.

The Actors' Fund, through its president, Daniel Frohman, is making a very urgent appeal to the profession to join the Fund at once.

Application blanks may be had of the assistant secretary in the Gaiety Theatre Building, Broadway and 46th street, New York. Two dollars pays a year's membership; \$60 gives a life membership.

CABARET NEWS

Marion Christian, one of the most popular Cabaret vocalists in New York, is now filling an extended engagement at the Unter der Linden (97th and Broadway). Miss Christian has a fine voice and an agreeable personality.

Atlantic City, Nov. 27.

Although there is little doing just now, several of the cafes are running Cabarets.

Something is always happening to the Pekin, at Broadway and 47th street. Monday afternoon it burned out.

Sheehan, Adams and Schoaff, now in their 32d week at Shanley's, are in receipt of an offer for Europe through the Marinelli agency. The boys will remain at the Cabaret resort for the present.

Auriema, after a brief vaudeville tour, has been engaged for Wallick's (Cadillac) to perform his series of dances a la Salome.

When "The Sunshine Girl" (Chas. Frohman) opens, it will have the Castles (Vernon and Irene) as a dancing feature. At present in addition to their Cabaret and club work, Vernon Castle is doing a "bit" with the Montgomery & Stone and Elsie Janis show at the Globe.

On the showing of business done on the opening week with a cabaret costing nearly \$1,000, the managers of the Frolic in West 47th street, has increased the cost of its entertainment. Among the new numbers in the show this week are Adelaide Feist, and the Enos Quartet. La Estante, dancer, replaces a dancing turn in the opening show.

AMERICAN.

To one accustomed to visiting four or five vaudeville theatres during the week, the shows atop the American are always interesting. There are sure to be at least two or three new numbers and generally four or five not before seen. To the great many vaudeville regulars among the public this becomes an attraction in itself.

Of the ten acts the second half of last week four were new. Ines Clough, Florette, Roser and Williams and Kramer and Morton (New Acts).

The show went away to a very poor start. Nothing in the first three or four numbers could get the house going. The last half did very well, running through quickly and containing plenty of diversion.

Toomer and Hewins closing the first half had very nearly a standing start, but they managed to get their stride early and went through to a big percentage of laughs. The couple have an entertaining character sketch in which the woman has the "fat" role. Her chambermaid is a capital bit. She gets her laughs over easily and smoothly without any apparent regard for the audience and when she gets into real harness is a dandy looking girl. The man does well as a "straight."

Toomer and Hewins are big time timber. Robert Hilliard's sketch, "An Old Man Sings," played by Clifford Hipple and Co., held up the dramatic end. It is very rarely a dramatic sketch is as well played in the pop houses. Mr. Hipple in the Hilliard role stands out for his quiet forceful portrayal of the husband. The little kiddie shares the honors with the big star. The bad man and the wife are also well taken care of.

Fairman, Furman and Fairman made a good next to closing item although the boys did not do as well as expected. It may be the songs. It takes a couple of good numbers to place these acts right. Just at present they have not hit upon the best routine for them.

King Bros. closed the show with hand-to-hand tricks that held the house at attention. Dash.

STOCK

AFTER EFFECTS SERIOUS.

Thomas Mills, the Harlem Opera House stock actor, who accidentally shot himself during a performance of "The Deep Purple," is still confined to the hospital. He is threatened with blood poisoning.

JACOB'S OWN COMPANY.

Newark, Nov. 27.
When Manager Jacobs, of the Jacobs' theatre, settles his differences with the union stage hands, he will open a stock company of his own. Klimt & Gazzolo, after six weeks with melodramatic stock, closed at the former Columbia last week.

"NEW SIN" IN STOCK.

The first New York stock production of "The New Sin" was made this week by the Prospect theatre company. The piece was staged by Cecil Owen.

STAR WELL LOCATED.

Various New York stock managers think William Fox is making a wise move in planting stock at the Star (Lexington avenue and 107th street), Dec. 9. They claim the neighborhood is just ripe for it.

The Star can hold a lot of money. It has a capacity of 4,500 including 500 standees. Owner Keogh gets \$35,000 yearly rent for the house.

CORSE, FIGURING AHEAD.

Corse Payton expects to open his new theatre near Broad and Market streets, Newark, early in August. The house, when completed, will seat 2,000.

SWELL, FOR 50 CENTS.

Swell letter paper may now be secured for fifty cents. The paper is extra.

An enterprising young man from Brooklyn has been doing rather well among the theatrical offices of Times Square, selling a contrivance like a conductor's punch, which will stamp your monogram upon any sheet of paper.

It must be good; Abe Thalheimer bought one.

DAVENPORT VICE HOLMES.

Chicago, Nov. 27.
Taylor Holmes has left "The Million" at the Olympic and is succeeded by Harry Davenport. The latter has been with the eastern company. The former will join the company to play "Some Where Else" in the east.

GIRLS SIGNING PETITION.

The young girls who live in the Bronx and think Paul McAllister, leading man of the Prospect theatre stock company, is just the "loveliest man in the world" are in a tumult of excitement over the report circulated that McAllister is about to sever his connection with that organization.

Color is lent to the story by the theatre's billing this week, which announced "The New Sin" and features Philip Leigh. The girls are getting up a petition and securing signatures to it, asking the management to retain McAllister.

It will be recalled that some time ago

McAllister found it necessary to announce from the stage that unless the girls ceased sending him "mash notes" in self defense, he would be compelled to read them aloud to his audiences.

Rumsay Wallace has been engaged by the management to succeed McAllister, opening week after next.

NEW MUSICAL STOCK.

Columbus, Nov. 27.
Frank Montgomery and Florence McClain, former colored musical comedy stars, will head a new musical stock which will open at the Dunbar theatre here Dec. 2 in a new piece, entitled "In Kokomo."

Montgomery is the author of the book, lyrics and music. In the company will be twelve chorus girls and four male choristers.

"ONE DAY" ROUTED.

The Blaney-Spooner production of "One Day," from the Weber pop circuit, is being routed through the Shubert houses.

MANY RETURN DATES.

Chicago, Nov. 27.
Chicago has been and is going to get a great number of return dates for shows this season. "Ben Hur" is at the Colonial now, and Donald Brian is back with "The Siren," which has been here before. Blanche Ring will come to the Illinois in "The Wall Street Girl," not new here, and William Hodge is preparing to bring "The Man from Home" to town, a piece that made a record run here five years ago. James K. Hackett revived "The Grain of Dust," his last year's play, and David Warfield is returning to the Blackstone in "The Return of Peter Grimm." "The Concert" will follow later. This comedy was also here last year.

"The Pink Lady" is due at the Colonial for a return engagement Dec. 29, and "Disraeli" and "Pomander Walk" at the Grand last year will both come to Power's this winter.

Several other plays that have been here once or twice are also booked to return in the early part of next year.

REALIZING AN AMBITION.

Jessie Bonstelle has realized her most cherished ambition—to play the role of Jo in "Little Women." She was travelling with the western company for a couple of weeks when the woman playing the part was taken suddenly ill.

Miss Bonstelle wired to New York for instructions as to a suitable substitute and was told to use her own judgment. So she temporarily substituted.

SPECIAL FOR ONE WEEK.

Gertrude Demont, formerly of the Bert Leslie act, is engaged specially next week as ingenue with the Poli stock company at Waterbury, during its revival next week of "Charley's Aunt."

CODY AGAIN LEADING.

Lewis J. Cody has postponed his vaudeville debut for the present as he has accepted a proposition to head a stock company in the Bijou, North Adams, Mass., for N. E. Goldstein on a percentage basis. He opens Monday in "Pierre of the Plains."

Goldstein is the boy who owns a chain of theatres in New England and is building a new one in Springfield, Mass.

8,000 SPRINGFIELD HOUSE.

Springfield, Mass., Nov. 27.
With a seating capacity close to the 3,000 mark, the new Broadway theatre, Broadway and Bridge street, will open early in March.

N. E. Goldstein, the builder, has not settled upon his policy although it looks as though combination attractions will get first call. The Broadway will have but one balcony.

CLEVELAND TO OMAHA.

Omaha, Nov. 27.
The Boyd theatre goes into stock Dec. 9 with Vaughan Glaser supplying the company and plays. The Cleveland stock company operated by Glaser will be transferred to this town.

Cleveland, Nov. 27.

The Duchess theatre loses its present stock tenant Dec. 7 when Vaughan Glaser shifts the company to Omaha. The future policy of the Duchess has not yet been settled.

MOHAWK COMPANY UNDER WAY.

Schenectady, Nov. 27.
The Mohawk theatre stock company opened Monday night in "The Fortune Hunter." A number of Albany patrons were present as seven members of the Lytell-Vaughan company (who played in Albany stock last summer) are with the local company.

The players include J. B. Loraine, J. Paul Jones, John Merne, Frank Ford, James Crane, David Allison, John Ivan, Lenora Ulrich, Louis Haines, Wilson Reynolds, Wm. K. Amsdell, Beatrice Craven, Frank Young and John Prescott.

STOCK'S OWN PLANT.

The Greenpoint (Brooklyn) stock company has now established its own carpenter shop and scenic studio with Fred Merry in charge of the former and Alfred Bauer, the latter, at the Greenpoint theatre.

Vesley McClure is chief electrician, David Newton, property man, and Harry McKee, general stage manager.

TRANSFER TO BUFFALO.

New Orleans, Nov. 27.
The Baldwin-Melville stock company closing after a short engagement at the Baronne here, will open at the Majestic, Buffalo, Christmas week.

Alfred Hudson, who committed suicide in New York Sunday, was a member of the company while it played this city, and also with it at Dallas. Jimmie Jimieson belonged to it. Hudson and Miss Jimieson planned to marry Thanksgiving week, had the Baldwin-Melville company achieved local success.

OBITUARY

The mother of Nellie Fillmore died in Chicago after a stroke of apoplexy. Miss Fillmore was summoned to the western city and arrived just before her mother passed away. She returned to New York immediately to open at the Harris theatre in "Mrs. Xmas Angel."

Alfred Hudson, Jr., formerly of the Otis Skinner company, despondent over his inability to land a job after a month's idleness, ended his life by asphyxiation last Sunday in New York.

Grace Bainbridge, wife of Frank Rutledge, after an operation for appendicitis, died in Chicago Nov. 23. The remains were interred in Minneapolis.

Enid May Jackson, leading woman of the Gayety, Hoboken, during a stock performance yesterday afternoon received a wire from Arizona telling her of her husband's (Jess Fulton) death in a sanitarium in that state. Fulton at one time managed a theatre in Lincoln, Neb. Miss Jackson will be unable to go west for the funeral.

Putnam, Ct., Nov. 27.

Burton E. Leavitt, a musical composer, died at the home of his father, at the age of 41. He had been ill for a year. After ten years' work he had just completed an opera based on a biblical subject, entitled "Tea-tephi."

Boston, Nov. 27.

Levi Hill, 18, attached to Berzac's Animal Circus, now playing through New England, was fatally injured while crossing the tracks outside the South Station Sunday night. He was struck by a shifting engine, and rushed to the Relief Hospital, but died soon after his arrival. He received a fractured skull, several broken ribs and other injuries.

SIGNED FOR TRENTON.

Maud Truax, who came in off the road last week, signed Tuesday for prominent roles with the Broad Street theatre stock company, Trenton, N. J., opening next Monday in "The Warrens of Virginia."

"WITHIN THE LAW"

The Lieblers revivals.
Dave Beehler's moustache.
Joe Wood paying office rent.
The Eltinge's S. R. O. elevator.
Maud Malone going into vaudeville.
Joe Cawthorn going into vaudeville.
Joe Kane doing his own press work.
Johnny Collins keeping out of print.
W. S. Cleveland paying his court fine.
Joseph Byron Totten starring again.
Pantomime acts talking for contracts.
Glenmore Davis wearing slouch hats.
English companies coming to America.

Asking if Jan. 4 is open at American, Ga.

Lee Kugel becoming a picture magazine.

Tom Terriss playing the U. B. O. time.

Alex. Pinkerton becoming a picture actor.

Fredric Chapin buying a new hat for O. D."

NEW ACTS NEXT WEEK

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

"The Guy That Put 'Tone' in Baritone," Hammerstein's.

Travilla Bros., and Diving Seal, Hammerstein's.

Kathryn Kidder and Co., Union Sq. Stepp, Allman and King, Union Sq. Mrs. Curtis Burnley, Fifth Ave.

Porter J. White and Co. (New Act), Fifth Ave.

Lozano Troupe, Fifth Ave.

Cecelia Loftus (Reappearance), Colonial.

David Belasco Co.

"Drums of Oude" (Dramatic).

40 Mins.; Full Stage (Special Setting). Colonial.

David Belasco becomes the producing Santa Claus of the season by presenting vaudeville with "The Drums of Oude" by Austin Strong, a powerful, dramatic one-act playlet. It was prepared for the stage by Belasco and William Elliott. "Prepared" is the word, for even the minutest stage detail and lighting effect is carried out with that stage finish for which Belasco is famed. It's a gripping thing and gives one a creepy, quaky feeling that can't be shaken off in a minute. From the very second the sketch gets in motion Belasco's hand is uppermost. Plenty of time is given the audience to get its nerves fully restored from the glamor of the preceding act. The orchestra plays that sort of music which the seasoned theatregoer knows in a minute is a forerunner of thrills. In a dimly lighted stone tower in India are Captain Hector MacGregor (E. J. Ratcliffe) and Lieutenant Alan Hartley (Jack Standing), in charge of the Scottish forces defending the place behind the English flag. The British troops are for the minute absent from the palace, which gives the Sepoys the chance they are looking for to start a massacre, and gain possession of the army's store of gunpowder. MacGregor and Hartley realize the worst is near at hand. Mysterious signs and omens give way to an uprising which makes MacGregor resolve to ignite the gunpowder at the last minute. To the tower comes Mrs. Jack Clayton (Eleanor Scott L'Estelle), Hartley's sister. When all seems dark, she and the captain declare their love for each other and bravely make ready to die together. All the time the low, muffled drum throb of the Sepoys has been sounding, the captain's two Hindu servants desert the palace to join their native brothers, and the fuse leading to the powder is sputtering when the bagpipes are heard with the troops routing the natives. All ends well in one of the most dramatic scenes ever enacted on the vaudeville stage. Ratcliffe looks the part of the soldierly, courageous, heroic captain, but at times becomes stagey and heroic. He's very effective in the final scene. Standing makes a likeable lieutenant and does his allotted task well. Miss L'Estelle handled her role as best she could with a cold. The acting, staging and all go to make "The Drums of Oude" a beacon light in the present day overflow of inconsistent, overdrawn dramatic acts. *Mark.*

Madame ?

Prima Donna Soprano.

11 Mins.; One.

Fifth Avenue.

Madame ? started sadly, came into the back stretch going strong, and made a whirlwind finish that was all to the Metropolitan. The opening number was "Caro Nome," from "Rigoletto," a high-brow work, which partially explains the small number of successful workers in a very profitable vocation. When the Search-Me singer went to the mat with it, the guessing favored the opinion that she was that ubiquitous person who lives in the flat across the airshaft and does vocal banting to the despair of the neighbors in the early hours of the morning. Except that it makes a glittering guarantee of the singer's membership in the classy singing division the number is an infliction on a vaudeville audience. The Fifth Avenue accepted it in that spirit of blind faith which Una Clayton had just been demonstrating in the sketch, "A Little Child Shall Lead Them." Much better was the "Lullaby" from "Jocelyn." Here was music that could touch the feelings of a human who had not been "finished" by a post-graduate course in Berlin. Madame ? began to look up in the estimation of her simple audience. "When Twilight Fails" had a pretty melody (the sort the music sharp dismisses contemptuously as "sugar-plum music") that hit the vaudevillians where they live. The song ends with a high note. The singer climbed to the Pike's Peak of altissimo without an effort, and the audience, true to vaudeville the country over, tore loose. A pale youth who obliged at the piano was the only person in the house unaffected. The guessing is still open. Madame ? is a large blonde woman whose figure and haughty bearing argue that she really belongs to the elect. She is masked in black velvet from the bridge of the nose to the eyebrows with an edge of black lace. It is reported she is Nordica, Sembrich and several others, but the truest rumor may be she is a singer engaged for the Metropolitan at a large salary, but somehow missed the connection. Except that she is not Nordica, the writer, whose knowledge of high-toned nightingales is gleaned from reading illustrated face cream testimonials in the Subway, ventures not. *Rush.*

Willis Sisters.

Singing and Dancing.

4 Mins.; One.

City.

The Willis Sisters have one of those offerings that brighten up a small time show now and then, and then come into their own in the bigger variety houses, finally popping up in musical comedy. They were the hit of the first half of the City's bill Saturday afternoon. The girls are nice looking brunettes, with a stage presence that argues ample experience. They dress in perfect taste in both of their changes, pretty models of evening gowns. They may be twins. Certainly they look enough like each other. Handling three numbers with light, but agreeable, voices, they do an inconsequential bit of dancing and come to a capital finish in a catchy song, called "Goody! Goody! Goody!" *Rush.*

Hal Stephens.

Impersonations.

24 Mins.; One and Three (Special Sets).

Fifth Avenue.

There is not a little novelty in Hal Stephens' capital handling of his new act. A dressing table is placed down front on the o. p. side. The drop in "one" is in the form of a picture frame the centre of which is a curtain which is raised and lowered to disclose set scenes appropriate to the character the player portrays. These are Shylock, Mr. Pickwick, Rip Van Winkle, and Judas Iscariot. Stephens makes up at the table, disappears through a curtained opening in the drop and reappears within the frame. Each one of the four bits is a little production in itself. The setting for the scene from "The Merchant of Venice" was a little jewel, and that for Rip Van Winkle was extremely picturesque. Stephens is an excellent dramatic reader. His Shylock was a capital bit of dignified acting. The Judas was the finale. The subject is rather melodramatic and is overdone. Shylock would make a better finish, although to preserve the climax Judas would have to be eliminated. The Fifth Avenue audience expressed unbounded approval. Stephens' last appearance in New York was with a modernized version of "Rip Van Winkle" in sketch form. *Rush.*

Fred Fischer and Mort Sharp.

"Piano Act"

16 Mins.; One.

Hammerstein's.

Fred Fischer and Mort Sharp are together in vaudeville at Hammerstein's this week, with Mr. Fischer at the piano. They sing, talk and act, or at least Mr. Sharp tries a little acting business as a "nance," using a hat with ribbons on it for a disguise. During this "number" they sing "To Arms!" They also sing "When I Get You Alone Tonight" in English, German and Yiddish. (There were some Italians and colored people in the gallery.) From the program announcement Mr. Fischer has written an awfully long list of songs. Why they didn't stick to his collection altogether is a wonder. If the couple have been Cabaretting, they probably did well, but for vaudeville Messrs. Fischer and Sharp need a new act. *Sime.*

De La Velle and Co. (1).

Sharpshooters.

8 Mins.; Full Stage (Special; Exterior). American.

Just which is De La Velle the program does not designate as a man in hunting costume first holds the limelight through a little pantomime. A slender girl in short dresses follows with a clever exhibition of rifle and revolver shooting. From the almost understandable announcements the Miss makes, one could almost win a bet by saying they were French. This kid is some shooter. The stage is a sort of yard exterior with a noisy, squawky parrot perched in a cage outside the little French cottage. Speciality designed target stands are used to hold up the brittle balls which the girl shatters. A neat shooting act for the big small time. *Mark.*

NEW SHOWS NEXT WEEK

Initial Presentation of Legitimate
Attractions in New York
Theatres.

"The Indiscretion of Truth."—Webster's (Dec. 2).

"The Firefly" (Emma Trentini), Lyric (Dec. 2).

Edwina Barry and Co. (4).

"The Home Breaker" (Farce).

19 Mins.; Interior.

Union Square.

Miss Barry, according to report, has been playing her farcical playlet in the west for several years, with much success. This can readily be believed. A few years ago it would have been considered an excruciatingly funny sketch in these parts. In many places in the east it should still class in that division. But in the first class vaudeville houses of New York and kindred centres it is—well a trifle bourgeois or commonplace. Miss Barry essays the role of a "Sis Hopkins" servant girl just hired by the wife of a minister. She has a penchant for kissing men and collecting the photographs of osculatively inclined gentlemen. The wife has an uncle, a sea captain, just arrived from a voyage. He greets his niece with a kiss and an embrace, which sends the servant into rhapsodies over him. The husband's aunt arrives and is similarly welcomed by the head of the house. Silly maid instills jealousy into the heads of man and wife by informing each in turn that the other had an "affair." At the finish both drag out their trunks with the idea of quitting the domestic fire-side, worked out in very much similar fashion to that employed by McConnell and Simpson in their recent act. In looks, stature and eccentricity of make-up, Miss Barry bears a striking resemblance to Katie Barry. The remainder of the company was reasonably competent. *Jolo.*

Adams and Williams.

"After the Honeymoon" (Comedy).

15 Mins.; Three (Interior).

It's an old idea Franklin Adams and Henrietta Williams are using in "After the Honeymoon." In a poorly furnished apartment the Newlyweds appear, cooing like turtle doves. There's the old comedy by-play about wifey's first meal, wherein she places six kinds of breakfast foods in front of him. They sit on one chair with a board spilling the man every time wifey flies to the stove. The mail man brings each a letter, which starts a squabble with hubby taking one-half of the room and wifey the other. This idea seems to be surfeiting the small time of late. For a finish a prop rat is used that doesn't work properly when drawn across the stage. The act was well received at the 125th Street theatre the last half of last week. Following a lot of comedy turns it caused considerable laughter. *Mark.*

De Lesso Troupe (4).

Casting Act.

6 Mins.; Full Stage.

Riverside.

One of the best casting acts seen around here in many a day. Very fast work from the beginning. Good for closing spot on any bills. *Jolo.*

Bernard and Burkhardt.
Songs and Piano Playing.
16 Mins.; Two.
Academy (Nov. 24).

The 14th street Rialto greeted Mike Bernard and his new partner most generously Sunday upon their return to the stage in New York. The former concert master of Tony Pastor's is still there with the agile fingers, as attested by his spectacular exhibition of "one of Paderewski's masterpieces," during the process of which Mr. Fox's perfectly good piano was threatened with dissolution. Mike also played a little thing, called "The Battle of San Juan," a spirited artillery engagement on the bass keys, which aroused the house to violent demonstration. In any contest with the acoustics our little Mike is emphatically "there." Burkhardt sang three songs, all dialect numbers, and drew down a substantial hit in the late portion of a rich Sunday afternoon bill.

Rush.

Chas. Ledegar.
Tight Rope.
10 Mins.; Full Stage.
Union Square.

A comedy "Dutchman" on a tight rope, who keeps up a constant fire of more or less humorous talk throughout his tricks. An excellent performer on the rope, his comedy lacks wit. In opening position at the Square, he did nicely.

Jolo.

New Acts in "Pop" Houses

John Boyle Co. (3).
"The Idiot" (Dramatic).
18 Mins.; Interior.
Riverside.

The act is preceded by an announcement of one of the three men in it who makes a plea for legitimate attention on the part of the audience, promising to present pantomimic acting by Mr. Boyle—"the greatest American pantomime actor." The sketch is gruesome, ridiculous, and totally inconsistent. District attorney is seated at his desk with green light shining above. He talks to himself about the case—or rather talks into a phone, repeating what is said from the other end and sending back answers to disclose the tale. An "idiot" is about to be tried for murdering his married sister, with whom he lived. Enter young lawyer who has been given his first case—that of defending the prisoner. He upbraids the district attorney and requests that the prisoner be brought to the district attorney's office. Prisoner is brought in—already in stripes and given a private hearing by the district attorney—just to please the young lawyer, whose father had been a lifelong friend of the youthful counselor. Prisoner is put through the "third degree." The shock of the murder had deprived him of his speech. Young lawyer induces him to tell his story in pantomime, which is translated by the lawyer, otherwise audience wouldn't know a thing he intended to convey. At the finish, 'phone rings, and district attorney is informed that the husband of the murdered woman has confessed. Whereupon "idiot" regains his speech. All three performers are very stagey. The sketch may pass on the small time.

Jolo.

Carolyn Lynn and Co. (3).
Comedy Sketch.
24 Mins.; Full Stage (Interior).
City.

This adds another to the interminable list of "domestic comedies" in the mediocre class. The dramatic personae are man and wife, comic servant maid and a detective. The wife finds her husband too well behaved to be interesting. She soliloquizes at great length, while he stands up stage and overhears. When she goes away from there, the husband takes the audience into his confidence and tells them how he proposes to cure the wife of her discontent. Here occurs a novelty. The drop is lowered and the printed announcement is flashed by the picture machine that two weeks are at that moment elapsing. During this time the wife has hired a private detective, who for the following twelve minutes clowns about the stage to absolutely no purpose. The comic servant seems to be uncertain whether she is Swedish, German or French, and manages to convey the impression that she was an Ulster County Presbyterian on her mother's side. Her composite dialect was the one funny circumstance in the playlet. The sketch is not rough enough for the small time audiences and not interesting enough for any other.

Rush.

Kramer and Morton.
Song, Talk and Dances.
15 Mins.; One.
American.

Kramer and Morton in their present blackface singing, talking and dancing arrangement show enough to frame an act that would do well in the big houses. The arrangement is all that is holding them back at present. Singing and dancing are their forte. Until they are able to handle material of a much better brand than they are now using, they should stop talking. Good singing voices and dancing ability rarely go together, but both boys are there in these departments. Their voices should be given prominence over the dancing. If they had done something better in the singing line at the finish they would have fared much better on the Roof, where they were a substantial hit as it was. The Salvation Army encore should be cut asunder. A little thought with an advisor in front could frame up an offering that would get them consideration on the bigger circuits.

Dash.

Florette.
Contortionist.
8 Mins.; Three.
American.

Florette needs above all things dressing. The most wonderful twists imaginable would not get her anything if done in the tights now worn. The routine done on the floor answers well enough, although the announcement about the neck dislocation might be omitted. The dislocation might also be left out.

Dash.

Marie La Vere.
Songs.
7 Mins.; One.
Riverside.

A blonde young lady who sings three songs in approved small time soubret fashion.

Jolo.

Inez Clough.
Songs.
12 Mins.; One.
American.

Inez Clough sings straight songs. "Alice Ben Bolt" and "Alice Where Art Thou" are all very well in their place, but unless the Alices are willing to be sandwiched in between a couple of the present day songs they are useless as vaudeville material. Inez needs a properly framed specialty, one in which she does not appear in the spot light.

Dash.

OUT OF TOWN

Grace La Rue and Co. (4).
"The Record Breaker."
15 Mins.; Interior. (Special Set).
Poli's, Springfield.

For her advent into vaudeville Grace La Rue has brought with her a phonograph record while making changes for each song. She sings three in this manner, then sings an aria from "Madame Butterfly" in which she is accompanied by Caruso on the phonograph. This is her best number. The others are hardly worth while. She still wears as a predominating color, yellow. The sketch, if so it may be called, was written by Hassard Short. The scene is laid in a phonograph emporium, where she is accompanied by her maid. Then there is an accompanist and a helper. In its present shape it is very slight but gives her opportunity to display her Parisian cultivated voice, and her few nimble steps.

George A. Pressl.

NEW BUILDINGS.

Philadelphia, Nov. 27.

Attorney Wheeler, who owns and controls the 52d Street picture house below Market Street, has just purchased a big site on 52d Street above Market, the price being \$100,000. Wheeler is planning to build a new picture place, seating 1,000 and expects to make it about the finest of its kind in West Philadelphia.

The Leader, a new picture house, seating 1,100, at 41st street and Lancaster avenue, which opened about a fortnight ago, is owned by a woman, Mrs. Effinger, whose son is personally managing it. The Leader is opposite the William Penn, and doing a nice business.

BRIBED—BY A SHAVE.

There is an old proverb which says in effect that whatever you learn is bound to come in handy some time in your life. This was exemplified in the barber shop of the Putnam Building last Sunday morning. "Sully" was one man short and the place was filled with men who raved and chafed over the delay.

"Among those present" was Dave Genaro and his agent, Alf. T. Wilton. Turning to his booking representative Genaro said: "Al, if I shave you, will you get me next week?" "Sure" was the response.

And they lived happy ever after.

KEITH IN PHILADELPHIA.

Philadelphia, Nov. 27.

B. F. Keith arrived here to-day to look over the local situation. He will be here for the remainder of the week.

ACADEMY OF MUSIC

The Academy of Music starts away on its trial as a pop vaudeville house under the best of conditions. Though lying in a valley fairly littered with houses having the same policy the Academy has everything in its favor.

It is the brightest, largest and best located of the bevy. If the shows can be kept up to the opening standard there is little doubt but in a short time it will have a call over all the 14th street houses, even including the Union Square (the Keith big timer).

Tuesday night, the lower floor was solid back to the circle, with a goodly sprinkling beyond. The first two balconies were liberally patronized and the boxes as well. A big crowd in an ordinary theatre looks small in the Academy. The audience seemed to be made up of regulars. They only laughed and applauded when something out of the ordinary occurred. Two bows meant going very big. The bill took on the aspect of a big time show. Nine acts and two pictures appeared between 8.10 and 11 o'clock.

Mahoney Bros. and Daisy caught the audience at 8.10 with everybody in. They amused, but got very little beyond that stage. Force and Williams in "one" in a revision of their former sketch, did quite well. The man has improved greatly and the woman's ocarina imitations are sure fire.

Emma O'Neil, with four or five very pretty changes, sang as many songs and passed through nicely. Miss O'Neil has a peculiar voice. She should select songs showing it to the best advantage. Just at present there isn't quite enough breadth to her repertoire. She has gone ahead in both her work and dressing since entering vaudeville.

Girard and Gardner followed a picture but this did not seem to hold them back, for the audience laughed right out loud at Mr. Girard's funny policeman. The dancing was also liked, and the net results were entirely satisfactory. Clark and Verdi caught the best position of the bill. Girard and Gardner had left them fine. The two Italians picked up the running and knocked over one of the hits of the evening. These boys have something entirely new in the talking line and their Italian bit is enough in itself.

Sam. Curtis and Co. found them a trifle harder, but when the act got into its stride, it went along swimmingly. Mr. Curtis made 'em laugh and the singing did the rest. The cute girlie with the pie had an inning of her own. Andy Rice struck the next picture. Although the house thinned out during the running he was proclaimed a hit immediately. It is a good neighborhood for Andy.

Placarded as "Barnes and Robinson," Brown and Newman were next to closing, a very hard spot, for many of the witnesses had left. The classy appearance and likeable personalities of the couple brought the returns in their favor and they fared nicely. Miss Newman might be used as a model by girls inclined towards plumpness.

An Arab troupe put a fitting finish to a very interesting and entertaining program. The bill could have been run through without a picture, and it would have made the show go faster.

Dash.

BILLS NEXT WEEK (December 2)

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 Offices—"W. V. A." Western Vaudeville Managers' Association (Chicago)—"S-C," Sullivan-Considine Circuit—"P." Pantagea 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. Hodgkins (Chicago)—"Tay," M. W. Taylor (Philadelphia)—"Craw," O. T. Crawford (St. Louis)—"Dor," Frank Q. Doyle (Chicago)—"Con," Consolidated Booking Offices (Milwaukee, Shedy, Moss & Brill, Cunningham & Fingelmann Circuits).

New York
ALHAMBRA (ubo)
Ada Reeve
Florence Roberts Co
Fox & Millerships
Wynn & Russon
8 Keatons
Gordon & Marx
Blanche Sloan
Laughlin Dogs
5TH AVE (ubo)
Mrs Curtis Burnley
Porter J White Co
Bert Leslie Co
Rooney & Bent
Van & Schenck
The Berrens
Swor & Mack
Lozano Troupe
La Toy Bros

HARRY ADLER and ARLINE ANNA
Next Week (Dec. 2), Hippodrome, Cleveland.
XIC28894 "A NEW IDEA."

COLONIAL (ubo) (Two to fill)
Cecilia Loftus
Rock & Fulton
Brenner & Ratcliff
Madden & Fitzpatrick
Phila & Pinks
Fred Dupres
Lydia & Albino
BRONX (ubo)
John J McGraw
Mason, Keeler Co
Belle Blanche
Harry Brown
Klutznick Animals
Donovan & McDonald
Smythe & Hartman
4 Rianoe

ARTHUR YULE presents
BABY HELEN
World's greatest Child Artist.
Next Week (Dec. 2), Orpheum, Harrisburg.

HAMMERSTEIN'S (ubo)
(Running Order)
Louis Granat
Adele Reeves
Les Salvagis
Conlin Steele & Carr
Brown Harris & B
Chas F Semon
Max's Circus
Lydia Barry
Fields & Lewis
"The Guy"
Lillian Shaw
Joe Welch
Travilla Bros
Vanderbilt & Moore
"Big Jim"
3 Whip Crackers

BARBEE, HILL—CO.
Direction, BEHNKE BROTHERS.

UNION SQ (ubo)
Kathryn Kidder Co
Cliff Gordon
Linden Beckwith
Diamond & Brennen
Appollo 3
Stepp Aliman & King
Ruth Raynor Co
Gene Muller 3
Adeine Francis
GRAND (loew)
Hazel Crosby
Woods Comedy 4
The Maynards
(Three to fill)
2d half
Tom Bateman
John T Doyle Co
Welch, Mealy & Mont
(Three to fill)

6 BROWN BROS.
Featured this Season with the Primrose and Dockstader Minstrels.

DELANCEY (loew)
Bernard & Jones
Victor's Melange
Webber & Wilson
Evans & Vidoecq
Curtis & Florence
(Three to fill)
2d half
The Holdsworths
Josie & Will Barrows
Tom Hackett
3 Yocarys
Ethel Whiteside Picks
"Trap Santa Claus"
Guy Bros
Harry Leander Co

C & M Cleveland
Wm S Gill Co
Ralph Connors
Jack & Tony
2d half
The Maynards
Webber & Wilson
Luciano Luceli
Nat Carr Co
Evans & Vidoecq
(One to fill)
AMERICAN (loew)
Harry English Co
Em Francis & Arabs
J Whidden

Morton & Kissan
Romany Opus Co
Frank & Gertrude
Olympic 3
(Two to fill)
2d half
Schreck & Percival
Bernard & Roberts
Redmond-Haynes Co
Bert Earle 3
Romany Opera Co
Frank & Gertrude
The Lucadoes
(Two to fill)

COLUMBIA (loew)
Tom Bateman
Coy De Trickey
"Under White Jacket"
Ward & Cullen
Joe LaFleur & Dog
(One to fill)
2d half
Eldon & Clifton
Sandros Bros
(Four to fill)
JONES (loew)
Chas Harris
Queen City 4

Crouch and Welch
Direction, M. S. BENTHAM.

Brooklyn
ORPHEUM (ubo)
"Drums of Oude"
Raymond & Caverly
Mini Amato Co
Hart's 8 Steppers
Madden & Fitzpatrick
Lyons & Yosco
White & Perry
Ben Beyer & Bro
Jordan Girls

CHARLES DE LEA and ORMA GRACE
In "Six Feet of Comedy," Always Easy.

BUSHWICK (ubo)
"More Sinned Than Usual"
"Dance Dream"
Stuart Barnes
Emerson Baldwin
Sully & Hussey
Art Bowen
Dolce Sisters
Sansone & Dellia
SHUBERT (loew)
Haunted House
The McCarrers
Nat Carr Co
Lucciano Luceli
Ellen Richards
(Two to fill)

Jim Diamond and Brennan Sibyl
Next Week (Dec. 2), Union Sq., New York.
Direction, M. S. BENTHAM.

2d half
Harry Cutler
Haunted House
C & M Cleveland
Wm S Gill Co
Ralph Connors
Jack & Tony
(One to fill)
LIBERTY (loew)
Tom Hackett
Wm Somers Co
Power's Elephants
(One to fill)
2d half
Olivette Haynes
Harry Leclair
Joe LaFleur Dog
(Two to fill)

MATHE ELINORE and WILLIAMS SAM
Next Week (Dec. 2), Colonial, Youngstown.
Direction, MAX HART.

BIJOU (loew)
Mitchell & Leightner
"Camping Days"
Tilford
Wm Flemen Co
Klein Br & Shall
Harry Leander Co
2d half
Mr Mrs Mark Hart
"Fid in Paris"
Kramer & Morton
Harry Leighton Co
J Whidden
Power's Elephants
(One to fill)
FULTON (loew)
Shaw & Lee
Raymond
Ramsey Sisters
John T Doyle Co
Kramer & Morton
3 Yocarys
2d half
Tilford
Vida Hawley
Marie LaVan
Curtis & Florence
Klein Br & Shall
Victor's Melange

Bay City, Mich.
BIJOU (wva)
(Open Sun. Mat.)
Willie Hale Co
Ed Gray
5 Armanis
Anthony & Sullivan
Lohse & Sterling
Billings, Mont.
ACME (sc)
(Dec 4-5)
Les Adler
Pierce & Mazie
Leonard & Meredith
Gilbert Losee
Karno Co
Boston
KEITH'S (ubo)
"Scott's Keane"
Matthews & Aishayne
Henshaw & Avery
Hufford & Chain
De Lesse Troupe
Ray E Hall
(One to fill)
ORPHEUM (loew)
Deltorel & Glessan
Deltorel Bros

Clifford Hippie Co
Harry Mayo
Johnson, How & Liset
(Three to fill)
2d half
Rhoder & Crampton
Ellis Rogers
Clifford Hippie Co
Berry & Wilhelm
Johnson, How & Liset
(Three to fill)
Brookline, Mass.
CITY (loew)
Joe Kelsey
Leap Year Girls
McAvoy & Powers
2d half
Clay Draw Players
Chas R Sweet
Sombroso

NICK HUFFORD and CHAIN DELL
Next Week (Dec. 2), Shubert, Utica.
Direction, PAT CASEY.

Buffalo
FAMILY (loew)
Johnathan
Aubrey & Flower
Wesley's Seals
Rooney & Harding
Price & Price
(One to fill)
ACADEMY (loew)
El Gordo
Mabel McKinley
Hugo Lutgens
The Demacose
The Frankfords
Dora Ronca
Gordon & Warren
Hoey & Mosar
Edie Stirk

Variety Anniversary Number
December 20

Butte, Mont.
EMPRESS (sc)
3 Alex
Harry Sauber
"I Died"
Ina Lawson
"Fun at Sea"
Calgary, Can.
ORPHEUM
(Dec 5-7)
Same bill as at Regina in this issue
EMPIRE (m)
Pony Ballet
Jack Wilson Trio
Tom & Edith Almond
Murray K Hill
Rice, B & Baldwin
Cedar Rapids, Ia.
MAJESTIC (wva)
Banjo Phlends
Gardner & Revere
Harry Beresford Co
Zenita
Gravatta & Lavondre
Scott & Wallace
2d half
Dan Sherman Co
Wm Law Players
Bessie Browning
Ryan & Lee
Quigg & Nickerson
Poster & Dog

Harry Linwood and Co.
ALWAYS WORKING. ASK GUS SUN.

Chicago
MAJESTIC (orpb)
Mme Bernhardt Co
Elsa Ruegger Co
4 Huntings
Josie Heather
Chick Sales
Nelson's Boys
PALACE (orpb)
Ethel Barrymore Co
Georgette
Nichols Sisters
2d half
Exposition 4
Ignatius Cardosh
Crouch & Welch
Hathaway's Animals
EMPRESS (sc)
"Night in Park"
Borden & Shannon
Boele Le Count
Jack Ark Co
Bud Snyder
Thos Q Seabrooke
Toots Paka

McMAHON and CHAPPELLE
Playing United Time.
Direction, JENIE JACOBS.

LINDEN (m)
Cameron & O'Connor
Farinelli Trio
Ban'off & Belmont
Knight & Benson
Klinet Bros
2d half
Pett Family
Trevitt 4
Gannon & Tracey
Art Rafael
Musical Stipps

Charlottesville
KEITH'S (ubo)
Julius Steger Co
Mrs Louis James Co
Charles Case
Lloyd & Whitehouse
Bick & Clark
Watson's Farmyard
Watpert & Pau'an
ORPHEUM (m)
(Open Sun. Mat.)
Golden Tr
Alexander & Belting
Alcott & Dumont
Richards & Montrose
Barnes & King
Noble & Brooks
Mardo 3
EMPRESS (sc)
(Open Sun Mat)
The Cleire

LILLIAN MORTIMER
Vaudeville—United time
ALBEE, WEBER & EVANS

Fall River, Mass.
ACADEMY (loew)
Billy Rogers
Berry & Wilhelm
Welch, Mealy & Mont
Lunch Room Cabaret
2d half
Lander Bros
Deltorel & Glessan
Harry Mayo
Lunch Room Cabaret
2d half
Ft. Wayne, Ind.
TEMPLE (wva)
"Honeymoon Trail"
Marconi Bros
Kirk & Fogarty
4 Aders

PAUL NEVINS and RUBY ERWOOD
Management, Max E. Hayes, United Time.

Ft. Worth, Tex.
MAJESTIC (inter)
"House David Band"
Connolly 3s
4 Dancing Bugs
Rely & Currier
Walt Fernald Co
Dyer & Dyer
Hick McCoy
Gary, Ind.
ORPHEUM (wva)
Carmen & Clifton
Johnstone & Cooke
2d half
Latell Bros
Wilson & Washington
Constance Windom Co
Grand Rapids
COLUMBIA (ubo)
Julius Tannen
McDowell & Iverson
Marco Twins
Nevins & Erwood
De Marant Chavat
Seymour's Dogs
(One to fill)

O.D.-PADDOCK and PADDOCK-Marie
NOVELTY SINGERS AND DANCERS.
Next Week (Dec. 1), Princess, Memphis.

Hammond, Ind.
ORPHEUM (wva)
"The Suffragettes"
2d half
Oscar Staar
Joe Ketter Co
Beau Brummel 3
Howard Bros
Hartford, Conn.
POLI 8 (ubo)
"Cheyenne Days"
Campbell & Wells
Sampsel & Reilly
Davis & McCauley
Adamant & Bruah
Aron Comedy 4
Haydn, Dun & Haydn
Hoboken, N. J.
LYRIC (loew)
Olivette Haynes
Heritage & Dinehart
Strid & Mahoney
Sandros Bros
(One to fill)
2d half
Undine Andrews
Dor De Schelle Co
Romaine 3
Great Stirk Co
(One to fill)

AUSMA—RICH-LENORE—TED
ALWAYS WORKING.
London in January for Marinelli.

Hot Springs.
MAJESTIC (inter)
John & Mae Burke
Wolf & Zedella
4 Lewises
Mite Moore
Pollard
Los Angeles
ORPHEUM
Nat Nazarro Co
McConnell & Simpson
Sidney Aures Co
Meredith & Snzer
Ferguson & Nthine
Howard
Les Marco Belli
EMPRESS (sc)
(Open Sun Mat)
Falls & Falls
Howell & Scott
Pritzkow & Blanch
Leonard & Whitney
Glen Ellison
"Fun Barber Shop"


PANTAGES
Gills Nowlan Tr
Gert L. Folsom Co
Twin City 4
Mabel Elaine
8 Kelcey Sisters
Lewell.
KEITH'S (ubo)
Metropolitan Min
Billy Hall Co
Blinn Bonn Barr
Halligan & Sykes
Zaradas
Edgar Berger
Classen Sisters
Missaukee
EMPRESS (sc)
(Open Sun Mat)
Bob Pandur & Bro
"Suburban Winner"
Hobson & Maybelle
Floyd Mack
Roubie Sims
Mississippi
ORPHEUM
(Open Sun Mat)
Stone & Kallias
Lolo Cotton
Hess Sisters
Jas H Cullen
De Witt Burns & T.
"Squaring Accounts"
Bradshaw Bros
Portland, Ore.
ORPHEUM
(Open Sun Mat)
Barnes & Crawford
High Life 8
Oscar & Susette
3 Brennans
De Witt Young & Sis
Low Cooper
EMPRESS (sc)
Carly's Dogs
San Antonio, Tex.
PLAZA (inter)
"Sun Side Broadway"
H. T. McConnell
Emil Hoch Co
Daniels & Conrad
Kaufman Sis
San Diego, Cal.
EMPRESS (sc)
(Open Sun Mat.)
Bessie's Cockatoos
Collins & Hart
Arthur Whitelaw
Dancing Maddens
Italian Troubadours
Dance au Violins
St. Paul
ORPHEUM
(Open Sun Mat.)
Nat Willis
Gould & Ashlyn
Milton & Delong Sis
W. H. St. James Co
Van Bros
Gordon Bros
John Higgins
EMPRESS (sc)
(Open Sun Mat.)
Patty Bro
Jimmie Britt
Lucille Savoy
Manning Twins
Chas Deland Co
Seattle
ORPHEUM
Clark & Hamilton
Travato
Keno & Green
Carrie Reynolds
Herbert & Goldsmith

Sombreros
2d half
Joe Kelsey
Leap Year Girls
McAvoy & Powers
Salt Lake
ORPHEUM
(Open Sun Mat.)
"In 1909"
Nellie Nichols
Melville & Higgins
Slivers
Ward Bros
The Astaires
Altkin Whitman 3
MONTGOMERY
(craw)
Atlas Dramatic Co
ARCO (craw)
J. M. Haslet
Bartholt & Ellwood
Eckart 3
MIKADO (craw)
Criterion Dram Co
BREMAN (craw)
Burtilios
Chandler & Ames
John Adams
GRAVOIS (craw)
Novelty Mus Com Co

KATE WATSON

PLAYING UNITED TIME

EMPRESS (sc)
(Open Dec. 4)
Ling & Long
Weston & Leon
Ait Holt
Barney Gilmore
Walt H. Brown Co
"Delicatessen Shop"
San Antonio, Tex.
PLAZA (inter)
"Sun Side Broadway"
H. T. McConnell
Emil Hoch Co
Daniels & Conrad
Kaufman Sis
San Diego, Cal.
EMPRESS (sc)
(Open Sun Mat.)
Bessie's Cockatoos
Collins & Hart
Arthur Whitelaw
Dancing Maddens
Italian Troubadours
Dance au Violins
St. Paul
ORPHEUM
(Open Sun Mat.)
Nat Willis
Gould & Ashlyn
Milton & Delong Sis
W. H. St. James Co
Van Bros
Gordon Bros
John Higgins
EMPRESS (sc)
(Open Sun Mat.)
Patty Bro
Jimmie Britt
Lucille Savoy
Manning Twins
Chas Deland Co
Seattle
ORPHEUM
Clark & Hamilton
Travato
Keno & Green
Carrie Reynolds
Herbert & Goldsmith



WILLARD

THE MAN WHO OWNS
Week Dec. 9, Hippodrome,
New Castle, Pa.
Direction, ERNEST EDEL-
STEIN.

SAVOY (p)
(Open Mon. Mat.)
Mineral Misses
Read Freeman Players
O'Neal & Wainman
Howard Langford
Zara Carmen Tr ?
San Francisco
ORPHEUM
(Open Sun Mat.)
Adrienne's Aguarda Co
Florentine Singers
Ed Morton
Flying Martins
Felix & Barry Girls
Harry Gilfoil
Ethel Green
Raybo's Dogs
EMPRESS (sc)
(Open Sun Mat.)
Geo Garden
3 Spa Bros
Beaus & Belles
Van & Car Avery
Paul Spoor
PANTAGES
(Open Sun Mat.)
Moore's Stage Johns
Arlington 4
Mabel Ponda Tr
Al Carleton
Howard's Bears
St. Louis
COLUMBIA
"Don"
"Window Haunted"
House
Walter C Kelly
Mehaffy & Cyril
John P Wade Co
Stewart & Donohue
Kathie Gultini
LA VIER
PRINCESS
Princess Mads
"Turned Up"
Knickerbocker 4
Grey & Charley
KINGS (craw)
Saxophone 4
Art Raphael
Joe Callahan
Whyt, Peiser & Wyle
"Mother Goose"
SHENANDOAH
(craw)
Rudolph & Lena
Omega Trio
Flascher & Green
Thompson & Carter
Prevost & Ryan
UNION (craw)
Neary & Miller
Leonard & Haley
Clarke Renalle
CHEROKEE (craw)
Albert Donnelly
Cral & Overholt
Johnny Bell
NOVELTY (craw)
Casino Mus Com Co

WHITTIER-INCE AND CO.

IN VAUDEVILLE.

St. Louis
COLUMBIA
"Don"
"Window Haunted"
House
Walter C Kelly
Mehaffy & Cyril
John P Wade Co
Stewart & Donohue
Kathie Gultini
LA VIER
PRINCESS
Princess Mads
"Turned Up"
Knickerbocker 4
Grey & Charley
KINGS (craw)
Saxophone 4
Art Raphael
Joe Callahan
Whyt, Peiser & Wyle
"Mother Goose"
SHENANDOAH
(craw)
Rudolph & Lena
Omega Trio
Flascher & Green
Thompson & Carter
Prevost & Ryan
UNION (craw)
Neary & Miller
Leonard & Haley
Clarke Renalle
CHEROKEE (craw)
Albert Donnelly
Cral & Overholt
Johnny Bell
NOVELTY (craw)
Casino Mus Com Co

Springfield, Mass.
POL'S (ubo)
"The System"
Frey Twins
Hoey & Lee
Alex & Scott
Lancton Lucier Co
(Two to fill)
Syracuse
GRAND (ubo)
Virginia Harned Co
Rube Dickinson
Kremka Bros
Conway & Darrell
Kremka Bros
(Two to fill)
Tacoma
EMPRESS (sc)
Mab & Cameron
Lind
Mab & Wells
Lottie Williams
Will Oakland
3 Gerts
Low Lake Mus Co
Gavin & Platt
Margaret Bird Co
Fields Bros
Le Clair & Sampson
Vancouver, B. C.
ORPHEUM (sc)
Jacob's Dogs
Virginia Grant
Devers & Lewis
Pauline Fletcher Co
Don Carney
"Macy's Models"
PANTAGES
Palmer's Cab Review
Jane Madison Co
Pon, Moore & Davey
Alma Ferns
Holman Bros
Victoria, B. C.
EMPRESS (sc)
3 Loretta
Milt Arman
Gertrude Gebest
Gaylord & Herron
Pichlanni Troupe
Waterloo, Ia.
MAJESTIC (wva)
Martin & Fabrin
Zeno & Mandol
La Feysia
Hodge & Lowell
Paulian Team
2d half
J. Warren Keane
Sing Fong Lee
"In Old New York"
Piel & Cushing
Martin's Dog Bandits
West Hoboken, N. J.
NEW AMSTERDAM
(low)
Alva McGill
Eldon & Clifton
Harry Le Clair
Eddy Trio
(One to fill)
2d half
Hazel Crosby
Harry English
Broughton & Turner
Ellen Richards
(One to fill)
Winnipeg, Can.
ORPHEUM
Ralph Hers
Minnie Dupre Co
French Girls
Seelye & West
Henry Lewis
Gordon & Kinley
Lucille
EMPRESS (sc)
(Open Sun Mat.)
Les Jards
Moore & Elliott
Marie Stoddard
Grant Gardner
Nick's Roller Girls

SHOWS NEXT WEEK.

NEW YORK.

"BELLA DONNA" (Nasimova)—Empire (4th week).
"BROADWAY JONES" (Geo. M. Cohan)—Cohan's (11th week).
"BROADWAY TO PARIS" (Gertrude Hoffmann)—Winter Garden (3d week).
"FANNY'S FIRST PLAY"—Comedy (12th week).
"HAWTHORNE, U. S. A." (Douglas Fairbanks)—Astor (5th week).
"JULIUS CAESAR" (William Faversham)—West End.
"LITTLE WOMEN"—Playhouse (8th week).
"MADAME SANS GENE"—Harlem O. H.
"MERE MAN"—Harris (2d week).
"MILESTONES"—Liberty (12th week).
"MIND THE PAINT GIRL" (Billie Burke)—Lyceum (13th week).
"NEVER SAY DIE" (Wm. Collier) 48th St. (4th week).
"OH, OH! DELPHINE"—Knickerbocker (10th week).
"OUR WIVES"—Gaiety (4th week).
"READY MONEY"—Elliott (16th week).
REPERTOIRE (Annie Russell)—39th Street (4th week).
SPUNNER STOCK—Metropolis (6th week).
"THE AFFAIRS OF ANATOL"—Little (8th week).
"THE ATTACK" (John Mason)—Garrick (12th week).
"THE CASE OF BECKY" (Frances Starr)—Belasco (10th week).
"THE COUNT OF LUXEMBOURG"—New Amsterdam (10th week).
"THE DAUGHTER OF HEAVEN"—Century (8th week).
"THE FIREFLY" (Emma Trentini)—Lyric (Dec. 2).
"THE GOVERNOR'S LADY"—Republic (13th week).
"THE HIGH ROAD" (Mrs. Fiske)—Hudson (3d week).
"THE LADY OF THE SLIPPER"—Globe (6th week).
"THE MERRY COUNTERS"—Casino (16th week).
"THE PAPER CHASE" (Simone)—Wallack's (2d week).
"THE PUCKER GIRL"—Grand O. H. (4th week).
"THE RED PETTICOAT"—Daly's (4th week).
"THE SUN DODGERS"—Broadway (2d week).
"THE WHIP"—Manhattan (2d week).
"THE YELLOW JACKET"—Fulton (5th week).
"UNDER TWO FLAGS"—Hippodrome (14th week).
WEBER AND FIELDS—Music Hall (3d week).
"WHAT AILS YOU?"—Criterion (3d week).
"WITHIN THE LAW"—Edging (13th week).
ZIEGFELD'S "FOLLIES"—Moulin Rouge (7th week).
CHICAGO.
"MISS PRINCESS" (Lina Abarbanell) Garlick (4th week).
"BEN HUR"—Colonial (4th week).
"THE MILLION"—Olympic (4th week).
"BOUGHT AND PAID FOR"—Princess (7th week).
"THE LITTLE MILLIONAIRE"—G. O. H. (2d week).
"THE GIRL AT THE GATE"—La Salle (14th week).
"THE GRAIN OF DUST"—Illinois (1st week).
"TWO LITTLE BRIDGES" (Jas. T. Powers)—American M. H. (2d week).
"FIVE FEATHERS"—Cort (14th week).
"THE RETURN OF PETER GRIMM" (David Warfield)—Blackstone (1st week).
"THE SIREN"—C. O. H. (4th week).
"BLINDNESS OF VIRTUE"—Spidebaker (2d week).
"YEARS OF DISCRETION"—Power's (2d week).
"WAY DOWN EAST"—McVicker's (3d week).

PHILADELPHIA.
"THE PERPLEXED HUSBAND" (John Drew)—Broad.
"THE PINK LADY"—Forrest.
"EVA"—Garlick.
"THE PRETTY LITTLE WIDOW"—Chestnut St. Opera House.
"RANSOMED"—Walnut.
"WHIRL OF SOCIETY" (Oaby Deslys)—Lyric.
"BUNTY PULLS THE STRINGS"—Adelphi.
"THREE TWINS"—Grand Opera House.
"SEVEN DAYS"—Chestnut St. Stock.
"THE SILVER KING"—American Stock.
"NO MOTHER TO GUIDE HER"—National Stock.

UNION SQUARE.

(Estimated Cost of Show, \$2,375).

There are two "try-out" acts from the west on the bill at the Union Square this week, the remainder of the show being made up of standard vaudeville turns, unless Charles D. Weber be excepted from that division. The recruits from "the tall grass" got over and helped to make up a good, evenly balanced bill. They are Edwina Barry and Co. in a farcical sketch, "The Home Breaker" and Charles Ledegar, a comedy tight rope performer. Both are under New Acts.

Weber is a clever, fast, eccentric juggler who has chosen wisely from the material of others in that field who have been seen in New York in the past few years. He uses the Herbert Lloyd entrance, minus the extravagant embellishments, juggles three balls after the manner originated by W. C. Fields, the growing plant of somebody else and finishes with Tom Hearn's turnip throwing and catching them on a fork held in his mouth. But the "Square" audience liked him and as managers don't care so long as an act "makes good," he is probably in a fair way to secure bookings.

Ledegar started the performance and was followed by our dear old friends, Bissett and Scott. The steppers' cheerful and smiling countenances, indicating complete personal gratification with their terpsichorean efforts, were accepted at their own valuation by Tuesday night's audience.

Edwina Barry's act replaced Middleton and Spellymer who were programmed. Genaro and Bailey received a rousing reception showing that they were not forgotten on the street where they made their first New York hits. The entire act went uncommonly well, the cakewalk finish proving a riot. Several bows and a speech followed.

Winsor McCay and his moving picture cartoons had their usual good inning being followed by Valerie Bergere and Co. in "His Japanese Wife." A comedy line in the sketch was accepted by the audience as a serious bit of mawkish morality. In response to a question by the Japanese wife, the maid says: "I wouldn't feel respectable unless I was married in church." (Loud applause). The pathetic helplessness and hopelessness for future happiness by the little Japanese woman, surrounded by comedy, made a most effective twenty minutes of entertainment.

Joe Welch has the best routine of stories of his entire career as a monologist. He spoiled his otherwise tremendous hit by coming back and handing out two additional batches of yarns, finishing with the only old one of the act.

Wartenberg Brothers, with their novel acrobatic and "Risley" work, closed the evening's entertainment.

John.

4 RIANOS

This Week (Nov. 28), Alhambra, New York.
Next Week (Dec. 2), Bloor, New York.
Direction, MAX HART.

UNIQUE (sc)
(Open Sun Mat)
4 Lukens
DeMichels Bros
Rawson & Clare
Nelson & Floyd
Lawrence & Edwards
Montreal
ORPHEUM (ubo)
Chas Grapewin Co
Belle Storey
Mack & Orth
Joe Jackson
4 Athletes
Allen Shaw
Williams Bros
FRANCAIS (low)
Bennington Bros
Wilkins & Wilkins
Castelaine
Louise Agnes & Colleen
Ines Clough
Dancing Kennedys
Nashville.
PRINCESS (m)
"Examination Days"
Beth La Mar
Purcella Bros
Phil La Toska
Le Volas 3
El Dawson
Morton Jewel Tr
Brooklyn Comedy 4
"Number 44"
Geo B Reno Co
PANTAGES
5 Greens
4 Cook Sisters
Frank Rogers
Mahr & Mykon
Shaw & Wilson
8 Elliott Bros
Providence
KEITH'S (ubo)
Digby Bell Co
Lambert & Ball
3 Lyons
Frank Mayne Co
3 Joestys
Eddie Ross
Wood & Wood 3
Peppino
Regina, Can.
ORPHEUM
(Dec 2-3)
"Eternal Waits"
Chick Sailer
Wilson's Circus
Morris & Allen
McCormick & Wallace
Eldora Co

ZELDA SEARS AND CO.

Next Week (Dec. 3), Keith's, Louisville.
Direction MAX HART.

New Rochelle, N. Y.
LOEW (low)
Romaine 3
Niblo's Talk Birds
(One to fill)
2d half
Buy Bros
Frank Stafford Co
(One to fill)
Oakland, Cal.
ORPHEUM
(Open Sun Mat)
"California"
James J Morton
Schlitt's Manikins
Gladith & Hoppe
Herbert's Dogs
Chas Drew Co
Nonette
David H Kidd
PANTAGES
(Open Sun Mat.)
Hamanda Jane
Whitney's Dolls
Marimbaphone
Beale Leonard
Green & Parker
John Zimmer
Rutherford & Munroe
Rochester, N. Y.
TEMPLE (ubo)
Frank Hartley
Farber Girls
Rush Ling Toy
Jones & Sylvester
Laura Guerite
Harry Woodruff Co
Morgan Bailey & M
Boganny rroupe
FAMILY (low)
Richard Hamlin
Bristola Pones
Leona Guernsey
Curry & Riley
Orville & Frank
Rockford, Ill.
ORPHEUM (wva)
Burt Johnson & Burt
Reif, Clayton & Reif
Henry Hargrave Co
Patterson & West
(One to fill)
2d half
"The Suffragettes"
Sacramento
DPNERCK (orph)
Little Billy

CHAS. and FANNIE VAN

Next Week (Dec. 3), Temple, Detroit.

Ogden, Utah
ORPHEUM
(Dec 5-6)
Amelia Bingham Co
Frank Morrell
Claudius & Scarlett
(Three to fill)
Omaha
ORPHEUM
(Open Sun Mat)
"Antique Girl"
Ed Hayes Co
Annie Kent
Ashley & Lee
Adaple's Animals
Dixon & Fleide
Berg Bros
Philadelphia
KEITH'S (ubo)
Moore & Littlefield
Valerie Bergere Co
Haviland & Thornton
Armstrong & Ford
Mignonne Kokin
Jere Grady
Caesar Rivoll
Galletti's Monkeys
May & Addie
Lockhardt & Leddy
PANTAGES
Girl Golden Gate
Eleanor Oils Co
Millard Bros
Esmeralda
De Les & Orma
CLUNIE (sc)
(Open Sun Mat)
Marcellies
Fred Morton
Cath Chaloner Co
McGinnis Bros
McClane & Mack
Prince Florio
Salem, Mass.
(SALEM) (low)
Clayton Drew Players
Chas R Sweet

WEBER & FIELDS

Opening in New York, without a preliminary gallop out of town, made the first performance of the new Weber and Fields' All Star stock company at the new Music Hall on West 44th street, run somewhat slowly Thursday night of last week. It was twelve to the minute when the final curtain dropped. That long and overburdened show gave the management a margin of an hour to clip for speed. Besides it all occurred in a new house, and a hand-some theatre it is.

Weber and Fields can't fall down on a show they are in themselves, for they are Weber and Fields. The people are laughing when paying for the tickets, and the firm of German comedians keep them giggling during the evening. They have some comedy scenes in this "Roly Poly" of theirs that will double up the chair holders, when fully worked out and polished off. The first night the comedy showed hurried preparation, but the laughs were there. The audience enjoyed a spasm of foolery on a legal contract; they howled at a fishing scene and yelled when Marie Dressler, with a slight movement of her lower chest, threw back an auto Joe Weber was trying to run her down with; and they screamed when Lew Fields and Joe Weber tried to fish in a rocky boat though disturbed by an alligator.

While the comedy is there, and made more hilarious by Miss Dressler at other times, the performance dragged between times. It really did seem that the waits between laughs and action were made too long by the oasis in the chorus work. Seldom did the brightly dressed young women of the chorus put in an appearance. Whenever a number was sung it looked as though the chorus had gone on strike, but the girls got together for a bang of a finale in the first act, with a corps of little soldiers smartly led by Adelaide Mason; and they hit the highway of popularity once again when backing up Miss Dressler and Frank Daniels in a travestied gypsy number, called "The Zingaras." And the large collection of "ponies," "mediums" and "show girls" was once again concerned in the animated finale of the evening, "The Burglar's Ball," the only "rag" of the night. It was set in a blue and white coloring that would have made Reinhardt clap his hands with glee. Gus Sohlike staged the show and did well with these numbers. What Mr. Sohlike would have done with more scope is conjecture, for his chances were limited.

The reasons or the wherefores, to be perfectly honest, seemed to be that Norah Bayes and Jack Norworth didn't want any chorus girls around them, when duetting—and they often did that. When Mr. Norworth sang "Dear Old Heidelberg," upon his entrance, he had the mob behind him, and the quartet from Faust's for first assistants. You wouldn't recognize the quartet as the same four from Perry's, Coney Island, who have been Cabaretting around. Then again, when Miss Bayes slipped over "Cuba" as a solo, she allowed the girls to come on for one chorus, but that was all. Of the numbers sung by either Miss Bayes or Mr. Norworth, or both, the ones really worth while were "In My Birch Bark

Canoe" and "Apple Blossom Time in Normandie." The first mentioned was prettily set, and left the scene waiting for Weber and Fields to fish in. Miss Bayes also had "Nobody Knows What We Girls Go Through" that should have been dressed in character if done at all. Miss Bayes, also Mr. Norworth, have the idea that everything lyrically not made for a dialectician should be ballad-sung.

Musical shows of these days are very fast with their comedians and comediennes. That is why Frank Daniels may have appeared to be laboring, by contrast, but Mr. Daniels gave a capital performance of the roles assigned him and had "I Cannot Drink the Old Drinks" for a return-making number of his own, also sung without the chorus. Then Miss Dressler fitted into the stage with a solo, without the chorus, but Miss Dressler sang "The Prima Donnas" and it made a noise. In fact, Miss Dressler was the big noise of the premiere. She carried a lot, even when swinging the diminutive Mr. Weber around while he was handcuffed to her.

An unquestioned hit was Bessie Clayton in what the program said was "A Dance of the New Art." It was Bessie Clayton's own peculiar style of acrobatic toe dancing. While she will yet do better with the Russian work, "produced" as she was with groups of girls making a kaleidoscopic background, the dancer registered a most pronounced score, although her English "pony ballet" would never win a place in competition.

Arthur Aylsworth had the "straight" part throughout, passing along nicely, and Helena Collier Garrick in a couple of flip roles left an impression.

In the "Within the Law" burlesque (at the conclusion of the show) Mr. Fields as "Joke Arson, the forger" did legitimate playing and brought the attention of those who had seen the original piece directly to him. The travesty was in three acts, with the final setting resembling the prison scene in "The Merry Countess." There were many good laughs in it, even to those not intimately acquainted with the play it travesties.

The story of "Roly Poly" was written by Edgar Smith. He has hurled several humorous shafts into the book, but surely could not have written the personalities indulged in by Miss Bayes and Mr. Norworth, who did very well, notwithstanding the complaints. Miss Bayes' "clothes" alone were a display one seldom sees anywhere. E. Ray Goetz and A. Baldwin Sloane wrote the words and music.

Then there were Hazel Kirke and Gertrude Moyer and Edna Chase and Hazel Rosewood and Margaret Cassidy and Inez Borrero and Evelyn Westbrook, besides Miss Mason, all programed, but tickled to death to get out in front of the footlights once in a while to let the people know they were there.

The production is palatial, even prodigious, and this All Star Company will make it a hummer, for it has Weber and Fields. May they always be able to find their chin whiskers. *Sims.*

Louise Davis, the little brunet in the James Clancy office, is sporting a nifty new headpiece.

BROADWAY TO PARIS.

New York placed a veto on Boston's verdict over parts of the matter contained in the new Gertrude Hoffmann Revue entitled "Broadway to Paris," which opened at the Winter Garden, Nov. 20. The reversal came with some of the comedy. What the Beantown people had approved was allowed to remain in the show, which came into New York with several acts added, until the production resembled a mammoth exhibition of vaudeville and girls.

While there were slow places in the first performance, the speed of the whole show was very fast. With the dialog always brief and often broken up, the drag was almost forgotten in the rush through the lively and well-staged numbers by Ned Wayburn, and the frequent specialties.

Though the production is labeled with Gertrude Hoffmann's name, Miss Hoffmann is very modest in her appearances. She has two dancing numbers, the second resembling her "Spring Song" in setting. It opens the second act, eliciting admiration for the pretty scene and her own work. The first dance Miss Hoffmann is concerned in occurs too early in the evening. She also rides a bicycle in the "Motordrome" scene. That closes the show with a whoop and hurrah through having in it the Ahearn Troupe of comedy bicyclists. They are the comedy hit. Given the difficult position of winding up the performance Mr. Ahearn and his humorously contrived bicycles keep the audience in a gale of laughter.

The music, written by Max Hoffmann, who also conducts the orchestra, has several pretty airs. Marion Sunshine has been favored with the choicest. These, with Miss Sunshine's nimble dance steps and a pleasant personality, are sufficient to offset her light voice.

One distinctly novel number is twelve chorus men made up as female impersonators. They make two changes while standing before the audience and work very closely along the lines of a "pony" ballet. The "boys" deceive the house until they begin to sing, and the bit gets over quite strongly. There are any number of chorus girls, and they have faces new to Broadway. This may account in a way for the excellent work Mr. Wayburn is getting out of them. None of the young women looks out in front for friends, and all stick to the business at hand.

Among the specialists are Maurice and Florence Walton, the dancers from Martin's, who are one of the applause hits of the show. They finish with a "Tommy" that draws a lot. The Skatelles on rollers, who come on somewhat later, do a "Tommy" also on roller skates. The Skatelles are strong in appearance and work. Pietro, the accordion player, does very well in a late scene patterned after the interior of Faust's Cabaret.

"The Laughing Horse" is another act, but it doesn't do so well at the Garden though reported as a riot in Boston. Miss Hoffmann uselessly wastes herself in this bit, as she does also in the bicycle riding. The bicycle number might be taken out altogether, leaving the Ahearn Troupe a clear track, without a suggestion of the wheels ahead of them. In between the two is a ragtime boxing match with James C. Morton and Ralph Austin as the boxers. Other than the swing in the music, this brings nothing at all.

"The New Leader" is played as an act by Sam Mann and Co., with George Austin Moore the "hick." It happens after the "Spring Song" number. While familiar to many of the first-nighters, Mr. Mann's act since then has been a laugh-maker, although somewhat slow in getting started when following the fast performance given up to that moment. Mr. Mann is also concerned with Louise Dresser in a couple of bits, both from burlesque. One is the "cissy" cowboy, while the other is the imaginary husband-table scene. Miss Dresser makes considerable out of the latter. Whether it is to the credit of Broadway that it laughs for \$2 at material the burlesque patrons will not stand for any more is something for producing managers to think over.

Miss Dresser is unfortunate in not having big songs, but her golden blonde beauty and charm of manner give much "class" to the Hoffmann show. Just between us, it needed class pretty badly when striking the Garden. The parts for Miss Dresser and Mr. Mann were written into the piece, they having joined during the last Boston week.

Another "act" was Bordini, the French woman, who is now properly placed as a singer of songs. She does only two, but wins the house with them. It's odds on that this girl will get a chance some day over here and rival her Paris reputation.

Mr. Moore sings a "coon" song as he can sing them and dresses up the stage very neatly. Cordelia Moore is also a prominent and pretty figure while Ethel Hopkins (Hopkins Sisters) is a number leader of imposing stateliness. George Bickel, a comedian of note, is smothered under for some reason. He has hardly anything to do, but, at the very worst, Mr. Bickel would only have to do a little comedy to stand out.

Messrs. Morton and Austin are the principal comedians, according to work assigned. They have little bits from the acts both have been engaged in the past, but neither seems to get over.

The "runway" over the orchestra has been removed for this production. Walter Stanton as the giant rooster enters from the wings in the "Chicken" song, one of the best of the numbers.

There are twelve scenes in "Broadway to Paris" in two acts. George Bronson-Howard and Harold Atteridge wrote the book. It gives added glory to Mr. Hoffmann for the way he leads his own music. Without detracting in any way from the merit marks Mr. Wayburn deserves for the staging, Mr. Hoffmann and his music are by no means a small part of the show. And also should be mentioned the genius who designed the several million dollars worth of costumes.

The Gertrude Hoffmann show has been doing business since it opened. It's a three-ring affair, and the management, if discovering any holes in the arrangement, might suggest that the billboarded star step into the breach for she can do it. *Stime.*

Vida Talbot, formerly a member of the Academy of Music stock company, and Noel Arnold, late of "The Ne'er-Do-Well," have been engaged to play Juliet and Romeo in "Her Last Rehearsal," Willard Holcomb's perennial playlet, which opens at the Nixon Theatre, Philadelphia, next week. Edward N. Hoyt has been engaged to play the Stage Director.

THE WHIP.

Characters.	At Drury Lane.	At Manhattan.
Hubert, Earl of Brancaster.....	Vincent Clive	John Halliday
Rev. Verner Haslam.....	Barry Gill	Lumsden Hare
Marquis of Beverly.....	Alfred Bucklaw	Herbert Jarman
Captain Greville Sartoris.....	Cyril Kelgitley	Charles Blackall
Harry Anson.....	Cecil Cameron	Dion Titheradge
Tom Lambert.....	George Barrett	Ambrose Manning
Joe Kelly.....	Charles Rock	John L. Shine
Sir Andrew Beck.....	A. G. Hardie	W. Croft
Captain Rayner.....	Charles Blackall	Horace Pollock
Lord Clanmore.....	Charles Grahame	Basill West
Hunting.....	E. Morgan	Alac Fraser
Tomlin.....	Fred Penley	Joe Pender
Mr. Quilter.....	Sydney Bower	Mr. Raymond
Emmett.....	Tom Ronalds	Mr. McCready
Carpenter at Tussaud's.....	Bert Monks	Peter Golden
Tom Foster.....	Austin G. Melford	W. Clay
Master Tomlin.....	Jack Frost	Codger Nutt
Golder.....	Fanny Brough	George Zorn
The Hon. Mrs. Beamish.....	Jesse Bateman	Marle Ilington
Lady Diana Sartoris.....	Nancy Price	Evelyn Kerry
Mrs. D'Aquila.....	Madge Fabian	Leonore Harris
Myrtle Anson.....	May Warley	Mona Morgan
Lady Antrobus.....	Gertie Britton	Lillian Kellar
Miss Carlyon.....	Mrs. Edwin Palmer	Miss Michael
Mrs. Purley.....	Ellie Clarkson	Lola Arnold
Mrs. Tomlin.....		Justine Cutting

Act I.—The Kennels, Falconhurst. Act II.—Scene 1, Terrace of Italian Gardens; Scene 2, The Loggia; Scene 3, The Great Hall. Act III.—Scene 1, Stables at the Horse Show; Scene 2, Greville Sartoris' Chambers; Scene 3, Madame Tussaud's. Act IV.—Scene 1, The Rutland Arms Hotel, Newmarket; Scene 2, The Paddock; Scene 3, The 2,000-Guinea Race.

By arrangement with Arthur Collins, presented at Manhattan Opera House, New York, for the first time in America, Nov. 22, 1912, by The Drury Lane Company of America, Inc., William A. Brady, F. Ray Comstock, Morris Gest, managers. A melodrama of English sporting life, written by Cecil Raleigh and Henry Hamilton. Incidental music by J. M. Glover.

Not a pistol shot fired, and yet "The Whip" is a real melodrama—in fact, a great melodrama in its appeal to the masses, for it strikes New York at a moment when the field is free from competition through the moving pictures having driven the stage mellers to the storehouse. "The Whip" is held to the stage by even a stronger bond of sympathy between it and that unlimited public it will draw from. It is the horse that holds up this extravagant scenic display. Though large as the Manhattan's stage is, the Drury Lane's in London is said to surpass it in height and area. "The Whip" ran something like two years at the Drury Lane. The cast printed above contains the players at the London house, also at the Manhattan, the latter theatre having the original equipment of the production, freshened up.

An unbiased observer at the Manhattan's premiere vowed the piece at its first New York showing was better played and mounted than at the Drury Lane. In the Drury Lane cast may be noted Basil Gill, called "The handsomest actor in England," and now appearing in the leading male role of "The Daughter of Heaven" at the Century, New York.

"The Whip" at the Manhattan should not delude road or producing managers into believing the country is ripe just now for melodrama, unless one can be set forth as this show is. While the playing of "The Whip" passes far better than previously reported it would, it is not unlikely a manager will need a Manhattan stage to get a meller over, as "The Whip" has gone. The scenes of the piece (thirteen of them) in the huge Manhattan, remind one of oil paintings or immense photographs, excepting when they are broken by the action. It is a vastly superior mass of color, scenery and people than anything that has ever been done in a film.

The bigness of it and the thrills, with the heroics, love and villainy, carry along the blase and the sympathetic until all are agreed long before the finale is reached that here is a show worth seeing. Some will like it for what it is, and others who know it is all play-acting and play-setting will nevertheless be amused at the story and the play, and be amazed at the stage management, with its realistic etchings.

The unreal is made real through the imagination of the auditors, who involuntarily assist the actors and the scenery in the train wreck, or during the illusion of a passenger train flying over the country by the deception of revolving wheel, steam, smoke and a slow-moving panoramic landscape. The panorama, by the way, appears to dissolve while in motion, bringing into view the entrance to a tunnel, the first time this exact stage effect has ever been shown in this country. At the Drury Lane it is said there was a curtain dropped before the tunnel was brought into view.

As pretty a scene as one could wish for is "The Great Hall." It is the final dinner of the hunt. Another noticeable bit of melodramatic writing is that the scenes in "one" which allow for setting on the stage behind them continue the interest of the story and are not merely padded out for stalling purposes. The final scene is the horse race. Many animals run on treadmills. It gives an exciting finale, though, for the benefit of those in the upper portion of the house, the treadmills might be hidden behind foliage to preserve the illusion. Several upstairs the first night mentioned this after the performance, and the bare stage could also be seen from the rear of the orchestra. A valuable comedy scene is "Madame Tussaud's Wax Works," an English Eden Musee.

Captain Greville Sartoris is the villain, and a bad one, too. While taking a curtain call at the ending of the third act, the Captain, when midway across, calmly lighted a cigarette. My, how he was hissed and hooted. Mrs. D'Aquila, an adventuress, who, with the Captain, attempted to snare the Earl of Brancaster into a false marriage, also to kill "The Whip" or ruin its chances for winning the 2,000-Guinea race, was also shushed at. Myrtle Anson was the ruined girl, and her brother, Harry Anson, the jockey. The crowd at the race track mobbed the constables who were about to arrest Harry, and he rode "The Whip" to victory! By the action he won a fortune for the Earl, who had been engaged to marry Lady Diana Sartoris, until the false marriage certificate broke up the party at the hunt dinner. The Earl won \$100,000 on "The Whip" from Joe Kelly, a low-browed

(Continued on page 27.)

THE PAPER CHASE.

Poor Mme. Simone! It's really too bad that she has not yet succeeded in securing a play in which to properly set forth to the full her talents as an actress. That is, for America at least. For has not the lady come to us with the endorsement of no less a genius than Sarah Bernhardt!

These authors are becoming such sly devils nowadays. Whenever they have a play about which they are not cocksure they cause to be inserted in the program a notation or an adjective intended to disarm the critics from severely analyzing the piece. In the case of "The Paper Chase" at Wallack's the play is announced as "an irresponsible comedy." More correctly speaking, it is a comedy without a laugh. There are occasional titters, due not so much to the comedy situations as to the brilliancy of Louis N. Parker's dialog—and these 'only occasionally.

The program is responsible for the declaration that "The Paper Chase" is founded on Henry Mountjoy's novel, "The Minister of Police." It all sounds very much like one of Dumas' stories of intrigue with the historical and fiction-famous Richelieu as the central figure of political machiavelianism. Mr. Author, however, essays to select an episode of intrigue and treat it in a comedy vein. Had he handled it otherwise, introduced a scene in the Bastille, at least one hairbreadth escape and kindred melodramatic ingredients he might have been able to work out one of those plays that would have enabled the entire acting company to step before the curtain and walk across the stage to the accompaniment of cheers for the virtuous and hisses for those villainously inclined.

As it is, it is merely four acts of dialog with considerably less action than would be employed ordinarily in a first grade vaudeville sketch consuming twenty minutes of time. Monday night there was a peculiarly unresponsive audience assembled. They failed to grasp the little quips of the author as wit of the period in which the piece is laid. For instance, when the king's chamberlain has a pretty little lady's maid at his mercy in one of the rooms of the palace of Versailles (he stumbles upon her as she is partially disrobed) and says: "You may go. All men are not as virtuous as I am." The pert little baggage throws her hands up and exclaims: "Thank heaven!" This did not bring forth a single ripple.

For Mme. Simone herself there should be considerable praise. In the comedy scenes she was charming in a purely ingenue way; but when the occasion arose for the depiction of a serious emotion she appeared to be more than ever handicapped by a limited familiarity with the English language.

A somewhat lengthy but almost wholly inconsequential cast was utilized to assist the star. Edgar Kent as Cardinal Richelieu did not to the full suggest the crafty statesman of French history. Julian L'Estrange, the king's chamberlain, made a manly figure in a ridiculous role of a man who loves the heroine, several other married women and "passes up" the lady's maid. Geoffrey Stein, in a "disguise," was so

MERE MAN.

Not since J. W. Locke wrote his story "Septimus" and married his perfectly good heroine off to a patent medicine fakir of a hero, has so preposterous a practical joke been played upon the public as the proceedings at the Harris theatre, devised by Augustus Thomas, under the title of "Mere Man."

Mr. Thomas runs very much to bizarre notions. He forced a pretty broad espousal of mental telepathy upon us in "The Witching Hour," but the thing was accomplished by means of such clever sleight of hand, it was accepted without argument. Indeed Mr. Thomas adroitly declined the argument, and cut the ground from under contention.

In "Mere Man" he openly annexes the most extreme acceptance of practical astrology. Lays star reading down practically as an exact science. He goes even so far as to permit a mature physician to confess himself a disciple of the outrageous cult, as argued by Esther Lenard (Chrystal Herne), an altogether engaging young person, who casts horoscopes, and tells fortunes by the job, day or week, at the union scale. Not only that, but she takes herself seriously, desperately so, and talks of Saturn in conjunction with the constellation of the Piffle phase, in the exact terms and pattern of the seers and seeresses who advertise in the Sunday papers and sooner or later become involved with three seasoned and mature persons who officiate in the Court of Special Sessions, and are utterly out of sympathy with bizarre ideas and brain sick flippancies. The star gazing girl is the big note of sympathy in the piece. To make her a ridiculous figure destroys her appeal. So utter a disregard for plausibility would scarcely be excusable in a roaring farce.

There are passages of graceful satire in which woman's suffrage is held up to gentle ridicule. Such of the play as dealt with this subject in terms of Mr. Thomas' best style were thoroughly entertaining, but when middle aged men and women, approaching the age of better sense, argue the infallibility of lady astrologers—or is that the feminine of the word—the controlling emotion of the auditor is impatience. And there was so much of this sort of thing, that the brighter moments of the evening were lost. The first act, after a rather tiresome opening, progressed rather entertainingly to a logical climax that promised interesting developments. After that the play became a dream book and treatise on the applied science of clairvoyance.

Miss Herne led a forlorn hope with a courage and skill that won at least the admiration of her audience. Tom Graver did a capital bit as the Irish butler, Judson, who looked ridiculously like Eddie Foy. The others of a 14-person cast were excellent, but "Mere Man" is already on its last legs.

Rush.

manifestly an exponent of the "secret service" that no one was deceived. Outside the star the only female role of any consequence was that of the Marchioness of Joyeuse, played by Pauline Frederick. It marks Miss Frederick's return to the stage after a retirement of several years to the joys of domesticity. Just why a loving wife should be sacrificed to art and —!

Jolo.

WATSON'S BEEF TRUST

Billy Watson is giving up his title to "Beef Trust Magnate." Some of his chorus girls this season are normal—or at least they resembled ordinary people in the line of the chorus. Mr. Watson hasn't altogether broken away from his trade-mark, however. A few of the "ponies" could still put a Fairbanks out of business, and some of the lady principals would need to be put on the scales by a hydraulic lift.

Another departure on the part of Watson, the producer, acting for Watson, the manager, who directs Watson, the stage manager for Watson, the actor, who plays what Watson, the author, writes, is that scenic effects are employed this season. The first scene of the three in the second act in "Krausemeyer in Ireland." Billy Watson brought the lakes of Killarney right to the People's on the Bowery last week. He had the lakes and everything that go with them, including a ripple and a full moon, while, to make it good, Mr. Watson stuck a couple of Blarney Stones on the side lines. It is a very nice setting. Mr. Watson followed it up in the third scene of the same act by a well-staged roof garden, showing Times Square in the perspective.

The first act of Watson's "Beef Trust Show" is the familiar Krausemeyer's Alley, with Mr. Watson playing his clarinet, seldom off the stage, and exchanging bricks and cats with his old time friendly enemy, Mike Grogan, again played by Billy Spencer.

The People's had a very big matinee attendance last Saturday. They laughed at Messrs. Watson and Spencer; they liked the girls, and applauded the other principals. Sadie Husted Mike's daughter, leads the weight division, also some numbers. She and Maggie Newall, with Geo. L. Dorsey and Lillian Gilman were in front of "The Bowery Toughs," a "rag" affair. Ida Walling and Nellie Langtry led "The Fifth Avenue Swells," dressed brightly in red and showing all there was of their "shapes." The finale of the first act is a fire brigade. This is a sort of red fire Mr. Watson has handled extremely well, and it makes a corking finish to the first part. He claims originality for it on the program.

The "Salvation Army" bit with the girls is still there, Watson getting everything out of it that can be had. No undue license is taken, and Mr. Watson is working even more discreetly than ever this season, getting plenty of laughter in his own way that has never been touched by anyone in or out of burlesque. There is much ingenuity of arrangement in what Billy Watson says and does. Women and children laughed at the People's, along with the men, and all enjoyed it.

Ruby Marion and Amy Thompson, attractively gowned in black, were a feature of the Killarney scene with their cornets. Margaret Sheridan was Mrs. Krausemeyer, getting her opportunity on the roof garden. Mr. Dorsey is the fighting "cissy," and Harry West, Hinkley, the cop.

Messrs. Watson and Spencer have a "conversation" in "one" that could go into vaudeville. It's a "stall" between the first and third scenes of the second act. The Bijou Comedy Trio

FIFTH AVENUE.

(Estimated cost of show, \$2,500.)

The offering at the Fifth Avenue this week is interesting to say the least. It was far from a regular vaudeville audience that gathered in the Proctor playhouse Monday evening. Thanks to the skillful exploitation of Madame ? there was a generous proportion of "outsiders" on hand. Several shouted "Brava!" when the unknown tore off a high note, and when a tousle-headed musical enthusiast knows enough to pick the right vowel for the exclamation, it's safe betting that he has arrived at the ultimate stage of musical wisdom. Under the circumstance, it was doubly interesting to find that the audience displayed the utmost amusement in the typical vaudeville comedy numbers.

The Walter Sayton Trio opened. They have a thoroughly entertaining contortion and equilibristic novelty. A woman fills out the jungle picture at the opening, but does not figure in the acrobatic work. A trick dog is a first-rate incidental.

Some of Dave Ferguson's talk sailed past, but the burlesque recitation made 'em laugh, and the singing was greeted in a friendly spirit. Ferguson, by the way, beat Conlin, Steele and Carr to the line. "If it were not for your Adam's apple, you wouldn't have any shape at all." Both acts have been using it.

If Una Clayton's company were as good in their characters as is that clever young woman, "A Child Shall Lead Them" would be a top class dramatic playlet. As it is the story is interesting when Miss Clayton takes the telling into her own hands, but loses something when the others have the centre of the stage. Fortunately she is to the fore most of the time.

Conlin, Steele and Carr were amusing in their quarter hour of speedy clowning. There is an engaging spirit of bubbling youthfulness in the nonsense of the trio.

Madame ? (New Acts) projected herself into the proceedings at this point and got away with it magnificently, thanks partly to the able assistance of the musical enthusiasts, especially several in a stage box.

And then there was more regular vaudeville, contributed by the Chadwick Trio, who "cleaned up." Ida May's stepping started a young riot. It is a safe bet that this young woman is destined to arrive one of these days as a feminine eccentric. She's well on the way to such honors already.

Master Gabriel and Co. have a most attractive novelty in the light sketch, "Little Kick." The "heart interest" is nicely handled, and the little fellow makes his nonsense amusing.

Hart and Johnson did extremely well closing the show with their capital black-face specialty.

Hal Stephens (New Acts). *Rush.*

(Geo. L. Dorsey, Lew Heslin and Harry Waltjen) also sing, giving their specialty there. They did very big with it.

Billy Watson is an institution in burlesque. If he can do what he did in drawing power at the People's Saturday afternoon, without an extra attraction (something the People's has had each week). Mr. Watson must be accepted as one of the foundations of the Western Burlesque Wheel. *Simc.*

HAMMERSTEIN'S.

(Estimated Cost of Show, \$4,700.)

A long program at Hammerstein's Monday evening was rather coldly received by an audience that showed several gaps in the orchestra seats. At the matinee the house held capacity. There is enough "show" this week—too much of it. And way down toward the bottom came the real hit of the bill in James Thornton, who was embarrassed by the warmth of his reception and had to beg off from an encore. Mr. Thornton had a new song and talk, the latter bringing frequent laughs. As a "come-backer," Jim is there a mile, both with his popularity and his act.

Just before him Ray Cox probably missed a hit through her aeroplane making a poor flight. Miss Cox couldn't land, and the curtain descended. She sang but three numbers, leaving the "Tourist" song out of her rep. The act doesn't seem to be running as well as when first shown at the Fifth Avenue, but the aeroplane number commenced to get the house until the accident. Miss Cox's pianist is using the medley Burt Green played last week, including "Sumurun Girl."

There were only five "piano acts" on the program. That's all! In one of them (Bessie Clifford's), Con Conrad at the instrument again advertised Mr. Green (without mentioning it) by doing all of Green's business at the piano, such as changing the time, going off key, and so on. Mr. Conrad worked very hard at the ivories, but Miss Clifford is really the act. Bessie should stick to the orchestra. She does much better with it, and, as a matter of fact, the Bessie Clifford single turn, as shown at the Fifth Avenue, is much preferred to the one she gave at Hammerstein's Monday night.

Willa Holt Wakefield was also at the piano, as usual, and did nicely. The atmosphere of the house is a trifle hard for the delicacy of Miss Wakefield's delivery.

Among the laughing successes were The Three Keatons and Ed Reynard's ventriloquial production, "A Morning in Hicksville." Mr. Reynard has built up his opening until it is rich in comedy. An extremely well set turn, Mr. Reynard easily takes rank as the leading ventriloquist with a production. The Keatons, Joe and Buster, just made them howl. Father and son have worked in ever so many new bits. They never come to New York without something new, but this time they have a cartload. Mrs. Keaton, the saxophonist, calmly played the instrument while the rest of the family capered about her.

For applause the Bounding Gordons were on the job. These boys are some acrobats. Appearing in street clothes, they look good, and when on the bounding mat the tricks come new, plenty and fast.

Pretty late in the evening Alexander and Scott did fairly well, the female impersonator getting over on his "gowns," and the straight man gathering in much attention, but the boys could use a couple of more lively songs. One, "The Georgia Rose," is a very slow, draggy affair for these days of speedy "rags." Hoey and Lee did four minutes, next to closing, and Blanche Sloan on the rings closed the

AMERICAN ROOF

All the applause released Tuesday night could have been held in a paper bag. Nearly every act passed quietly.

After Professor J. Edwin Liebman had tuned up his fiddle, a woman came forth and sang a song the cataloguers had overlooked. It didn't make much of an impression and no one offered to sing the chorus.

De La Velle and Co. (New Acts) offered target shooting, and then Fred Elliott, formerly of the Two Elliotts, appeared. Fred is doing the same stuff he did with his female partner. His Rube dialog fell away, his songs didn't get him much while his eccentric dance got a smattering of applause. By bringing an improvised one-stringed instrument into play, he pulled up in favor. Elliott needs a new line of patter and perhaps a new style of yokel makeup might help.

Johnson, Howard and Lizette, with tramp makeups, offered an acrobatic act in which one man did all the talking while the other two did all the work. One of the trio shows some very nifty acrobatic tricks. The trio's comedy needs attention.

Williams and Weston, with their songs and talk, landed solidly. One boy with a French makeup and a German accent caused considerable laughter with his manufacture of mince meat of the English language. A "blue" verse in their closing number, "You Wouldn't Know The Old Place Now" started something.

After intermission, Redway and Lawrence did well with smart repartee and it seemed in a class of its own Tuesday night. This turn thawed out the audience and the revived "Paris By Night," Molasso's old act, with many of the former features missing, held attention through Anna Kremse's clever work.

Harry Mayo comes close to offering a "double" act. After his first few numbers, he sings a ballad with a girl "plant" down front joining in on the chorus. This young brunet displayed a dandy voice and several encores were demanded. She then mounted the stage. This girl has the voice to carry her along.

For the finish of the show, the Four Victors, hand balancers, in a neat act, held them in. *Mark.*

LEAVING AUSTRALIA.

(Special Cable to VARIETY.)

Sydney, Nov. 27.

Jules Simpson is sailing for San Francisco. He will be the sole representative of the Brennan Circuit in America, to book acts.

performance in her bright aerial work. Miss Sloan stands with the best on appearance, and if placed to open after the intermission would have made a noise.

No change of moment has occurred in the Mike Donlin and Tom Lewis turn. It is working more quickly and the travesty ventriloquist bit did the trick, though this bit coming on just before Reynard did the latter no good at all. It would have been better for both had the tow-act happened after. The Boldens, colored, also had a piano, and the woman whistled. They got away all right in the early position. Before them were the Pendleton Sisters, and opening the show was The Great Johnson. *Simc.*

BEAUTY, YOUTH, FOLLY.

James E. (Bluch) Cooper can tell his neighbors to come in and look at the "Beauty, Youth and Folly" show. They will have to admit that Mr. Cooper's company is as well dressed this season as any ever seen in burlesque. The twenty-four young women in the chorus change often, so often they can not be used in some of the encores for numbers.

The numbers are what save the two-act piece called "The Blue Rose." It is consistently written and followed, but the frequency of song, with chorus accompaniment, helped along by an excellent running arrangement and the quiet but effective humor of Tom McRae's, get this entertainment very, very far over the footlights. It is spending a pleasant evening to see Mr. Cooper, Mr. McRae and the well costumed company.

The show is weak on singing and women principals. A couple of choristers are employed to lead numbers at different times. They are Eva Powell and Edith Lamond. Each does well enough, having little rivalry. Lottie Blackford, a principal, is at the head of a procession in tights a couple of times. She is there in the fleshings, especially while closing the first part with the "Big Bass Fiddle."

Two numbers bring the girls to the front to display their soubretish qualities. The first is "It's Tough to Be Married to a Girl Like That," worked by Mr. Cooper, and the other, "Things I See When I Can Hardly See" is a well staged bit, using lampposts and "souses." Both go over easily.

"The Quaker Rag," led by Leslie Clare, who should be the regular soubret, called for many encores through what might be almost termed suggestive underdressing, only it isn't exactly suggestive.

Encores were also taken when not given, in the early part of the first act. It needed but a slight clap of the hands to bring either the leader of the chorus or both back.

There's none of that awful burlesque "comedy" "business" one sees so often in other shows, in the Cooper production. Mr. McRae derives much fun from lovemaking. Other little bits do not last too long, and are fresh or freshened up. Mr. Cooper is the "grouch" once again, with Billy Walsh, Frank E. Lynch and Bob Algier taking parts. Mr. Algier is the "straight," presentable and belonging. Besides Miss Blackford and Miss Clare among the female principals are Lucia Cooper and Dolly Webb.

A brief olio admits of the Webb Sis-

COLONIAL.

(Estimated cost of show, \$4,250.)

Before the week is out the Colonial will have proved to the ultimate satisfaction of all concerned that the name of David Belasco means something to vaudeville. His name is a new one to the variety devotees. Monday night it was the audience which disappointed the management as the show, thanks to Belasco's splendid big act, proved genuinely entertaining. After the Monday night audience dispersed there was probably some tall boosting done for this week's bill. In "The Drums of Oude" (New Acts) Belasco gives the vaudeville followers something to think about.

Digby Bell and Co., in "It Happened In Topeka," by George V. Hobart, had a prominent place. On fifth, the former legitimate star managed to get a lot of laughter out of his new sketch, which is a trifle too long. It was reviewed under New Acts in VARIETY, Sept. 6, 1912.

The Jordan Girls, with their wire feats, opened. They made a nice impression. Gordon and Marx had slippery going until the old beer pitcher "bit." That saved them. The Langdons pleased all the way. A few of their jokes have been worn badly, but the act is amusing.

Arthur Deagon, programed as next to closing, was given the fourth position and fared a whole lot better than he would have following the Belasco act.

After intermission, Lyons and Yosco scored heavily. Then came "The Drums of Oude" with Perry and White next. They were almost lost at the beginning, but the audience showed a willingness to stay. It was after eleven when the Four Regals came on for their strength exhibition. *Mark.*

Marie Melville has left the "Taxi Girls" to join the Mollie Williams company.

ters with a piano taking up some of the time given to it, while Walsh, Lynch and Co. in "Huckins' Run" compose the other turn in the vaudeville division.

John J. Black wrote the book; Billy K. Wells, the words and music. Mr. Wells has something coming to him if he wrote all the words and music. Some of the latter recalls other melodies. Jack Mason staged the musical numbers.

The settings for the two acts harmonize with the dressing. If the chorus girls could sing, but then, one might as well say, if all the principals ranked with Messrs. McRae and Cooper. *Sime.*

THE WHIP.

(Continued from page 25.)

bookmaker, who had a hold on Captain Sartoris and threatened his exposure if he did not do something that would prevent "The Whip" winning. The Captain slunk along the side rail of the swiftly moving train, dropped off the red light from the rear of the box car that held "The Whip" and then uncoupled it, leaving it handy for the next train coming through the tunnel. But the Hon. Mrs. Beamish (who had been informed of the plot by Tom Lambert, the head trainer at Lord Beverly's stables) got there first in an auto, releasing the death-threatened animal as the snort and rumble of the express were heard. There was a smash-up of the 28th street horse car, but "The Whip" was saved.

Miss Illington gathered in the blue ribbon among the company. John L. Shine and Ambrose Manning were close seconds. Charles Blackall played the villainous Captain according to your likes or dislikes, but was very good in his way, whichever way you preferred; and Leonore Harris as Mrs. D'Aquila was certainly a cold-blooded dame.

"The Whip" is going to do business

at the Manhattan. The first night house, capacity to the roof, went wild over it. The management will overcome the location of the Manhattan at 8th avenue and 34th street, too; but it remains a question whether "The Whip" at an advertised price of \$1 top won't draw more freely than at the present scale, \$1.50.

It was a risky and big undertaking for New York. Not the least of the task devolved upon the stage crew. They deserved a banquet after the first performance, handling the massive scenery without a hitch, wait or noise. *Sime.*

RIVERSIDE.

Usual packed house at the Riverside last Friday night. The bill was of approved big small time timber. The biggest bit—in fact, the only big bit—was the DeLesso Troupe (New Acts).

There was a sketch, John Boyle Co., in "The Idiot" (New Acts) that was a most unpalatable morsel, depicting the inner workings of the district attorney's office. Marie LaVere, soubret (New Acts).

Then there were Relf Bros., who now work without Miss Murray. They are good team steppers with a little vocalizing of the calibre of dancing boys who open shows.

Redway and Lawrence (Eddie Redway and his wife) do a "bench" conversation act in "one," consisting of singing, stepping and talk. She is a very pretty woman of statuette build and makes a good foil for the diminutive man. Brady and Mahoney in their conversation and songs did very well. *Jolo.*

CORRESPONDENCE

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

JOHN J. O'CONNOR
(WYNN)
Representative

CHICAGO

VARIETY'S CHICAGO OFFICE:
MAJESTIC THEATRE BUILDING

MAJESTIC (Lyman B. Glover, mgr.; agent, Orpheum).—With Eva Tanguay monopolizing the incandescents and the honors of the show, the current week's bill at the Majestic is considerably above the average. Miss Tanguay has established a precedent and a record through her present engagement at the Majestic, where she holds the business record for one and two consecutive weeks, as well as the record of the house. Having played the Palace last week where she probably hung up a new house mark (not confirmed) it was not thought likely that she would move right into the Majestic, but she did, and, furthermore, she is slinging them in right to the top boxes. Monday afternoon, attired in all her eccentricity and some new original and immaculate creations in silk, she went right through her repertoire to "I Don't Care" and then was forced through two extra numbers, finishing with her familiar three-word blessing. In "That's the Reason I'm Back in Vaudeville," Miss Tanguay seems to have a fitting successor to her "I Don't Care." Well saturated with the personal pronoun, delivered with all the Tanguay personality behind it, the song polled big applause. Anyone who labors under the impression that Tanguay's popularity or drawing power is waning, might consult her latest move in Chicago, and they can't remember her doing "Salome" here either. Nothin' to it, she's

a bear. Next in favor to the headliner was Jesse Lasky's "In the Barracks," an operetta by Cecil De Mille. With the principal roles well handled by Myles McCarthy, Frank Rushworth and Myrtle Jersey, the bit went over flying. It's a big thing for vaudeville and was accepted at its face value. Ward and Curran were favorites with the applause dispensers. La Vier, who opened on a flying trapeze, executed some sensational mid-air feats and seem to go considerably better than the usual Majestic opener. Sharp and Turek, in second position, did nicely and succeeded in handclapping Von Klein and Gibson, who followed with a routine very similar. Both acts could have held a better spot. And at the finish of the short bill was the Steiner Trio, who followed the headliner and worked to a moving audience. *Wynn.*

PALACE (Mort H. Singer, mgr.; agent, Orpheum).—This week's bill is not as big as some that have been offered within the past month, but it has several interesting acts and the interest is kept alive with good comedy and a little touch of melodrama. Blanche Walsh and her company have "The Countess Nadine," which is filled with stirring lines and is well played. Miss Walsh acts with vigor and delivers her lines in a telling style. Mr. and Mrs. Jack Mc-

"WITHOUT AN EQUAL"—London Daily Telegraph, June 8, 1912.

Miss ADA REEVE

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By COOPER and OPPENHEIM

The most successful song of its kind on the market this year just off the press.

SHAPIRO MUSIC PUB. CO. (LOUIS BERNSTEIN) Managing Director Broadway and 39th St. New York

Greevy registered at the Monday performance and were called back numerous times. Willard Simms, seen in his paper-hanging sketch, had his audience rocking with laughter a good share of the time. He gave a very lively exhibition and won great applause. Little Lord Roberts scored with his 28 inches of comedy and sang and danced and had the house with him every minute he was on the stage. Armstrong and Manley, two comedians, with a quiet way, did some very good work. Their acts are full of fun, and it has a melodramatic touch or two that add greatly to the net results. Edwards, Ryan and Tierney offer a Cabaret act that passes. They are doing something all the time. The Ishikawa Brothers closed the bill with hand balancing. Kathie Guitini, female juggler, started the performance with some neat work, and Donahue and Stewart were second in their little sketch called "Him and Her." The house was not up to the usual Monday afternoon figure. *Reed.*

AMERICAN MUSIC HALL (Sam P. Gerson, mgr.; Shuberts).—James T. Powers in "Two Little Brides." Opened to fair business.

AUDITORIUM (Bernard Ulrich, mgr.; Ind.).—Chicago Grand Opera company in opening of season. Indications for good business.

BLACKSTONE (Augustus Pitou, Jr., mgr.; K. & E.).—David Warfield in "The Return of Peter Grimm." Opened Monday night to good house.

CHICAGO OPERA HOUSE (George W. Kingsbury, mgr.; K. & E.).—Donald Brian in "The Siren." Moderate business. Second time here.

COLISEUM (A. C. Spalding, mgr.; Ind.).—Land show with Cabaret and vaudeville features. Well attended.

GRAND O. H. (Harry Ridings, mgr.; K. & E.).—George M. Cohan's "The Little Millionaire." Opened Sunday night to packed house.

COLONIAL (James Jay Brady, mgr.; K. & E.).—"Ben Hur," still drawing fair houses.

CORT (U. J. Hermann, mgr.; Ind.).—"Finc Feathers" playing to good houses. Time extended to Dec. 21.

GARRICK (Asher Levy, mgr.; Shuberts).—Lina Abarbanell playing to moderate business in "Miss Princess."

GLOBE (Henry Browne, mgr.; Ind.).—S. H. Dudley in "The Smart Set" (colored).

ILLINOIS (Will J. Davis, mgr.; K. & E.).—James K. Hackett offering his last year's success, "The Grain of Dust." Opened Sunday night to fair house.

LA SALLE O. H. (Harry Askins, mgr.; Ind.).—"The Girl at the Gate." Home grown musical comedy that is flourishing.

MCVICKER'S (George Warren, mgr.; K. & E.).—"Way Down East," drawing moderately.

POWER'S (Harry J. Powers, mgr.; Harry Chappell, bus. mgr.).—"Years of Discretion," playing to good business. Good play ably acted.

PRINCESS (Will Singer, mgr.; Edward Doyle, bus. mgr.).—"Bought and Paid For," playing to fair houses.

STUDEBAKER (E. J. Sullivan, mgr.; Ind.).—"The Blindness of Virtue" began an engagement Sunday night.

COLLEGE (T. C. Gleason, mgr.).—Stock.

CROWN (Arthur Spink, mgr.; S. & H.).—"The Country Boy." Next week, "The Ro-sary."

NATIONAL (John Barrett, mgr.; S. & H.).—"The Gamblers," playing to good houses. Next week, "Mutt and Jeff."

VICTORIA (Albert Spink, mgr.; S. & H.).—"Mutt and Jeff." Good business.

WHITNEY (Frank O. Peers, mgr.; Ind.).—Dark. To open shortly with matinees for children.

ZIEGFELD (W. K. Ziegfeld, mgr.; Ind.).—Dark.

Beginning Dec. 9, Rodney Ranous and Marie Nelson will begin an engagement at the College Theatre in stock. They have played in this house before and are favorites.

E. J. Sullivan, manager of the Studebaker, has gone to New York and will manage Mme. Bernhardt's tour over the Orpheum circuit. This is the third time Mr. Sullivan has managed Mme. Bernhardt on her American tour.

Wolfe and Wichert have notified Chicago friends that they escaped the flames of the recent Los Angeles fire in which it was reported several professionals perished. The team lost everything but their lives and theatre trunk. Of the 130 guests in the hotel at the time of the conflagration, 120 were performers, the majority losing all their personal belongings and several meeting with slight injuries.

Errette Bigelow has purchased John E. Green's share of the American Theatrical Agency and he will install Frank L. Frish to assist him. Mr. Frish was formerly the first tenor with the Arlington Four.

Louis Macloon is now the press agent for the Palace Music Hall. He succeeds Charles W. Collins, who has become the dramatic editor of the Inter Ocean.

Jessie Stewart has been engaged to play the mother in "Buster Brown" now on the road.

Charles H. France, who has been putting on comedy scenarios for the Selig Polyscope company, will produce a new act next week. It is for four people and is a comedy.

Lenore McDonnough has been engaged to play ingenue role in "The Sweetest Girl in Paris," which will open on the road the latter part of the week.

The Palace Music Hall this week was open at 7 o'clock each morning in order that the early morning crowds might get tickets for Ethel Barrymore's engagement at that house.

Anna Wheaton, appearing in "Two Little Brides," at the American Music Hall, celebrated her 18th birthday Monday night. Her dressing room was decorated with flowers and she received a large number of presents from members of the company.

Vernon Seaver has arranged with Earl Cox, his booking agent, to have the attractions for the Great Northern Hippodrome supplied through the "Association" office. Cox in addition to handling his other theatres through his own office on Madison street is holding down a desk in the "Association" where he supervises the Hippodrome booking. This gives the Seaver venture franchise rights for the loop territory from the "Association" office although the bookings are indirectly supplied by Earl Cox.

W. S. Butterfield announces that his company will shortly begin to erect new vaudeville theatres in Flint and Jackson, Michigan. Both houses will be ready for occupancy in the spring and will play the usual Butterfield shows booked through the "Association."

Virginia Drew, late prima donna with the Frazee-Lederer shows, and one of the principals of "In New York," which carried an all-star cast during its short run in Philadelphia, has decided to try vaudeville and may shortly be seen in a double act with Jack Coogan, formerly of Coogan and Parks.

Harry Miller, of the Theatre Booking Corporation, announces the acquisition of houses in Houston, Fort Worth and Waco, Tex.

Joseph Dillon is in the city in advance of the Gilbert and Sullivan Festival Revival Company, which will come to the Garrick Dec. 8 in "The Mikado," "Pinafore" and other operas.

John Ball, with Cohan's Grand for some time in the capacity of local press representative, has gone to the La Salle Opera House, where he is assisting Frederic Donaghey.

Lewis Braham reports that while he was in Muskogee, Okla., recently, some thief got away with two of his grips containing valuable papers.

James Hutton is press agent for the Great Northern Hippodrome (formerly Lyric).

Frank Hale, one of the Texas Tommy dancers who did much to make "A Modern Eve" popular in Chicago, has become a member of Lina Abarbanell's company at the Garrick and will introduce a dance in the last act of "Miss Princess" with (Miss) Signa Patterson.

The Drama League has issued a bulletin in praise of "Years of Discretion," the new play by Frederic and Fanny Locke Hutton which David Belasco produced at Power's last week.

The Coburn Players did a very satisfactory business at the Fine Arts theatre this week with Greek plays and Shakespearean productions. They used local talent for the choruses in the Greek plays.

Joe Daly, formerly in the booking offices of the Meers, Shubert, is in the city boosting for the Gilbert and Sullivan Festival Revival Company, which will soon come to the Garrick.

Fred Jordan, who has been here taking care of the publicity for James K. Hackett, left for the east this week. Mrs. Jordan, who was Gertrude Gage (and is the sister of Hy Gage, the cartoonist on the Philadelphia Press) has been in the city during the Hackett engagement at the Illinois.

Fred Grant Young is in town looking after the publicity for "The Little Millionaire," at Cohan's Grand Opera House.

C. M. Rose has received a letter from the Great Harrah, reported as killed in the hotel fire at Los Angeles, in which he says that he and his wife escaped with slight injuries. They jumped into nets from fourth story windows.

Lucy Weston, now in "The Girl at the Gate," will go to Paris in June and appear at the Apollo.

SAN FRANCISCO

By HARRY BONNELL

ORPHEUM (Martin Beck, gen. mgr.; agent direct).—This week's program is a strong one in almost every particular. Ethel Green is stopping the shows twice daily, and making a speech each time. Sydney Ayres has a thriller of a sketch, with excellent acting by himself and company. Harry Gilfoil, returning to vaudeville by way of the Coast, is aced strongly. Mr. Gilfoil's work can hardly be duplicated and is in the novelty class. George Felix and the Barry Sisters are a bit. Rayno's Bulldogs open the show, making much out of the position. James J. Mor-

Official Announcement of the Creation of a New Frontier Exhibition, which will not in any way be connected with, or be any part of, any other tented show, and will be known as

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SEVENTEEN MINUTES OF GOOD COMEDY AND MUSIC IN "ONE"

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PUTNAM BUILDING, NEW YORK CITY

ton is a holdover, repeating his success of last week. Schlicht's Marionettes still please in their second week, and "California" is also liked on its repeat.

EMPRESS (Sullivan-Considine; agent, direct).—"Prince Florio" (monk) has nothing strikingly new or novel. McGinnis Bros. can dance. Fred Morton is liked. Marselles proved good opener. "The Musical Walls" scored. Gladys Van, single, filled in satisfactorily. Her partner (Pearce) is laying off in this city. Ill. Cathryn Chaloner and Co. stepped into the bill unprogrammed and did well. Henri French is also there, unannounced previously, and doing nicely.

PANTAGES (Alex. Pantages; agent, direct).—"Hamada Japs are clever and artistic. Whitney's Operatic Dolls (manikins) liked. Kersey's Myriophone appeals here as musical novelty and is very successful. Green and Parker with comedy, scored. Rutherford and Monroe, in a comedy sketch named "A Picture Show Episode," weak opener. Zimmer, juggler, pleased. Bessie Leonard, comedienne, fairly successful.

PORTOLA.—Orpheus Comedy Four, Peter Von Ziegler, Kartello Bros., Moss Trio, Delmo, Sylvia Leigh, MacPherson, Mme. Stan-tonne.

COLUMBIA (Gottlob, Marx & Co., mgrs.; K. & E.).—"The Littlest Rebel," second and last week; next "The Quaker Girl."

CORT (Homer F. Curran, mgr.; Shuberts).—"A Butterfly on the Wheel," second and last week; next Valeska Suratt in "The Kiss Waltz."

SAVOY (Chas. Muehlman, mgr.; Ind.).—Kolb and Dill in "In Dutch," third week.

ALCAZAR (Belasco & Mayer, mgrs.).—Dramatic stock; "Marguerite Leslie and Orrin Johnson in 'The Gambler'; opening week.

AMERICAN (Ed Armstrong, mgr.).—Burlesque stock.

NATIONAL (Chas. Goldberg, mgr.).—Melodramatic stock.

The annual tour of Santa Claus and the attendant financial effects are noticeable at many of the local playhouses, where business appears to have fallen off perceptibly during the last few weeks. Ordinarily and usually a good show town, San Francisco seems to be passing through what may be termed a box office slump.

Valeska Suratt in "The Kiss Waltz" is to be followed by "A Modern Eve" Dec. 8 at the Cort.

For the last fortnight or so, persistent rumormongers have been current regarding the alleged strand of the Raymond Teal Musical Comedy Company in the Orient. Reports from the Far East have had it that the Teal Players have been recipients of benefits given by the Ferris Hartman company somewhere in Japan and the latest unconfirmed rumor is that cablegrams for transportation back to this port have been received here from the head of the Teal show.

A late news item from the Hawaiian Islands is to the effect that the Honolulu Consolidated Amusement Co. has closed the Bijou theatre in that city and reopened the Empire with vaudeville and pictures.

J. C. Cohen, generally regarded as the pioneer showman of Honolulu, formerly proprietor and manager of the old Orpheum theatre in that city and the first president of the Honolulu Consolidated Amusement Co., arrived in this city Nov. 21 with Mrs. Cohen. Their sojourn here will extend over a month, during which time Mr. Cohen is to confer with Bert Levey concerning vaudeville bookings at the Orpheum, which he is planning to reopen about the first of January. Goo Tai Chong, president of the Honolulu Consolidated Amusement Co. and the alleged defaulting cashier of the First American Savings & Trust Co. of that city, had not been returned from Japan when Cohen left Honolulu, but is probably there by this time. Cohen confirms the reported defaultings of Chong and ventures the belief that the total of the former cashier's shortage will probably be nearer \$25,000 than \$15,000. Manager Cohen indicates his intention of reinvading the Hawaiian amusement field on a scale greater than ever and with his Levey booking connection here promises to become a stubborn opposition to the Consolidated interests, which at present have a clear field there.

The recent report of the proposed invasion of the Coast vaudeville field by the Western Vaudeville Managers' Association of Chicago and the middle west was given coloring here during the last week by the arrival of Mark Stone, partner of Frank Talbot in the operation of the Hippodrome, St. Louis, at present an important link in the W. V. M. A. While incidentally visiting his old home here for the first time in seven years,

ostensibly the eastern impresario is here for the dual purpose of negotiating for a few pretty big concessions at the Panama-Pacific International Exposition and to conclude arrangements for the construction of a mammoth "hip" very similar in size and architecture to the one that he and Talbot are operating in St. Louis.

The Hawaiian amusement field is to be still further invaded with the erection of a first-class vaudeville theatre on Fort street, Honolulu.

lulu Consolidated Amusement Co. for the purchase of the Bijou, and in event that this transaction goes through, it is generally believed that the present partnership between the Magoon interests and the Liberty Theatre Co., of which Robert McGreer is trustee and manager, will be dissolved.

Geraldine Bonnell, a down state girl and an elocutionist of considerable ability, is a recruit this week to the acting forces of the stock company at the National theatre, where

Hughes Musical Comedy company, the members of which left a few days later on another boat.

Joseph Pietrich, lately manager of Oaks Park, Portland, paid this city a visit a few days ago while enroute from that city to Los Angeles, where it is understood that he again proposes to locate permanently. Pietrich was one of the first stockholders of the Orpheum circuit. More recently he owned theatrical interests in Spokane.

Louis B. Jacobs, former lessee and manager of the Olympic, Los Angeles, is authority for the statement that he has instituted a civil suit in the courts of Fresno, this state, against L. E. Turner, the nominal proprietor and manager of the Elite Musical Comedy Company at Teal's theatre in that city, to recover theatrical costumes he alleges were rented to Turner a few months ago and also rental charges for the same. The suit was filed by local attorneys in Fresno and the first sequel to the action was an attachment on the theatre box office a short time ago to recover the amount of the claim.

PHILADELPHIA.

By GEORGE M. YOUNG.

KEITH'S (H. T. Jordan, mgr.; agent, U. B. O.).—The Thanksgiving Week bill is made up mostly of comedy acts with Joe Hart's "Everywife" sandwiched in and a big laughing act for a finish. The early half of the bill has up an unusually fast clip, the pace holding right up to the time Lew Hawkins appeared. The veteran blackface man drew down a fair amount of favor with some pretty old stuff. The position was a bit too important for him following five really high grade acts. Had Hawkins been placed No. 2 and sixth position given to Du Calion, would have framed up stronger and given the tottering-ladder act a better chance. Ward and Weber put over a dandy dancing hit for an opener. The boys have gotten away from the rut worn by the many kinds of steppers and have a well framed up dancing turn which will fit in nicely on the big time bill. They were well liked here. Then came Du Calion with his ladder and glib chatter which mixes shivers and laughs. The Englishman works up a corking good finish and his act was warmly appreciated. It's a long time since Ed Blondell and Co. in "The Lost Boy" sketch have been seen about here, and if memory serves it is his first big showing here since Ed was an "Advanced Vaudeville" act. There are a lot of laughs in the sketch brought through Blondell's quiet methods. The act was a hit. Dolly Connelly and Percy Wenrich followed with their classy piano act, the new songs used by the pair hitting a high mark of favor. Miss Connelly wears some peachy gowns and puts her songs over in a likable manner. The way the audience hummed Wenrich's melody proved popularity and the youngster who sang "Kentucky Days" was a nice hit by himself. This act took the edge off Sherman, Van and Hyman, who were down next to closing. The boys followed the old path using some numbers which have been pretty well hammered, and it was only their pleasing style and way of handling that got them any reward. "Dick" the "Writing Dog," kept house at strict attention. It is nicely staged and cleverly handled, the showmanship giving the act its class. The poodle was working well Monday afternoon and the house took to the number in great shape. After Lew Hawkins came the Joe Hart sketch and it was well received. Several, if not all, the principals are different than when the sketch was first presented here or seemed to be, for there was some stuttering over the lines and the value of the act was lessened through weak playing on the part of those who carry the weight of the piece. There was liberal applause for everybody at the finish. After Sherman, Van and Hyman had put a lively finish to their act, Joe Boardman's "Royal Lunatic Bakers" sent over one of the real big hits of the show. The usual exit march Monday afternoon started after the piano act, but the "Bakers" halted a lot of the rushers and those who had left their seats stood in the back and watched the acrobatics. The act is a scream as well as a first class number and more favorably placed on the bill would no doubt have run away with the show. The three shows of Election Day proved such a huge success that three shows will be given Thanksgiving Day.

WILLIAM PENN (W. W. Miller, mgr.; agent, U. B. O.).—Joe Hart's sketch "Dinkie's Christmas" was a great big hit in the headline position this week with a well balanced and swiftly moving bill surrounding. The sketch is not only a corking good player, but it is so well presented that it is there with the "punch" at all times. Bernard Reinold and Katherine De Barry make a hit.

MEYER'S TAKE-UP 10¢

BIGGEST BARGAIN EVER OFFERED THE PROFESSION

lulu, if the present plans of George Samuels, a theatrical promoter of the eastern United States do not miscarry. He is reported to have secured options on two downtown "loop" locations. Samuels is en route to San Francisco, where he proposes to apply for the original plans and specifications of the new Sullivan and Considine's Empress here, and of which the new local playhouse is to be a replica. One show a night is announced as the probable policy of the proposed resort with a bill as nearly as possible like the Orpheum circuit programs over in the States. Samuels is also reported to be negotiating with J. Alfred Magoon of the Hono-

she makes her debut in a revival of "The Two Orphans." The succeeding play is "The Octoroon."

The recent closing of the old Wigwam in the Mission district for the purpose of permitting of a new theatre has had the effect of increasing the business of the Majestic, a neighboring "pop" vaudeville house, to capacity. The latter is a W. V. A. resort that is certain to do a turn away business during the construction of the new Wigwam.

A. H. Frankel, of the Oriental Amusement Co., has sailed for Honolulu in advance of the

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SAN FRANCISCO "CHRONICLE."

the classic of the "German" home story with a nice little bit of sentiment which touches off the finish in fine style. Burns and Fulton scored solidly with their well-staged dancing number. It is above the usual run of dancing acts seen at "pop" prices and was thoroughly appreciated. John Geiger was close runner for the applause hit honors. The Penn patrons kept the violinist on the stage over the usual time and there was solid applause for him when he finally quit. Dooley and Parker got away with their share of the laughs. Dooley is getting the most out of his comedy and Parker's singing holds up the straight end of the act. There is room for improvement in cleaning up the talk which is marked with one bad gag. It should be dropped before it does the act some harm in a house where the rules are really strict. The bill was well taken care of at both ends. Ben Beyer and Brothers started it nicely with their bike act and Buckley's animals scored strongly as a closing number. The bear and monkeys on skates gave a corking finish to the act. In order to give time for setting the stage, a girl with a trembling voice sang a couple of songs with slides. She finished just about the time the gallery showed symptoms of "kidding" her. Business was fine Monday night, the house being almost filled upstairs and crowded on the lower floor.

NIXON (F. G. Nixon-Nirdlinger, mgr.; agent, Nixon-Nirdlinger Agency).—The bill held up to the usual high average this week and Tuesday afternoon's audience evinced lots of interest and amusement. A new bunch of Texas Tommy Dancers was one of the feature acts and went over with the usual burrah. They used the "cup" wiring system of getting applause, but the dancers really deserved all they got, which was liberal. Leon Washburn's lion act held the opening spot. It seemed an unusual spot for an act of this kind, but it held plenty of attention. There is too quiet a finish to draw the reward the act should get. The Minotette Twins scored warm favor with their singing turn. One of the girls is still over-working the "kid" stuff, but handles it well. They have a pleasing sister turn. "The Gent With a Jimmy" is a "burglar" sketch played by four persons, including a "cop" who is in on the finish. During the action of the sketch some of those in front laughed, some applauded and Washburn's lions roared. It was hard to tell which was right, but the lions appeared very intelligent. Marie Russell scored nicely with her coon songs. Marie wears some happy looking costumes and a dandy make-up. The brown-stuff had many in front guessing, and there were lots of "Ahs" when she peeled off her gloves. This is a first rate single for the big small time. Klein Brothers and Schall, the latter a blonde girl who sings one of her songs to the men in the front row, were well liked. The act has the material and the men wear the costumes used in the act. Almost the whole act was done by the Otto Brothers in "The Beauty Trust" burlesque show.

BIJOU (Joseph Dougherty, mgr.; agent, U. B. O.).—There was no big feature that stood out this week and while business was good, there were no standees Tuesday evening. The show went along at a nice pace, but never hit up any fast pace. The Edison Trio, comedy acrobatic, started things with a routine of familiar tricks including the Melrose table trick and some of the Rice and Prevost stuff. Horner Barnett sang three songs in pleasing voice. Barnett appears to have been an operatic singer from his mannerisms. He probably has also seen Col. Sam Holdsworth, whom he follows in selection of songs. Just why Barnett adopts the old make-up is a question. He was well liked. Quinn Brothers and Ivy Irbly got by nicely, but the act is framed up poorly. The boys should stick to dancing alone and Miss Irbly could build up a useful single, but the present combination is not right. Miss Irbly is just as far out of place in the act as she must have been in the 5 and 10 cent store. The Bayonne-Whipple and Co. sketch drew down some good laughs and a warm hand for the finish. The act can still stand a lot of fixing. Graham, Kane and Copes put over a well liked singing turn. The trio does not hit the mark of favor left by the Whirl's Four Harmonists of which two of the trio were members, but they have a good little singing turn for the small time. Elsie Gilbert and Girls had the closing spot and took good care of it. This frames up as a good act for the big small time. Miss Gilbert was formerly with the Sam Curtis act and sees the same make-up. The act is built up along the lines of the "Top of the World" act, including four collies and four girls. The act went over and will do in its class.

VICTORIA (Jay Mastbaum, mgr.; booked direct).—With some new scenery and a well painted and bright looking olio drop, the stage looked a whole lot better. So did the acts, and the show hit a good average. Margie Ryan, "The Flying Dancer," was featured and went over in excellent style. Margaret is a busy little girl, a candidate for the shape stakes, who will carry many a bet, and puts her stuff over in telling fashion. In one number she makes eight changes, showing the various styles of "real" stage. It's a good number and well done. The finish finds "Maggie" on a trapeze swung over the heads of the audience at the end of a beam, such as used by the "aeroplane" acts. The girl was a hit. The big singing bit was furnished by Brown and Bartollett and the man and woman provided the honors between them. Brown got his comedy over fine and the woman is a dandy helper. She can still dance some, too. Brown uses one gag about "Moses" and sings in May Howard's name as a side-gag. Who would ever have thought it a good old Harry Morris. Dan and Jessie Hint made their appearance after a long absence. Dan suffered from a cold, but manipulated the musical instruments as well as ever. He sprung

a South African Magoo, a funny looking musical instrument. It may have been this that bit Capra, the piano player over the eye. Now Cap wears a plaster. The Hiatts have a pleasing turn. King and King scored with their hand-to-hand looking, top-mounting is a mite of a girl who bids fair to be a real wonder. She is very good now, more like a boy in her work. The act should find plenty to do and is good enough for the big small time. The Gilmore Trio won their share of favor with a singing, dancing and musical act. The act is the best looking, colored act seen in some time and went very well here. The Buster Brown Minstrels did not do so well. The act needs attention. The seven young girls are all blondes now, but there was not much cracked corn used to gather this brood. The only time they work in unison is when they shift their heads on every line. Harcourt and Wheel probably a new sister team have plenty of room for improvement. One attempts too much of a style of comedy over-worked in the "pop" houses. It was formerly Harcourt and Leslie. Bobby Stone, a blackface fellow with gags and songs, and Chess and Checkers in their familiar singing act, were the others.

PALACE (E. L. Perry, mgr.; booked direct).—It was a "girly" show this week. Sam Earton, with his comedy cycling act which included some of Joe Jackson's comedy and bits of other acts, being the only act on the bill without a woman in it. Clara Cubitt sang three Irish songs with fair results. The Savoy's showed a troupe of well trained bulldogs and mixed in some acrobatics. The act looked well and went over in good shape. Abbott and Roberts, a sister team did very well with their singing and dancing turn. Which is of the usual tin. One of the girls was of Fraley and Abbott. Now there is a tall blonde, built for speed and a lively stepper. They will do for the small houses. Hilda Neilson was a big applause winner. Miss Neilson has a voice above the average of small timers and each of her numbers was well sung. She ought to select a new one in place of "Castle in the Air." Those castles have been crumbled by the mob of "singles" in the "pop" houses. The LaVere Trio have a singing and dancing turn with a special setting which helps it along on looks. The boys are very good dancers and the girl helps out in the singing. One of the acts was liked. Malloy and Malloy, a colored team got some laughs on the man's comedy. A sextette of girls called "The Melopoeia Sextette"—this spelling may be wrong—offered a musical act which is a bit too much of the drawing-room class to give over in the "pop" houses where they like popular and "real" stuff. One of the girls is a real good violinist and the act makes a nice appearance. The woman who sings needs other songs and the act needs re-framing for the small time route. Manager Perry is advertising his acts with specially painted carters, which hang out front and he presents them to the act at the finish of the week. The idea is all right.

Theatrical, newspapermen and prominent people about town are arranging a monster benefit for Hughie Dougherty, the veteran minstrel. It will be held Dec. 12 at the Forest theatre. Harry T. Jordan, manager of Keith's, will arrange the bill.

Paul B. Hall has opened a booking agency in the Mint Arcade in this city. Ethel Croker, formerly of the Aronson Agency is outside guardian. Aronson has an office close by.

Al Soper, Joe Cawley and "Bud" Huntington are now the trio at Eddie Cooke's Cabaret Cafe. Hyland, Hart and Patterson have gone over to the Bingham Hotel.

BOSTON.

BY J. GOOLITZ.

KEITH'S (Harry E. Gustin, mgr.; agent, U. B. O.).—The best bill in a decade. Ada Reeve, great reception; Wynn & Russon, good; Lydia & Albino, good; Leona Thurber & Harry Lynd, good; Jack Kennedy & Co., fine; Phina & Co., best "pick" act seen here in years; Emerson & Baldwin, good work; Riesner & Gore, entertained; Bell & Caron, opened well. Pictures.

TREMONT (John B. Schofield, mgr.; K. & E.).—"The Rainbow," with Henry Miller. Doing well.

MAJESTIC (E. D. Smith, mgr.; Shubert).—"The Master of the House" opened big for a two weeks' engagement.

BOSTON (Al Levering, mgr.; K. & E.).—"My Best Girl," with Clifton Crawford. Doing fairly well. Closes local engagement this week.

HOLLIS (Charles B. Rich, mgr.; K. & E.).—"Passers-By," with Charles Cherry. Business fair.

COLONIAL (Thomas Lothian, mgr.; K. & E.).—"The Enchantress," with Kitty Gordon, doing good business. Last week. Carter De Haven in "Exceeding the Speed Limit," opens Monday.

SHUBERT (E. D. Smith, mgr.; Shubert).—"The Passing Show of 1912." Doing nearly as well as "Broadway to Paris," that bought out the time of three other productions.

PARK W. D. Andreas, mgr.; K. & E.).—"Maggie Pepper," with Rose Stahl, playing 13th week of fine business. Looks like a record for the season.

PLYMOUTH (Fred Wright, mgr.; Liebers).—"Diarraeth," with George Arliss, doing well.

ST. JAMES (M. H. Gulesian, mgr.).—"Stock," "Father and the Boys."

CASTLE SQUARE (John Craig, mgr.).—"Stock," "Othello."

GRAND OPERA HOUSE (C. Lothrop, mgr.).—"Burlesque," "Zillah's Own Company."

GAITY (George T. Bacheiler, mgr.).—"Burlesque," "Waldron's Trocadero."

CASINO (Charles Waldron, mgr.).—"Burlesque," "Vivian's Burlesques."

HOWARD (Al Somerby, mgr.).—"Burlesque," "Jardin de Paris Girls."

BOSTON OPERA HOUSE (Henry Russell, director).—Grand Opera. Opened Monday night to capacity, with "Tales of Hoffmann."

A bill was brought in the local Superior Court by the Cambridge Theatre Inc., against James G. Carroll & Co., of Cambridge, seeking to prevent Carroll from operating machines for the manufacture of shoes, maintaining a bootblack stand, selling pipes, cigars and cigarettes and making offensive noises, claiming that these alleged indications violated the peace and quiet of the theatre. The Cambridge theatre, in Central Square, was erected at a cost of \$125,000. The company leases the theatre with the understanding that peace and quiet is to be maintained. Leases are also made to Carroll, with the understanding that he is to have peace and quiet in the stores that he holds in the building. The owners of the building claim that the lessee of the theatre is going to cancel his lease unless the noises cease. Carroll refuses to stop his machines.

Charles Evans, a street singer, was held for the grand jury in \$1,200 on the charge of breaking and entering a house in the South End and stealing a phonograph. Evans told the court that he had taken the phonograph for the purpose of learning the music and lyrics contained in the fifteen records that were with him when he got it. He stated that he could not read music and a phonograph was the only way that he could get the up-to-date material for his business.

Edward Keating, a former chalk and crayon artist on the stage, was sent to the almshouse in a Marblehead from the Lynn Hospital. He suffered a fractured foot. Keating was without funds and had no one to aid him.

Charters have been issued to the following amusement corporations: The Pastime Amusement Company, Lawrence, \$2,500; Alfred A. Keilman and Samuel V. Grand, Keilman's Feature Films, Inc. Boston, \$5,000; Alfred A. Keilman and Samuel V. Grand, The Suburban Amusement Co., Natick, \$12,000; Fred L. Harris, William H. Buebler, Arthur Dedrickson, George L. Abell, New Premier Theatre Co., Lowell, \$2,500; Alfred A. Keilman and Samuel V. Grand, Park Theatre Amusement Co., Taunton, \$2,500; Alfred A. Keilman and Samuel V. Grand.

George Morrison, former manager of the Scenic in Revere and the Scenic in East Boston, has returned from his west, almost fully recovered from his severe illness.

The "Kincald" theatre, in Quincy, will open Dec. 5. The new house seats 1,400. It is situated on Main Street and C. Wardwell is the manager. The house is to be booked by the U. B. O.

Mme. Schumann-Heink played to capacity in Symphony Hall last Sunday afternoon, despite a pouring rain that would tend to keep patrons away.

Nicholas Cavallucci, of Brooklyn, N. Y., was arrested on a Boston street when his father, Urbano, grabbed him and lodged a complaint against his son, charging him with the larceny of \$1,000. The father claimed that his son had taken the money for the purpose of starting a moving picture show in Boston. The father acted as his own detective.

A Massachusetts State Branch of the Motion Picture Exhibitors' League of America was organized by motion picture house proprietors and managers of Boston and outlying sections in the state. They met in Commercial Hall, 69 Washington street. The meeting was followed by a banquet at the Quincy House. The officers elected are: Joseph Mack of Boston, president; Charles Hodgdon of Boston, 1st vice-president; C. H. Eustice of Roxbury, 2d vice-president; Alden F. Washburn of Boston, secretary; Silas H. Bunce of South Boston, treasurer. The object of the organization is the promotion of the welfare of its members.

The Revere Selectment voted 4 to 1 to permit motion picture theatres to continue to do business Sundays. This was against the petition of the Federation of the Brotherhood of Churches.

The suspension of a play at the Niagara theatre, on Blue Hill avenue, Roxbury, while the actors demanded their salary, Sunday, spread confusion to the audience, which made a rush to the box office and demanded a return of their money. When they got to the box office it was vacant and the ticket seller gone. An attempt was made to wreck the show house, but a riot call for the police stopped the trouble.

"Rebecca of Sunnybrook Farm" will be the next attraction at the Hollis. Edith Tallaferrero will play the lead.

Mrs. Karl Muck, wife of the director of the Boston Symphony Orchestra, was entertained by the MacDowell Club, an exclusive society organization.

The Twentieth Century Club has arranged with John Craik, of the Castle Square theatre, for a special performance of "Othello," which was attended by 2,500 school children, accompanied by their teachers.

ATLANTIC CITY.

By I. B. PULASKI.

SAVOY (Grant Laferty, mgr.; agent, U. B. O.).—Lillian Shaw, riot; McDevitt-Kelly-Lucy, scream; Ruhe Dickinson, hit; LaToya Brothers, wonderful leapers; Frank Rae & Co., well liked; Ronair & Ward, pleasing. Burke Brothers, expert club swingers.

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A story given out a few days ago disregards the tales in reference to the stopping of the work of building the Exposition Pier at Tennessee avenue, and the report goes on to say that the construction of the concrete piling and decking will be resumed after Thanksgiving.

Plans for the first combination theatre and amusement building, to be erected on the New Jersey avenue pier, have been submitted to Building Inspector Lawson for approval. The builders intend erecting a gigantic building, which is to be divided into two parts. In one the theatre (or it may be a moving picture house) will be fitted up, while the other side will be devoted to miscellaneous concessions. Everything is to be fireproof. This building will be located 500 feet from the Boardwalk. It will be the first of many structures to be erected on this pier, the number and the kind of which will depend on the first season's business.

The Bijou Dream, a picture house compelled to close a few weeks ago, in accordance to the fire laws, will open again in a few weeks. A concrete fire wall has been put up to satisfy the city officials.

A. L. Erlanger, accompanied by Pat Casey, wore down to witness the rehearsal and the first performances of "Eva." Klaw and Erlanger's new big show, which had its initial performance Wednesday night at the Apollo. "Eva" is described as a music-drama in three acts by Glen Macdonough, who bases the American version on the book of Willmer and Bodansky. The music is by Franz Lehar. The show was staged by Herbert Gresham and the ensembles were by Julian Mitchell. There is a large cast employed to give "Eva" and over thirty "supes" are used in the second act. The play has long been a classic in German. A thirty-two piece orchestra is under the leadership of Hugo Reisinger, formerly of Vienna and lately first violinist at the Manhattan Opera House.

John E. Henshaw and Grace Avery are here for a rest. Every time they have a week off or can arrange to lay off for a time they seek Atlantic City.

Ma St. Leon, the young star who comes to the Apollo the first three days of next week, will give a new comedy by Lee Wilson Dodd entitled "Finishing Fanny." The show is presented by the A. S. Stren Co. The piece is aimed at the fads, foibles, aimless lives and lax ideas of the rich of New York City.

The last half of next week at the Apollo a new play by Harry James Smith, who wrote

"Mrs. Bumpsted-Leigh" will be presented for the first time by Henry Miller, with Laura Hope Crews and H. B. Warner as co-stars. The title, "Blackbirds," is rather unusual. The play deals with society and it is said to be a very smart comedy, with a beautiful production. The chief characters are a man and a woman, who live in society and on society. The rehearsals are being held in Boston, where Mr. Miller is playing in "The Rainbow." Besides the two stars, the cast contains Mme. Mathilde de Cottrelly, Ethel Winthrop, Bertha Welby, Jeanne Galbraith, Sidney Valentine, James Bradbury and Henry O. Taylor.

The first half of the week of Dec. 9 at the Apollo "Schooldays" will be given. The last half will see Laurette Taylor in "Peg O' My Heart," a new play, presented by Oliver Morosco.

NEW ORLEANS

By O. M. SAMUEL.

FRENCH O. H. (Jules Layolle, mgr.).—The French opera troupe shows little improvement. There were deficiencies innumerable in the "gala" performance of "Madame Butterfly" Saturday evening. It is doubtful whether Puccini himself would have recognized his brain-child, for the Layolle presentation was as far removed from the generally recognized version as his troupe is from lyric art. There were many things apparent that were wholly inexcusable. In the setting depicting the home of Butterfly, about five feet of open space gave one a view of the back of the stage, totally destroying the illusion. Then again, during the tableaux the curtains were held so long they lost their effectiveness. Yerna, in the title role, used her powerful voice to advantage. She is without question the best of Layolle's artists, and might be acclaimed among the fine singers of today, but for a robust harshness apparent in the upper register. Cortez sang with fervor at times, while at others she betrayed an air of self-consciousness in her notes, distracting and disconcerting. Putzani was the Pinkerton of the production. He is a good tenor, and gave a rendition much superior to that of his confreres. Montano's barytone notes are as blatant as ever. He represents the type of singer who gains most applause by gesticulations. The remainder of the company were uninspiring and quite outside the picture. The French opera troupe of the current season is merely a view to society. It will hardly be taken seriously in an artistic way. It serves as a symphonic element to conversation, sort of an ennuil eliminator, giving much the same effect as that produced by a conventional Cabaret performer in a restaurant, a sub-conscious relish that neither disturbs nor wholly engages one's mental faculties.

CRESCENT (T. C. Campbell, mgr.; K. & E.).—Al. H. Wilson in "It Happened in Potsdam."

GREENWALL (J. J. Holland, mgr.).—Dinkins and Stair Burlesquers.

LYRIC (C. D. Peruch, mgr.).—Peruch, Gypsy Stock Co. in "Tennessee's Partner."

MAJESTIC (L. E. Sawyer, mgr.).—Maori Italian Dramatic Co.

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LAFAYETTE (Abe Seligman, mgr.).—Vau-deville.

Low Rose is dicker for the lease of the Winter Garden with a view to making it a "pop" vaudeville house.

Will Branan is the new dramatic editor of the Playmate.

The show business halted for a few moments the other night while the I. A. T. S. E. Local No. 38 gave its annual ball. An enormous crowd attended, the dancing floor representing a packed mass of humanity. It is estimated that 4,000 persons were gathered in Odd Fellows Hall, where the affair was given. Telegrams were read from Charles C. Shay and Clyde Spencer. The officers of the local organization are Morris Hickey, A. J. Troyer, S. B. Percy, Ed. J. Mather, Al Wagner, James Sinnott, E. J. Mauras, Joe Wegmann, Charles Dolseau, W. B. Vall and A. J. Skarren.

With the advent of McLean and Tyler in Shakespearean repertoire, Phil J. Reilly as a descendant to the Dauphine's chair of literature.

A stock actor was buried here Saturday. Many of the local theatrical colony attended the funeral. The relatives of the deceased were very religious. Prayers were said at the house, at the church, and at the cemetery. Jack Israel did not understand the procedure and asked Jules F. Blates about it. "I suppose they're rehearsing him so that he'll be soul-perfect when he gets to heaven," Blates replied.

Because he was ejected from the Orpheum, John Russo is suing the Orpheum Circuit Co. for \$2,500. Russo asks the court to grant him itemized damages in the following sums: Return of price of admission, 50 cents; humiliation and injury to his feelings, \$1,000; injury to his reputation, \$500; and punitive damages in the sum of \$1,000.

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We know, Mr. and Miss Performer, that you have been hunting a long time for a real live "Yiddisha" song, and assure you that we were equally anxious to get one. We've "plucked" one right from the pen of HARRY PIANI, who wrote the melody to that famous "YIDDISHA RAG," and this one has that one walloped to a mince.

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A corking melody! A wonderful lyric! By JOE MCCARTHY. Full of humor, with a slam bang, laugh getting finish to the chorus. We have "tried it out" and found it capable of "cleaning up" in any kind of an act, on any kind of a bill; that's why we waited till now before telling you, and now that WE KNOW—"get next" and send for it. Orchestrations in any key.

LEO. FEIST INC., "FEIST BUILDING" 134 WEST 37th STREET NEW YORK 145 N. CLARK STREET CHICAGO WESTERN OFFICE

ORPHEUM (Martin Beck, gen. mgr.; agent, direct.).—Pope & Uno, entertained; Irving, fair; Harry B. Lester, pleased; "Puss in Boots," liked; Kaufman Brothers, applause; Five Mowatts, unsurpassed.

TULANE (T. Campbell, mgr.).—"The Pink Lady," light business.

ST. LOUIS

By JOHN S. ERNEST.

COLUMBIA (H. D. Buckley, mgr.).—Grace Van Studdford, beautiful; May Tully & Co., successful; Four Huntings, scored; Bud & Nellie Heim, very big; Frosini, excellent; Holmes & Buchanan, delightful; Harry Webb, applause; Sandora Circus, amused. Best bill of season to big business.

HIPPODROME (Frank L. Talbot, mgr.).—Billy Van, fine; Barrett & Earle, scored; "The Boys in Blue," good; Rother & Anthony, entertaining; Rice, Bell & Baldwin, unique; Clay Mantley & Co., many laughs; Lavigne & Jaffe, good; Deveraux & Co., exceptionally well; Ballerino's Dogs, well trained; Owen Davenport, clever. Long, meritorious bill to S. R. O.

PRINCESS (Dan Fishell, mgr.).—Princess Maids scored decidedly; Eastman & Moore, encores; Brownie & Collins, entertaining.

KING'S (F. C. Meinhardt, mgr.).—Riccia Quartet, headlined; Art Raphael, did nicely; Whyt, Pelzer & Wyte, very good; Joe Callahan, applause.

SHENANDOAH (W. J. Flynn, mgr.).—Omega Trio, featured; Rudolph & Lena, amused; Fischer & Green, well received; Thompson & Carter, hit; Prevost & Ryan, pleasing.

OLYMPIC (Walter Sanford, mgr.).—"Kismet" opened its second and final week to a crowded house. Otis Skinner, always a St. Louis favorite, has made the hit of his varied career.

SHUBERT (Melville Stolz, mgr.).—"My Little Friend," with remarkable cast, large chorus and beautiful costumes amazed an overflowing audience and made good from the start.

CENTURY (W. D. Cave, mgr.).—Louis Mann in "Elevating a Husband" opened return engagement to crowded house.

AMERICAN (H. R. Wallace, mgr.).—"A Fool There Was," with Agnes Mues heading (owing to illness of Elsie Jane Wilson), played a meritorious performance to a full house.

GARRICK (Mat Smith, mgr.).—Julia Gifford in "The Balkan Princess" continues to draw large gatherings in her final week.

LA SALLE (Oppenheimer Bros., mgrs.).—Essie McAllister in "The Fatal Wedding" opened to well filled house and is sure of success here.

GAYETY (Chas. Walters, mgr.).—"The Social Maids" amusing large gatherings.

STANDARD (Leo Reichenbach, mgr.).—"The Cherry Blossoms," with unusually large and active chorus, won favor with large audience.

ANN ARBOR, MICH.

MAJESTIC (Arthur Lane, mgr.; agent, W. V. M. A.; rehearsal Mon. and Thurs. 2).—25-27, The Tempo Trio, classy; Anthony & Sullivan, scored; Four Van Staats, fair; Williams and Wolfus, great; Valentine & Bell, fine; "The Grotto of Torture," 28-30. Al Ling Foo; Gaigano & Mangin; "Auld Lang Syne"; Geo. Crotty; "La Graciosa." MELTON.

BATTLE CREEK, MICH.

BIJOU (Will Marshall, mgr.).—17-20, Will & Kemp, clever; Stuart & Hall, big; Jos. Bannister & Co., well liked; Laddie Hale,

fine; Zeb Zarrow Troupe, feature. 21-23, Ethel & Beatrice, good; Anthony & Sullivan, scored; Lew Welch & Co., fair; La Belle & Kox, novel; Willie Hale & Bro., strong. HEIMAN.

CAMDEN, N. J.

BROADWAY (W. B. McCallum, mgr.).—25-27, "Night on a Houseboat," headliner; Ward Baker, scored; Barrett & Stanton, laudable; Lamore & Lamore, neat; Copeland & Walsh, pleased.

TEMPLE (Fred W. Falkner, mgr.).—"A Man of Mystery"; "Cowboy's Sweetheart."

The proposed picture house on Broadway has been abandoned. A property owner on the proposed site wanted \$12,000 for a dwelling worth less than one-half that amount.

Quite a little stir has been caused by the action of city officials and church people who intend to take a hand in the exhibiting of pictures depicting crime. A convicted murderer, of twenty years, in his last words before leaving for Trenton to be electrocuted, blamed the pictures for his downfall. The "movie" men intend to fight.

DANIEL P. MCCONNELL.

CANTON, OHIO.

ORPHEUM (O. G. Murray, mgr.; agent, Gus Sun; rehearsal 10).—Thanksgiving week bill opened Monday capacity. The Trebors, pleased; Tony Rugini, fair; Dave Lubin & Co., fair; Clucas & Jennings, good; Three Melvins, hit.

GRAND O. H. (Elmer Rutter, mgr.; Reis).—"The Trail of the Lonesome Pine," 23, good show, fair business. Nancy Boyer in stock Nov. 25-Dec. 2. Capacity business at opening.

Mgr. H. B. Ritt's trip west last week turns out to be a wedding business. Announcement cards of his marriage to Nona Kyser of Parsons, Kan. Nov. 30 are out.

The Auditorium, the largest building in this part of the state, is to be let out on bids for Sunday pictures.

Frank Shibe, professionally known as Frank Ardel, after a short visit with relatives here, jumped to St. Paul to join the Wallace Winter Circus, which opens there this week.

DALLAS, TEX.

MAJESTIC (O. F. Gould, mgr.; Inter; rehearsal Sun. 10).—Rose & Ella, pleased; Allegro, very good; Chartres & Holiday Co., excellent; Grimm & Elliott, entertaining; Jane Courthope & Co., hit; Ray L. Royce, very good; Richards, pleasing; S. R. O.

GEO. B. WALKER.

DAVENPORT, IA.

AMERICAN (Chas. E. Berkell, mgr.; Pantages bookings; rehearsal Mon. 12-30).—Week 18, Williams & Wolfus, biggest hit in weeks; "The Derelict," big; Clipper Four, popular; Josh Dale, fine reception; Fred & Mae Waddell, open fast.

LYRIC (Harry Blanchard, mgr.; W. V. A.).—18-20, Broomstick Wilches, feature, goes big; Craig & Williams, fine; Barrett & Earle, well received; Winch & Poore, take well; Three Gormans, clubs.

BURTIS (Cort, Shubert & Kindt).—16, Richard Carle show, packed houses; Flaks O'Hara, 18, good sale; "Naughty Marietta," with Flo Webber, 17, two big houses; May Robson, 19, SHARON.

DENVER, COLO.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct.).—Chas. Kellogg & Co., scored; Ofedoss' Manon Opera Co., pleased; Claude & Fannie Usher, liked; Diero, hit; La Mass Bros., good; Lewis & Dody, fine; Asard Bros., amused.

EMPRESS (Geo. A. Boyer, mgr.; S. C.).—Chapman & Bombe, strong opener; Russell & Church, ordinary; Ward & Klare Co., liked; Jura, Reed & St. John, fine; Green, McHenry & Deane, hit; "Night on Roof Garden," scored.

PANTAGES (J. J. Cluxton, mgr; direct.).—Alice-Teddy, liked; Ruth Chandler, good; Eldridge & Barlow, pleased; Davis & Scott, fine; Byron Frye, amused.

BROADWAY (Peter McCourt, mgr.).—"Bought and Paid For." TABOR GRAND (Peter McCourt, mgr.).—"In Old Kentucky."

HARRISON E. HALLAM.

DES MOINES, IA.

BERCHELL (Elbert & Getchell, mgrs.; S. & H.).—17-20, "The Common Law," fair business.

ORPHEUM (H. B. Burton, res. mgr.; rehearsal Sun. 10).—Week 17, Rock & Fulton, scored; Edmund Hayes & Co., good; Gould & Ashlyn, took well; Gordon Bros., liked; Dixon & Fields, clever; The Jakiness, good.

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THE NOVELTY BALLAD OF THE SEASON.

"DADDY DID A WONDERFUL THING"

Chorus

Daddy did a wonderful thing, a wonderful thing, a wonderful thing.
He told life's sweetest story on a bright summer's day,
To a simple girlie in an old fashioned way.
Daddy bought a wonderful ring,
A plain little golden band, and
Daddy's life was sunny and clear,
Daddy's love made clouds disappear,
When he picked out my Mother dear,
My Daddy did a wonderful thing.

"THAT SYNCOPATED BOOGIE BOO"

GREATEST OF ALL GHOST NUMBERS. A WONDERFUL DOUBLE.

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PRINCESS (Elbert & Getchell, mgrs.).—Stock.
MAJESTIC (Elbert & Getchell, mgrs.).—Split week S-C vaudeville.

Anne Bronaugh joins the Princess Stock Company this week as leading woman; also Carrie Thatcher will join this company as second woman. JOE.

MAJESTIC (J. L. Gibson, mgr.).—22. "Little Tenderfoot," excellent, fair house; 25-27, "The Confession"; 28, "Bought and Paid For"; 30, "Baby Mine."
COLONIAL (A. P. Weschler, mgr.; A. V. O'Brien, asst. mgr.; agents, Gus Sun & U. B. O.; rehearsal Mon. 10)—Delmar & Delmar, good; Hickman Bros. & Co., laughs; Dixon & Dixon, good; Lewis & Chapin, big; Adams Hartleigh & Remy, well liked; Fujiyama Opera Co., feature.
PARK—"The Deep Purple."
M. H. MIZENER.

FALL RIVER, MASS.
SAVOY (L. M. Boss, mgr.).—Stock; business excellent.

ACADEMY (L. M. Boss, mgr.; Loew; rehearsal Mon. 10).—25-27, Finley & Burke, good; Chas. R. Sweet, excellent; Red Sox Quartet, hit; The Brissons, good; 28-30, Billy Rogers; Boyd & Nelson; Red Sox Quartet; McAvoy & Powers.

PREMIER (L. M. Boss, mgr.; Loew; Mon. 10).—25-27, Three Musketeers, very good; Estelle Rose, good; 28-30, Ella Cameron & Co.; Ryan & Ryan.

BIJOU (H. M. Goodhue; Mon. 10).—25-27, Ashton & Clare, good; Dacey & Chase, very good; Coffman & West, excellent; 28 Maranos, hit; 28-30, Five Maranos; Three Whalens; Brock & Heppa.
EDW. F. RAFFERTY.

HAMILTON, O.
SMITH'S (Tom A. Smith, mgr.).—Streeter-Bryan Players, indefinite; 22, Wm. Farnum in "The Littlest Rebel," excellent; capacity house. QUAD.

HARRISBURG, PA.
ORPHEUM (Wilmer & Vincent, mgrs.; U. B. O.; Mon. 10).—Wood Bros., very good; Morris Golden, pleased; Five Sullies, scored hit; Lillian Ashley, won favor; Donovan & McDonald, many laughs; "Vision d'Art," artistic; Solfe's "Burliers," headlined.
COLONIAL (Wilmer & Vincent, mgrs.; Norman Jeffries);—Mlle. Paula, good; Kampian & Derrido, applauded; Morgan, Chester & Co., pleased.

MAJESTIC (N. C. Myrick, mgr.; Reis Circuit).—30, "Auto Girls," good house; 21, Schwab's Steel Co. Band, poor house; 22, "Louisiana," fair business; 23, Nell O'Brien's Minstrels, good house; 25-26, Ida St. Leon in "Finishing Fanny"; 27, "High Life Burlesquers"; 28, "Omce 666"; 30, Southern & Marlowers.
J. P. J.

HARTFORD, CONN.
POLI'S (W. D. Ascouagh, mgr.; U. B. O.; Mon. 10).—"Honey Girls," west side; Fields & Lewis, riot; Eddie Rose, fair; Willard Hutchinson & Co., entertaining; Mosher, Hayes & Mosher, liked; Lynch & Zeller, clever; Abbott & Curtiss, good.

HARTFORD (Fred P. Dean, mgr.; Clancy; Mon. & Thurs. 11).—25-27, "The Wrong Millionaire," liked; Neil McKinley, original; Louie Kent & Co., big; George Clay, good; Murphy & West, fair; 28-30, Duffin, Redcap Troupe; Hilda Collins & Co.; Raymond Leighton & Morse; Billy Barron.

PARBONS' (H. C. Parsons, mgr.).—27, Annette Kellermann, Jefferson DeAngels and Stella Mayhew show; 28, "The Merry Widow"; 29-30, Howe's Pictures.

The stage employees' dance and entertainment 21st was a big success. Many performers in local theatres took part and also enjoyed the smoker which followed. The committee in charge consisted of Bartlett E. Miner, William Claffey, George Ripolone, Gus May and George E. Richardson.

A new picture house is to take the place of the Bulk garage on Main street.
R. W. OLMSTED.

HOOPESTON, ILL.
No place of amusement or public gathering open, account diphtheria scare. RIGGS.

JACKSONVILLE, FLA.
ORPHEUM (Chas. A. Leach, Jr., mgr.).—Lola Milton & Co. and Three Grey Sisters, shared honors, scoring heavily; Three Bartos, Wolf & Wolf, Williams & Sterling, good; attendance large.

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Philadelphia, Pa.

DUVAL (J. B. Delcher, mgr.).—24, "Miss Nobody from Starland," with Olive Vall; good audience; 27-28, R. D. McLean, Chas. B. Hanford and Dette Tyler, "Othello," "Romeo and Juliet," and "Julius Caesar."
JNO. S. EMERY.

JAMESTOWN, N. Y.
LYRIC (H. A. Deardouff, mgr.; Gus Sun).—Fitch B. Cooper, excellent; Ferns, Kerns & Bigelow, good; Rutledge, Pickering & Co., satisfactory; Rogers & Evans, pleased; Cherry Bros., clever.
SAMUELS (C. W. Lawford, mgr.; Reis).—28, "The Price She Paid"; 29, Alma Gluck.
LAWRENCE T. BERLINER.

LINCOLN, NEB.
ORPHEUM (L. M. Gorman, mgr.; rehearsal Mon. 6 p. m.).—Week 12, Flying Russells, liked; Sherman & McNaughton, laughs; Godfrey & Henderson, good; Carl McCullough, big; Apdala's Zoo Circus, drawing card; Grace Cameron, established favorite; Four Koners Bros., clever; attendance good.
LYRIC (L. M. Gorman, mgr.; W. V. A.).—

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American Troubadours, hit; Mardo & Hunter, liked; Bruce Morgan & Betty, solid; Bush & Payster, laugh getters. Business above capacity.
LEE LOGAN.

LOUISVILLE.
MARY ANDERSON (J. L. Weed, mgr.; U. B. O.).—McIntyre & Heath; Cross & Josephine; Gordon Highlanders; Hill & Silvianny; Empire Comedy Four; Harry Atkinson; Clara Ballerini.

MACAULEY (John McCauley, mgr.; K. & E.).—Wm. H. Crane, 25-27; 28-30, Maude Adams.
MASONIC (J. J. Garrity, mgr.; Shuberts).—"Bird of Paradise."
WALNUT (Shaw, mgr.; H. & D.).—"The Traveling Salesman."
GAYETY (Chas. F. Taylor, mgr.).—"Taxi Girls."
BUCKINGHAM (H. McCrocklin, mgr.).—"Rosebuds Co."
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LOWELL, MASS.
KEITH'S (Wm. Stevens, mgr.; U. B. O.; Mon. 10).—Musical Vynos, good; Joe Hardman, well received; Reed Bros., very good; Helen Dickert, big hit; Linton & Lawrence, good; Robt. Fulgora, good; Swan & O'Day, funny; Will Roehn Girls, very good.
MERRIMACK SQ. (Jas. S. Carroll, mgr.; J. S. Quigley; Mon. 10).—Eugene Powers & Co.; Smith, Brown & Somerton; Jane Elton; Jas. Coffman.
OPERA HOUSE (Jules Cahn, mgr.).—26, "The Concert"; 28-30, "Out in Idaho."
THE PLAYHOUSE.—Stock.
JOHN J. DAWSON.

LYNCHBURG, VA.
TRENTON (Trent Bros., mgrs.; U. B. O.; Mon. & Thurs. 10).—25-27, Lamb's Manikins, scored; Hilton & Bannon, mediocre; Walter Brower, applause; Wood & Lawson, pleased; 28-30, The Busseys; Elele Snow & Co.; Rose & Kaufman; Chick & Chick.
TREVELYAN BABER.

MACON, GA.
GRAND (Jake Wells, mgr.).—19, "Winning Widow"; 20, "Miss Nobody from Starland," large house; 21, Amateur vaudeville, great; 22, "Rosary"; 23, "Excuse Me," good houses.

MAJESTIC (J. B. Melton, mgr.).—Pictures; Musical Maids, good houses.
ANDREW ORR.

MERIDEN, CONN.
POLI'S (R. B. Royce, mgr.; Church).—25-27, Bouton, Tillson & Bouton, hit; Flying Lamars, sensational; Ural & Dog, fair; Morgan & Dixon, good; 28-30, Krusader & Joub; Four Boys; Dancing Flends; Leroy Wilson & Tom.

MOBILE, ALA.
MOBILE (J. Tannebaum, mgr.; K. & E.).—23, "Pink Lady"; 26, "Olivette," local talent; 2, Al H. Wilson; 5, "Bohemian Girl."
LYRIC (H. C. Fourtenth, mgr.; Wells' Circuit; U. B. O.).—Longworth, well received; Leonard & Alvin, pleased; Walter Shies liked; Five Brogdons, well liked; Exposition Four, applause.
ORPHEUM (John Kellner, mgr.; agent, direct)—Stock.
B. J. WILLIAMS.

MONTREAL.
HIS MAJESTY'S (H. Q. Brooks, mgr.; K. & E.).—Montreal Opera Co.
PRINCESS (H. C. Judge, mgr.; Shuberts).—Margaret Illington in "Kindling."
ORPHEUM (G. F. Driscoll, mgr.; U. B. O.).—"A Persian Garden" Four Entertainers; Mr. & Mrs. Mark Murphy; Lamberti; Sam Harris; Spencer & Williams; Corrigan & Vigan.
ROYAL (O. McBrien, mgr.).—"Dainty Duchess."
GAYETY (J. F. Arnold, mgr.; Eastern Wheel).—Howe's Lovemakers.
FRANCAIS (J. O. Hooley, mgr.; Loew).—Evelyn Clark; Jules Levy Family; Robin; Billy Falls; Dancing Kennedy; Schellie.

ORPHEUM—"A Persian Garden," with Louis Simon and Kathryn Osterman, one of the best musical comedies put on the vaudeville stage and scored accordingly.

It is conceded "Kindling" by Charles Kenyon is the best American play we have witnessed.

Pat Harrington, one of this city's best singing comedians, has joined the Cleveland Burlesquers. SHANNON.

MUNCIE, IND.
STAR (Ray Andrews, mgr.; Gus Sun; rehearsal Mon. 10.30).—Callouette, clever; Brown & Alexandria, pleased; Alexandria Mazzone, scored; Menlo Moore's "Sorority Days," hit.
GEO. FIFER.

NEW LONDON, CONN.
LYCEUM (Walter T. Murphy, mgr.).—25-27, Edgar Berger, pleased; Cook & Stevens, excellent; Will Archie & Co., good; business capacity; 28, "Madame X."
ORPHEUM (Wm. M. Sistrare, mgr.).—Chantrelle, Schuyler & Greene, very good.
S. M. P.

OMAHA.
ORPHEUM (Wm. P. Byrne, mgr.; rehearsal Sun. 10).—Week Nov. 17, Bouton Patersons, good; Lowe & DeVore, fair; Milton & DeLong Sisters, big hit; Ethel May Barker, fair; Ethel Barrymore, big headliner, excellent vehicle; McIntyre & Hart, laughs; De Witt, Burns & Torrence, good.
HIPPODROME (E. L. Johnson, mgr.; agent, T. B. C.).—Week Nov. 17, Nello, good; Logan & Ferria, big laughs; Whyte, Palmer & Whyte, hit; Elina Gardner, good; Kurtis' Roosters, fine.

GAYETY (E. L. Johnson, mgr.).—"The Merry Whirl," good show to big houses.
KRUUG (Chas. Franke, mgr.).—"Gay Widows."
KOPALD.

PENSACOLA, FLA.
PENSACOLA OPERA HOUSE (Nick Smith, mgr.).—10, Maude Adams, "Peter Pan," record business, \$1,700; 20, Black Patti Co., fair business; 21, "Common Law," fair business; 22, "Pink Lady," good business.
DAVE S. CASHMAN.

PERTH AMBOY, N. J.
PROCTOR'S (J. Bullwinkel, mgr.; U. B. O.).—21-23, The Sylfonos, pleased; Rose & Adele Kessler, good; Lillian Carter, excellent; 25-27, Mabel Day and Dancing Girls, fine; Murray



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EMMA O'NEILL

SINGING COMEDienne

DIRECTION ED.T. KEALEY

BOOKED BY PAT CASEY

& Lane, excellent; Mammie Fleming, very good. Capacity.
 BIJOU (Edw. A. Kovacs, lessee and mgr.). Kovacs Stock Co. M. A. BRAM.

PITTSBURGH.

GRAND.—Lulu Glaser, excellent; Mlle. Ma-Belle, artistic; Mr. & Mrs. Perkins Fisher, well applauded; Devine & Williams, amusing; Cooper & Robinson, humorous; Seymour Brown, enjoyable; Archie Ours, good juggler; Chas. Semon, pleasing; Four Londons, very good.

HARRIS.—"Baby Mine," good elephant act; Harmonious Girls, very good; Gibbs & Goodall, good; Shriner & Richards, good; Edgar Foreman & Co., well received; Tillie Whitnet, pleasing; Silent Mora, good; William Reed, good; Chester Wilson & Co., neat; Camp, good.
 KENYON.—Deery & Francis, hit; Arding & Arding, big hit; Handy & Norman, good; Miller & St. Clair, good; Village Four, hit; Paul Azard Trio, excellent.

ALVIN.—John B. Reynolds, mgr.; Shuberts) "Bought and Paid For."
 NIXON.—"Garden of Allah" (two weeks).
 LYCEUM.—"The Little Tenderfoot."
 DUQUESNE.—Stock.
 GAYETY.—Henry Kurtzman mgr.; Eastern Burlesque) "The Dazzlers."

Three performances are to be given by Beulah Poynter in a "Kentucky Romance Dec. 16-17 for a benefit planned to lower the debt of a mortgage on the Union Labor Temple here.

Allan Davis' play, "Under the Law," recently produced for the first time here at the Duquesne, has been secured by John Cort.

Bids will be opened this week for the construction of the new theatre to be built in the East End for the Harris Amusement Co.

Singers in Pittsburgh organized a club the purpose of which is for the promotion of good-fellowship and the study of good music and its dramatic interpretation.

SINCLAIR.

PORTLAND, ME.

PORTLAND (I. P. Mosher, mgr.; U. B. O.; Mon. 10.30).—Chester Kingston, very clever; Lewis & Howard, pleased; La Pavia, excellent; Monarch Four, hit; Five Piroettes, featured.

GREELEY'S (J. W. Greeley, mgr.; Quigley; Mon. and Thur. 10.30).—Erocko, good; Luckie & Yoast, fine; Sandy Chapman, hit; 28-30, Baseball Comedy Four; Claude Austin; Clifford & Taylor.

JEFFERSON (Julius Cahn, mgr.).—26-27, "A Butterfly on the Wheel"; 28-30, Nance O'Neill; 3-4, Kitty Gordon in "Enchantress."

KEITH'S (James E. Moore, mgr.).—Fanchon.
 SCENIC (WESTBROOK) (Guy P. Woodman, mgr.; U. B. O.; Mon. and Thur. 1).—25-27, Alvinos; 28-30, Bob Richmond.
 H. C. A.

PROVIDENCE, R. I.

UNION (Chas. Allen, mgr.; Quigley).—De Lilla Manakins, amuse; Village Choir, fine; Meyer, Harris & Co., good; Helen Gannon, good; Clara McCordie, encores.

BULLOCKS (P. L. Burke, mgr.; U. B. O.).—Dennis Eron, clever; Trixie Field, good; Dotson & Doyle, amuse; Sachs, Fallon & Meyers, fair; Marion & Findlay, pleased; Fox & De May, entertain.

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FITZGERALD BUILDING
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MARIE SATTLER

THE EIGHT YEAR OLD COMEDienne

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SCENIC (F. W. Homan, mgr.).—Musical stock.

WESTMINSTER (G. Collier, mgr.).—Columbia Burlesques.

OPERA HOUSE (F. W. Wendelshofer, mgr.; Shubert).—"Ransomed."

COLONIAL (C. Burke, mgr.; K. & E.).—"The Question."

EMPIRE (Max Braunig, mgr.).—"Strong Heart."

KEITH'S (C. Lovenberg, mgr.; U. B. O.).—Winters & Teddy, Windsor Trio, Scott & Keane, Hunting & Francis, Joe Jackson, Avon Comedy Four, "An Opening Night."

READING, PA.

ORPHEUM (Wilmer & Vincent, mgrs.; U. B. O.; Mon. & Thurs. 10.30).—Aldo & Mitchell, good; Murphy & Francis, liked; Jas. Kennedy & Co., very well; Sampson & Douglas, nicely; Armand's Vision of 1906, pleased.

HIPPODROME (C. G. Keeney, mgr.; Prudential; Mon. & Thurs. 10.30).—Willisch, good; Perent & King, good; Mercedes Clark & Co., pleased; Williams & Rankin, nicely; McGarvey, very well; Silver King, excellent.

ACADEMY.—2-6, Arthur Chatterton & Co. G. R. H.

ROCKLAND, ME.

ROCKLAND (Al. V. Rosenberg, mgr.; agent, U. B. O.; Mon. and Thurs. 11).—21-23, Bob Richmond, good; Sweeney & Rooney, excellent; 25-27, Russell & Hartman, fine; Barnum's Miniature Circus, fine; 28-30, O'Brien & Lear; one to fill. A. C. J.

ST. PAUL.

ORPHEUM.—"The Antique Girl," pleases; Barry & Wolford, very good; Cesare Nesl, fine; Those French Girls, please; "Visions d'Art," good; Mint & Werts, good; W. C. Fields, very pleasing; pictures.

EMPRESS (Gus S. Greening, mgr.).—Nick's Roller Skating Girls, fine; Moore & Elliott, please; Pierce & Mazie, please; Grant Gardner, good; 4 Les Jardys, fine; excellent business.

PRINCESS.—Leone & Dale; Doolittle & Steele; American Newsboys' Quartet; Bernard & Harrington.

GRAND.—"Miss New York, Jr.," most pleasing of present season burlesques. Business improving.

METROPOLITAN.—Eva Lang in "Sauce for the Goose," reported as repeating success of last week, when she played "Her Husband's Wife." Next week, "Officer 666."

SHUBERT.—"Blue Bird," pleasing production by excellent company. Next week, "Bought and Paid For."

AUDITORIUM.—Hagenbeck-Wallace circus, under direction of local B. F. O. E.

METROPOLITAN.—28, Mary Garden, matinee only.

PEOPLE'S CHURCH.—Dec. 2, Felice Lyne. C. J. BENHAM.

SAVANNAH, GA.

NEW SAVANNAH (William B. Seeskind, mgr.; K. & E.).—25-26, Charles B. Hanford's Shakespearean Players; 28, "Miss Nobody from Starland."

LIBERTY (Paul Anderson, mgr.).—Anderson Stock Co.

FOLLY (H. C. Dorsey, mgr.).—Howze Sisters, hit.

ARCADIA (Jake Schrameck, mgr.).—Leota Glimpe.

BIJOU (Corbin Sheldis, mgr.; U. B. O.; Mon. 11).—Bernice's Polar Bears, fine; Austin & Garvin, excellent; Rogers & West, funny; Sam Hood, good; Austin & Taps. REX.

SAN DIEGO, CAL.

PANTAGES (Scott Palmer, mgr.; agent, direct; Mon. 10).—Schepps' Circus, good; Cal Stewart, well received; Eape & Rath, adroit; Powell & Rose, applauded; Klitty Reiter, good; Six American Beauties, melodious.

PRINCESS (Fred. Ballien, mgr.; agent, Bert Levey; Mon. 10).—Three Juggling Hardings, Wah-na-tia, Early & Laight; fair show.

SPRECKLES (Dodge and Hayward, mgrs.).—17-19, Valeska Suratt; 20, Yolanda Mero. L. T. DALEY.

SCHENECTADY, N. Y.

MOHAWK (Ackerman J. Gill, mgr.).—"Mrs. Wicks" with Blanche Chapman.

VAN CURLER (Chas. G. McDonald, mgr.; Shubert).—21, Aborn Opera Co.; 28, Laurette Taylor in "Peg O' My Heart," premier; 20, "Little Row Blue"; 30, "The New Sin."

ORPHEUM (F. X. Breymler, mgr.; Joe Wood; Mon. & Thurs. 12).—21-23, Frederick Kirkwood & Co., Campbell & Connors, Musical Williams, Wealey & Francis; 25-27, Ferns, Bennett & Co., Rathskeller Trio, Lung Tohang Yuen & Co., Greta Mack.

PROCTOR'S (Chas. Goulding, mgr.; U. B. O.; Mon. & Thurs. 10.30).—21-23, Maude De Lora, pleased; Smith & Wesson, scored; Grace

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ville & Mack, liked; Denamore & Cantor, excellent; Richmond, Knibbe & Co., 25-27, Rose Valerio Troupe, Van Walters & Co., Irving R. Walton, Mr. and Mrs. Sidney Reynolds, Bettina Bruce & Co.

Mme. Schumann-Heink, assisted by Edward Collins, pianist, and Katherine Hoffman, accompanist, gave a concert at the State Armory, 25, to a capacity audience. "HOWY"

SPRINGFIELD, MASS.

COURT SQ. (D. O. Gilmore, mgr.; Ind.).—22-23, "Little Boy Blue," capacity houses; 25-27, "Every Woman"; 28, Annette Kellerman Show; 29, "The Concert"; 30, "Merry Widow."

POLI'S (Gordon Wrighter, mgr.; U. B. O.; Mon. 10).—Montambo and Wells, ordinary; Sampson & Reilly, pleased; "Fixing the Furnace," somewhat broad; Three Lytes, went well; Grace La Rue & Co. (New Acts); Lillian Herlein, hit; Kitty Trane, very good. GILMORE (P. F. Shea, mgr.).—25-27, Bowery Burlesquers; 28-30, "Tempest and Sunshine."

SYRACUSE, N. Y.

GRAND (Charles Plummer and Charles G. Anderson, mgrs.; U. B. O.).—Romalo & Delano, very good; Marshall & Tribble, pleased; Dolan & Lenhar, laughs; Herman Tumberg, scored; Mme. Sumiko, novel; Lida McMillan & Co., clever; Six American Danes, well received; Mile. Alaska Tchow, well liked. EMPIRE (Frederic Gage, mgr.).—Nov. 28-30, "The Rose Maid"; Dec. 2-3, "Robinhood"; 4-5, Alice Lloyd, "Little Mix Fix It." WIETING (Francis Martin, mgr.).—28-30, "Over Nibb"; 2-4, "Ready Money." BASTABLE (Stephen Bastable, mgr.).—2-4, "Star and Garter"; 5-7, "Ward & Vokes."

TERRE HAUTE, IND.

VARIETIES (Jack Hoeffler, mgr.; agent; W. V. M. A.; rehearsal Mon. and Thurs. 10).—Week 18, Payne & Lee, good; Salisbury & Benny, hit; Jean Weil & Co., good; Seven Belfords, great; Ball & West, hit; "Isle of Spice," pleased. Capacity business. GRAND (T. W. Barbrydt, Jr., mgr.; K. & E.).—25, Aborn Opera Co.; 26, McCormick; 27, "County Sheriff"; 28, Fields' Minstrels; Dec. 1, Eugene Blair; 3, "Modern Eve." McCURLEY.

TORONTO, ONT.

SHEA'S (J. Shea, mgr.).—Gus Edwards' "Kid Kabaret," well received; Chas. B. Lawlor & Daughters, old favorites; Hale, Norcross & Co., hit; Charles & Panny Van, pleased; Ethel McDonough, clever; Mathews & Shayne, good; Edenton & Lilliputians, sensational; Richard Wally & Co., fine. MAJESTIC (Peter F. Griffin, mgr.).—Du Barry & Leigh, Loretta, the Human Horse, Byron & Blanche, The Remsens. STRAND (E. W. Well, mgr.).—Little Lord, Howard, Inc. PRINCESS (O. B. Sheppard, mgr.).—"Gypsy Love." ROYAL ALEXANDRIA (L. Solomon, mgr.).—Aborn Opera Co. GRAND (A. J. Small, mgr.).—"Alias Jimmy Valentine." STAR (Dan F. Pierce, mgr.).—"Century Girl." GAYETY (T. R. Henry, mgr.).—"Girls of White Way." HARTLEY.

TRENTON, N. J.

STATE ST. (Herman Wahn, mgr.; agent; Prudential; rehearsal, Mon. & Thurs. 11).—Florenz Kolb Co., tabloid musical comedies big success; 25-30, "The Winner," in addition 25-27, Flying Waldo, pleased; Valli & Valli, over; Pond Morse, laugh; Hall & Fontaine, good; 28-30, Watson, Francis King, Sterling & Perry, Van & Clovette, Business, capacity. BROAD ST. (George E. Brown, mgr.).—25-30, "Salomy Jane," fine business. A. C. W.

UTICA, N. Y.

SHUBERT (Wilmer & Vincent, mgrs.; U. B. O.; Mon. 10).—Two Kintings, good; Leo Canillo, very good; "A Night in a Turkish Bath," did well; Hufford & Chas's, pleased; S. Miller Kent & Co., good headline; Brenner & Ratcliffe, entertained; Hurshley Troupe, closed; good business. MAJESTIC (F. Anderson, mgr.).—25, Blanche Ring, "Wall Street Girl," fair business; 26, Grand Opera Co., "Ellah," poor business; 27-28, Aborn Opera Co.; 30, "Little Boy Blue." LUMBERG (B. Lumberg, mgr.).—28-30, Robinson Gruesoe Girls. HIPPODROME (E. O'Connor, mgr.; Walter Plimmer, agent).—25-27, Carter Trio, fair; Electrical Venus & Co., good; Martin & Turner, good; 28-30, Harmon & Harmon; Bush & Devere Trio; The Silbors.

VIRGINIA, MINN.

LYRIC (Henry Sigel, mgr.; W. V. M. A.; rehearsal Sun. & Thurs. 12).—17-20, The Ritters, clever; Genia Rale, good; The Rials, novelty; 21-23, "Mr. Green's Reception," entertaining.

ROYAL (R. A. McLean, mgr.; Webster; rehearsal Mon. & Thurs. 12).—18-20, Hughes & Pryor, Young & Phelps; 21-2, Victor Faust, Winifred Stewart, O'Clare & McDonald. "RANGE."

WASHINGTON, D. C.

CHASES (H. W. De Witt, mgr.; U. B. O.; rehearsal Mon. 10).—Henry Clive's Spirit Paintings and "Who Is Brown?" hits; Cunningham & Marion, well received; Watson & Santos, encores; Raymond & Caverly, laughs; Karl Emmy's Dogs, amused; Boudin Bros., scored.

POLI'S (J. Thatcher, mgr.; U. B. O.; rehearsal Mon. 10).—Frank Mayne & Co., headline; Smythe & Hartman, applause; Four Musical Hodges, scored; Flying Darts, clever; Loretta, well received; Kenny & Platt, encores; McIntyre & Groves, amused.

CASINO (A. J. Bachrach, mgr.; Jeffries; Mon. 10).—Jim, He's a Bear, headline; Raeder & Lester, well received; Selma Corbett, scored; Coleman & Alexander, encores; Bob Warren, applause; Taneau & Claxton, clever.

COSMOS (A. J. Brylawski, mgr.; Jeffries; Mon. 10).—"Motoring," Fred Primrose, Laurence & Roberts, D'Alma & Mar, "A Tale of Texas."

NATIONAL (W. Rapley, mgr.; K. & E. agents).—"Robin Hood," capacity houses. BELASCO (L. S. Taylor, mgr.; Shubert).—"Hanky Panky," fair business.

COLUMBIA (F. Berger, mgr.; Independent).—"A Winsome Widow," S. R. O. houses.

ACADEMY (John Lyons, mgr.; S. & H.).—"The Call of the Heart," good business.

GAYETY (Geo. Peck, mgr.).—Mollie Williams, capacity.

LYCEUM (A. C. Mayer, mgr.).—"Merry Maidens," fair business.

MAJESTIC (John Grieves, mgr.).—"Grieves' Stock Co. ERNIE.

WEST CHESTER, PA.

GRAND (J. F. Small, mgr.).—25, "Sail of the Mountain"; 27, "Sunbonnet Sue." J. FOREMAN.

YOUNGSTOWN, O.

PARK (L. B. Cool, mgr.; Felber & Shea).—Two Georges, good; Irene & Bobbie Smith, pleasing; Merlin, good; Mayme Remington and "Picks," hit; Wood and Wyde, fine; "The Haunted House," interesting; 27, Alice Lloyd in "Little Miss Fix-it." GRAND (John Elliott, mgr.; S. & H.). 25-27, "Alma." C. A. LEEDY.

ADDRESS DEPARTMENT

Where Players May Be Located
Next Week (Dec. 2)

(The routes or addresses given below are accurate. Players may be listed in this department weekly, either at the theatre they are appearing in, or at a permanent temporary address, which will be inserted when route is not received, for \$5 yearly, or if name is in bold face type, \$10 yearly. All players, in vaudeville, legitimate, stock, or burlesque, are eligible to this department.)

A
Albini, Great, S-C, Heidelberg Bldg. N. Y.
Adler & Arline Hippodrome Cleveland
Ahorn Troupe Winter Garden, N. Y.
Astairs, The Orpheum Salt Lake
B
Barnes & Crawford Orpheum Portland Ore
Barnold's Animals 9 Palace Cork Ire
Barry & Wolford Orpheum Duluth
Bendix Players Keith's Philadelphia
Bowers Walters & Crooker Orpheum Buda Pest
Brown & Foster Garden Kansas City
Burke John & Mae Queens Galveston
C
Cameron Grace Orpheum Des Moines
Clark & Hamilton Orpheum Seattle
Clifford Beale Variety New York
Collins Jose Casino New York
Cross & Josephine Forsythe Atlanta
D
Dazle Mile Casino New York
Deely Ben & Co Variety Chicago
Diamond & Brennan Union Sq New York
Donnelly Leo Friars Club New York
Brown Harris & Brown Hammerstein's N. Y.
E
Elizabeth Mary Orpheum Denver
F
Fox Harry Variety New York
Fox & Ward Empress Seattle
Frey Twins Poli's Springfield
G
Golden Morris 104 Syndicate Bldg Pittsburgh
Grimm & Elliott Majestic Houston
Green Burt Lamba Club New York
Green Ethel Orpheum San Francisco
H
Hufford & Chain c/o Pat Casey New York
Hunter & Ross Princess Youngstown O
I
Isleen Sisters Variety New York
J
Jarrot Jack Broadway theatre New York
K
Karrell Great 3-4 Proctor's 58th N. Y.; 6-8 Lyric Newark
Kaufman Rebe & Ines Plaza San Antonio
Kenna Charles Indiana Chicago
L
Lamb's Manikins Columbia Bristol Tenn
Lee Isabelle Little Theatre N. Y.
M
Masco Palace Warrington Eng 9 Coliseum London
Maurice & Walton Winter Garden N. Y.
Morse Mite Queens Galveston
Mouarta Fred & Eva Empress Spokane
McCarthy Myles Temple Rochester
McCarthy William Green Room Club N. Y.
N
Nonette Orpheum Oakland
P
Paddock & Paddock Princess Memphis
Parry Charlotte Variety London
R
Reeve Ada Alhambra N. Y.
Reeves Alf 9 Empress Butte
Rice Elmer & Tom Wintergarten Berlin
Reisner & Gore Lynn Lynn Mass
Ritchie W E Ronacher's Vienna
Rogers Will Illinois Chicago
S
Savoy Lucille Empress St Paul
Sherman & De Forest Davenport Centre N. Y.
Stephens Leopa Variety New York
T
Tinchar Fay Bushwick Brooklyn
W
Wanda Sada & George Stone c/o S-C Heidelberg Bldg N. Y.
Whithead Joe Colonial New York
Whittier Ince Co Variety New York
Williams Mollie Gayety Pittsburgh

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Bastable Syracuse 12-14 Lumberg Utica
Auto Girls People's Cincinnati 9 Empire
Chicago
Beauty Youth & Folly Star Brooklyn 9-11
Empire Hoboken 12-14 Empire Paterson
Behm Show Murray Hill N Y 9-11 L O
12-14 Bridgeport
Ben Welch's Burlesquers L O 9 Star &
Garter Chicago
Big Gaiety Standard Cincinnati 9 Gaiety St
Louis
Big Review Century Kansas City 9 Standard
St Louis
Bohemians Howard Boston 9 Grand Boston
Bon Tons 2-4 Empire Paterson 5-7 Empire
Hoboken 9 Casino Phila
Bowery Burlesquers Gaiety Brooklyn 9 Olym-
pic N Y
Cherry Blossoms Buckingham Louisville 9
Empire Indianapolis
College Girls Westminster Providence 9 Ca-
sino Boston
Columbia Girls Casino Boston 9-11 Gilmore
Springfield 12-14 Empire Albany
Cracker Jacks Casino Phila 9 Gaiety Balti-
more
Daffy Dilla People's N Y 9 Empire Phila
Dandy Girls Star Toronto 9 Lafayette Buf-
falo
Dante's Daughters Empire Baltimore 9 Ly-
ceum Washington
Dazzlers Empire Cleveland 9 Gaiety Toledo
Follies Day 2-4 Columbia Scranton 5-7 Or-
pheum Paterson 9 People's N Y
Gay Masqueraders Olympic N Y 9-11 Empire
Paterson 12-14 Empire Hoboken
Gay White Way Garden Buffalo 9 Corinthian
Rochester
Gay Widows Standard St Louis 9 Bucking-
ham Louisville
Ginger Girls Columbia Chicago 9 Standard
Cincinnati
Girls Happyland Gaiety Detroit 9 Gaiety
Toronto
Girls Joyland Trocadero Phila 9 Empire Bal-
timore
Girls Missouri Avenue Detroit 9 Star Toronto
Girls Reno Empire Newark 9-11 Orpheum
Paterson 12-14 Columbia Scranton
Golden Crook Gaiety Washington 9 Gaiety
Pittsburg
Hastings Big Show Gaiety Toronto 9 Garden
Buffalo
High Life in Burlesque Star Cleveland 9
People's Cincinnati
Howe's Lovemakers 2-4 Empire Albany 5-7
Franklin Sq Worcester 9 Gaiety Boston

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Merry Maidens Penn Circuit 9 Star Cleve-
land
Merry Whirl Star & Garter Chicago 9 Gaiety
Detroit
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Miss New York Jr L O Krug Omaha
Mollie Williams Gaiety Pittsburg 9 Empire
Cleveland
Monte Carlo Girls 2-4 Orpheum Paterson 5-7
Columbia Scranton 9 Trocadero Phila
Moulin Rouge Gaiety Minneapolis 9 Gaiety
St Paul
New Century Girls Lafayette Buffalo 9-11
Columbia Scranton 12-14 Orpheum Scranton
Orientals Empire Brooklyn 9 Empire New-
ark
Pacemakers Empire Cleveland Grand Mil-
waukee
Queens Follies Bergere Eighth Ave N Y 9
Howard Boston
Queens Paris Gaiety Omaha 9 L O 16 Star
& Garter Chicago
Reeves Beauty Show 2-4 Empire Hoboken 5-7
Empire Paterson 9 Gaiety Newark
Robinson's Crusoe Girls Gaiety Montreal 9-11
Empire Albany 12-14 Franklin Sq Worces-
ter
Rosebuds Empire Indianapolis 9 Folly Chi-
cago
Rose Sydells 2-4 L O 5-7 Bridgeport 9 West-
minster Providence
Runaway Girls Gaiety Newark 9 Gaiety
Phila
Social Maids Gaiety Kansas City 9 Gaiety
Omaha
Star & Garter 2-4 Bastable Syracuse 5-7 Lum-
berg Utica 9 Gaiety Montreal
Stars Stansland Grand Milwaukee 9 Gaiety
Minneapolis
Taxi Girls Gaiety St Louis 9 Gaiety Kansas
City
Tiger Lillies Krug Omaha 9 Century Kansas
City
Trocadero Columbia N Y 9 Star Brooklyn
Watson's Beef Trust Casino Brooklyn 9
Eighth Ave N Y
Whirl of Mirth Gaiety St Paul 9 L O 16
Krug Omaha
Winning Widows Gaiety Louisville 9 Gaiety
St Louis
World of Pleasure 2-4 Gilmore Springfield
5-7 Empire Albany 9 Gaiety Brooklyn
Yankee Doodle Girls Empire Phila 9 Casino
Brooklyn
Zallah's Own Bronx N Y 9 Empire Brooklyn

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Agadisa Troupe
Aimes Noette
Albert & Evans (C)
Alberts Walter V
Alvin Mike
Anderson Vivian (C)
Arnold Billy
Arnold Jack
Aug Edna

B

Baker & De Vere
Ball & West (C)
Ballard & Albert (C)
Barry J
Barzo & Clark
Bell Ida
Bell Jessie (C)
Bell Jessie
Belletaire Harry (C)
Bennett Sisters
Bernard Richardson (C)
Bernie Mrs Louis
Bevan Cecil
Billings Miss Brownie
Blackson H
Book Charles H (C)
Boone Jack
Bordley Chas T
Boyd Anna
Boyle J C
Boyne Hazel
Brennington Edna (C)
Brockway F L (C)
Brown Albert
Brown Billie P
Brown Geo U
Brown & Moulton
Brown Sam
Burke Fred (C)

C

Callahan Grace (C)
Cameron Kitty
Camin & Thiera
Carlton Frank
Carroll Helen
Carroll & Aubrey
Carson Evelyn
Carter Lou
Case Charlie
Chester Ernest
Chatham's Jas (C)
Childers George
Christopher Joe (C)
Clark F S
Clark Herbert
Clifford Billy S (C)
Copeland Ed L
Corbett Pauline
Courtney Cyril
Crouch & Richards (C)

D

Darrell Emily
Daub Jack (C)
Davis Howard
De Kerval Renee
Delevante Arthur (C)
Demerest Billy (C)
Denham, Almee
Denicke R C
Devere Madge (C)

De Wolf & Allers
Donovan W J
Dooley Miss Rae
Dumfeld, Eme (C)
Duttons The
Du Vall Helen R

E

Earl William D
Eddy Robert H
Edwards Neely (C)
Ellis Robert (C)
Elson Lilly (C)
Ernesta Three
Erwood Ruby (C)
Ewen Eleanor

F

Faber Olaf
Fadenski W
Fagan Barney
Fagan Chas
Farr Florence
Fay 2 Cooleys & Fay
Fillier Leo (C)
Finerhan Jean
Fleming Billy (C)
Florence & Co (C)
Ford Edwin
Francis Ruth
Frevoll Fred

G

Gay Daniel
Gay Sisters (C)
Georgie George
Gladstone Lotta
Gordon Alice (C)
Gordon Ed
Graham St Carr C (C)
Guilmond & March

H

Hall Emerson
Hamlin Richard
Handier Oscar
Harney Ed (C)
Harren Alice
Hass Maurice B
Hayden Virginia C (C)
Hazard Grace
Henry Mrs Dick
Herbert Ora
Hill Murray K (C)
Holt Alf (C)
Hopkins Sisters
Horton Katherine
Howard Jack
Howard Jos E
Hudson Louise & Co
Hughes & Balls (C)
Hymer Eleanor

I

Indita Princess (C)
Inez (C)
Inza Rohetia

J

Jeter Chas (C)
Jewell John H
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Kennedy Bryce
King Jack
King Trio
Kramer Mr (C)
Kuhns S White

L

Lamb Irene (C)
Larsen Beoney (C)
Larvett Jules
Leavitt M B
Lee Robert
Lee Virginia (C)
Lemond Harry (C)
LeMortour Frances (C)
Leon & Dazle (C)
Le Roy Hilda
Lesso
Lewis Florence
Lewis Sisters
Linden George
Linwood Harry
Loftus Cecelia
Long Morey (C)
Lopez—Lopez (C)
Loveland J M
Lubin Dave (C)
Lynton Mat (C)
Lyons Dorothy

M

Mackey & Martwell
Macomber Forrest (C)
Manning & Hapgood C
Max Carlton
Mayer Amy (C)
McCormick Hugh
McKee Wm
Meeker Matt (C)
Meyers Belle
Meyers Louise
Melsen Chas J
Miller Mrs Dick
Mitchell Geo W
Moguel E (C)
Molasso Marie (C)
Moran Etta
Morocco Leslie
Morris Elida
Morton Harry
Mulford Arthur D
Muller Eugene W
Murphy Frank
Murphy Jack
Murray James S

N

Newman Sam
Newill & Niblo
Norman Stanley

O

O'Connor J L
O'Connor Vera (C)
Overing W (P)

P

Pinaud Eddie

Q

Quigley Jack (C)

R

Raffin Frank (C)
Ray John T
Rever Billie
Renard Veva
Richards Moe
Richardson & Bernard
Rivers Walter (C)
Rogers Ed (C)
Rogers G M (C)
Roland Bros
Rose Frank J
Robert Irving (C)
Roy Phil
Roy Walter
Russell Bijou

S

Saunders A (C)
Selson Kath (C)
Seymour H S (C)
Shriner & Richards (C)
Sidney Jack
Simmonds Walter J
Slack Hobert (C)
Smalley Geo
Smith Bruce F
Smith Walter (C)
Souloff A (C)
Spencer Gretchen
Stanton V (C)
Statter Carl
Steartling Kath (C)
Stephens & Bordrau (C)
Story Belle
Stuart Babe
Stuart Charles (C)
Summerville Amella

T

Talco Tony
Taylor A
Taylor Miss E A M
Terry Walter
Thomas Louis
Togaux & Geneva
Traville Jack (C)

V

Vaughan Dorothy (C)
Velde Trio (C)
Ver Valin & Co (C)
Voyum M K
Vynos Musical (C)

W

Walker Tom (C)
Walton Billie (C)
Webb Helen (C)
Welch Rube (C)
Weston A D
Wheeler Roy D (C)
Whitlock Jas
Wilkins Willella
Williams Harry
Wilson Ethel B
Woodin Chas A

Y

Yost William B

Z

Za Bell Clare

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3 MUSKETEERS 3



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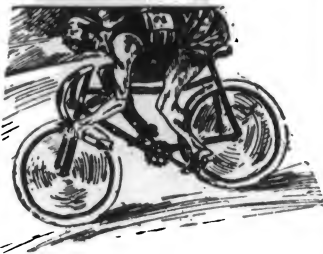
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McKenna says:
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We all ordered Budweiser 'one night' and
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The London Opera House is to be turned
into Variety and Pictures, so this will be
the Agents cry: 'You will have to cut for
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Week of Feb. 3, Bristol, Eng.

Willard Simms

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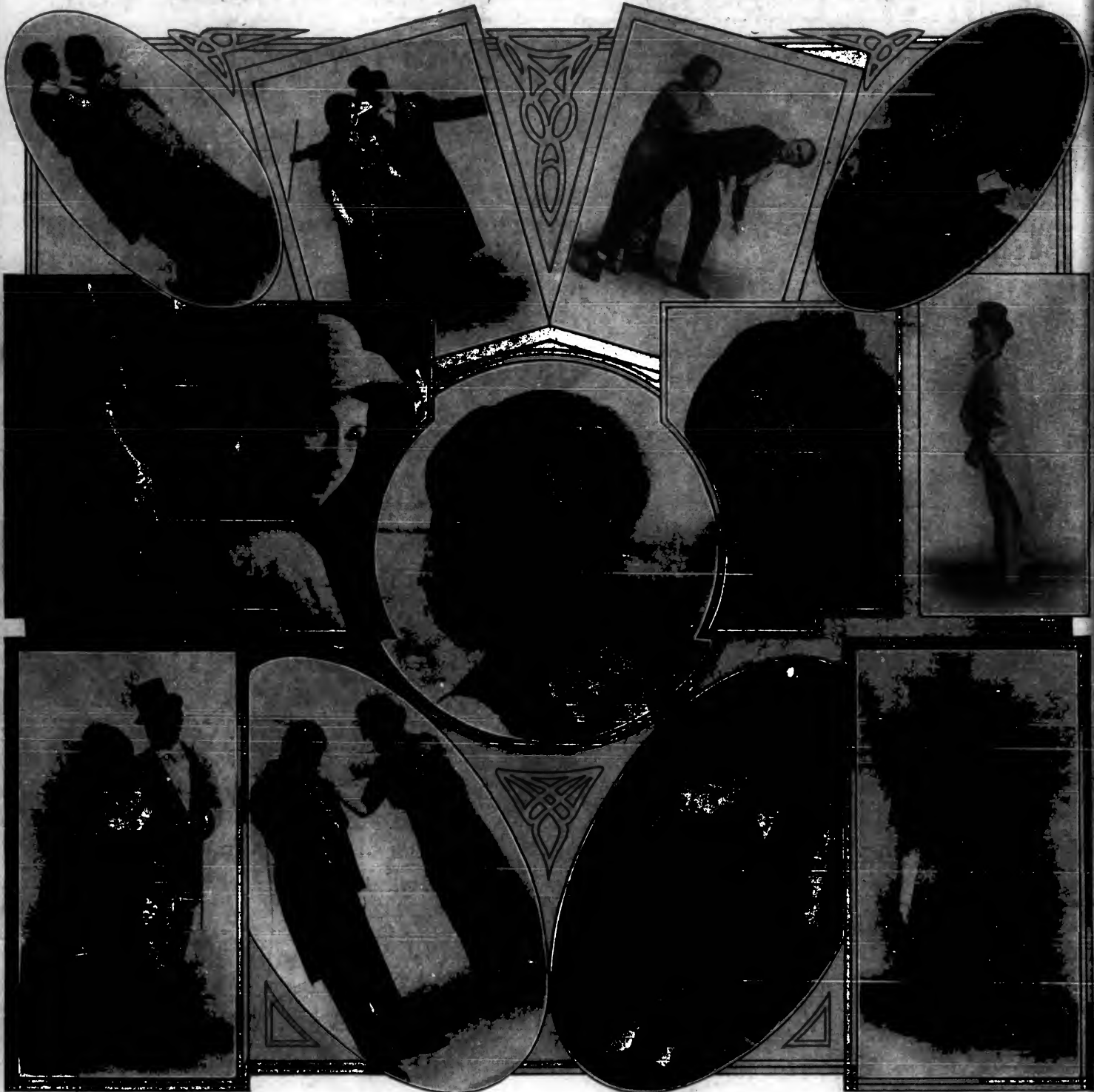
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Eddie Leonard and Mabel Russell

EDDIE LEONARD'S BACK TO WHITE FACE AGAIN

Klaw & Erlanger's big production "Lifting the Lid" at Amsterdam Theatre Roof, was my first appearance, a few years ago, in white face and have not appeared in white face since then, until this season. According to the Press and Public, I have made the biggest success of my career in white face. My wife Mabel Russell, since her return to white face has regained her title of "one of the prettiest young women on the American stage."



WILLIAM SAGE, CLEVELAND "LEADER," SAYS:

"When I saw Eddie Leonard I was surprised at his youth, as I had expected to see a man much older and the audiences were more surprised than I was. He has excellent support in his pretty wife Mabel Russell."

MANAGER JAMES HIGLER of Majestic Theatre, Milwaukee, Wis., says: "Your wife (Mabel Russell) has improved wonderfully since you played here last season."

CHICAGO "AMERICAN"—Eddie Leonard gave the audiences a surprise and a treat and his reception lasted fully a minute.

CHICAGO "NEWS"—The Melodious Eddie Leonard, with the sweet southern sympathetic voice, dances as gracefully as a southern swaying pine.

Wynn of VARIETY (Chicago)—Eddie Leonard and Mabel Russell were a valuable addition to the extraordinary show and were one of the biggest hits of the evening.

Eddie Leonard and Mabel Russell hope to make the hit of their career when they "hit" New York at Keith's Bronx Theatre, Christmas week.

WILL BE SEEN IN A BEAUTIFUL VIRGINIA PLAY-NEXT SEASON.

Booked solid with the U. B. O. up to week of February 17 in Providence, and will leave directly for the Orpheum Circuit.

JOE PEARLSTEIN, Manager Keith's Theatre, Toledo, says:
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MAX HART**

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